The Affordances of TV Drama in Building L2 Chinese Learners’ Intercultural Competence

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ABSTRACT

As culture provides meaning to language-in-use (Halliday, 1978), developing intercultural competence must play an essential part in second language learning. Intercultural competence is a complex concept, consisting of knowledge, attitudes, and skills (Byram, 2009). In practice, however, current culture teaching within Chinese as a Foreign Language (CFL) often does not meet students’ need for access to the culture’s underlying network of beliefs and values, and the contestation and change occurring in contemporary Chinese society. Since many of these meanings in actual language-in-use can only be fully understood when considered in relation to context, that context-framed natural language-in-use is what second language (L2) learners need for meanings to be perceived and understood. However, context is close to impossible to provide in the limited environment of a classroom with only one competent speaker in the room.

This study explores the cultural affordances of a contemporary Chinese TV drama, *Tiger Mum, Pussycat Dad* (Yao, 2015) for L2 learners. Selected clips were analysed by the researcher and by separate Focus Groups of first language (L1) Chinese speakers and second language (L2) Chinese learners. Comparison of data showed that the L2s constantly missed or misinterpreted the whole domain of face management, the impact of modernisation on the traditional role of men as women’s roles within family relationships develop, and today’s tensions and shifting attitudes to education between ‘exam passing’ and ‘real education’. Deeper analysis allowed the points of verbal and nonverbal behaviour at which these matters entered the interactions in the clip to be identified. The learning needed by the L2s to notice and understand these points were
then used to frame a teaching approach and strategies to enable students to begin to acquire them.

The study finds that the contextualised presentations of TV drama can provide a great deal of otherwise unavailable cultural information and if tightly analysed, could contribute well to providing access to complex cultural matters of significance to contemporary Chinese people which even educated L2s are often unaware or misinformed and which are essential to access if they are to reach the meaning of language-in-use. This study enriches the research of culture teaching in CFL both pedagogically and theoretically, and provides educational implications for curriculum designers in Chinese language, teachers of Chinese, and Chinese learners.
DECLARATION

This is to certify that this thesis comprises only my original work towards the PhD, due acknowledgement has been made in the text to all other materials used, and the thesis is less than 100,000 words in length, exclusive of tables, figures, references, and appendices.

Signed by Lingfen Zhang (张凌玢)
I have thousands of words in my heart when I start to type this part on the computer. The PhD journey is full of challenges. Without the support from my supervisors, families, and people around me, I couldn’t finish this journey.

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TABLE OF CONTENTS

ABSTRACT.................................................................................................................. i
DECLARATION........................................................................................................ iii
ACKNOWLEDGEMENTS........................................................................................... v
TABLE OF CONTENTS............................................................................................. vii
LIST OF TABLES....................................................................................................... x
LIST OF FIGURES..................................................................................................... xii

Chapter One: Introduction

1.1 Background to the Study...................................................................................... 1
1.2 The Statement of the Problem.............................................................................. 4
1.3 Summary............................................................................................................ 28
1.4 The Structure of the Thesis.................................................................................. 28

Chapter Two: Literature Review

2.1 Introduction......................................................................................................... 30
2.2 The Concept of Chinese Culture......................................................................... 30
2.3 Culture Teaching in Chinese as a Foreign Language......................................... 43
2.4 Building Intercultural Competence in Foreign Language Education.............. 57
2.5 The Use of Audio-Visual in Foreign Language Teaching and Learning .......... 85
2.6 Research Questions........................................................................................... 103
2.7 Conclusion......................................................................................................... 104

Chapter Three: Research Methodology
3.1 Methodological Approach..................................................106
3.2 Fieldwork Design............................................................108
3.3 Procedure.........................................................................116
3.4 Analysis of Interview Data................................................128
3.5 Trustworthiness and Limitation........................................132
3.6 Ethics...............................................................................135
3.7 Conclusion.......................................................................135

Chapter Four: Data Presentation and Analysis

4.1 Introduction........................................................................137
4.2 Analysis of Clip One, ‘Rural-Urban Families Exchange’.................................139
4.3 Analysis of Clip Two, ‘In-Laws’ Dinner’.................................163
4.4 Analysis of Clip Three, ‘Intergenerational Exchange’..................188
4.5 Analysis of Clip Four, ‘Wedding Anniversary’.........................212
4.6 Analysis of Clip Five, ‘Love Relationship Negotiation’..............237
4.7 Analysis of Clip Six, ‘Education’.........................................263
4.8 Summary of the Chapter....................................................287

Chapter Five: Discussion

5.1 Introduction.......................................................................293
5.2 Affordances for Developing Cultural Knowledge.......................293
5.3 Discussion of Three Main Cultural Themes............................295
5.4 The Teaching Challenges of the Three Cultural Themes...........326
5.5 Responses to Research Questions........................................343
5.6 Summary of the Chapter....................................................345

Chapter Six: Conclusion
6.1 Introduction ................................................................. 347
6.2 Contributions of Study .................................................. 347
6.3 Educational Implications ................................................. 353
6.4 Limitations and Recommendations for Future Research ...... 356
6.5 Summary ........................................................................ 359

References ........................................................................... 361

Appendices ........................................................................... 394

Appendix 1: L1 Pilot Data Clip 1 ............................................ 394
Appendix 2: L1 Pilot Data Clip 2 ............................................ 396
Appendix 3: L2 Pilot Data Clip 1 ............................................ 399
Appendix 4: Sample L1 Focus Group Discussion ................. 401
Appendix 5: Sample L2 Focus Group Discussion ................. 403
Appendix 6: Ethics Approval Letter ...................................... 404
Appendix 7: Sample Plain Language Statement .................... 405
Appendix 8: Sample Consent Form ...................................... 407
Appendix 9: Clips Transcript with English Translation .......... 409
LIST OF TABLES

Table 1.1: Hymes: Eight Factors of Situational Context (1974)........13
Table 2.1: Selection Criteria for Contemporary Chinese TV Drama........................................................................103
Table 3.1: Six Selected Clips.........................................................113
Table 3.2: Pilot Groups Participants Profile.................................117
Table 3.3: Focus Interview Questions with L1 Chinese Speakers........................................................................123
Table 3.4: Focus Interview Questions with L2 Learners..........126
Table 4.2.1: Social Information Reflected in Clip 1......................148
Table 4.2.2: Group Participants Profile # Clip 1&2.....................149
Table 4.2.3: L1 FG1 Clip 1...............................................................151
Table 4.2.4: Group Participants Profile # Clip 1&2.....................155
Table 4.2.5: L2 FG1 Clip 1...............................................................157
Table 4.2.6: Summary of Emergent L2 Teaching Points...........161
Table 4.3.1: Social Information Reflected in Clip 2......................172
Table 4.3.2: L1 FG1 Clip 2...............................................................175
Table 4.3.3: L2 FG1 Clip 2...............................................................180
Table 4.3.4: Summary of Emergent L2 Teaching Points...........185
Table 4.4.1: Social Information Reflected in Clip 3......................196
Table 4.4.2: Group Participants Profile # Clip 3&4.....................198
Table 4.4.3: L1 FG2 Clip 3...............................................................200
Table 4.4.4: Group Participants Profile # Clip 3&4.....................204
Table 4.4.5: L2 FG 2 Clip 3..............................................................205
Table 4.4.6: Summary of Emergent L2 Teaching Points..........210
Table 4.5.1: Social Information Reflected in Clip 4......................221
Table 4.5.2: L1 FG2 Clip 4…………………………………………………223
Table 4.5.3: L2 FG2 Clip 4…………………………………………………230
Table 4.5.4: Summary of Emergent L2 Teaching Points………………235
Table 4.6.1: Social Information Reflected in Clip 5…………………244
Table 4.6.2: Group Participants Profile # Clip 5&6…………………245
Table 4.6.3: L1 FG3 Clip 5…………………………………………………247
Table 4.6.4: Group Participants Profile # Clip 5&6…………………253
Table 4.6.5: L2 FG3 Clip 5…………………………………………………255
Table 4.6.6: Summary of Emergent L2 Teaching Points……………261
Table 4.7.1: Social Information Reflected in Clip 6…………………270
Table 4.7.2: L1 FG3 Clip 6…………………………………………………272
Table 4.7.3: L2 FG3 Clip 6…………………………………………………279
Table 4.7.4: Summary of Emergent L2 Teaching Points……………285
Table 4.8.1: Social Information……………………………………………288
Table 4.8.2: Cultural Fundamentals……………………………………290
Table 4.8.3: Summary of Emergent L2 Teaching Points……………292
LIST OF FIGURES

Figure 1.1: Halliday: Relationship of Language and Culture (1991) .......................................................... 10
Figure 1.2: Byram: Intercultural Communicative Competence (2009) .......................................................... 23
Figure 2.1: Bennett: Development Model of Intercultural Sensitivity (1986) .................................................... 70
Figure 4.1: Qianqian’s Family ........................................ 139
Figure 4.2: Ruirui’s Family ........................................ 140
Figure 4.3: Shengnan’s Family .................................... 163
Figure 4.4: Luo Su’s Family ...................................... 188
Figure 4.5: Luo Su’s Family ...................................... 212
Figure 4.6: Shengnan’s Family .................................. 237
Figure 4.7: Qianqian’s Grandfather, Teacher and Classmates ...... 263
Figure 5.1: Contemporary Chinese Relationships: Some Markers of Change .................................................. 315
Figure 5.2: Contemporary Chinese Education: Some Markers of Change ..................................................... 322
Figure 5.3: Framework for Integrated Teaching Approach and Strategies ..................................................... 339
Figure 5.4: Framework for Building L2 learners’ Intercultural Competence .................................................. 342
Figure 6.1: Culture Teaching Model in Foreign Language Education ............................................................. 353
Chapter One: Introduction

This chapter provides an outline of the research project, which includes the research background, the existing problems, the theoretical framework, the research questions, the significance of the study, and the structure of this thesis. The framework deals with three concepts: culture, the relationship between language and culture, and intercultural communicative competence.

1.1 Background to the Study: Brief History of Teaching Chinese as a Foreign Language

The field of Teaching Chinese as a Foreign Language (TCFL), that is, to native speakers of other languages arose in China from 1950 (Cheng, 2005, p. 5), as a cross-disciplinary and independent subject (Wang, 1984; Zhu, 1985; Zhao, J. M., 2007). It is still referred to as a ‘foreign’ language, although, following the path of international English, outside China it is often called a ‘second’ language. In this study the two terms are taken to mean the same thing. As Zhao, J. M. (2007) put it, the fundamental disciplines of this subject are linguistics, psychology, and education. He further summarized research on TCFL as overall at four levels. The first level is ontology, researching Chinese language itself, which is based on linguistics. The second level is epistemology, researching the acquisition and cognition of Chinese language, which is based on psychology. The third level is methodology, researching teaching theories and approaches, which is based on education. The fourth level is instrumentalism, researching the application of modern technology to Chinese teaching and learning, which, itself, is based on the theory of computational linguistics and modern educational technology. Theories from second language acquisition, cultural studies and intercultural communication also support this cross-disciplinarity.
Specifically, since there are similarities between the Chinese language and other languages, linguistics provides common background knowledge. Chinese linguistics describes the specific nature and characteristic of Chinese language, which provides language knowledge for Chinese language teaching and learning.

Theories from second language acquisition deal with the language learning process, which provides important implications for TCFL. For example, the ‘interlanguage hypothesis’ (Gass, Behney, and Plonsky, 2013) asserts a foundational question, namely, what if the language produced by second-language learners is systematic? More questions arise, as well as different possible answers to those questions. These can provide various implications for Chinese language teaching, and in taking the best attitude towards correcting students’ errors. Theories from psychology, such as motivation theory, support TCFL too.

Motivation in education underpins how teachers can teach well, such as how to attract students’ attention in classrooms. Theories from cultural studies and intercultural communication emphasise the importance of culture in Chinese foreign language teaching, which generates thinking on the goals of Chinese foreign language learning and teaching. TCFL has now evolved such that the ultimate goal is to cultivate the intercultural communicative competence of language learners.

The subject of TCFL has developed quickly in these sixty years. The teaching content of this subject evolved from an emphasis on language structure (pronunciation, vocabulary, grammar and Chinese character) to the combination of structure and function (listening, speaking, reading and writing) and then to the combination of structure, function and culture. The pedagogy of TCFL has been learning from other foreign language pedagogical approaches including grammar-translation methods, direct methods, audio-lingual methods, audio-video methods, cognitive methods and functional methods (Xu and Wu, 2006). A special approach –
The Comprehensive Method has thus developed in this field (Zhao, J. M., 2010). It combines the teacher’s imparting of knowledge and the students’ practice and use of Chinese.

The number of Chinese language learners has been increasing throughout this time. More and more foreign students go to China to learn Chinese. They include students studying at universities and high schools. Students learning Chinese at high schools aim to study at Chinese universities, so they are usually long-term students. In America, South Korea, South-East Asian countries, Australia, and Europe, the number of learners is also increasing. There are around one hundred million foreigners learning Chinese up to 2017 (Chinese Language Learners, 2017). Accordingly, there is a growing demand for the development of TCFL. Also, there is a need to improve the efficiency of Chinese language teaching and learning and to cultivate more successful Chinese language learners. The final goal of these programs is to cultivate more successful Chinese language communicators. In order to do that, developing the intercultural communicative competence of Chinese language learners will be a necessity.

Measured in decades, not centuries, TCFL is still a young subject. According to the trend of teaching TCFL content, the role of culture in Chinese language teaching and learning is gaining greater attention from scholars and researchers (Zhao, J. M., 2007; Zhang, 2015). The newly-revised International Curriculum for Chinese Language Education (Hanban, 2014) divides teaching goals into knowledge, skills, strategies, and cultural competence. ‘Cultural competence’ consists of cultural knowledge, cultural understanding, cross-cultural competence, and global awareness.

Taking into account the guidelines of foreign language education outside China, such as American National Foreign Language Standards (NSFLEP, 1996), the European Common Framework for Languages (Council of Europe, 2009) and the Australian Curriculum for Languages (ACARA, 2014), we can see that ‘culture’ is centrally located. But teaching culture
in the foreign language classroom can be a real dilemma for instructors: What constitutes the culture that is taught? What does it mean to learn about a culture? How can students learn culture?

Compared to English foreign language education, cultural research in Chinese language learning and teaching, as a foreign language, no matter inside or outside China, is still relatively weak. With the globalization and development of China, more and more successful Chinese language communicators need to be cultivated. Thus, it is essential to pay research attention to the notion of culture and explore the development of intercultural competence of Chinese language learners in Chinese language learning and teaching. That is the goal of this project.

1.2 The Statement of the Problem

To address this goal, the theoretical framework of this study is thus built from three important concepts: culture, the relationship of language and culture, and intercultural communicative competence.

1.2.1 The connotation and epitaxy of the word ‘culture’

The word ‘culture’ is both an old and new word that evolves from the verb meaning of cultivating to the different versions of the noun ‘culture’. According to Williams (1976), the first usage of ‘culture’ was for the cultivating or tending of something – as for example in ‘agriculture’. In the sixteenth century and after, ‘culture’ is extended to include the cultivation of prestigious human qualities, such as mind, manners, spirit, sensibility and taste. By the eighteenth century, the word is used ethnocentrically to refer only to those highly refined civil cultures which belong to privileged, or ‘cultivated’, western Europeans. Towards the end of the eighteenth century, the German historian Herder introduced perhaps the first usage of ‘culture’ as a substantive noun, suggesting that all peoples had a culture (Berger, 1995, p. 15).
Then one hundred years later, culture was defined as a people’s way of life, which was set as a standard basic concept of cultural anthropology through Edward Tylor’s influential usage in his *Primitive Culture* (Tylor, 1873) stating that culture is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (p. 1).

Based on Tylor’s definition, the concept of culture is manifest in different variations. For example, in the twentieth-century, it became conventional that culture is divided into material culture (tools, artefacts, things, objects) and nonmaterial (or ideal) culture (meanings, symbols, values), with the latter inferred from material objects, practices involving their use, and other customary behaviour – including, of course, the use of language itself (Berger, 1995, p. 16).

In 1952, two anthropologists Kroeber and Kluckhohn surveyed the work of existing researchers in some 300 studies in an attempt to come up with a unified definition of culture. They failed in their attempt. Through their investigation, however, they did uncover three general characteristics of culture: its historical dimension, its interdependency of components, and its complex nature (Kroeber and Kluckhohn, 1952).

Looking at the history of the concept of word ‘culture’, the meaning of culture originally refers only to behaviours (tending things and cultivating people) then evolves to refer to outcomes including material culture and non-material culture. So, the meanings of culture actually incorporate not only behaviours but also outcomes. They are both important. With the motivation or purpose, outcomes are shown in the behaviours.

There are three main traditional disciplinary approaches to the study of culture: Anthropology, Sociology and the Humanities. As Berger (1995) pointed out, culture can be arranged in an order going from the general to the specific in Anthropology, Sociology, and the Humanities.
The anthropologists were the first to define culture. From their perspective, culture is the way of human beings’ life or ‘a design for living’ (Kluckhohn and Strodtbeck, 1961), which is the most general, including practices, objects and ideas.

Sociologists accepted the anthropologists’ base, but are more concerned with studies on the organization of society, especially modern societies, both at the whole society level (government structures, design of cities, education and health systems, etc.) and at the individual level – relationships, duties and responsibilities, marriage, children, death practices and more. They are interested in how societies resolved basic questions of power and relationships. They described culture as “…any of the customs, worldview, language, kinship system, social organization, and other taken-for-granted day-to-day practices of a people which set that group apart as a distinctive group” (Scollon and Wong Scollon, 2001, p. 139). Sociology’s usage of culture is more specific than anthropology’s, including abstract ideas (norms, values, style, strategies, repertoires, etc.) and the symbols that imply or represent them.

In the Humanities, the usage has been still more specific, limiting it to the best or noblest ideals as they are formally expressed in the most prestigious established genres. Reflecting on the reason why the definitions are different in these three disciplines, it is found that culture is viewed from different perspectives. Anthropologists view culture from the perspective of the study of human beings. Sociologists view culture from the standpoint of the study of social relationships between people and groups. Humanities scholars view culture from the perspective of the study of spiritual products created by human beings.

Culture is like a kaleidoscope. It can be appreciated from different perspectives and then different images (definitions) appear. These three different perspectives on culture are not the only ones. Communication specialists look at culture from the perspective of interactions or the exchange of information (Wintergerst and McVeigh, 2011, pp. 3-4). For example, in his
book, *The Silent Language*, the founding father of intercultural communication, Edward Hall (1959), claimed that culture is communication. Twenty years later, cross-cultural communication trainer Kohls (1979) claimed:

Culture is an integrated system of learned behaviour patterns that are characteristics of the members of any given society. Culture refers to the total way of life of particular groups of people. It includes everything that a group of people thinks, says, does and makes – its systems of attitudes and feelings (pp. 17-18).

A further two decades later, communication scholar Ting-Toomey (1999) defined culture as “a complex frame of reference that consists of patterns of traditions, beliefs, values, norms, symbols, and meanings that are shared to varying degrees by interacting members of a community” (p. 10).

From the above discussion, it can be concluded that cultures are created by human beings, who represent and define cultures based on the meaningfulness of their experience. Culture is both complex and simple. In its complexity, the elements of culture range from public things such as products including material products and non-material products, customs and behaviours, to deep and private things such as beliefs, values and ideas, especially when these are shared. It is difficult to give a unified definition to culture. However, in its simplicity, culture is everywhere. It is actually a design for living. Where there are people, there are cultures.

1.2.2 The relationship between language and culture

The theory of linguistic relativity proposed by the American anthropologists Sapir and Whorf is the first theory to state the relationship between language and culture. Since languages differ in grammatical structures, in linguistic categories, and in other ways, the speakers of different language have different ways of viewing (perceiving and expressing) the world. As Whorf (1956) explained, a person’s language influences their thinking and behaviour. This Sapir-
Whorf hypothesis has evolved into two versions. The strong version holds that language determines thought. As Damen (1987) described, “languages structure perception and experience, and literally create and define the realities people perceive” (p. 125). The weak version that language influences but does not determine thought, which is more readily accepted (DeCapua and Wintergerst, 2004, p. 23), suggests that a relationship exists between language and culture.

The anthropological theory of linguistic relativity has had a great influence on linguistics. Linguists have also discussed the relationship of language and culture (Kroeber and Kluckhohn, 1952, pp. 242-244). In 1945, two papers by Bloomfield (1945) and by Voegelin and Harris (1945) reopened the topic: “Every language serves as the bearer of a culture.” (Bloomfield, 1945, p. 625) and “Language is part of culture.” (Voegelin and Harris, 1945, p. 456). Later, Voegelin (1950, p. 432) partly changed his former position with Harris, and suggested that they are “coordinate”. As Kroeber and Kluckhohn (1952) comment, “culture has been used in two senses, each usually implicit in its context and validated there: culture including language, and culture excluding language.” (p. 244).

In sociolinguistics, ‘context’ is emphasised. Firth (1950) borrowed the term context of situation from the anthropologist Malinowski, who believed that “the study of any language, must be carried out in conjunction with the study of their culture and their environment” (Malinowski, 1923, p. 306). As Berns (1990) explained, Malinowski included in the context “not only spoken words, but facial expression, gestures, bodily activities, the whole group of people present during an exchange of utterances, and the part of the environment in which these people are engaged” (pp. 9-10). But Firth (1950) interpreted ‘context’ more abstractly as general situation types, and proposed a set of parameters to analyse the language in context: verbal and nonverbal actions of participants, the relevance of objects and nonverbal and nonpersonal events, and the effect of the verbal action (p. 43). The role of ‘context’ in sociolinguistics is stated by
Hymes (1972a), claiming that “the key to understanding language in context is to start not with language, but with context” (p. xix).

Followed Firth, Halliday expresses the relationship of language and culture in language teaching. Halliday’s systemic linguistics gives a unified theoretical framework within which to view this traditional dichotomy. According to Kramsch (1993, p. 8), “Halliday (1990) anchored culture in the very grammar we use, the very vocabulary we choose, the very metaphors we live by”, through considering ‘grammar’ as a theory of human experience and ‘text’ as the linguistic form of social interaction.

In 1991, Halliday summarised his view in a diagram (Figure 1.1) which describes the relationship of language and culture. He thought in all language education, the learner has to build up a resource which is “a resource for creating meaning” – “meaning potential” (Halliday, 1991, p. 274). “What the learner has to do is to construe a linguistic system” – “language as stored up energy” (p. 274), he claimed. “It is a language, or some specific aspect of a language, like the language of science, in the form of a potential” (p. 274), he explained. Learners “build up” the potential through reading, writing, speaking and listening, and “act it out in the form of text” (p. 274). ‘Text’ “refers to all the instances of language” that learners “listen to and read” and “produce” themselves “in speaking and writing” (p. 274). He then suggested that “the context for the meaning potential – for language as a system – is the context of culture” (p. 274). Furthermore, he stated:

The context for the particular instances – for language as processes of text – is the context of situation. And just as a piece of text is an instance of language, so a situation is an instance of culture. The context for an instance of language (text) is an instance of culture (situation). And the context for the system that lies behind each text (language) is the system which lies behind each situation – namely the culture. (p. 275).
Linguists and foreign language educators consider culture from the standpoint of human language. Halliday’s diagram, mapping the relationship between language and culture, is the best known linguistic framework, and still commonly used.

Based on Halliday, Kramsch (1998) and Moran (2001) illustrated the relationship between language and culture. According to Kramsch, language expresses cultural reality, which means that the words a person uses for a common experience are shared by others and reflect the beliefs, attitudes, and world view of the speaker; language embodies culture reality, which means that the choice of the spoken, written or visual form generates meanings that are understood by a person’s cultural group; language symbolizes cultural reality, which means that language reflects a person’s social identity and that the ways people perceive, believe, evaluate and act are a reflection of their culture (Kramsch, 1998, p. 9).

Moran (2001) claimed that language not only symbolizes the products, practices, perspectives, communities, and people of a culture but that language itself is also a product of that culture: “The words of the language, its expressions, structures, sounds, and scripts reflect the culture, just as the cultural products and practices reflect the language; language therefore is a window
to the culture” (Moran, 2001, p. 35), he claimed. Language and culture are two sides of the same coin, each side requiring the other, for meanings to be made.

Risager (2005), a Danish expert in language and culture teaching, summarized the most important conviction about conceptualizing the relationship between language and culture in the foreword of *Foreign language teachers and intercultural competence: An international investigation edited* by Secru and Bandura (2005), saying that language is culture, which the focus should be on defining and teaching the cultural dimension of language itself, or of discourse. One example is work with literature, which may be seen as working with language or discourse as a cultural practice. Another example is the interest in defining cultural areas of language use, such as politeness norms, and non-verbal communication accompanying and enriching verbal communication. These approaches do not base themselves on a language-culture dualism, but prefer to coalesce language and culture into a single unity dominated by language (Secru and Bandura, 2005, p. vii).

This summary about the relationship between language and culture and the ways to combine the learning of language and culture does make sense, but the specific way to combine language and culture is still unclear in practice.

Reflecting on Halliday’s approach (Figure 1.1), it appears that command of ‘language as system’ and ‘context of culture’ are the final stages language learners achieve. They are both abstract conceptions. Learners can only achieve this stage step-by-step through contacting and learning from concrete things, that is, through ‘language as text’ and ‘context of situation’. Specifically, language learners build their ‘systemic language’ by learning ‘textual language’. Each individual will have his/her own language dictionary which is based on the natural systemic language (e.g. Chinese). We build our own language dictionary by learning one by one the specific textual language. The textual language is not only in written form but also in
spoken form. In written form, it includes textbooks, magazines, newspapers. In spoken form, it includes audio forms and video forms, such as TV programs, TV series, films, songs, radio, advertisements. As 1.2.2 showed, the link between language and culture is meaning-making. Culture provides meaning for language in use.

The ‘context of culture’ is the sum of the ‘context of situation’. Culture is abstract and is expressed in one-by-one situations. Hymes (1974) made a helpful conclusion, in describing the situational context of the speech event. He lists the situational context under the acronym SPEAKING (Table 1.1). According to him, the situational context consists of eight factors – setting, participants, ends, act sequence, key, and instrumentalities, norms of interaction and interpretation and genre.
Table 1.1: Hymes: Eight Factors of Situational Context (1974)

<table>
<thead>
<tr>
<th>Setting</th>
<th>refers to the time and place – that is, the physical setup of the class. Place includes: the space occupied by teacher and students; the movements of participants within that space; the setting arrangement; the temperature, background noise, place, size, and quality of the blackboard, etc. Time includes: the time devoted to each activity, its timing within the whole lesson, its relative length, its place, the presence or absence of concurrent activities.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Participants</strong></td>
<td>include combinations of speakers and listeners in various roles, which are either given to them or taken on during the lesson.</td>
</tr>
<tr>
<td><strong>Ends</strong></td>
<td>refer to the purposes of the activities and what participants seek to accomplish. These can be short-term learning goals such as linguistic, cognitive, or affective outcomes of a particular activity, or they can be long-term learning goals such as motivations or attitudes or specific professional outcomes.</td>
</tr>
<tr>
<td><strong>Act sequence</strong></td>
<td>refers both to the form and the content of utterances, both to what is said and what is meant by the way it is said.</td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>refers to the tone, manner, or spirit in which a particular message is conveyed: serious or ironical, matter-of-fact or playful. They key can be conveyed verbally and non-verbally and the two may sometimes contradict one another.</td>
</tr>
<tr>
<td><strong>Instrumentalities</strong></td>
<td>refers to the choice of channel (for example, oral or written), and of code (mother tongue, foreign language, or a mix of codes or code-switching).</td>
</tr>
<tr>
<td><strong>Norms of interaction and interpretation</strong></td>
<td>refers to the way participants in the lesson interact and interpret what is said or what they are reading.</td>
</tr>
<tr>
<td><strong>Genre</strong></td>
<td>refers to the type of oral or written activity students and teacher are engaged in: casual conversation, drill, lecture, discussion, role-play, grammatical exercise, written summary, report, essay, written dialogue.</td>
</tr>
</tbody>
</table>

Learners learn the context of culture through the context of situations. By analysing the situational factors of speech acts, teachers can help students acquire a new perspective on viewing culture and finally use the new language effectively and appropriately. Thus, Halliday’s approach encourages us to find suitable learning and teaching resources to combine the learning of language and culture together. Hymes’ eight factors of situational context provide a guideline for teachers to analyse the cultural context of textual language. But the
problem then is: what are suitable resources teachers and students can use in a non-Chinese context classroom?

1.2.3 The role of culture in foreign language education

As language and culture are inseparable, the role of culture in foreign language education attracts attention from many foreign language educators. There was a concurrent, gradual shift in awareness of the nature and the role of culture in the field of language teaching, from aiming to conquer the grammar and vocabulary, so as to experience the high culture of the Humanities, to understanding the social dimension of meaning in real interchanges with native and other competent speakers of the language.

Within the context of the classroom, Kramsch (1993) began what has become her long-term advocacy of the inseparability of language and culture through attacking the notion that culture was an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading and writing as suggested by Damen (1987). On the contrary, Kramsch declared, it is always in the background of language teaching, right from the first day (Kramsch, 1993, p. 1). Consistent with Kramsch, Byram and Morgan (1994) stated that “it is axiomatic in our view that cultural learning has to take place as an integral part of language learning, and vice versa” (p. 5).

The United States’ National Standards in Foreign Language Education Project (NSFLEP, 1996) issued standards of culture for foreign language teaching. This project based its definition of culture on three interrelated components: products, practices, and perspectives. In this American Foreign Language Standard, culture is one of the 21st century foreign language goals. The other four goals are communication, connection, comparison and community. Moran (2001) developed this notion; he proposed culture in foreign language education refers to artefacts, actions and meanings (p. 23). The Common European Framework of Reference
for Languages (Council of Europe, 2009) also pointed out culture plays an essential role in foreign language education. In this European framework, culture has a direct relationship with the use of language. The Australian Curriculum for Languages (ACARA, 2014) pays great attention to the role of culture in the consideration of language, culture and learning. The curriculum proposes that

In the languages learning area the focus is on both language and culture, as students learn to communicate meaningfully across linguistic and cultural systems, and different contexts. This process involves reflection and analysis, as students move between the new language being learnt and their own existing language(s). It is a reciprocal and dynamic process which develops language use within intercultural dimensions of learning experiences. It is not a ‘one plus one’ relationship between two languages and cultures, where each language and culture stay separate and self-contained. Comparison and referencing between (at least) two languages and cultures build understanding of how languages ‘work’, how they relate to each other and how language and culture shape and reflect experience; that is, the experience of language using and language learning. The experience of being in two worlds at once involves noticing, questioning and developing awareness of how language and culture shape identity.

Reflecting on the role of culture in foreign language education, it can be found that different attitudes towards culture and cultural definition lead to different approaches to the teaching of culture. When culture is just regarded as the expendable fifth skill in foreign language classroom, teachers will use anthropological, sociological and humanistic culture definitions as a guide to teach it. The ‘cultural studies’ approach and the traditional approach are used. However, when culture is regarded as an integral part of language education; the ‘culture as practice’ approach is used.
In fact, in foreign language classrooms, there exist at least two cultures: the target language culture and the learner’s native language culture where the learning is taking place. This background culture of the foreign language learners should also be considered. Thus, the perspective of sociolinguists and communication specialists is adopted in this project to frame the role of culture in foreign language education. Centrally, Halliday (1991) defined culture as the context for language, providing meaning making for language in the totality of situations. This definition was also supported by Kramsch, one of the earliest to advocate the inseparability of language and culture. Based on Halliday’s relation of language and culture (Figure 1.1), Kramsch (1998, p. 9) proposed that language expresses, embodies and symbolizes culture reality. Accordingly, based on an understanding of the nature of inter-cultural encounters that occur in the language classroom, and an understanding of the complex links between language and culture, an approach to the teaching of culture – intercultural language teaching – is taken as the goal of the modern classroom language teaching.

1.2.4 Definition of culture in language teaching

Following the studies referred to above, language educators expanded their understanding of what they needed to teach: not just the surface linguistic structures and vocabulary, but knowledge of the society and its underlying rules (beliefs, values, ways of doing things); awareness of when and how to use the different forms of the language; skills in recognizing situations and making the appropriate choice in real time. Language curriculum and standards also began to reflect these new perspectives on the task. In the U. S. National Standards for Foreign Languages, culture began to be referred to as cultural products, cultural practices and cultural perspectives, which became known as the 3Ps. Moran (2001) illustrated the original definitions of the 3Ps:
Products are all artefacts produced or adopted by the members of the culture, including those in the environment, such as plants and animals. Products range from tangible objects – such as tools, clothing, written documents or buildings – to more elaborate yet still perceptible constructions such as written and spoken language, music, or complex institutions of family, education, economy, politics, and religion. Products both tangible and intangible are located and organized in physical places.

Practices comprise the full range of actions and interactions that members of the culture carry out, individually or with others. These include language and other forms of communication and self-expression as well as actions associated with social groups and use of products. These practices are both verbal and nonverbal and include interpretations of time, space, and the context of communication in social situations. Practices also involve notions of appropriateness and inappropriateness, including taboos.

Perspectives represent the perceptions, beliefs, values, and attitudes that underlie the products and that guide persons and communities in the practices of the culture. These perspectives can be explicit but often they are implicit, outside conscious awareness. Taken as a whole, perspectives provide meaning and constitute a unique outlook or orientation toward life – a worldview. (p. 25).

This elaboration of culture for language teaching found in the US Standards aligns well with anthropological, sociological and sociolinguistic perspectives on culture presented earlier in this chapter. Specifically, cultural products, practices and perspectives are in the scope of the anthropologist’s culture as ‘design for life’; the practices and perspectives aspects fit well with the sociology’s culture as ‘an organization of society’; and the ‘cultural practice’ aspect that states “These practices are both verbal and nonverbal and include interpretations of time, space, and the context of communication in social situations” fits well with Halliday’s culture as
‘context’. Because it encompasses the range of perspectives involved in the use of language, and hence in language learning, culture as the 3Ps was selected in this study.

1.2.5 The definition of intercultural communicative competence

As mentioned in Section 1.1, the ultimate goal of Chinese foreign language education is for learners to achieve intercultural communicative competence. This raises the question: what is the definition of intercultural communicative competence in foreign language education and how can we build it in language classrooms? The concept of intercultural communicative competence does not originate in foreign language education, but from the field of intercultural communication. Thus, it will be explored from the field of intercultural communication and the effective way to help cultivate the foreign language learners’ intercultural communicative competence in foreign language classroom will be discussed.

The notion of “intercultural communication” is first used by Edward Hall (1959) in *The Silent Language*. This book is mainly concerned with the non-verbal communication, especially how the time and space influence peoples’ interaction. It marks the foundation of the intercultural communication field. In the 1960s, the focus of intercultural communication was on the cross-cultural communication between Western experts (Cleveland, Mangone, and Adams, 1960), military personnel and aid workers with ‘natives’ in less developed countries (Gardner, 1962). In the 1970s and 1980s, more research topics appeared within the field of intercultural communication such as migration (Brein and David, 1971), cross-cultural training (Fiedlera, Mitchell, and Triandis, 1971), immigrants in American universities (Ting-Toomey, 1981), business (Adleman and Lustig, 1981) and second language education (Pesner and Auld, 1980). With the development of globalization and technology, intercultural communication became more common. Then there appeared attempts to define ‘intercultural communication’. The most representative definition is from Gudykunst and Kim (2003), who proposed that
intercultural communication is a “transactional, symbolic process involving the attribution of meaning between people from different cultures” (p. 17). Jandt (2004) defined intercultural communication as face-to-face interactions among people of diverse cultures. In the field of foreign language education, Byram (2004) described intercultural communication as face-to-face communication which takes place between two or more people with different cultural backgrounds who carry different language and discourse strategies. According to these definitions, we can conclude that there are two important characteristics which define intercultural communication: one is at least two different cultures are involved, the other is that there is interaction.

The concept of ‘intercultural communication’ was introduced into the foreign language literature in the 1970s (Samovar and Porter, 1976). As a result, by the late 1980s, an ‘intercultural approach’ to foreign and second language education was introduced (Corbett, 2003), stimulating the reconsideration of the function of language and the goal of foreign and second language education. Educators in the intercultural and language fields advocated greater efforts made in the development of ‘intercultural communicative competence’.

Before exploring the notion of ‘intercultural communicative competence’, the notion of ‘linguistic competence’ and ‘communicative competence’ in foreign language education are explored. Prior to 1960s, in the field of foreign language education, foreign language learners were required to master the foreign language. ‘Linguistic competence’ refers to the knowledge of systematic potential, or whether an utterance is a possible grammatical structure in a language (Chomsky, 1965). By the late 1960s, with the development of transportation technology, travel for pleasure, business and other purposes were increasing. Thus, communication between people from different countries and cultural backgrounds was increasingly common. The mere emphasis on linguistic competence in foreign language education was dissatisfying. As a result, in the early 1970s, deep concern about what it actually
means to ‘know’ a language, and to be able to use the language to communicate with people in a variety of settings and situations effectively, started to grow.

At that time, the notion of ‘communicative competence’ was proposed in Hymes’ critique of Chomsky (Byram, 1997). Hymes (1972b) argued that the ‘appropriateness’ of the use of a language in a particular context should also be concerned instead of the exclusive attention to ‘correctness’. The social and cultural knowledge are needed by speakers to understand and use linguistic forms. Communicative competence consists of not only knowledge, but also the ability to use the language in real life communication. Hymes’ work inspired more research on the communicative competence. Later, two influential models of communicative competence were proposed, one in North America by Canale and Swain in 1980 and the other in Europe by Van Ek in 1986 (Byram, 1997). In Canale and Swain’s model (Canale and Swain, 1980), communicative competence consists of three components: linguistic or grammatical competence, sociolinguistic competence and strategic competence. In Van Ek’s model (Van Ek, 1986), communicative competence is made up of six dimensions: linguistic competence, sociolinguistic competence, discourse competence, strategic competence, socio-cultural competence and social competence. As Chen (2014) pointed out, effectiveness and appropriateness function as the two main criteria for the assessment of communication competence (p. 15).

With the involvement of intercultural contexts, the notion of ‘communicative competence’ developed into the notion of ‘intercultural communicative competence’ or ‘intercultural communication competence’ or ‘intercultural competency’. Many researchers in different disciplines define intercultural competency, such as human resources (Storti, 2009), business (Moran, Youngdahl, and Moran, 2009), international education administration (Paige and Goode, 2009), social work (Fong, 2009), and global leadership (Jokinen, 2005). In the field of intercultural communication, one area which has attracted much attention from researchers is
acculturation of immigrants and sojourners in the host country. Lots of proposed models appeared in this area, such as Kim’s Intercultural Communicative Competence Model (Kim, 1988) and Chen and Starosta’s Intercultural Communicative Competence Model (Chen and Starosta, 1996; Chen, 2014).

According to Chen (2014, p. 15), citing Hammer, Gudykunst and Wiseman, there are three common approaches to studying the concept of intercultural communicative competence (ICC). The first approach tries to identify the personal characteristics of ICC (Cleveland, Mangone, and Adam, 1960; Harris, 1973); the second approach focuses on the observation of interactants’ behaviours in intercultural context (Ruben and Kealey, 1979); and the third approach integrates personal characterises and communication behaviours (Gudykunst, Hammer, and Wiseman, 1977). For example, Wiseman (2002) proposed that ICC is the knowledge, motivation and skills needed to interact effectively and appropriately with members of different cultures (p. 208). As Chen and Starosta (1996) pointed out, although those approaches for the study of ICC were useful, no holistic picture can mirror the face of the concept. Hence, Chen and Starosta (1996) developed a triangular model of Intercultural Communicative Competence model that aims to promote interactants’ ability to acknowledge, respect, tolerate, and integrate cultural differences. The three sides of the triangular model represent the three aspects of cognition, affect, and behaviour of ICC. The cognitive aspect of ICC is manifested in the ability of intercultural awareness, the affective aspect is in the ability of intercultural sensitivity, and the behavioural aspect is in the ability of intercultural effectiveness. More specifically, the model dictates that interculturally competent individuals must possess the capacities of knowing their own and their counterparts’ cultural conventions, demonstrating a positive feeling of acknowledging, respecting, and even accepting cultural differences, and acting appropriately and effectively in the process of intercultural interaction.
As described above, there are many concepts of ICC and Chen and Starosta’s triangular model presents a holistic picture of the notion. However, these concepts or models are all distant from the field of foreign and second language education. What is sought is a model within the foreign and second language field. As Belz (2007), citing Bredella, rightly pointed out, “Byram is one of the very few scholars…. who extensively operationalizes the notion of intercultural competence in structured foreign language learning” (p. 136). Furthermore, as set out below, it is a model which is grounded in the same views of language, culture and intercultural communication already set out in this chapter.

As illustrated in Byram’s model, there are four sub-components of ICC (Figure 1.2), linguistic competence, sociolinguistic competence, discourse competence and intercultural competence.
Figure 1.2: Byram: Intercultural Communicative Competence (2009)

The following three sub-components are defined by refining the traditional term ‘communicative competence’, that is, linguistic competence, sociolinguistic competence and discourse competence. In his model, linguistic competence refers to an intercultural speaker’s capacity to apply knowledge of the rules of the target language to successfully interpret and produce spoken and written language (Byram, 1997, p. 48). Sociolinguistic competence means to be able to not only deliver and express his or her message but also understand the language delivered by an interlocutor as well as the meanings behind it, no matter whether the meanings are expressed explicitly or hidden. The interlocutor can be a native speaker or a non-native speaker of the target language (Byram, 1997, p. 48). Discourse competence deals with the ability to understand an interlocutor’s strategies of interaction, negotiate one’s own interaction
strategies with those of interlocutor, and to discover new strategies which facilitate a successful communication in an intercultural context (Byram, 1997, p. 48). The addition of the component – intercultural competence – makes the model very relevant to this project. He defines intercultural competence as the kind of competence which enables an individual, when engaged in intercultural communication, to be able to “decentre and take up of the others’ perspective on their own culture, anticipating, and where possible resolving, dysfunctions in communication and behaviour” (Byram, 1997, p. 42). Briefly, intercultural competence is the ability to interact effectively with people from different cultures that we recognize as being different from our own (Byram, 2004, p. 297).

There are four sub-components of Byram’s intercultural competence. They are knowledge, attitudes, skills and critical cultural awareness (Byram, 2009, p. 323). Knowledge includes “social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (Byram, Nichols, and Stevens, 2001, p. 6). Attitudes include two main parts, namely, curiosity and openness to otherness (Byram, 2009, p. 323), as well as “cognitive ability to establish and maintain a relationship between native cultures and foreign cultures” (Byram et al., 2001, p. 56). Skills can be divided into two types. One type comprises the skills of interpreting/relating which deal with the ability to interpret a document from another culture and to explain it, as well as to relate it to documents or events from one’s own culture. The other type of skills refers to skills of discovery and interaction, which means the ability to acquire new knowledge of a culture and cultural practices, as well as the ability to access knowledge, attitudes, and skills under the constraints of real-time communication (Byram et al., 2001). Critical cultural awareness refers to “an ability to evaluate critically and, on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries” (Byram, 2009, p. 323).
Byram’s model of ICC draws from the disciplines of linguistics and intercultural communication. His model is an integrative combination of the two fields. Linguistics provides the notion of communicative competence and intercultural communication provides concepts of intercultural awareness, skills and sensitivity (attitudes) as proposed by Chen and Starosta (1996). Intercultural communicative competence consists of communicative competence and intercultural competence. Fantini (2000, 2006) agreed that intercultural competence is an important element in the construct of ICC. This project does not deal with the ICC, but the intercultural competence. Since linguistic competence is an essential part of the ICC, this study researches the intercultural competence from the perspective of language.

Based on Byram’s definition, intercultural competence in this study can be defined as the learners’ attitude, the awareness and the skills of Chinese culture under the influence of their own cultural backgrounds. Specifically, intercultural competence refers to the skills to interpret, discover, realize (be aware of) the differences and similarities between two cultures (the learners’ own culture and the target-culture), then respect and be open to cultural differences, and finally, the capacity to interact successfully with target-culture people. The abstract notion of ‘culture’ manifests itself in products, practices and perspectives.

To sum up, cultural teaching in the foreign language classroom aims to cultivate students to have an educated attitude towards different cultures which consists of products, practices, and perspectives, and the skills to discover and realise cultural differences and similarities; then help them communicate appropriately and effectively in the target language. However, culture is still so abstract that it is very difficult for teachers and students to catch it firmly. Thus, how to teach culture in Chinese language classroom is still a problem. According to Halliday (1991), abstract cultural systems are made up of specific cultural situations. So, the effective way to build knowledge and understanding of a culture system is through learning in culture situations. But outside of the society where the language is used, where can these be found?
1.2.6 Summary of the problem

According to the above analyses of the relationships between culture and language and intercultural competence, we are clear that the role of culture in Chinese foreign language classroom is to help learners acquire the intercultural communicative competence to finally become successful Chinese language communicators. However, there are two main problems: one is, what kind of culture to teach, and the other is, how to build intercultural competence in a Chinese as a foreign language classroom.

Although the goal of Chinese foreign language education as being to cultivate the Chinese language learners’ intercultural communicative competence has already been recognized by more and more scholars and researchers in this field (Jia, 1997; Zhang, 2007; Zhang, 2015), there are still some voices which are against the role of culture in TCFL.

One voice is that the culture presented in the textbook and classroom is mostly about ancient Chinese Culture. It rarely describes modern China and rarely makes use of modern Chinese literature.

The revised version of International Curriculum for Chinese Language Education (Hanban, 2014), likewise, pays an attention to cultural competence which comprises cultural knowledge, cultural understanding and cross-cultural competence and global awareness. In practice, however, it emphasises more things on the teaching of cultural crafts such as how to make a Chinese Knot, how to make dumplings, how to do paper-cuts, Taiji and so on. This has no clear connection with motivation!

The problem is thus how to teach and learn suitable cultural content and do that in classrooms. Reflecting on the learning experience of our own culture, we acquire our culture by observing and experiencing (Eberhardt, 1979; Fantini, 2012). We observe our parents since we
are born (Norman and LeVine, 2001). Then we go to school, we observe and learn from our teachers. We also learn from and observe friends and the people around us. When we behave ‘wrongly’ within the cultural framework, our parents, teachers, and friends will criticize us and correct us. When we behave ‘rightly’, our parents, teachers, and friends will praise us. As a result, we know from experience what behaviour is considered right and what is considered wrong. By observing and experiencing, we unconsciously acquire a cultural perspective on the world. To learn a new culture, students can get some implications from the learning experience of their own culture. Observation and experience are powerful ways for students to learn a new culture. But in non-Chinese contexts, it is difficult for second language (L2) learners to observe and experience Chinese culture. How can we find approaches to observe and experience Chinese culture in a non-Chinese environment?

This project advocates that modern Chinese culture be taught, rather than only traditional culture, and that this culture contributes to the understanding and the appropriate use of Chinese language should be taught to students. Culture is, overall, abstract; we build the systemic culture by contacting and learning situational culture through experiences. So, what are suitable resources for situational modern Chinese culture for learners to use? As to how to teach culture, we can get some implications from our own cultural acquisition. People acquire their own culture through observation and experience in cultural contexts. In non-Chinese contexts, although we can learn culture from Chinese native language teacher in the language classroom, that is not enough opportunity to provide what is needed. How can we access highly authentic cultural contexts for students to observe and experience and to build the intercultural competence? To sum up, the solution to solve the main problem is to find an appropriate resource or medium. Drawn from the complex discussion of the components of culture set out in this chapter, we can say that the characteristics of this kind of medium are as follows:

Firstly, it should reflect the living, authentic, modern Chinese culture.
Secondly, it must be able to provide an authentic context for Chinese foreign language learners in non-Chinese contexts to observe or experience.

Thirdly, it can provide a specific situational culture which is related to Chinese language.

Finally, it can contribute to the building of intercultural competence in Chinese foreign language classroom, enabling students’ engagement and interaction.

1.3 Summary

The problem this study addresses is how to give students access to contemporary Chinese culture as it is manifest in daily life products, practices, and perspectives. This access is essential if students are to gain entry to the meaning base of the language they are learning, to understand what Chinese people mean when they say and do certain things and to know how to express themselves using Chinese so that their own meanings are conveyed, and if necessary to explain their views explicitly where they know they will not be understood. This is a fundamental goal of foreign language learning in the contemporary world, where the language is being acquired for purposes of communication, not just literary or other private study.

To sum up, this study is to explore an effective way to build intercultural competence in a non-Chinese environment. It will have implications for both L2 Chinese learners and teachers, helping each to be more successful in their joint endeavour.

1.4 The Structure of the Thesis

The remainder of this thesis is organized as follows:

Chapter 2 (Literature Review) first reviews Chinese culture from cultural perspectives and concludes what core cultural perspectives should be included in the culture teaching, then reviews the situation of culture teaching in Chinese as a Foreign Language, and the approaches
to build intercultural competence in foreign language education, followed by a review of the literature of the studies on the use of films and TV drama series in foreign language education, and illustration of the criteria to select the appropriate TV drama series.

Chapter 3 (Research Methodology) introduces the overall research design of this study, the methods of data collection and data analysis, along with the trustworthiness and ethic of the study.

Chapter 4 (Data Analysis) presents the findings and analyses of the collected data.

Chapter 5 (Discussion) summarizes, discusses and compares the findings gathered from the study.

Chapter 6 (Conclusion) draws conclusions from the whole research. It ends with a description of the contribution of this research; implications; the limitations of the study; and directions for further research.
Chapter Two: Literature Review

2.1 Introduction

In Chapter One, the theoretical framework of this study was built, among which culture, the relationship between language and culture, and intercultural communicative competence are proposed as three key concepts in the study. The problems of culture teaching in Chinese as a Foreign Language (CFL) were discussed and the requirements of a resource that would meet the wide range of concerns raised in the analyses were set out. In light of these, this chapter will review the existing literature on the targeted focus for the study: (i) the concept of Chinese culture, (ii) culture teaching in CFL, (iii) building intercultural competence in the foreign language classroom, (iv) the selection of a suitable resource.

2.2 The Concept of Chinese Culture

Based on the definition of culture in Chapter One, culture in this study is to be considered to comprise perspectives, practices and products. Perspectives, the psychological level of culture, consist of beliefs and values. They are the most stable aspects and tend to endure from ancient to modern times. Perspectives are also the fundamental source of practices and products. Unlike perspectives, cultural practices and products can change frequently and because of this it is difficult to make a fixed list of them. For these reasons, Chinese culture is studied here as perspectives and explored in two parts. Firstly, the literature discussing cultural perspectives from a Chinese viewpoint is reviewed. Secondly, Chinese culture is studied from two core orientations: beliefs – the nature of human beings, the relationship of human to human; values – harmony, the relationship of human to nature.
2.2.1 The Chinese view of Chinese culture

Historically, we can review Chinese culture in three periods: the ancient time (before 1840), the Opium War (1840) to 1919 (New Culture Movement), and from 1919 to now. During ancient times, Chinese culture was mainly characterized by Confucianism. Specifically, beginning in the Han dynasty (206 BC–AD 220), the diverse themes inherited from the competing ‘hundred schools’ of pre-imperial China were harmonized within Confucianism as it ascended to become the state ideology. From the Han dynasty until approximately the tenth-century AD, strong Buddhist and religious Daoist influences continued to compete with persistent Confucian themes, while from the eleventh century to the modern period, Neo Confucianism – a Chinese neoclassicism – absorbed into itself these existing tensions and those that would emerge. Confucianism was the official philosophy throughout most of Imperial China’s history. (Hall and Ames, 1998)

While this ancient philosophy is the basis of all Chinese culture, the starting point for discussing modern Chinese culture is the crisis in the nineteenth century caused by the British invasion which pushed Chinese to ask themselves who they were and what they were. In his contribution to this debate, Liang Qichao (1873-1929), one of the most significant Chinese reformers and thinkers, in his essay written in 1927, Liang says culture is the collective achievement of mankind (Liang, 2012). This achievement occurs in various fields, such as language, philosophy, science, education, law, ethnic, beliefs, arts, music, dance, drama, tools, technology, rules, organization and costumes. From Liang’s cultural definition, it can be inferred that culture is mainly considered forms of products and practices and that perspectives are hardly presented. Moreover, the notion culture comprises just a list of human achievements and is not analysed systematically.
In his book *Eastern and Western cultures and their philosophies* written in 1921 (Liang, 1994), Liang Shuming, a 20th century Chinese philosopher, identifies three layers of culture. The first is material life at the superficial layer, including all material things essential for human survival; the second is social life at the intermediate layer, such as lifestyle, social organization, political and economic relations; the third is spiritual life at the deep layer, such as religion, philosophy, value systems, science and art (Liang, 1994, p. 10). He systematically explores definitions of culture and starts to pay attention to perspectives.

Liang Shuming was not alone in beginning to reflect on Chinese-ness and by the 1910s the New Culture movement had begun. Scholars such as Chen Duxiu, Cai Yuanpei, Li Dazhao, Lu Xun, Zhou Zuoren, and Hu Shi, had had a traditional education but began to lead a revolt against Confucianism. They called for the creation of a new Chinese culture based on global and Western standards, especially democracy and science. Chinese traditional culture thus starts to be influenced by modern Western culture. In 1949, with the founding of New China, Mao’s Marxism is the guide for the developing China. Mao’s Marxism is Marxism with Chinese characteristics, where Mao adopts a lot of Chinese traditional culture to meet Chinese needs (Guo, 1988). For example, he adopts the thought of ‘大同 (dà tóng, great harmony)’, the Confucian ideal of perfect society. As Craig (2000) summarizes it, “in the development of modern China, when Western influence at last seemed a permanent part of Chinese culture, the values of traditional China have remained dominant” (p. 123).

Late Chinese scholars realized that the first step in doing culture research is to design a framework for culture (He, 2004, p. 3). Returning to Liang Shuming’s three layers, Hu and Gao (1997) comment that they can also be termed, respectively, physical culture at the superficial layer, conventional culture at the intermediate layer, and psychological culture at the deep layer (pp. 2-3). Furthermore, they propose culture can be divided into three levels:
material culture altered and processed by people’s subjective thoughts; institutional culture including political and economic systems, legal and artistic works and people’s deeds and habits; and psychological level which contains life values, thinking patterns, moral standards, religious feelings, etc. (p. 35). Consistent with Hu and Gao’s opinion, He (2004, p. 4) added another level: the behavioural level, which refers to social rules and modes of people’s interaction and communication (e.g. customs). In the book edited by Zhang and Fang (2004), four types of cultural frameworks are summarized: the first is material and spiritual culture, the second is material, spiritual and institutional culture; the third is material culture, institutional culture, customs, and ideological values; the fourth is material culture, social relations, spiritual culture, arts, language symbols, and customs. Li (2016), a contemporary Chinese philosopher, still adopts the basic cultural framework – material, spiritual and institutional culture, to discuss Chinese culture. Obviously, these different frameworks of culture contain ‘cultural perspectives’ in the forms of ‘psychological level’ or ‘spiritual culture’ or ‘ideological values’.

Although there are different frameworks of culture, it is widely accepted that psychological or spiritual level is the core part of culture because it is the most stable and fundamental. According to Hu and Gao (1997), physical culture and conventional culture are tangible and can be recognized without effort, while psychological culture is less tangible and more abstract, for it hides in the spiritual world of people. Nevertheless, psychological culture constantly guides people’s specific behaviours, and it is more stable than the other two. Similarly, Jin (1999) argued that perspectives, such as the intangible and often unexpressed belief systems and value systems, are the most difficult to evolve in the modernization of Chinese culture. They are the deepest and the most profound elements of a culture, therefore, they are the slowest to change (pp. 134-135). Together, they indicate that to study Chinese culture, it is essential and efficient to know the core parts of that culture – the psychological culture of beliefs and values.
In addition, although Chinese traditional culture has evolved into contemporary culture with the trend of globalization, beliefs and values from traditional culture are strengthening rather than weakening. As Sun (1990), an American Chinese scholar, pointed out, there is not necessarily a difference between the tradition and modernity. He argued that the modern phenomenon of a culture is superficial while the deep psychological structure is rather stable (p. vi.). Similarly, Fang (2010) maintained that cultural habits which have been formed and grounded in thousands of years of history, such as the ritual (li) and guanxi, still influence modern Chinese people and play a role in Chinese culture. Indeed, Yang (1994), who conducted a series of experiments showed that guanxi still plays a role in the art of social relations among contemporary young Chinese people who no longer accept the formal education of Confucianism. No matter how fast the superficial cultural phenomena change, the deep or psychological culture remains relatively ingrained.

Since Chinese culture encompasses everything Chinese people rely on to live, it is difficult to make a fixed list of it. Cheng (2003) introduced Chinese culture from the aspects of history, geography, Chinese names, Chinese characters, academic thoughts, religious beliefs, ancient education and examination system, collection of books, technological achievement, traditional architecture, arts, literature, customs, and international cultural exchange in his book 《中国文化要略》[The Outline of Chinese Culture]. This book is recommended by the Hanban especially for Chinese foreign language teachers and students. Cheng’s cultural illustration is sound but it separates culture from Chinese language. As discussed above, cultural perspectives (beliefs and values) are the most fundamental aspect that influence practices (behaviours) and products. If teachers and students could tap into them, the teaching and learning of culture would be efficient. Accordingly, the core beliefs and values of Chinese culture are explored in the following part.
2.2.2 Chinese cultural beliefs and values

The book 中国文化要义 [The Essence of Chinese Culture] written by Liang Shuming in 1949 is the classical book to study Chinese culture and the cultural values of Chinese people. In this book, Liang thought Chinese value family, “身家念重 (shēn jiā niàn zhòng) [one and one’s family are very important]” (Liang, 1987, p. 22), that is, family is a very important value to Chinese people. Liang also thought Chinese “宁牺牲实利而要面子 (níng xīshēng shí lì ér yào miànzi) [pay great attention to face even at the expense of the real benefits]” (p. 22). In addition, Liang pointed out that Chinese value “和平 (hépíng, peace)” and “中庸 (zhōngyōng, the mean)” (p. 22), as well as “爱好自然风景 (ài hǎo zìrán fēngjǐng) [natural scenery]”, and “少以人力胜天之想 (shǎo yǐ rén lì shèng tiān zhī xiǎng) [are lacking the idea of conquering nature (being harmonious with nature, instead)]” (p. 23).

Different from Liang’s specific list of Chinese values, later research into Chinese culture has focused on its core cultural beliefs and values. Among these works, Westerner scholars used the universal concept (collectivism) to define Chinese culture (Hofstede, 1983). Similarly, the American scholar Triandis also thought China is a country deeply marked by collectivism by which he meant greater emphasis on

(a) the views, needs and goals of the in-group (relatives, clans, organizations) rather than oneself; (b) social norms and duty defined by the in-group rather than behaviour to get pleasure; (c) beliefs shared with the in-group rather than beliefs that distinguish self from in-group; (d) great readiness to cooperate with in-group members. (Triandis, 1990, p. 52)

Chinese scholars, by contrast, adopted unique Chinese concepts to grasp the core of Chinese culture. Liang (1987, p. 77), himself, further summarized Chinese culture as ethically (伦理, lúnlǐ) -based, which means human relations play a significant role in Chinese culture.
Through analysing Chinese culture from its deep psychological structure, likewise, Sun (1990) concluded that *guanxi* (relations) is a fundamental element in Chinese culture. Moreover, he added that the concept of 和 (*hé*, harmony) is also a critical element. Consistent with Sun, Xu (2009), a famous Taiwanese thinker, proposed that there were two distinguishing features of Chinese culture at the initial stage: one is to understand the secret of 天人合一 (*tiān rén hé yī*, the unity of Heaven and Man) through the concept of 天命 (*tiān mìng*, destiny), the other is to build social organization through 亲缘 (*qīn yuán*, phylogenetic relations). In fact, Xu’s use of ‘天人合一’ and ‘亲缘’ are another version of harmony and *guanxi*, respectively.

Drawing from the above Chinese scholars, we can see that *guanxi* and harmony are two critical elements of Chinese culture. *Guanxi* as one of the critical elements of Chinese culture is further analysed. Hwang (1988) thought, ‘人情 (*rénqíng*, human relations)’ and ‘face’ are the two most important bonds of *guanxi*-based culture. ‘Rén qíng’ expresses the special way in which people contact others. That is, the emotional factors such as ‘benevolence (*仁, rén*)’, and ‘compassion (恻隐之心, *cè yǐn zhī xīn*)’ play a vital role. ‘Face’ shows Chinese people care about their impression in other people’s eyes. Ho and Peng (1998) thought this relationship-oriented (or relationship dominant) feature of Chinese culture is reflected in four aspects: involuntary and everlasting nature of the relations among people; role-based, which means an individual is defined by his /her role; *guanxi*-identity, meaning to understand a person, we need to start from their relations with people around them instead of limiting our attention to just the one person; development of an individual is influenced by others and the environment. Fang (2010) defines Chinese *guanxi*-based culture as people’s mutual dependency on each other. That is, people rely on, imitate, and compare with others in psychological, emotional and value aspects. Harmony as the other
critical element of Chinese culture is the absolute Chinese value. As Zhang and Chen (2015) positively summarize four main concepts about the spirit of traditional Chinese culture, one is regarding harmony as fundamental (以和为贵, yì hé wéi guì).

It can be found that Chinese culture centres around these two core beliefs—belief in the relational nature of human existence (guanxi), and in the absolute value—harmony. As core belief and value, guanxi and harmony are of central significance to learners of Chinese. They are analysed, combined with Chinese language, in the following parts, respectively.

**Core belief of guanxi: relational framework**

*Guanxi* means the relationship of human to human, the connotation of this concept is illustrated from the innate character of human nature, and the relationship of human to human.

*The innate character of human nature*

Before discussing the relationship of human to human, it is critical to know how Chinese people understand the nature of human beings. There are two well-known Chinese ancient scholars that discuss the innate character of human nature. One is Mencius (Bloom, 1994; Ames, 2002) who proposes the nature of human is good (xing shàn lùn). Everyone is born with 仁 (rén, benevolence) 义 (yì, righteousness) 礼 (lǐ, ritual propriety) 智 (zhì, wisdom) and 信 (xìn, integrity). For instance, when people see a child almost falling into a well, they would unconsciously have an impulse to save him/her. This shows that human beings are naturally good. The other is Xunzi (Dubs, 1927; Knoblock, 1988, 1990, 1994), who argues that human nature is evil (xing è lùn). Only education can help people to develop into good people through overcoming their evil nature.
Westerners believe that an individual is comprised of two parts – body and mind, and Western philosophy unites the body and mind in an independent person who can connect to a God directly (Sun, 1990, p. 36). Their personhood is defined by themselves and this kind of independent individuality tends to define their social relations (Sun, 1990, p. 36). By contrast, Chinese personhood is defined by their relations with others. As Confucius said, “仁者，人也！” (rén zhē, rén yě) (Zhongyong, 20·2), which is often understood as s/he who is benevolent, he is a (real) human being. When considering the character 仁 we see it consists of two components: 亻 which is a modified form of 人 (person) plus 二 (two), we see that the benevolence (and hence self-realization) is present only between two people 仁 (rén). That means a real person can be defined as only existing in social relationships (two people). In traditional China, the paired relations include king/emperor and subordinate (jūnchén), father and son (fùzǐ), husband and wife (fūfù), old brother and young brother (xiōngdì), and friends (péngyuān).

The relationship of human to human

As stated in the above section in traditional Chinese, a person is realized in their relations with others. Unlike many Western people, Chinese people traditionally had no conception of individuality; instead, they saw themselves in different kinds of relations and paid great attention to the emotional currents existing in people’s relations. This is still very much the case. Among the above-mentioned five relations (五伦, wǔlún), the most fundamental is family relationships. Like many others, Qian Mu, one of the greatest historians and philosophers of twentieth-century China, claimed that Chinese culture builds on family (Qian, 1998, p. 42). When Chinese people ask for information about a person, they tend to ask what kind of family they are from or what their parents do.
The family as the social base originated from its traditional functions in the economy, ethics, and religion. In the self-sufficient ancient agricultural Chinese society, people worked and lived together in the unit of family. Family instead of government was principally responsible for the bringing up of children and the maintenance of the elderly, and this is still common in contemporary China. It is argued by Liang (1987, p. 79) that China is an ethics-based society. For example, Chinese law on rights and responsibilities is not as specific as Western law. In addition, in business, the concept of *guanxi*, indicating the primacy of relations over rules, has been well documented (Alon, 2003). There is no central common religious belief among Chinese people. Instead, Liang (1987, p. 87) claimed, they use family life to constitute their religious life. Ancestors have the same status as the Western God, so there exist some customs to preserve the memory of one’s ancestors. Almost all the important Chinese festivals are related to family and ancestors. Chinese people work hard to develop their family and make their ancestors proud of them (Liang, 1987, p. 86).

Family is given priority in the society and the world in terms of relationships. As Mencius (Liu, Q. P., 2004; An, 2008) said, ‘Love your family, then be nice to other people, and finally love the world’. There is an order from the inner circle to the outer circle. Chinese sociologist Fei (1948) proposed the famous sociocultural theory *chaxu geju* (the structure of grade). He argued that Chinese social relations are like ripples, which include an inner circle and an outer circle, and that people build their relations with others from the inner to the outer.

Within the family, traditionally, there was a strict hierarchy and patriarchal order based on the factors of age (generation) and gender: father had authority over the son and husband had authority over the wife. This is reflected in Chinese language. Compared with Western languages, there is a complicated title system to distinguish family members including
relatives, and they set out the hierarchy of relations of the individual, showing literally who s/he is, all defined in terms of two-person relationships. For instance, there is no word for ‘brother’: one’s brother is either one’s elder brother or one’s young brother, and each has its own term, just as one’s elder sister and young sister have different terms and, likewise, one’s father’s brothers and sisters and the mother’s brothers and sisters are carefully designated according to side of the family, age in relation to one’s parent, and gender.

Chinese people deal with social relations through modelling them on the family system. In his book *Rationality and Democracy* Zhang (1946, p. 8) proposes that the organization of Chinese society is a hierarchical system of families (Cited by Liang, 1987, p. 90). The relations between teachers and students, colleagues, officers, neighbours, and friends are based on the family relations system. For example, teachers are treated as parents. As a Chinese saying goes, 一日为师，终身为父 (yī rì wéi shī, zhōng shēn wéi fù, one day as a teacher, forever as a father). Teachers are regarded as an absolute authority; students should be obedient to their teachers. However, in terms of Western relations between teachers and students, there is an equality before truth, and hence students may argue with their teachers. Another example is that to achieve intimacy with non-family members they may be designated as a family member, calling an older male friend ‘大哥’ (dà gē, big brother), and adults terms such as shūshu (uncle), āyí (aunt), etc. The country is like a big family. The Chinese word ‘guójiā’ (country) literally means country ‘home’ or ‘family’.

Although as shown in the previous section 2.2.1, scholars maintain that Chinese traditional cultural perspectives remain dominant in modern China, some scholars have a different voice. With the influence of Western concepts (e.g. equality and democracy) and the changing economy in which young people are often no longer dependent on their parents, Chinese relationship-based culture has started to change. For example, Yan (2012)
proposes, traditional family-based relations have started to show evidence of becoming individualistic.

To sum up the relationship between human beings, Chinese scholars propose that Chinese culture involves people in a web of relationships (guanxi). It starts from family relations, then moves to wider social relations. Family relations are the core part, and they are complex and hierarchal. The society is structured as a big family. An individual is defined in relation to others. In Hofstede’s theory of cultural dimensions, two contrasting dimensions are collectivism and individualism. Inside and outside China, scholars agree that China has been a collectivistic society, but there are changes to this occurring. Ting-Toomey (1988, 2005) proposed that Chinese people belong to a face-oriented culture. Collectivism and face-orientation are both features that stem from the more fundamental characteristic of Chinese society being a relationship-based culture. This results in the complicated etiquette between people reflected in complicated honorifics and terms of humility. This core belief of guanxi is related to the core value of harmony.

**Core value of harmony**

Based on the core belief of guanxi, Chinese value harmony to ensure the guanxi-based society functions in a proper way. Confucianism, Taoism, and other Chinese schools of thought all regard harmony as their foundation. Harmony as a core value guides Chinese people in regulating human relationships (Chen, 2008, 2011). This harmony value starts from the relationship between human beings and nature.

The relationship of human beings to nature among Chinese people is different from Western people. In Western culture, nature is an object of conquest and nature and human beings are separated (The Book of Genesis; Liu, Gallois, and Volčič, 2011, p. 108). In Chinese culture,
however, the harmony of human and nature is emphasised, which is illustrated in the following three aspects.

First, “Tiān rén hé yī” (The unity of heaven and people), one of the basic tenets of Chinese philosophy, is a perfect representation of the relationship of human to nature. Confucianism, Taoism, and Buddhism all illustrate the theory of “tiān rén hé yī”, whose main tenet is that the biological, ethical and political phenomena of human beings are the direct reflection of nature or heaven. The concept of “tiān” consists of two meanings – ‘pure nature’ and ‘heaven owning mysterious power’. The attitudes to nature are friendly. Human beings need to know nature as a friend first, then seek resources from the nature. They must respect nature and find the beauty of nature.

Second, there are lots of poems and paintings that express the topic of nature. Nature is endowed with human emotions and emotional situations, for example, the image of moon stands for reunion. Thus, on the full moon Chinese people reminisce about their hometown. Spring stands for life and winter stands for death.

Third, under the circumstances of learning from and respecting nature, Chinese also pay attention to taking the initiative to adapt to nature. As a saying in Book of Changes (Wilhelm and Baynes, 1967) goes, 天行健，君子以自强不息 (Tiān xíng jiàn，jūn zǐ yǐ zì qiáng bú xī), the meaning of which is: as Heaven maintains vigor through movement, a gentleman should constantly strive for self-perfection. Moreover, the creation and use of the twenty-four solar terms of the lunar calendar for managing arable land as a resource, has enabled the society to last for thousands of years, and represents ancient Chinese people’s respect for nature and their harmonious relationship to nature. In addition, Chinese people believe in 风水 (fēngshuǐ), a Chinese philosophical system of harmonizing everyone with their surrounding environment.
As these above pieces of evidences show, the relationship of human beings to nature among Chinese people has been grounded in unity and harmony. Inspired from the harmonious human beings-nature relationship, harmony is also the absolute moral value in regulating human relationships, which is an important part of Chinese culture. Harmonious human relationships mean avoiding conflict between people. Family harmony is valued as the first principle, and as a saying goes, ‘if the family is harmonious, then everything is prosperous’. Harmonious human relationships are expressed by two Chinese concepts – ‘Zhongyong (the mean)’ and ‘face’. Zhongyong means that “in all activities and thoughts one has to adhere to moderation”, which “would result in harmony in action, and eventually in a harmonious society” (Theobald, 2010). Face is also a way to achieve harmonious relationships. As Cheng (1986) argued, face plays a crucial role in the development and maintenance of harmonious social relationships.

To sum up, in this study, Chinese culture is analysed from its perspectives (beliefs and values). Cultural perspectives are the deep source of cultural products and cultural practices. Although culture, especially in terms of cultural products, is changing fast over time, psychological culture tends to be rather stable and it is still essential for understanding contemporary Chinese culture and Chinese people. It is concluded that the fundamental orientation of Chinese culture is guanxi-based, and harmony is its core value.

2.3 Culture Teaching in Chinese as a Foreign Language

As stated in Chapter One, culture teaching in CFL has a young history. Many culture pedagogies are inspired by Western foreign language culture teaching, especially English. Thus, this section begins with a brief introduction of culture pedagogies in Western foreign language education and then the situation of culture teaching in CFL is reviewed.
2.3.1 Culture pedagogies in foreign language education

Since the role of culture in foreign language education was generally accepted, like approaches to language teaching, approaches to culture teaching have undergone changes (Heidari, Ketabi, and Zonoobi, 2014; Holliday, 2009; Risager, 2011). Crozet and Liddicoat (1999) summarized the trends in foreign language teaching history showing there exist four paradigms of culture teaching: the traditional culture teaching approach, the ‘culture studies’ approach, the ‘culture as practice’ approach, and the intercultural language teaching approach. Specifically, the traditional approach, from a humanistic perspective, means that teaching culture is equivalent to teaching literature. The ‘culture studies’ approach, from an anthropological perspective, refers to learning about the history, geography and institutions of the target language country. Culture as practice instructs in the values and collective way of acting through language which typify those who live in the culture. The fourth approach involves development of students’ intercultural competence through their learning how language and culture connect in their first and second language. Risager (2006) further divided the above pedagogies into two major types: content-oriented and context-oriented culture pedagogy.

This history of culture pedagogies can be summed up as a struggle between modernism and postmodernism from the philosophical perspective (Risager, 2006). The modernist identity was predominant until 1980s with a stress on cultural content, while after that, a postmodernist tendency was added without completely throwing away the older view. The features of postmodernism are “emphasizing learning processes and strategies” and focusing on “the individual students’ qualifications and experiences, their attitudes and emotions, their ability to understand and deal with ‘the other’” (Risager, 2006, p. 164). This concentration can be seen from the development of intercultural approaches which put a stress on the learner’s intercultural competence referring specifically to the ability to deal with cultural difference. Recently, the cultivation of intercultural competence in foreign language teaching has being
discussed among many scholars (Rodríguez and Puyal, 2012; Byram, Holmes, and Savvides, 2013; Tzu-Chia, 2014; Snow, 2015; Garrett-Rucks, 2016; Chang and Haugh, 2017).

Culture teaching in foreign language education has three characteristics. Firstly, it has two orientations: content-oriented (culture knowledge about country/society) and context-oriented (cultural/societal context for language use). Secondly, the materials that are used to teach culture are classified into two groups: traditional literary texts and diverse authentic texts such as films, TV dramas, tickets, newspapers, magazines, and more. Thirdly, as to student-teacher relations, the methods are evolved from the teacher-centred, that focuses on imparting target-culture knowledge to the student-centred, that stresses learners’ native culture, emotional and attitude influence on the target-culture learning, which is represented by the intercultural trend.

2.3.2 Culture teaching in CFL

Like the developing culture pedagogy in foreign language education, culture teaching in CFL has experienced changes as well. Research on culture teaching in CFL begins from the 1980s. Before that time, teaching focused on language structures such as grammar and vocabulary. With the increasing influence of sociolinguistics, pragmatics, cultural linguistics and intercultural communication, culture teaching is drawing the attention of scholars and has further developed over time. This section will review the situation of culture teaching in TCFL from three facets: cultural content, the practice of culture teaching including pedagogies and cultural textbooks, and the trend to intercultural communication.

Cultural content

What content to teach, how to organize it and how much to teach are the trickiest problems in regard to culture teaching and have attracted a good deal of scholarly attention (Zhang, 1984,
1990, 1992; Lu, 1996; Zhao, 2016). In CFL, the exploration of cultural factors behind language has been a research focus.

The concept of *jiaoji wenhua* (*communication culture*) plays an important role in Chinese cultural studies. Zhang (1984) first proposed the division of culture into 知识文化 (*zhīshí wénhuà*, *knowledge culture*) (KC) and 交际文化 (*jiāojì wénhuà*, *communication culture*) (CC). The proposal of ‘CC’ is a significant start on cultural studies in CFL, which is different from Western culture division and has Chinese characteristics (Qi, 2003). Furthermore, Zhang (1990) modified his concept of CC through incorporating non-verbal factors, thus making it a complete definition of the verbal and non-verbal cultural factors that can influence effective communication between two people of different cultural backgrounds. Zhao (1989) agreed with Zhang’s original division, and he claimed that CC is related closely to language use and further exemplified twelve sub-categories of CC such as cultural words, cultural beliefs, and language structures. Lv (1992) divided CC further into verbal CC and non-verbal CC. Unlike Lv, Wei and Bian (1992) used behaviour culture and psychological culture as the sub-categories of CC. The former is the behaviour system that is the external expression of CC, while the latter is the belief and value system underlying the behaviour system which is the deep source of CC. Zhang (1992) adopted the perspective of intercultural communication and divided CC into communicative forms, misunderstanding points, and misunderstanding reasons from the superficial to the deep level. Lin (1993) categorized CC into items such as vocabulary, speech, belief, customs, behaviours and body language, etc. These debates around the concept of CC, have influenced later scholars when they dealt with culture teaching (He, 2008; Zuo, 2010; Wang, Mei, 2014; Wu, B., 2014). However, some voices doubt the division of KC and CC. Zhou (1992) argued that a broad culture concept should be built to meet learners’ diverse needs. Chen (1998) proposed that the diversity of cultural content should be
advocated instead of limiting the debate on culture to the term as a single noun or as a single verb. Xu, J. L. (2000) thought that there is no scientific standard by which to divide the two and the division is only decided subjectively by teachers. Ruan (2012) also argues that the division of CC and KC is not suitable, instead she uses background cultural knowledge to cover CC and KC.

There are other perspectives and terms used to explore cultural content. Chen (1992) classified culture into structural culture, semantic culture and pragmatic culture from the language-based perspective. Hu (1993) made a list of six kinds of cultural factors directly influencing language learning and use, such as special vocabulary, ways of expression, and language habits. Mei (1994) divided culture into declarative culture and procedural culture. The former refers to the static cultural factors that represent cultural values, thinking modes, state of mind which are related closely to the language communication system. The latter refers to the dynamic cultural abilities transformed from declarative culture, and the transformation experiences three stages of pre-acceptance, acceptance and post-acceptance. His opinion is based on cognitive science, aiming at exploring the dynamic process of achieving cultural abilities. Ge (1994) classified culture into linguistic culture and super-linguistic culture. The cultural meaning in vocabulary or from the use of words is defined as linguistic culture, while the super-linguistic culture means the cultural meaning originated from the use of language such as situational culture, speech culture, non-verbal means, symbols and pictures. His division contributes to our understanding about the difference between culture teaching in language education and dedicated culture teaching. However, as Lu (1996) commented, his definition of linguistic culture is limited to the semantic aspect of language without considering it at the grammar or pronunciation levels.

While benefitting from having their awareness of the complexity and diversity raised by the above studies about the content of culture for language teaching, recent scholars in the field of
CFL have tended to remain tied to the basic categories of cultural perspectives, practices and products (3Ps) to define culture. Thus, Zhang (2011) analysed culture in the 3Ps model and argued that cultural perspectives need to be taught. Zhao (2016) also analyses the concept of culture in CFL using the 3Ps model. As stated in Chapter One, this research has adopted these broad cultural categories but recognises in light of the rich literature outlined above that they leave much yet to be elaborated on regarding the teaching of culture in language learning.

An avenue of insight to advance this stand taken here has been found in work which considers culture from the perspective of action. For example, Geertz (1973) states that behaviour articulates culture and determines how language is used to express meaning, and Walker (2010) who created the well-known performance culture teaching model, explores culture in language as a kind of behaviour, termed behaviour culture, which is related to language in communication. Congruent with these views, a theory of action perspective (Argyris and Schön, 1978) proposes that surface phenomena – what we can observe in society, such as structures and relationships, routines and practices, and artefacts, are action strategies: the manifestation of intention based on beliefs and values. Beliefs refer to the knowledge of the world, such as religious belief and other anthropological orientations. Given the way the world is believed to be, values have been elaborated to express what is considered good, true and beautiful. Finally, these are enacted through action strategies consisting of social structures and relationships, routines and practices, artefacts that realise the society’s values in the world as it believes it to be. As human interaction (language in use) is intentional, it is part of the deliberate human behaviour that can be examined using a theory of action. A theory of action framework incorporates the 3Ps and elaborates their cultural categories and consequently it was adopted to deepen the frame of this study.

In sum, the above research on cultural content outlines what kind of culture needs to be taught theoretically. It can be concluded that cultural factors related to language use, which is termed
CC, is the focus of cultural content. Cultural content has been considered from a static description (3Ps) perspective and from the perspective of its dynamic relation with language. Finally, the whole is framed by a theory of action showing the link between observable action (i.e. behaviour in its broadest sense, including language use) and the source of the intention that drives action in underlying values and beliefs.

**The practice of culture teaching**

The practice of culture teaching consists of two segments made up of culture pedagogies and teaching materials. This section first deals with culture pedagogies in CFL, then explores teaching materials including textbooks and media materials such as films and TV programs.

**Culture pedagogies in CFL**

Culture teaching in CFL has two different forms: the teaching of cultural factors within language teaching and the dedicated culture teaching, independent from language teaching, among which cultural factors teaching is predominant. Thus, existing culture pedagogies have mainly been designed for the teaching of cultural factors. As Su (1992) pointed out, there exist four different pedagogies: *introduction of culture* (文化导入, wén huà dǎo rù), *revelation of culture* (文化揭示, wén huà jiē shì), *merging of culture* (文化融合, wén huà róng hé) and *organically compounding culture* (文化语言有机化合, wén huà yǔ yán yǒu jī huà hé). Among them, the most influential are the first and the second.

Zhao (1989) first proposed the *introduction of culture* approach and further illustrated four principles of this approach, that is, culture introduction should be scientific, normative, in appropriate language, and in appropriate quantity (Zhao, 1994). Furthermore, Chen (1992) proposed four methods to apply this approach: interpreting directly, inter-merging of language and culture, communicating practice, and comparing similarities and differences. Xu, J. Z.
(2000) emphasised that the chosen culture should be related closely to language instead of broadly covering everything, and should be introduced lively and objectively. However, some scholars argued that this approach seems to separate culture from language (Li, 1993; Zhang, 1994).

The revelation of culture approach stresses that the hidden cultural factors should be revealed in the process of teaching Chinese language. In language teaching, it is essential to reveal the cultural factors hidden behind language because it is these which can cause misunderstandings and conflicts in communication (Bi and Zhang, 1994).

Li (1993) proposed the organically compounding culture approach through arguing that no matter whether the introduction of culture or merging of culture approach is being used, both separate culture from language. As Zhang (2001) pointed out, the best TCFL teaching model comprises the unity and merging of language and culture. Furthermore, Liu (1999) proposed that whatever the method culture and language teaching should be conducted using three procedures – 领进去 (lǐng jìn qù, leading culture in), 走出来 (zǒu chū lái, walking out of culture), and 步步高 (bù bù gāo, improving cultural knowledge step by step); and Chen (2001) proposed the multi-level culture and language teaching model.

In all the discussions of culture teaching, it is generally accepted that different content and methods are chosen according to the different levels of student language (Zhang, 2004; Tang, 2012). For example, Xing (2006) introduces culture themes from concrete to abstract incrementally as corresponding to key words, sentences and genres, and integrates culture systematically with language in a graded system from elementary (key words), to intermediate (key sentences), to advanced (discourse level, key genres).

Although dedicated culture courses have been designed in some universities, they have not attracted much attention and the research on knowledge culture is mostly a summary of

Cultural teaching materials

Cultural teaching materials have developed quickly and different kinds of textbooks have bloomed. There are two categories of textbooks: one is based on culture items and the other is based on linguistic forms in close combination with cultural items (Lu, 1990). The textbooks mainly focus on the introduction of Chinese culture from different aspects, which are based on culture items, such as Chinese Overview written by Wang (2015), Common Knowledge about Chinese Culture written by Zhang, Ren and Wang (2007), Insights into Chinese Culture written by Ye and Zhu (2008), All Aspects of Chinese Culture written by Mei, Wei and Yang (1996). These books focus on introducing cultural knowledge about Chinese geography, history, customs, literature and other cultural aspects. Teachers use these textbooks to teach Chinese cultural knowledge to intermediate and advanced learners. This type of cultural textbooks makes up a big proportion of culture teaching resources in Chinese foreign language education (Li and Zang, 2013). The language-culture type textbooks are based on the language with the introduction of cultural factors. Typical and popular ones are Speaking Chinese and Talking

The quantity of cultural textbooks is large, however, as Zhou (2000) pointed out, CC is not fully introduced in them and some cultural content is not true of modern life so, it has no communication value. Zhang (2004) further summarized three shortcomings of current cultural textbooks: the definitions of ‘culture’ and ‘culture textbooks’ are unclear; the teaching of cultural factors and culture teaching are not separated; there is no common agreement on the scope of culture and the style of cultural textbooks. Han (2006) also pointed out two ignored aspects of current books based on her teaching experience: cultural content does not match learners’ needs, for it is old-fashioned, not representative of modern life; and the cultural teaching model needs to be enriched. Through analysing nine cultural textbooks and comparing them with American and German culture textbooks, Zhou, Luo, and Zhang (2010) concluded that some cultural textbooks are mainly concerned with ancient culture knowledge, have unclear teaching objectives, and have lots of exercise on practicing language skills while being short of exercises on intercultural experience. Jiang and Zhang (2014) analyse the cultural textbook Chinese Language and Culture Course and find that it emphasizes the conveyance of information, while neglecting the training of skills in applying cultural knowledge, and do so without fully considering teenagers’ interests and the practical meaning of culture learning. Li and Zhang (2016) point out that based on textbooks, “our teaching of Chinese culture focuses much more on its products and practices than its perspectives. The teaching of cultural perspectives remains a challenge not sufficiently tackled.” (p. 148).

This was in keeping with Christensen (2011) who had already suggested that behavioural culture or cultural perspectives (ideas, attitudes, underlying beliefs, and values) rather than achievement or informational culture could and should be the primary focus in Chinese language learning starting from the elementary level.
Culture teaching in CFL still relies largely on textbooks and modern Chinese culture is rarely presented, whereas Chinese foreign language learners are more interested in knowing about a lively modern China. Zhang (2004) asserted that the quality of culture teaching should be improved, such as by teaching about modern communication language and ways of communicating rather than the outdated and old-fashioned modes presented in many textbooks. Furthermore, Zhang (2013) talks about incorporating contemporary social and cultural issues into Chinese language instruction at the advanced level. Li and Ding (2017) also discuss the importance of teaching contemporary Chinese culture.

Regarding the way of presenting contemporary Chinese culture and a modern China to learners, there is a need to improve the teaching tools and teaching materials. Zhang (2004) advocated that observable culture teaching materials such as films and TV dramas or experiential teaching would be more efficient than textbooks, especially for beginners and intermediate learners. Actually, audio-visual CFL products such as TV programs and films have been explored as new teaching materials since the 1990s (Zhang, 1995; Wang, B., 2009; Shan and Chen, 2011; Lu and Hong, 2013; Wang, L., 2014). These studies, however, mostly concentrate on improving learners’ language skills such as listening and speaking. Cultural aspects are not specifically or fully explored, except that Zhang (2011) illustrates how to teach cultural perspectives with the use of film clips. Her selected film ‘Blue Paper Crane’ directed by Xiaohua Li and released in 2003, which is more than ten years ago and hence cannot accurately reflect contemporary China.

Drawn from the above literature, a combination of language and culture content is advocated, evident in the proposed culture pedagogies around the culture factors underlying language use, especially verbal culture communication. Practically, teaching materials largely rely on textbooks where non-verbal culture cannot be sufficiently represented. Cultural textbooks focus mostly on knowledge culture, especially ancient culture, with modern culture rarely
presented; while in language-culture textbooks it still only makes up a small proportion. Audio-
visual and other multimedia materials are rarely used, or inappropriately used. In addition,
current culture teaching focuses on products and practices, with the perspectives from beliefs
and values rarely taught, not to mention anything concerning the change in beliefs and values
from the traditional to modern times that is occurring.

**The trend to intercultural communication**

It can be noted that the above discussion on culture teaching is from the perspective of teachers,
and tend to ignore the learning process. To overcome this weakness, the application of
intercultural communication to CFL provides a new perspective for culture research and culture
teaching. Thus, cultural difference, cultural conflict, intercultural awareness, and intercultural
verbal communication are now explored. Hu (1992) summarized five cultural factors that
influence intercultural communication – the verbal factor, the non-verbal factor, social rules,
social organization, and beliefs and values.

The verbal factor refers to the cultural meaning of words, the discourse structure, the
logic and the translation equivalence. The non-verbal factor means gesture, body
language, clothes, pitch of voice, smile, silence and the sense of time and space. Social
rules mean the rules people have to obey when communicating with others and some
customs. Social organization means the social relations among family members, friends,
colleagues, superiors and inferiors. Beliefs and values include the relations between
human and nature, the religious beliefs, ethical standards, life values and worldviews. (p. 1)

Wang (1995) proposed the concept of ‘the learner’s system of interculture behavior’. Just as
there is ‘interlanguage theory’ in second language acquisition, the concept of ‘the learner’s
system of interculture behavior’ considers the influence of learners’ cultural background on the
acquisition of second culture. This paper marks the beginning of the intercultural communication trend in CFL.

Following Wang, numerous researchers have explored the combination of intercultural communication and CFL (Zhou, 1996; Bi, 2005; Zu, 2003; An and Cui, 2010; Wang, X.Y., 2014). The most impressive aspect is a new teaching goal – intercultural communicative competence (ICC), which has become widely accepted. Zhou (1996) pointed out that the ICC of language learners should be improved through combining language teaching with Chinese culture teaching, and he discussed ‘culture’ from four aspects – historical culture vs contemporary culture, national culture vs geographical culture, communication culture vs knowledge culture, and verbal culture vs non-verbal culture; and then stressed that communication culture in contemporary China, especially verbal communication culture, should be paid enough attention. Consistent with Zhou, Bi (2005) claimed that cultivating learners’ ICC is the major goal of foreign/second language education, and that linguistic rules and communicative rules should be taught. Furthermore, Zu (2003) distinguished intercultural competence from ICC, claiming that intercultural competence is a part of ICC. She argued that the core of intercultural competence is awareness and attitude, and that the goal of language and culture teaching in the new century is to cultivate learners’ sensitivity, insight and attitudes towards different cultures.

Since the goal of ICC has been recognized in CFL, some scholars have started to explore the building of intercultural competence from different perspectives. From the teacher’s perspective, Li (1998) argued that Chinese language teachers should have intercultural awareness to avoid ethnocentrism, know both Chinese culture and students’ culture, and respect the differences and keep the commonness of the two cultures. Similarly to Li, Yao (2013) claims that Chinese language teachers’ intercultural competence means understanding both Chinese culture and students’ culture and understanding the reasons behind cultural
differences. From the student’s perspective, Gao (1995) and Li (2000) noted the influence of cultural stereotypes on culture teaching, and cultural regulations and restrictions during the course of intercultural communication. Zhou (2000) pointed out learners’ cultural background plays an important role in understanding target culture, suggesting language learning in classrooms should combine context and function. From the perspective of approach, Wang, Y. (2012) discusses the ways to build students’ intercultural competence such using multimedia and cultural activities.

From the perspective of conflicts, Yao (2003) illustrated some intercultural conflicts that learners come across in their intercultural communication. Follow him, Lv (2015) analyses reasons and solutions for conflicts and barriers during intercultural communication. From the perspective of acculturation, some other research discusses the cultural adaptation of learners studying in China and also exploring the target culture environment (Qi and Lee, 2009; Hu, 2012; Wang, Ming, 2014). There is an increase in studies on how to build intercultural competence from different aspects. This trend is only in its beginning stage, however, and there is still a lot to explore regarding how to incorporate this new goal into CFL.

Overall, scholars are paying increasing attention to culture teaching within CFL and updating their theory and practice to keep pace with other foreign language education. However, drawing on the above literature, it is evident that there exist several problems in the current culture teaching. Firstly, the concept of culture in TCFL is unsystematic. Communication culture and knowledge culture are separately researched. There is no agreed on means of defining culture. Secondly, culture teaching does not meet learners’ needs for knowing modern Chinese culture, but remains presenting mostly only cultural products and some practices. Most cultural textbooks emphasize ancient culture and do not come forward in time. Furthermore, the teaching methods are often less than lively. Thirdly, the building of intercultural competence poses a new challenge. There is not sufficient research on this new cultural goal, and how to
build intercultural competence is a new issue to consider in CFL. For this the field must turn to the education in other foreign languages.

2.4 Building Intercultural Competence in Foreign Language Education

As the processes of globalization, increased mobility, and technological development have come to shape ways of living and communicating, there has been a growing recognition for the need for an intercultural focus in language education, that is, the cultivation of intercultural competence (Byram, 1989; Kramsch, 1993, 1998, 2014; Deardorff, 2006; Lussier, 2011; Borghet, 2011, 2013; Liddicoat and Scarino, 2013; Moller and Osborn, 2014; Snow, 2015). Byram and Zarate (1994) proposed becoming an ‘intercultural speaker’ as a new aim of foreign language learners. When language skills and intercultural competence are connected in a language classroom, students would become intercultural speakers possessing “communicative competence in that language as well as particular skills, attitudes, values and knowledge about a culture” (Moeller and Nugent, 2014, p. 2). However, one of the challenges facing this integration has been to move from recognition of the need for an intercultural focus in language education to the development of a congruent practice. This section firstly reviews the literature on intercultural competence to better understand how this notion impacts the cultural component of a foreign language curriculum. Then it explores the practice of building intercultural competence in foreign language education.

2.4.1 The notion of intercultural competence in foreign language education

Defining intercultural competence is a complex task. Just as there is diversity of culture definitions, there exists no precise definition of intercultural competence. Sinecrope, Norris, and Watanabe (2007) pointed out, at its heart, intercultural competence is the preparation of individuals to interact appropriately and effectively with those from other cultural backgrounds.
Language education researchers have sought to refine the relatively broad notion of *effective and appropriate communicative behaviour* through attempting to account for specific language competences in their models (Byram, 1997; Deardorff, 2004; Prechtl and Davidson-Lund, 2007; Risager, 2007; Borghetti, 2011). There are five most influential models of intercultural competence in language education. Byram (1997) was one of the first to propose such a multidimensional model. Other theoretical frameworks build upon, or elaborate Byram’s original concept. These models will be reviewed in chronological sequence. Although Byram’s model has already been illustrated in Chapter One, to ensure the coherence of intercultural competence models, it is briefly introduced here with more information.

**Byram’s model of intercultural competence**

In his publication *Teaching and assessing intercultural communicative competence*, foreign language education scholar Michael Byram (1997) proposed a multidimensional model of ICC, among which is a five-factor component of intercultural competence (knowledge, skills of discovery and interaction, skills of interpretation and relation, attitudes, and critical cultural awareness). According to Byram’s definition, intercultural competence constitutes an individual’s

> ability to interact in their own language with people from another country and culture, drawing upon their knowledge about intercultural communication, their attitudes of interest in otherness and their skills in interpreting, relating and discovery, i.e. of overcoming cultural difference and enjoying intercultural contact. (Byram, 1997, p. 71).

From the above definition, it can be summarized that intercultural competence is based on three general factors: knowledge, attitudes and skills. They are similar to the components in intercultural competence proposed by communication scholars Gudykunst (1994) and Ting-Toomey (1993). But unlike those who paid little or no attention to linguistic competence,
Byram (1997) pointed out that linguistic competences and intercultural competence are all interconnected and affect one another. There are “significant connections between the partial competences which make up ICC” (Byram, 1997, p. 49). However, Byram did not mention in what way or to what extent the partial competences are linked and influence one another. Therefore, Nold (2009), based on his own empirical research, argued that the relationships between the specific components of Byram’s model should be comprehensively illustrated.

The relationships between the different components of a model of intercultural competence need to be investigated in detail. It seems that intercultural competence does not consist of a simple additive combination of components, but rather a combination of components with different relationships. Further theoretical considerations and empirical research are needed to make it possible to develop a comprehensive model of intercultural competence with specific components, a theoretical model that is empirically substantiated. (Nold, 2009, p. 176)

Byram (1997) also named three potential locations of learning: classroom, fieldwork, and independent learning, all of which provide learning contexts in which an individual can gather experiences and acquire ICC or partial competence thereof. This context-dependency is a key factor in Byram’s model and he regarded communication as interaction that is always embedded in a particular socio-cultural context, including both the contextual environment of the communicative situation as well as the interlocutors involved in it. Hence, he emphasized experiences, the need for contact with representatives from another language and culture context, as well as exposure and interaction with products of another culture (Byram, 1997, p. 33), as essential for the acquisition, promotion, and development of ICC. However, he did not point out how these components develop and it remains to be investigated empirically.

His model of intercultural competence is embedded in the big picture of ICC. Intercultural competence is not only defined by its five components but also connected with three linguistic
competences. Inspired by this intercultural competence model, the building of intercultural competence for foreign language learners can be considered from the perspective of how to connect language and culture in appropriate socio-cultural contexts and the exposure to cultural products.

**Deardorff’s pyramid model of intercultural competence**

In the context of her dissertation, Deardorff (2004) aimed to seek an agreed-upon definition of intercultural competence between leading intercultural researchers. To that end, a panel of twenty-three American, Canadian, and British intercultural scholars from a variety of disciplines, as well as a sample of higher education administrators, were asked to name the essential elements that constitute intercultural competence. They agreed on three sets of components: attitude, knowledge and skills which are almost identical with Byram’s five factors of intercultural competence.

However, unlike Byram who parallels three linguistic competences with intercultural competence, Deardorff incorporates language elements such as sociolinguist awareness, the skill to listen, the external outcomes consisting of effective and appropriate communication into intercultural competence. She argues that “the role and importance of language in intercultural competence has a direct impact on the international education field” (Deardorff, 2006, p. 259).

Deardorff is also the first to describe intercultural competence as a dynamic process in which each component is not parallel but vertical like a pyramid. According to Deardorff (2004), the most fundamental aspect of intercultural competence is attitude, which she defined as “openness, respect (valuing all cultures), and curiosity and discovery (tolerating ambiguity)” (p. 255). Next, learners move to the development of knowledge component consisting of cultural self-awareness (recognizing the ways in which one’s own culture has influenced one’s
identity and worldview), cultural-specific knowledge, deep cultural knowledge including understanding other worldviews, and sociolinguistic awareness. At the same time, learners develop the skills of observation, listening, evaluating, analysing, interpreting and relating which enable learners to “acquire and process knowledge about other cultures as well as their own” (Deardorff, 2004, p. 255).

Another difference between Deardorff’s model and Byram’s is that the former points out both the internal and external outcomes based on the three components. In the process of intercultural competence acquisition, learners achieve firstly internal outcomes, as Deardorff (2004, 2006) argues, consisting of flexibility, adaptability, empathy, and an ethnorelative view. As internal outcomes emphasize more on intercultural sensitivity, they refer to the ability to shift a cultural frame of reference, that is, the ability not only to develop an awareness, to recognize, and construe cultural difference, but to actively and purposefully employ different cultural frames of reference in different communicative situations. Finally, learners culminate with the desired external outcomes that involve “behaving and communicating appropriately and effectively in intercultural situations” (Deardorff, 2004, p. 196). Hence, external outcomes can be considered as the capstone of intercultural competence, which builds on attitudes, then knowledge and skills, and internal outcomes.

Deardorff’s pyramid model is a further development of Byram’s, but it is an idealistic model which can be challenged. Thus, in 2006, Deardorff modified this model by introducing ‘the process model of intercultural competence’. Instead of the monolithic, successive developmental process depicted in the pyramid model, she inserted shortcuts in the cyclical conceptualization of the pyramid model. Accordingly, it is possible for an individual to achieve a certain external outcome without being able to clearly shift frames of reference. However, “if the internal outcome had also been achieved”, “the degree of appropriateness and effectiveness” would be less limited (Deardorff, 2006, p. 257). From her model, it can be inferred that the role
of learners’ initiative is stressed in improving their intercultural competence, for the achievement of individuals’ internal outcomes facilitates their external outcomes.

In sum, Deardorff’s notion of intercultural competence is based on Byram’s model and the commonly accepted characteristics of intercultural competence – appropriateness and effectiveness. But she distinguishes her notion of intercultural competence as a dynamic and cyclical process and emphasised learners’ initiative. She also stresses that language competences play a role in building intercultural competence. But it remains vague what specific language competences can be used and how they are used in building intercultural competence.

*Prechtl and Davidson Lund’s (2007) “INCA” framework*

Foreign language education scholars, Prechtl and Davidson Lund (2007), were members of a European joint venture called the “INCA project”. Together with other European researchers, they extended the ideas put forth by Byram (1997), and developed the INCA (intercultural competence assessment) framework. In this model, researchers identified six intercultural components and incorporated a threefold perspective which originated from Gudykunst (1994). This model took a step back from the focus on language competence to incorporate psychological aspects. The six intercultural components are *tolerance for ambiguity*, *behavioural flexibility*, *communicative awareness*, *knowledge discovery*, *respect for others*, and *empathy*. The three perspectives are motivation, skills and knowledge, and behaviour.

From the perspective of motivation, *tolerance for ambiguity* refers to the readiness to embrace and work with ambiguity; *behaviour flexibility* refers to the readiness to apply and augment the full range of one’s existing repertoire of behaviour; *communicative awareness* refers to the willingness to modify existing communicative conventions; *knowledge discovery* refers to the curiosity about other cultures in themselves and in order to be able to interact better with people;
respect for otherness refers to the willingness to respect diversity and coherence of behaviour, value and belief systems; empathy refers to the willingness to take the other’s perspective. It can be concluded that willingness and readiness are the core of motivation perspective in intercultural competence. (Prechtl and Davidson Lund, 2007, p. 472)

From the perspective of skills and knowledge, tolerance for ambiguity refers to the ability to handle stress consequent on ambiguity; behavioural flexibility refers to having a broad repertoire and the knowledge of one’s repertoire; communicative awareness refers to the ability to identify different communicative conventions, levels of foreign language competencies and their impact on intercultural communication; knowledge discovery refers to the skills of ethnographic discovery of situation-relevant cultural knowledge (including technical knowledge) before, during and after intercultural encounters; respect for otherness refers to the critical knowledge of such systems (including one’s own when making judgments); empathy refers to the skills of role-taking de-centering and awareness of different perspectives. It can be concluded that the sociolinguistic knowledge such as communicative conventions and situational-relevant cultural knowledge is emphasized in intercultural competence. (Prechtl and Davidson Lund, 2007, p. 472)

From the perspective of behaviour, tolerance for ambiguity refers to the managing of ambiguous situations; behavioural flexibility refers to the adapting of one’s behaviour to the specific situation; communicative awareness refers to the negotiating of appropriate communicative conventions for intercultural communication and coping with different foreign language skills; knowledge discovery refers to the seeking of information to discover culture-related knowledge; respect for otherness refers to treating equally different behaviour, value and convention systems experiences in intercultural encounters; empathy refers to making explicit and relating culture-specific perspectives to each other. It is also can be concluded that
situation is a core element in the perspective of behaviour. (Prechtl and Davidson Lund, 2007, p. 472).

In this model, language competence is identified as communicative awareness which is a combination of sociolinguistic and discourse competence. In other studies, communicative awareness is also referred to as linguistic awareness (Eichler and Nold, 2007), aiming at an individual’s ability to deal with “different communicative conventions”, “the effects of different communicative conventions”, and “communicative difficulties” (INCA, 2004, p. 7) as well as meta-communicative strategies to address possible interculturally-related discourse issues. According to this model, we can know that the building of intercultural competence also needs to incorporate language competences especially the communicative aspect of language within certain specific culture-related situations. This model also prompts us to take into consideration learners’ psychological aspects such as their motivation.

**Risager’s (2007) intercultural competence of the world citizen model**

Also building on Byram’s (1997) theoretical foundation, applied linguist Risager (2007) proposed a multidimensional model of intercultural competence, which is largely rooted in linguistic proficiency. She conceptualized her framework from a sociolinguistic perspective. Drawing upon qualitative sociolinguists such as Le Page and Tabouret-Keller (1985), Gumperz (1992), and Rampton (1995), she maintained that “language must initially be viewed as linguistic practice in context” (Risager, 2007, p. 167). Linguistic practice comprises any form of language use – written or spoken, receptive or productive – in a variety of communicative contexts. She emphasised the interconnectedness of language and culture which shapes language use and cultural conduct. Thus, her model is set out to reinterpret, expand and further develop Byram’s model of intercultural competence from the perspective of the interconnectedness of language and culture.
As Risager (2007) saw a clear separation between what she called the “linguistic” (ICC) and “cultural parts” (intercultural competence) of Byram’s model, she claimed to expand and further develop his model of intercultural competence through largely combining the linguistic and cultural aspects. In her model, intercultural competence consists of ten intercultural elements (Risager, 2007, p. 227):

1. Linguistic (languastructural) competence
2. Languacultural competences and resources: semantics and pragmatics
3. Languacultural competences and resources: poetics
4. Languacultural competences and resources: linguistic identity
5. Translation and interpretation
6. Interpreting texts (discourses)
7. Use of ethnographic methods
8. Transnational cooperation
9. Knowledge of language as critical language awareness, also as a world citizen
10. Knowledge of culture and society and critical cultural awareness, also as a world citizen

The intercultural element (1) ‘Linguistic (languastructural) competence’ is the base of becoming an intercultural speaker. As Risager pointed out, the central thing about the acquisition /learning of a target language is the development of languastructural competence: the building up of the mental lexicon and the increasing complexification of the morphology, syntax and textual structure of the interlanguage as regards both the building-up of the individual’s own production capacity and his/her perception and comprehension capacity – also regarding other ways of using the language than the one he/she personally uses (Risager, 2007, p. 228).

The intercultural elements (2) ‘Languacultural competences and resources: semantics and pragmatics’, (3) ‘Languacultural competences and resources: poetics’ and (4) ‘Languacultural competences and resources: linguistic identity’ are the three languacultural dimensions
emphasises with the development of languastructural competence. The term “languaculture” stresses two relations: the lingua in languaculture is about discourse, not just about words and sentences. And the culture in languaculture is about meanings that include, but go well beyond, what the dictionary and the grammar offer (Agar, 1994, p. 96). In the process of acquisition/learning, the languacultural competences and resources are first shown within the semantics and pragmatics areas. This dimension is close to sociolinguistic competence in Byram’s ICC model, which also pays attention to paralanguage and kinesics. The second dimension is the poetic use of language, which is in the form of linguistic creativity such as creative writing or conscious code-switching and code-mixing. The third dimension is linguistic identity. The central question of this identity-related dimension is how foreign language learners are accepted and recognized by native speakers whatever the level of competence they achieve.

The elements (5) ‘Translation and interpretation’, (6) ‘Interpreting texts (discourses)’, (7) ‘Use of ethnographic methods’ and (8) ‘Transnational cooperation’ are the competence learners should have and the resources they use to become intercultural speakers. Firstly, intercultural speakers should have familiarity and practice with translation and interpretation activities, which involves linguistic, cultural information and intercultural communication. This element is connected to discourse competence in Byram’s model. Secondly, intercultural speakers should be able to do some discourse analysis of texts in the target language. The products of cultural industry, including media and Internet products of a discursive, visual and musical nature, provide an important resource for them to analyse. Thirdly, intercultural speakers should be able to use ethnographic methods to explore the everyday life of target-language communities which have a certain degree of linguistic and cultural complexity. Fourthly, intercultural speakers will benefit from establishing cooperation with the many different forms of transnational organizations and associations, which at the same time contains linguistic
challenges in intercultural communication. These four intercultural elements are actually potential methods to build intercultural competence.

The elements (9) ‘Knowledge of language as critical language awareness, also as a world citizen’ and (10) ‘Knowledge of culture and society and critical cultural awareness, also as a world citizen’ are two features of intercultural speakers as world citizens. As to the ninth element, the knowledge of language includes the relationship between language and identity, the differences between knowing a language as a first, second and foreign language, and the way to acquire speaking capacity in a language. The knowledge of critical language awareness (Fairclough, 1992) comprises awareness of the relationship between language and power, language policies, the languages of the world and linguistic hierarchies and their interaction with social hierarchies. The global perspective should be added, for we are involved in comprehensive, transcontinental processes and face a common responsibility for the continued sustainability of the earth and the future of humanity (Risager, 2007, p. 231). As to the tenth element, it is similar to the ‘knowledge’ and ‘critical cultural awareness’ in Byram’s intercultural competence model. Part of the necessary knowledge of culture is knowledge of relevant first-language contexts for the target language, as well as experience with relevant cultural words, references and representations. Risager (2000) proposed that a central element of critical cultural awareness is an awareness of banal nationalism, which means avoiding ethnocentricity. The global perspective, which means that teachers and students together seek to establish a relevant and as far as possible cohesive knowledge of the world, needs to be added, too.

Riager’s model is a rich blend of intercultural communication with language education. It appears to readjust the main focus of Byram’s model through integrating the components of intercultural competence (i.e. skills, attitudes, knowledge, and critical cultural awareness) into language proficiency. By merging these components, Risager (2007) highlighted the
importance of the role of language in intercultural competence as well as the interconnectedness between the elements she deemed essential for an interculturally competent world citizen. It is inspiring that she proposed some methods or potential resources (i.e. media) to build intercultural competence in her model.

**Borghetti’s (2011) methodological model of intercultural competence**

The Italian foreign language education scholar Claudia Borghetti (2011) proposed a three-phase process for teaching intercultural competence to language learners. Although her concern in her model is not the framework for intercultural competence but the didactic objectives, she still needed to explain her conceptualization of intercultural competence. Thus she analysed the existing models of intercultural competence and dealt with “only those frameworks that relate to the competence as an integral whole of cognitive, affective and behavioural factors that influence the understanding of and interaction with diversity in a broad sense, and which can be developed through education and/ or experience” (Borghetti, 2011, p. 143). It can be inferred that her conception of intercultural competence consists of cognitive, affective and behavioural components.

Instead of considering the acquisition of intercultural competence at a psychological level, she postulated her model in a progression of didactic actions aiming at IC promotion. Borghetti’s (2011) dynamic model is made up of four elements – cognitive process, affective process, awareness, and skills.

The cognitive process is to build learners’ knowledge about both foreign and source cultures which is constituted of “ideas, concepts, facts and material about or from the foreign country and people in a structured way” (Borghetti, 2011, p. 151). Knowledge is structured information, and more than the aggregate of facts contained within its structure (Byram, 1989, p. 120). The affective process is a stimulation of various forms of emotional intelligence (Goleman, 2005)
comprised of self-awareness at the personal level and empathy at the social level. The goal of the affective process is a shift from knowledge to the understanding that means “a developing comprehension of unfamiliar people, habits and situations which in turn facilitate one’s own identity construction” (Borghetti, 2011, p. 151).

Awareness is the engaged component of competence and includes three forms – ‘cultural awareness’, ‘intercultural awareness’, and ‘self-awareness’. The first two are closely related to each other and to cognitive process. Not until individuals have experienced difference and acquired intercultural awareness that all cultures influence every aspect of human life in an equivalent way, can they cultivate the awareness that culture exists and influences values, attitudes and behaviour. Distinct from the first two forms, the third form related to the affective process is defined as metacognition and recognition of personal limits, tastes, skills, etc. The skills are defined as the “bridge connecting competence to performance” (Borghetti, 2011, p. 152) and are emphasized as the ability to link to behaviour and situational dimensions.

The model suggests beginning a teaching course with a method of observation and cultural analysis to build cognitive knowledge, then moving to build the affective understanding, and finally developing the behaviour skills, through which are developed the related skills. This model is concise and provides some useful and practical guidance to build intercultural competence. However, it fails to mention the combination of language and intercultural competence. It, too, seems to separate the language aspect and culture aspect.

Apart from the above five intercultural competence models, some other well-known language education scholars have also dealt with this concept, however, in a generally broad or narrow sense. Fantini (2000, 2006) proposed that intercultural competence as a part of ICC, comprises knowledge, attitude, skills and awareness. Unlike Fantini’s broad discussion on intercultural competence within ICC, Baker (2011, 2012, 2015) chose a narrow perspective and proposed
the concept of intercultural awareness as a model of knowledge, skills and attitudes needed to communicate through English in diverse global contexts. He emphasized the awareness to view culture dynamically, diversely and emergently. Similarly, Bennett (1986, 1993, 2004, 2013) studied intercultural competence from the perspective of intercultural sensitivity and explored how people experience and engage cultural difference, resulting in the framework Development Model of Intercultural Sensitivity (Figure 2.1). He proposed that people experience cultural difference in a dynamic process divided into ethnocentric stages (denial, defense, minimization) and ethnorelative stages (acceptance, adaptation, integration).

**Development of Intercultural Sensitivity**

**Experience of difference**

<table>
<thead>
<tr>
<th>Denial</th>
<th>Defense</th>
<th>Minimization</th>
<th>Acceptance</th>
<th>Adaptation</th>
<th>Integration</th>
</tr>
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**Ethnocentric Stages**

**Ethnorelative Stages**

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**Figure 2.1: Bennett: Development Model of Intercultural Sensitivity (1986)**

**Summary of intercultural competence definition**

Reflecting on the above studies, it is evident that there is no agreement on a unified definition of intercultural competence. However, the core part of intercultural competence is located by all around awareness/knowledge, attitude, and skills belonging to the cognitive, affective and
behavioural levels. This conclusion also fits well with the statement of intercultural competence defined in Chapter One. Furthermore, it can be inferred that intercultural competence in language education is studied from three aspects: language and culture, the dynamic and static, and teacher and student.

As to the aspect of language and culture, some models separate language competence and intercultural competence, such as the Borgetti’s model and Byram’s model, while other models integrate language competence with intercultural competence, especially Risager’s model. Because of the inherent relationship of language and culture, it is advocated that the building of intercultural competence should seek a combination with language competence. Sociolinguistic competence, in particular, discourse, pragmatic and communicative competence, is a necessity for building intercultural competence.

The above review shows that there has already been some research trying to combine language teaching and the intercultural dimension. The archetypal work on this is Liddicoat and Scarino (2013) which incorporates intercultural competence into classroom teaching, interactions, resources, the evaluation, and assessment, and more. They argue that an intercultural perspective affects practice at every level of language teaching and learning.

Considering the aspect of dynamic and static, the models are evolved from the static to the dynamic. Byram’s, Prechtl and Davidson Lund’s and Risager’s models all focus on the description of the components consisting of intercultural competence, while both Dearforff’s and Borgetti’s models have explored intercultural competence in a dynamic process. Bennett also explores the development of intercultural sensitivity as a process. Since the development of language competence only occurs over time, it is agreed that intercultural competence should be perceived from a progressive perspective.
Considering the aspect of teacher and student, most models emphasize the initiative of students through their engagement, their exploration of cultural products and contact with target-culture speakers. However, there is still Borgetti’s model stressing the role of the teacher in building IC, among which she proposed numerous didactic activities. Overall, in the view of scholars working in the field, students are seen to play an active role in the building of intercultural competence in language classroom.

In this study, consistent with mainstream understanding, the concept of intercultural competence is taken to comprise knowledge, attitudes and skills. Knowledge reflects the cognitive perspective and refers to the understanding of target-culture and a learner’s reflection on their own culture; attitudes reflect the affective perspective, which plays an important role in the transition from knowledge to behavioural skills; skills reflect the behavioural perspective, which is both the result of, and facility in, knowledge and attitude. There are three features of intercultural competence: language-related, dynamic, and student-centred. The conception is closely combined with language, for cultural knowledge is presented in language forms. It is also understood to be dynamic, for the three core elements – knowledge, attitudes and skills – are related to each other and develop unevenly. It is student-centred, considering the influence of students’ own cultural background on their understanding and sensitivity to target culture.

2.4.2 Building intercultural competence in foreign language education

Although the importance of integrating intercultural goals in foreign language education is established in the above discussion on the model/notion of intercultural competence, how to develop intercultural competence in practice has long been a challenge faced by foreign language educators (Kramsch, Cain, and Murphy, 1996; Byram and Fleming, 1998; Cunico, 2005; Timpe, 2013; Han, 2013; Moller and Osborn, 2014; Byram, 2014; Lázár, 2015). Since there are two traditional learning environments in a second language, studying abroad or in a
foreign language classroom at home, scholars have considered building learner’s intercultural competence from both directions. Specifically, one direction is through exposure to target-language and target-culture environment, while the other direction is to create methods that can be applied in the foreign language classroom. As Alcón Soler and Martínez-Flor (2008, p. 7) pointed out, the “great importance on the social and cultural context of learning” has gradually aroused interest and focus on the role of input including social interaction and media use.

Two language learning contexts

Numerous reports of research explore the contribution of studying abroad to the promotion of intercultural competence (Buttjes and Byram, 1991; Coleman, 1998; Rathje, 2006; Biagi, Braccis, Filippone and Nash, 2012; Shiri, 2015). The efforts made in Europe to develop language learners’ intercultural communicative competence strive to increase the quantity and quality of contact between learners across national borders and through student exchanges (Timpe, 2013). It can be inferred that research and empirical studies on intercultural communicative competence have their roots in the field of student exchange from Coleman’s (1998) assertion that “sociocultural and intercultural competences are essential elements of the true linguistic proficiency which residence abroad is expected to enhance” (p. 197). Still, as Timpe (2013) points out, three factors – the influence of L2 proficiency, length of residence in the target language environment, and amount of target language and culture input, need to be further considered so as to draw a more complete picture of the influence of the context of studying abroad on the development of intercultural communicative competence especially the pragmatic aspect. Nevertheless, studying abroad is still regarded as the best and primary way of learning a language and getting to know another culture and its members, thus, building intercultural competence, for this intense direct exposure to the target culture can hardly be paralleled in the foreign language classroom.
The classroom context, by contrast, is unnatural and conquering new language and cultural knowledge there totally depends on what is done in the room. A great deal of what has been written deals with the methods to build intercultural competence in foreign language classroom. Before considering the methods, it is essential to be aware that in language classrooms, textbooks and audiovisual media are two major types of input materials to which learners can be exposed to, and the only opportunity to engage in L2 interaction will be in the classroom. Thus, the methods to build intercultural competence in foreign language classroom can be considered from those two aspects: input materials and classroom interaction activities.

**Three kinds of classroom input**

In terms of the first kind of input materials – textbooks, investigations of the conversations featured in course material reported that oftentimes the texts do not provide the rich and adequate contextualized input needed to facilitate pragmatic learning and intercultural learning (Bardovi-Harling et al., 1991; Boxer and Pickering, 1995; Gilmore, 2004; Usó-Juan, 2008). Furthermore, Carlos (2012) claims that the reality shows that most language course books are still designed from traditional perspectives that do not allow learners to develop their abilities to deal with intercultural encounters. To the contrary, they reinforce stereotypes and strengthen the belief that one nationality is superior to the others. In view of these textbook weaknesses, the authentic literature text has been explored as a means to build intercultural competence, especially for raising intercultural awareness (Rodríguez and Puyal, 2012).

Media that provide audio as well as visual stimuli for pragmatic learning were found to be a major suitable source to build intercultural competence. Contrary to classroom discourse and textbook conversations, which were found to provide rather insufficient input, audio-visual input in the form of films and soap operas which have a high degree of rich, highly contextualized authentic input, appeared to be more useful to promote intercultural competence.
in the foreign language learning context. Grant and Starks (2001) compared the conversational closings in ESL/EFL textbooks with closings from fifty episodes of the New Zealand soap opera *Shortland Street* and the results show that soap opera to be a better data resource than textbooks. Washburn (2001) discussed the advantages of using TV shows, such as providing learners with opportunities for observing visually, verbally and non-verbally. Alcón Soler (2005) used excerpts from the TV series *Stargate* that included requests as a way to examine the efficiency of instruction at the pragmatic level. Similar to Alcón Soler, Martínez-Flor (2007) analysed request modification devices in films. Jiao and Qi (2012) claim that film appreciation lessons are an important means of culture teaching and at the same time show authentic English, which makes it superior in cultivating students’ intercultural (communication) competence.

Regarding classroom interaction activities, a number of researchers have reported that classroom talk provides only a limited amount of (pragmatic) input and rather restricts L2 learner realizations (Hall, 1995; Johnson, 1995; Trosborg, 1995; Widdowson, 1998; Markee, 2000). However, nowadays with the development of ICT (information and communication technology) in education, more and more scholars are exploring the use of online interaction activities (Ware, 2013; Sugie and Mitsugi, 2014; Lázár, 2015). This will be illustrated further in the following part. After comparing the three kinds of input in foreign language classroom in general, the research on specific methods for building of intercultural competence is reviewed.

**Four methods**

Byram and Fleming (1998) were the first to summarize systematically the practices to build intercultural competence in foreign language education and they proposed clearly two distinctive approaches: ethnography and drama. Although years later, other new techniques and strategies emerged, their studies laid a foundation for intercultural practice and still inspire
many to seek appropriate methods to build intercultural competence. Combining their work and some recent scholars’ research, four different approaches are reviewed.

Comparison

According to Byram and Fleming (1998, p. 6), the first important method is comparison. This is a particularly significant means of acquiring a new perspective on one’s own language and culture, which is termed “tertiary socialization” by Byram (1989). At the same time, it arouses the methodological question of “how this process of tertiary socialization and decentering from one’s own taken-for-granted world can be structured systematically in the classroom” (Byram and Felming, 1998, p. 7). To answer this question, they developed the framework for comparison of four aspects:

- an integration of linguistic and cultural learning to facilitate communication and interactions; a comparison of others and self to stimulate reflection on and (critical) questioning of the mainstream culture into which learners are socialised; a shift in perspective involving psychological processes of socialisation; the potential of language teaching to prepare learners to meet and communicate in other cultures and societies than the specific one usually associated with the language they are learning (p. 7).

The comparison method is illustrated by three studies. Kransch (1995, 1996) suggested using summary as a way of having students, after reading a short story, express in their own words what they believe the story was about. An open comparison of all the summaries, pinned to the wall or written on the blackboard, gives students the opportunity to interpret their choices as to what to write and how to write it, and to reflect on why their choices differ from those of others. What students may discover is how much each one of them has constructed the meaning of the story according to their life experiences, ethnicity, social and economic background, attitudes and beliefs. It aims to help learners to understand themselves and know others, further cultivate
their respect for and tolerance of others, who are different from themselves (essential attitudes in the intercultural competence concept).

Byram and Cain (1998) conducted an experiment to promote cultural learning, which is part of intercultural competence building in English and French schools. To explore students’ abilities to analyse and relate different cultures to each other, they experimented with several techniques, including asking them to comment on and explain the reactions of some French people to living in an English environment, and role plays where students had to mediate in a clash of English and French practices with respect to school uniforms. This research is a further development of the above comparison method through adding the role play activity and comparing two different cultures.

Zhao and Coombs (2012) explored intercultural teaching and learning strategies for global citizens through teaching English as a Foreign Language (EFL) writing in a way that changes Chinese students’ thinking. It involves a change of cultural perspectives by placing the concept of “the individual” at the heart of their learning and writing in English. This cultural change through alternative thinking strategies demands that Chinese students critically examine their collective traditions and beliefs that have otherwise influenced their assumptions in learning and in writing in English. This research aimed to check the effect of the comparison method. The teacher directly tells students the two different thinking modes between Chinese and Western culture, which are the conclusion of other scholars who have already conducted the comparison. The students are then asked to transform this knowledge into behaviour, that is, to write like an English speaker.

The above studies all focus on the method of comparison between self and other. The key implication from this approach is to facilitate learners to become open-minded and to understand themselves and to know others through actively comparing oneself with the other.
Ethnography

The second approach is ethnography. According to Byram and Fleming (1998), ethnography is loosely defined as the study of other people and the social and cultural patterns that give meaning to their lives through living with a group, participating in their lives and simultaneously collecting data and analysing them. As the purpose of ethnography is to describe and interpret the shared and learned patterns of values, behaviours, beliefs and language of a culture-sharing group, Harris (1968) and Agar (1996) noted that ethnography is both a process and an outcome of the research. An ethnographic approach offers language learners a chance to link cultural knowledge and awareness with their developing communicative competence.

The ethnography approach plays a role in intercultural competence building from the standpoints of both students and teachers. Barro, Jordon and Roberts (1998) proposed the notion of language learners as ethnographers, undertaking ethnographic projects to combine language development with cultural learning. They conducted an experiment in the classroom which links classroom time and space with real time and place, and designed an ethnography course for learners where they became independent researchers in both own and other cultures, thus, acquiring skills such as reflection that is required to be competent intercultural communicators. From their project, it can be inferred that reflection skills are the core element of the ethnography approach. Recently, Rodriguez-Sabater (2015) has asked learners of Spanish as a second language to write final reflection papers reporting instances of intercultural competence in a successful service-learning course, ‘Hispanics in the United States’. Students use reflection skills to improve their cultural awareness of their own culture as well as behavioural and affective skills, such as empathy, open-mindedness, and patience. From the perspective of teachers, Morgan (1998) demonstrated the ethnographic awareness should be
cultivated in the training and education of language teachers; otherwise their identities as individuals and professionals are threatened.

The ethnographic approach to build intercultural competence within language classroom means cultivating the reflection skills of students (and teachers). This approach is a further development of comparison, and its implication for learners in foreign language classroom contexts is the use of reflection.

**Drama**

The third approach is drama. Unlike the traditional use of drama – providing training in performance skills or developing personal qualities, the primary aim here is to “enable participants to make sense of their world and human behaviours through a process of active reflection” (Byram and Fleming, 1998, p. 143). Specifically, actors in drama are like ‘participant observers’ who are not only engaged in the social world but also keep a distance to reflect on their engagement and the underlying cultural values both their own and other people’s. These include a strong emphasis on experiential learning and issues of identity and reflexivity.

Techniques for using drama to promote IC range from role play exercises to full participation in theatre. Fleming (1998) used drama to explore young people’s cultural awareness and problems they might encounter when visiting abroad, and he designed a four-stage teaching process: an introductory activity – a tableau exercise, with the aid of a list of everyday typically troubling situations encountered by students as foreign travellers; asking pupils to articulate the thoughts of the participants in the scene, focusing on the contrast between the way a scene might be constructed by the observers and the participants; asking pupils to interview the teacher in role as a foreign traveller now being questioned by home country people; asking students (in role as foreign travellers) to demonstrate through improvisation. The four teaching
stages especially the first stage inspire the researcher to consider choosing the appropriate situations as the first step to conduct her research. However, the first stage does not mention how to judge the authenticity of the concrete instances. Jensen and Hermer (1998) described a variety of exercises of using the whole body and all the senses to participate in the creation of language. Their general approach underlies the awareness of language in cultural contexts with some specific exercises designed to explore cultural differences. Schmidt (1998) asserted participants are more willing to engage in drama situations as a form of protection for them to use foreign language. He illustrated a theatre project, which has been running successfully for eleven years, in which participants produce a play in the foreign language whereby their understanding of the target culture is clearly increased. Rothwell (2011) illustrates that the drama method can stimulate, scaffold and authenticate the verbal participation of beginner learners, and improve learning outcomes by arousing their interest to engage with intercultural language learning. Wang, Y.Y. (2009, 2011) promotes using the drama method in Chinese classrooms in Australia and finds that drama can engage students and facilitate intercultural teaching. In these research studies, drama is a method (Schewe and Shaw, 1993) and learners perform as drama actors. Drama skills mainly refer to role play, through which learners can achieve deep reflection skills.

Apart from drama as a verb, drama is also as a noun. The following research explores drama as a type of literature as well. Schewe (1998) combined the literature study and use of a drama in a project designed to introduce learners to German culture. He believes that literature provides surface acquisition of cultural knowledge and the use of drama can deepen their cultural understanding through their affective engagement with the text. This study illustrates two different ways of using drama method: study the drama text and perform the drama. Cunico (2005) argued that drama is an under-exploited resource in foreign language classrooms for promoting intercultural competence, and he illustrated how drama can foster intercultural
awareness and sensitivity to emotions, moods, attitudes and identities in the target language through the ethnographic approach that students enter a dialogic relationship with the play. His drama definition is restricted to the dramatic dialogues in a published play.

Aside from pedagogical use or the artistic work, Bräuer (2002), who advocated the use of drama in intercultural learning, thought drama “means the interplay between body and language in general that leads to doubts, questions, and insights for learners interacting with themselves and others and their linguistic and cultural identity” (p. x).

Overall, drama here is not only an art but also a method, that is, it is understood as more than a published play but also as simulations, role play, tableaux, and speaking out characters’ thoughts, a method that gives students chances to undertake active reflection. The drama approach is built on the above two approaches – comparison and ethnography. Drama can be still traditionally defined as an art form, serving as cultural learning materials in foreign language contexts.

Other experiential learning modes: media and ICT

The fourth method involves media and ICT as models of experiential learning. As Liddicoat and Scarino (2013, p. 34) pointed out, “the debate revolving around the intercultural is amplified by the remarkable breakthrough of the media, as well as that of information and communication technology”. Media can be divided into two types: traditional media and new media. The former includes TV, newspapers, journals and radio, while the latter consists of websites such as online newspapers, blogs, or wikis, video games, and social media, which are of five characteristics – digital, interactive, hypertextual, virtual and simulated (Lister, 2008). The media are rich resources for foreign language learners to use in non-target language contexts.
With the application of technologies in classrooms, foreign language teachers have considered how to use the Internet to improve students’ intercultural (communicative) competence through creating an environment where meaningful interactions can take place between language learners and native speakers. Dodd (2001) explored the use of email between English schoolboys with peers in France to promote their motivation and develop their language skills as well as cultural awareness. Schenker (2012) also explored the benefits of email exchange on the intercultural competence building between American and Germany students. However, the result showed students’ cultural interest was not changed. Moeller and Nugent (2014) summarise several ICC activities in foreign language classroom. One is “cultural online blog exchange” (p. 9) and they take Furstenberg’s (2010) cultural program as an example. She built an online connection for American students studying French and French students learning English, where they engage in online discussions by comparing and analysing materials such as surveys, films, websites, literature, images and video derived from both cultures. This type of exercise helps students become more open to the other culture while simultaneously thinking about their own culture. Toffle (2014) proposes the cross-cultural analysis of websites as a method to build intercultural competence in the English classroom. Lázár (2015) reports a noticeable development in students’ intercultural competence throughout the five months of the web collaboration project between four classes of English as a Foreign Language learners guided by their English teachers in four different countries in Europe. Melo-Pfeifer (2015) illustrates the use of blogs in improving intercultural competence in a Portuguese foreign language classroom with a co-actional approach. These online activities provide new opportunities for building intercultural competence in non-target language contexts. However, because of some uncertainty factors such as different time zones and long distances, this interaction cannot be instantaneous or very sure. Thus, it is quite difficult to be widely applied in classrooms. New information technologies such as the multimedia software Virtual
Ethnographer provide other possibilities for students to develop the ICC (Carel, 2001; Whittaker, 2001). There still needs to be more research on how to apply these new media and technologies effectively in the classroom.

In contrast to online activities, the use of traditional media such as films and TV dramas are controllable in the classroom. Parmenter and Tomita (2001) described the use of television English programs (NHK series) by Japanese elementary school students and found younger foreign language learners can develop their ICC as a result. Chao (2013) conducted a diary study research on university English learners’ intercultural learning through films and found that they made real progress in developing intercultural competence (motivation, attitudes, knowledge and awareness). Skene (2014) used French TV episodes as materials to investigate the element of reciprocal meaning-making in intercultural French language learning through four steps: active construction, making connections, interaction, reflection. The traditional media forms play a role in improving intercultural competence and the exploration of them in the classroom needs further study.

Based on the above four principal methods, Irimia (2012) summarizes skills of comparison, of interpreting and relating and critical cultural awareness and some useful techniques such as student exchanges, e-mails, project works and films, that can be successfully used in the intercultural approach. Some new techniques have been summarized to build intercultural competence. “Attitude exploration with OSEE tool”, “documenting transformation collectively”, “values in proverbs” and “artefact exploration” are all claimed to be good activities for ICC (Moeller and Nugent, 2014, pp. 10-14). Reid (2015) further concludes activities such as Total Physical Response, culture islands, cultural capsules, songs and Reformation are also of value. Overall, these reports enrich the building of intercultural competence in foreign language classrooms.
Different language levels with intercultural competence

There seems an assumption that only intermediate-advanced level learners can connect their foreign language skills with developing intercultural competence, but that for beginners it is difficult to balance language and culture. However, in fact, intercultural competence can be cultivated at all language levels to achieve different goals. Byram et al. (2001) clarified different ways to develop intercultural competence in practice according to different language levels. In their book, for beginners, an international partnership project was advocated to develop their intercultural awareness; for the intermediate, a literary text (literature) could be used to develop an understanding of others and a culture-oriented lesson about analysing learners’ childhood stories and myths was designed to deepen the understanding of their own cultural identity; for the advanced, using comparative studies of media such as television, news, broadcasts, the critical understanding of both cultures could be acquired; and through implementing some cultural studies, skills such as intercultural comparison, reflection and ethnographic techniques are cultivated.

This kind of classification matches Borghetti’s (2011) methodological model of intercultural competence. She divided the domain into three phases: the goal of the first phase is “learning to build new knowledge about foreign and source cultures through the methods of observation and cultural analysis” (p. 153) with the aid of varied cultural texts (articles, TV programs, advertisements, etc.); the second phase is to deepen cultural understanding, especially the emotional aspect, using drama theory; the third phase is to cultivate learners’ skills to promote their critical and strategic thinking. Although the criterion of her division is not language levels, it inspires us to think of different goals for building intercultural competence at different language levels. The intermediate-advanced language level learners are more likely to achieve high intercultural competence.
To conclude, it can be inferred from the above studies that intercultural competence is a complex matter for which researchers have usually focused on awareness/knowledge (of both self and other), and attitudes/motivation and skills; and building intercultural competence cannot be achieved through only one approach or from one perspective, nor can it be built in a moment. Approaches typically advocated to develop intercultural competence are comparison, ethnography and drama with the aid of media (traditional media and new media). Like the acquisition of language competence, developing intercultural competence is a dynamic process. Due to the inherent relation of language and culture, the combination of intercultural competence with language is advocated.

To contribute to a relatively effective cultivation of intercultural competence in non-target language contexts, there are two questions for researchers to take into consideration: Firstly, what suitable material, authentic and rich in situations, can be chosen for analysis? Secondly, what approaches can be applied appropriately in foreign language classrooms? Based on the findings of previous studies, the materials are textbooks and drama in both paper and media forms; and the approaches advocated are comparison, ethnography (observation, analysis, and reflection), role play and interaction.

2.5 The Use of Audio-Visual in Foreign Language Teaching and Learning

Considerable research has discussed the function of audio-visual media in foreign language education, among which films and TV drama are two important ones. In one of the oldest studies on the integration of audio-visual media in education, Hubalek (1967, p. 43) anticipated that the use of audio-visual media would gradually become as simple as that of any other established teaching aid. He first put forward the use of media in education, but did not point out why to use it. Other researchers justified the use of media in foreign language education, pointing out that it is the “second best thing after living and studying in the target cultural
context. Authentic video helps to substitute for this experience; it brings the English-speaking-language world to the learner” (Alex, 1988, p. 3). Wood (1992), likewise, asserted that videos offer a multicultural and multilingual oasis which is essentially helpful when there is limited contact with native language speakers. Later, Perez Basanta (1997) proposed that media can enhance language teaching through bridging the outside world into the classroom, and making the task of learning a more meaningful one, and Tschirner (2001) went so far to argue that DVDs make the classroom conditions similar to target cultural environment. Sherman (2003) also stressed that authentic video is a window on foreign language culture. It can be concluded that in non-target language learning contexts, audio-visual media are good sources to provide learners’ access to target-language culture and authentic language use. The key feature all these early proponents of audio-visual media stressed was the authenticity that they can provide and its consequent benefit was to make the learning more meaningful.

Further research has explored the use of appropriate audio-visual materials. Audio-visual materials can be divided into two types: authentic audio-visual materials such as films and TV drama, and audio-visual materials made for foreign language learners. As the discussion above (in Section 2.4.2) shows, authentic audio-visual input such as films and TV drama can help build intercultural competence in the foreign language classroom. Indeed, films have been common materials in the foreign language classroom, while TV dramas have usually been employed as complementary materials. In this section, some studies on the use of films and TV drama in foreign language teaching will be reviewed; the grounds for treating TV drama as a separate kind of resource from films will be presented; and finally, the selection criteria for choosing a suitable TV drama will be explored.

A simple definition of a film is “a story or event recorded by a camera as a set of moving images and shown in a cinema or on television” (Oxford English Dictionary, 2018). The category of TV drama includes a range of enacted theatre including situated comedies, or
sitcoms, also called soap operas. A TV drama consists of a series of episodes. The episodes present a sequence of events that happen in relation to the main plot of the drama. Like a novel, a TV drama contains characters, conflict, plot, climax, and resolution that intrigue the audience. TV drama and films have similarities: both are audio-visual media, and as teaching materials can provide students access to oral communication in its full range of expression aurally and visually, combining verbal language with non-verbal expression such as gesture, movement, and visual images (Thibault, 2000, p. 311). Research shows using films in foreign language classes can help to improve students’ listening and oral skills and develop their cultural awareness (Morley and Lawrence, 1972; British Council, 1974; Chapple and Curtis, 2000; Rarick, 2007; Ramos, 2014).

Compared to audio-visual materials made especially for language learners, commercial films offer a variety of language with much wider linguistic, paralinguistic and pragmatic levels (Wood, 1999). Perez Basanta and Rodriguez Martin (2006) further pointed out that film discourse mimics real face-to-face communication and thus provides the contextual features of everyday conversation. Wang, B. (2009) compared three types of mainland audio-visual TCFL products (1998 to 2008), namely, those produced before their printed editions were compiled, those based on available published textbooks, and those adapted from films or TV programs from seven indexes – language system, progressiveness, plot, actors’ performance, performing situations, and culture exhibition and exercisers design. By measuring these seven indexes of the three kinds of audio-visual materials, he concluded that films and TV programs are the most appropriate source materials as far as compiling audio-visual TCFL textbooks are concerned. Except for the two indexes of language system and progressiveness, authentic audio-visual materials achieved the highest scores in the rest of the indexes he used. He also proposed that authentic audio-visual materials are suitable for learners of intermediate-advanced language level and able to improve their listening skills. In sum, as Jaen and Basanta
(2009) stated, “there is an urgent need to reconsider the design of oral materials which have been used in traditional classes so as to find space for the introduction of multimodal texts, such as DVDs, in order to plunge learners into the world of native speakers” (p. 295). Authentic audio-visual materials are the most appropriate materials to be explored and there already exists some literature in regard of films and TV drama, which is illustrated in the subsequent two sections.

Developments in the purposes for using film

In the 1960s, films were used as aids to help learners comprehend literature in target language (Bouman, 1996). Morley and Lawrence (1972) proposed the use of films to improve oral and aural comprehension. From the 1970s, English teachers have used films to help improve learners’ language proficiency (Morley and Lawrence, 1972; St. Martin, 1978), including grammar (Ruhl, 1978), speaking and listening skills (British Council, 1974; Chapple and Curtis, 2000), vocabulary, reading, translation (Mollica, 1978), and writing skills (Gex, 1982; Harris, 1983; Kasper, 2000; Fluit-Dupuy, 2001). Nowadays, with the trend towards an intercultural goal, films are exploited as resources to develop intercultural competence.

Some research deals with the fundamental value of using films to develop intercultural competence. Rarick (2007) believed the use of films can enhance cross-culture understanding, and emphasised the rationale for requiring films to be viewed was because films reflect values, beliefs and assumptions found in culture. He thus, argued strongly that the use of foreign films is useful in the development of a deep understanding of other cultures. Liu (2013) also notes the collaborative construction of cultural knowledge in a Chinese film class. Ramos (2014) proposes Western films help the English language learning access cultural understanding. From these studies, it can be inferred that films can be cultural resources for language learners to develop intercultural competence.
Some researchers discuss how to use films to build intercultural competence in classroom. One group of writers (Peck et al., 2007) proposed guidelines for using films to develop intercultural competence. According to them, classroom activities are the focus of exploiting films which are divided into three sections: starting with previewing activities including four association games, then ideas for while-viewing activities from jigsaw viewing to scriptwriting and acting out, and finally, a section on post-viewing tasks to help students process the experience gained from the film and from the discussion activities.

Other scholars have checked the effects of films on learners’ intercultural competence development. Truong and Tran (2014), for example, concluded five key themes relating to student intercultural learning through film: enhancing knowledge about cultural differences, engaging in cross-cultural comparison, breaking cultural stereotypes, immersing students in authentic learning and living in the world of “other” culture, and as an integrated mode of intercultural language learning.

In sum, the aim of using films is developing with the changing trend of foreign language education. First, it focuses on the teaching of literature, which is the traditional culture teaching approach. Then it helps to improve language competency, including listening, speaking, reading, and writing. Now it aims to develop the language learners’ intercultural competence by providing them with access to cultural knowledge and improving their cross-cultural understanding.

**TV drama in foreign language education**

Unlike the numerous and quite systematic research on the use of films, there are fewer studies that have investigated the use of TV drama in improving foreign language education. Scollon (1999) proposed that TV sitcoms can provide authentic cultural practices (intercultural communication) in the classroom for students learning in non-target language contexts. In her
empirical study, Alcón Soler (2005) tested the efficiency of the TV drama *Stargate* for learning pragmatics in the EFL context. She found that, when accompanied by explicit instruction, the use of a TV drama may enhance language learners’ pragmatic skills.

One type of study focuses on the comparison of TV dramas with textbooks or natural conversations. Grant and Starks (2001) compared conversational closings from a range of textbooks with closings from episodes of a New Zealand soap opera to determine the usefulness of the language used for teaching conversations to second-and foreign-language students, and found that the TV drama was a better source of data than many textbook examples. Fernández-Guerra (2013) compares the use of refusals in TV dramas and in naturally occurring discourse, and finds that TV dramas resemble quite well real-life situations and can, therefore, be a useful input source in the classroom. Jones and Horak (2014) analyse the spoken language in a UK soap opera and find it is more similar to natural conversations than dialogues in textbooks.

Communicative acts in TV dramas have also been explored. Sert (2009) proposed developing interactional competence by using TV drama in the English as an Additional Language classroom, and he focused on hyperbole in interaction through uncovering conversational sequences and embodied actions by employing the methods of conversational analysis and corpus linguistics. The findings showed that the use of a TV drama can be a valuable resource for language teachers through exposing learners to multi-model texts that contextualise the materials used through various interactional and semiotic, as well as linguistic, resources.

In Chinese foreign language education, there are a few studies discussing the use of TV drama. In three Master’s theses, three different contemporary Chinese TV dramas have been explored. One is a Taiwanese youth-idol drama and the other two are mainland family dramas. All the studies proposed detailed teaching plan designs but did not follow up with any authentic classroom teaching practices. These studies stressed the language skills that TV drama can
facilitate rather than the cultivation of intercultural competence. In 2011, Bai explored the use of the TV drama *It Starts with a Kiss* to improve Korean advanced-level students’ oral abilities. Li (2011) explores the application of the Chinese TV drama *Down-to-Earth Marriage* to improve the language and culture knowledge of advanced-level Korean students. Ding (2014) uses the contemporary Chinese TV drama *Struggle* to design the audio-visual-oral Chinese Course for Intermediate Chinese students in a Korean context. In contrast to these, using reflective reports and interviews to study the effect of two Chinese Qing Palace TV dramas on American advanced-level learners, Huang (2014) finds they can bring language, culture, society and political value to TCFL. She also points out the importance of selecting clips from the whole TV drama and the activities for students to do when playing those clips. However, some students had no interest in the work because the language was difficult to understand.

TV drama has not been separately investigated as a resource in its own right for developing intercultural competence in learners of Chinese. Luo and Liu (2007), however, proposed three strategies – students’ combination of intensive watching and scanning watching, teachers’ delicately designing teaching content, students’ self-study through internet for using English films and TV drama to improve Chinese English learners’ intercultural competence. Their proposal has not been applied to any authentic teaching practice but implications about appropriate length of playing time, teachers’ function and students’ role are provided. By contrast, Yang and Fleming (2013) explored Chinese students’ psychological factors in appreciating English language films and TV dramas for developing intercultural competence. An empirical project with Chinese college students was conducted and the analysis of their data showed the process of watching films (including TV dramas) is not linear but complex and multi-dimensional. That is, students are active participants in the creation of meaning rather than passive viewers who share the same, unified interpretation of films and TV dramas as their teachers. Furthermore, they found that students’ engagement was the key to successful
intercultural development, which was influenced by students’ language proficiency, their existing relevant knowledge, life experience and media subject. Subjects that students are familiar with (such as parents and children, relationships, school) can stimulate rich responses. Clips with an average length of between two or three minutes can retain students’ attention effectively. However, the important role of teacher was not discussed in their study.

It can be concluded that although the role of audio-visual media in foreign language education has been advocated for many years, most attention has been paid to the use of films. In the TCFL theses mentioned at the start of this Section 2.5, the studies of using TV drama involved developing learners’ language rather than their intercultural competence. The benefits of using TV drama for intercultural competence have not been researched in any depth despite its potential value in developing the various strands of attitudes, knowledge, and skills that comprise intercultural competence.

2.5.1 Distinguishing TV drama from film

Despite sharing many apparently common attributes with films, TV drama should be considered as an independent language-and-culture-rich resource. Safont Jordà (2002, p. 72) asserted that TV soap operas and situational comedies are more useful for teaching pragmatic aspects of language, because films and plays may be too long for teaching purposes and not all students may have access to the Internet. Similarly, in terms of the choice of video clips rather than a film for enhancing foreign language learning, Noa (2006) proposed that “TV series and sitcoms are probably the best choice because of their simplicity and straightforwardness, their short duration, the fact that they follow a storyline, the multiplicity of characters, and their variety of typical everyday situations” (p. 45). He also pointed out that “the messages rendered are not so concentrated and the transmission of information is far less intense, so the understanding becomes easier” (p. 45).
The similarities between films and TV drama commonly lead to them being discussed as undifferentiated resources, but there are some further significant differences between them that impact what is possible depending on which is chosen. Koresky and Reichert (2014) claim that there are aesthetic and narrative differences between films and TV drama, which should be highlighted. The differences they cited are discussed below.

One obvious difference between the two resources is their time length. Each episode is shorter than a film, although in total the TV drama length will continue longer than film. Because there is plenty of time, a more leisurely exploration of behaviour and surroundings can be made in a TV drama, thus more attention can be paid to what Sherman (2003) has called “the habits and routines, minor irritations and pleasures, little misunderstandings and small gestures, social chit-chat, gossip and pointless events” (p. 43).

A second difference lies in the narrative. “A TV series usually comes out daily in an endless running narrative, so no matter where you start you always find yourself in the middle of the story, indeed of several stories” (Sherman, 2003, p. 42). Unlike films that stress the consistency of the plot, the relationship of new to known in TV dramas is not as high. Nothing can afford to be pointless in a film. “Films tend to position viewers very firmly while TV series have a lot more intertextuality and multiple points of view” (p. 42). Because of this, TV dramas can engage viewers flexibly to watch somewhat independent scenes thus even clips can be usable resources.

A third aspect of difference is in the aesthetic. Films, a kind of art, emphasise such aspects as the grand screen, the music background and the exaggerated description of characters. Some films are difficult to understand even for native speakers. TV dramas, however, are less artistic than films. According to Sherman (2003), the cultural background and the setting in each episode are always the same. That is, the cultural context in each episode tends to be around
the same topic and does not change sharply compared to films. Soap operas can concentrate on human relationships and generally contain more verbalisation than films. Similarly, Li (2012) claims that language is the core part of TV dramas and verbal and non-verbal expressions in dialogues facilitate the development of their plots.

As TV dramas are generally made for home viewing, they tend to reflect more authentically everyday life. Theoretically speaking, a TV drama with realistic themes mirrors contemporary life, which can penetrate society by means of artistic aesthetic style, focus on the changes in social life, and express stirring times with a high sense of artistic responsibility. A TV drama more specifically reflects authentic life. The large number of episodes allows the plot to be carried along in much more details than in a short film. Thus, a particular aspect of life such as high school, college, or work life of a person, or a specific job, is shown in much greater details that allow the audience to understand that particular area in detail. This gives the audience a better understanding of the characters and their perspectives as well as the entirety of the storyline.

To sum up, a TV drama is different from a film in three main respects: more episodic, more flexible and more realistic. Because of these characteristics, Sherman (2003) argued that “a well-scripted naturalistic TV drama is a good way into another culture and the interactive language of daily life – even more so than films” (p. 43). Thus, TV drama should be considered as an independent input-rich resource for learners that provide audio, visual, semiotic and interactional models.

There are some studies that began discussion on using TV drama but most only focused on their utility for improving language skills. Few studies explored directly and independently the effectiveness of TV drama for developing learners’ intercultural competence in any foreign language teaching. However, it seems legitimate to extrapolate from the research of films in
building intercultural competence and thus assume that TV drama can also provide learners with target culture knowledge, improve their intercultural understanding and furthermore, help build their intercultural competence by arousing their interest to engage themselves in the content and make sense of it.

However, not all TV dramas will be suitable to use to enhance learning of language and cultural skills, so choosing an appropriate one is the first important step in conducting research on building intercultural competence using TV drama.

2.5.2 The selection criteria for Chinese language TV drama

Production of Chinese language TV dramas has been increasing each year since the turn of the century and since 2013 China’s production of TV dramas is the highest in the world. The dramas vary according to theme or subgenre and are often classified by where they were produced, such as Mainland dramas, Taiwanese dramas, and Hong Kong dramas. In terms of theme, Zhong’s (2010, p. 26) list of the commonly known subgenres that have appeared on the Chinese television screens, identifies them as mostly family ethics dramas, costume dramas, emperor dramas, police-crime dramas, youth-idol dramas, revolutionary history dramas, anticorruption dramas, and martial arts dramas. Each differs in its style of filming and its editing format. Most contemporary TV dramas involve romances, family life and interaction between friends, often combined with pop cultural themes such as new social interaction tool Wechat, new fashion styles and other new social phenomena.

In this study, only contemporary mainland dramas are considered, as only they will reflect mainstream modern Chinese culture. To decide on selection criteria for a Chinese TV drama to use in language teaching, criteria applied to film and TV drama have been consulted which reveal several issues to be considered.
The first issue is the purpose of using the audio-visual (video) materials. According to Arcario (1992), the first person who summarized systematically and specifically about selection criteria for video materials, there are two types of activities of video viewing: presentation and stimulus. The former means presenting language to learners and the latter refers to arousing learners’ language learning interest. Similarly, but briefly, Rarick (2007) argued that the choice of film depends on the course and the objectives one seeks to accomplish. Specifically, Sert (2009, p. 28) proposed one of the variables in selecting appropriate films for language classrooms is “the target interactional skills to be taught”. Congruent with them, Shan and Chen (2011) asserted that the selection of materials should be based on different kinds of teaching goals. For example, some courses focus on improving language skills, while some courses focus on introducing Chinese culture. As for choosing Chinese TV drama in this study, the purpose is to build IC. Thus, the authenticity of the TV drama is a primary requirement and it becomes the first selection criterion.

The second issue is the language feature of video materials. Arcario (1992) proposed that the degree of visual support, clarity of picture and sound, density of language, speech delivery, language content and language level are all aspects to consider in terms of video language. Liu (2005) claimed that standard language and little bad language should be included in film selection criterion. Similarly, Bai (2011) asserted that the language in video materials should be positive and commonly used in daily life. Shan and Chen (2011) ignored content and emphasised the language level of films and TV dramas, pointing out that, if there were too many difficult words and uncommon words, it would influence the learning motivation of students. Later, Tuncay (2014) who conducted a case study of 100 students about the integration of feature movies in a syllabus, summarizes comprehensively the language features considered in choosing the movie. These are clearly and easily understandable language, consisting of paralinguistic aspects (accent, slang, intonation, pronunciation, etc.), the number
of short and longer dialogues, and the amount of conversations rather than visual scenes. In
sum, language content (positive, clear, daily used) and language level (easily understandable)
are two key points to consider when assessing the language of a TV drama.

The third issue is the cultural aspect of films and TV drama. From a quality perspective, Liu
(2005) proposed that the culture of the chosen video should be authentic and represent modern
life, so it can facilitate development of intercultural competence. Tuncay (2014) further claims
that material should comprise appealing topics but not be about politics, religion or special
fields, nor contrary to or offending the host culture or viewer culture. His opinion about
excluding sensitive topics such as politics needs further consideration; however, material that
does not offend the learners’ culture seems an acceptable suggestion, as it is unlikely to be well
handled by beginners in intercultural communication, nor is it likely to increase motivation to
learn the target language. From the quantity perspective, Zhao, W. (2007) argued that the
selection of films should focus on background cultural knowledge to aid language learning.
Luo and Liu (2007) also illustrated that the selections should contain rich cultural background
information. Zhao, R. (2010) asserted that different aspects of Chinese culture and language
such as pragmatics, national culture and specific regional culture should be reflected in the
selected films and TV dramas. Bai (2011), likewise, proposed the importance of cultural
breadth in video selection. To sum up, the cultural features of targeted TV drama and film
should be considered from two perspectives: quality (authentic, modern, non-offensive) and
quantity (rich and diverse).

The fourth issue is the content of films and TV drama. Arcario (1992) proposed that video
materials of appropriate content are those that can arouse students’ interest. Although Bumpus
(2005) did not directly connect content to language learners’ interest, he affirmed the need for
the film to engage students as one of the fundamental criteria when selecting films and Zhao,
R. (2010) added that the content should be understandable and interesting. Furthermore, Bai
(2011) stated that it should be very positive and students should be familiar with the content. Recently, Tuncay (2014) summed these up saying that suitable content is thought-provoking with no violence, sex or profanity; the plots are interesting to all age groups instead of peculiar to a biased or certain context. It can be inferred that one important measure of content is whether it can stimulate learners’ interest and that caution needs to be exercised with respect to age-appropriate aspects and the representation of minority groups in society.

The fifth issue is students’ engagement. The materials should take learners’ motivation into account (Hao, 2004). Obviously, this relates closely to the above aspects: language, culture and content. However, factors about students themselves also need to be considered. According to Sert (2009, p. 28), the proficiency level of students, age of students, and socio-cultural background of learners are all variables to take into account in selecting appropriate material. Tuncay (2014) also proposed that selection should consider the audience aspect, the appropriateness to students’ age level and genders. Bumpus (2005) mentioned the availability or accessibility of the film as well. Student factors and film accessibility both influence students’ engagement, which is one key to success of teaching with films and TV dramas (Yang and Fleming, 2013).

In sum, most scholars consider the selection criteria from the video material itself while a few also consider it from students’ perspective. Based on the above research on the selection of both films and TV dramas, several criteria for selecting a Chinese TV drama have emerged.

The first aspect is its authenticity. It is proposed that a family ethics drama is the most appropriate subgenre to fit the authenticity standard. There are several reasons that can support this claim. Firstly, there is evidence from media researchers. As defined by Hu (2006), a family drama is based on social ethics and emotions, focuses on people’s daily life conflicts and expresses a certain value orientation and cultural theme. It can thus be inferred that a family
drama is a mirror of people’s lives because of its realistic themes. Liu (2014) also proposes that a family drama is much more authentic in reflecting contemporary China and its cultural values. Compared to other forms of TV drama, a family drama mostly originates from ordinary life and reflects contemporary cultural values (p. 11). Furthermore, he points out contemporary cultural values are constructed and represented in a family drama. Wu, Y. J. (2014) thought Chinese family dramas portray more realistic aspects of family life (when compared with Korean dramas). Secondly, the family is a core element in Chinese culture, from which both traditional and contemporary cultural perspectives can be explored. Thirdly, family dramas are filled with rich situations. Accordingly, diverse contemporary lifestyles and rich background culture can be presented in this type of TV drama. Another reason for choosing a family drama is that the production of this genre is increasing, thus there is a broad choice available. Finally, a family drama is highly likely to engage students, for it is a familiar subject to them.

After deciding on the TV drama genre in a broad sense, there is a need to consider concrete factors. The following criteria have been divided into those that are fixed and those that may be flexible. Fixed criteria consist of production date, language, theme, and content.

**Fixed and flexible selection**

With respect to production date, a chosen drama should be a recent production so that it can reflect contemporary Chinese life especially in the family. That means selecting a drama which has been produced since the reform and opening period of 1978. In fact, according to Liu (2014), the initial stage of family drama production dates from 1990, when productions were influenced by dominant cultural values to achieve ethics enlightenment; the second stage was from 1999 to 2007, when dramas were produced containing more and more popular culture elements; the third stage dates from 2008 since when TV dramas have matured and become increasingly rational and have more human feelings and influences from elite culture, such as
rationality and objectivity. For the purposes of this study, a TV drama from this later mature period would thus be preferred. Although older ones are also of worth, foreign language students’ primary need is to know and understand contemporary China and Chinese people. The other factor is that, as a starting point of entry for learners, it should primarily involve the dominant culture, which means a Mainland drama would be preferred to one from Hong Kong or Taiwan.

The standard and nature of the language used in a resource presented to students is of paramount importance. The language in a suitable TV drama would be standard Chinese (Mandarin), with little dialect. In terms of pronunciation, the speed of the speech should be normal. Given that there will certainly be a great deal of vocabulary and possibly some grammar structures that are new to them, a preference for language with high-frequency use would be of great value to students. People should be portrayed speaking naturally, and not appear to evidently be acting. A good indication of the likelihood of this will be a well-known cast of actors. Their celebrity status should also be of interest and even appeal to learners.

The third factor is cultural themes. As there is no unified standard for “naming” subgenres, there is “a lack of clear boundaries between the different subgenres” (Zhong, 2010, p. 26). Accordingly, there is a need to be aware that some dramas contain certain family elements but actually do not belong to the family drama genre. Specifically, the selection should focus on dramas that describe the conflicts and emotional entanglements between modern Chinese family members. Undoubtedly, there is worth existing among dramas presenting life in other cities or rural areas. However, considering the high manifestation and typicality of contemporary Chinese culture, there is a preference that the drama be set in urban areas such as Beijing and Shanghai. Finally, it must be acknowledged that while family dramas are a mirror of contemporary life, they also play a role in constructing contemporary cultural values,
from three aspects: the shaping of characters, the expressing of secular emotion, and the setting of conflicts (Liu, 2014). Their shaping power is a further justification for choosing this genre.

The fourth criterion is content. Family dramas meet the requirements identified earlier well. Audiences tend to engage emotionally with family dramas. Second, the content comprises rich cultural situations. Chinese family TV dramas incorporate not only family situations but also working situations, shopping and social interaction. As Halliday’s framework of the relationship between language and culture implies, situations are key factors for language learners to achieve cultural competence which is part of intercultural competence. Thus, a TV drama with diverse situations can facilitate learners’ understanding of different cultural practices. Third, there should be both short and long conversations.

Apart from the above criteria, a high rating is an efficient measurement index for the interest and quality of the TV drama to Chinese people, which means that although it is theatre, they recognise it as being to a large degree about themselves. A famous cast in the TV drama can also be a stimulant for learners’ interest. Easy online access provides the possibility for learners to watch it on their own.

The above are the fixed selection criteria. These are the most important aspects that describe the TV dramas themselves while the flexible criteria are supplementary. Since the purpose of considering TV drama here is to enhance foreign language education, there are also factors about students and teachers to consider.

Firstly, students’ gender, age, language level and socio-cultural background need to be considered. A chosen TV drama should have content likely to appeal to all genders and be age appropriate. As Chinese family dramas are pitched at a typical Chinese audience of adults and young adults, it would be appropriate for a similar audience outside China, too. Most obviously, the language proficiency level of students needs to be considered. Beginners would understand
nothing about an authentic TV drama. Advanced level students are suited to TV drama and perhaps, with guidance, upper intermediate level students also. The target students’ background culture provides a guide to choosing appropriate cultural points, sharing both similarity and difference with theirs. In fact, this flexible factor also depends on one of the above-fixed criteria – content.

The second aspect of flexible criteria are teacher factors. Teachers in non-Chinese contexts can be divided into native Chinese speakers and non-native Chinese speakers who have a high level of competence in Chinese language. Native-Chinese teachers can fully understand the TV drama. However, among them there is no unified interpretation of it. For example, they would see something differently; they would be more or less sympathetic towards one issue or another, towards one character or another. When they come to introduce content to their foreign students, negotiation is very important. It is essential that they let students engage and express their understanding rather than that the teacher just transmits their own ideas. In a study on how Chinese English learners make sense of foreign films and TV series, Yang and Fleming (2013) found students play a key role in the interpretation process and the teacher should be more alert to more interpretations than just their own. Non-native Chinese teachers will have their own understanding of TV drama but must learn to cooperate with their students to explore the cultural similarities and differences.

To sum up, the selection criteria for a Chinese TV drama (Table 2.1) are of great importance to the success of building foreign learners’ intercultural competence. In this study, family ethical dramas are chosen as appropriate materials because they can reflect authentic contemporary Chinese culture. Since there are three developing stages of this TV genre, TV drama after 2007– which can reflect and construct culture values objectively and reasonably are preferred. Apart from the time factor, language, theme, and content compose the fixed selection criteria for TV drama. Standard Chinese with little dialect, spoken at normal speech
speed are essential. Themes related to the conflicts and emotional entanglements of family members with content that will not be found offensive to learners are positive attributes. The other aspect is that a famous cast and a drama that attracted high ratings, as well as easy access online, are all factors to be sought after. Finally, the chosen drama should be appropriate for the particular students and teachable by the particular teacher.

Table 2.1: Selection Criteria for Contemporary Chinese TV Drama

<table>
<thead>
<tr>
<th>Fixed Criteria</th>
<th>Flexible Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre: family ethical drama</td>
<td>Student factors:</td>
</tr>
<tr>
<td>Production date: after 2007</td>
<td>Gender: meet all gender needs</td>
</tr>
<tr>
<td>Language: Standard Chinese, little dialect;</td>
<td>Age: (young) adults</td>
</tr>
<tr>
<td>normal speech; appropriate body language</td>
<td>Language level: intermediate and advance</td>
</tr>
<tr>
<td>Theme: focus on conflicts related to modern</td>
<td>No cultural offence</td>
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<tr>
<td>Chinese family members</td>
<td></td>
</tr>
<tr>
<td>Content: rich situations, appropriate short and long conversations</td>
<td>Teacher Factor:</td>
</tr>
<tr>
<td>Other factors: famous cast; high ratings; easy access online</td>
<td>Native Chinese speakers</td>
</tr>
<tr>
<td></td>
<td>Non-native Chinese speakers</td>
</tr>
</tbody>
</table>

2.6 Research Questions

As shown in the literature reviewed in Sections 2.4 and 2.5 above, TV drama can be an authentic input-rich resource for intercultural competence learning in foreign language classrooms, but there is a lack of research on using TV drama to build learners’ intercultural competence. This study responds to this gap by exploring the use of TV drama in developing learners’ intercultural competence in Teaching Chinese as a foreign language. The research questions addressed by this study are:

1. What are the affordances of a contemporary Chinese TV drama series for the development of intercultural competence by L2 Chinese learners?
2. What are the implications for teaching Chinese as a foreign language (TCFL) to fully realised the affordances identified in the study of TV drama to develop L2 learners’ intercultural competence?

2.7 Conclusion

This chapter began from the exploration of Chinese culture based on the 3Ps culture definition in Chapter One and it concluded that Chinese culture is *guanxi*-based, where family takes a core place and harmony is the core value. The situation of culture teaching in CFL was then reviewed, and the trend – building intercultural competence – was identified. The concept of culture was shown to be ‘complex’. For the purposes of language teaching, where culture is needing to be taught because it informs meaning, a cultural Theory of Action framework was adopted for the study.

Current culture teaching within CFL was found not to meet students’ need for access to the underlying network of perspectives (beliefs and values) of contemporary Chinese culture, which give meaning to language in use; nor does it open up the contestation and change in cultural beliefs and values occurring in contemporary Chinese society.

In addition, the building of intercultural competence in CFL poses a new challenge, and there has not been sufficient research on how to address this. For the practitioner seeking guidance there is as yet a paucity of research into these matters and at the same time considerable constraints on what is possible for providing cultural contexts for language used inside the classroom.

The notion of intercultural competence in foreign language education and the pedagogy to build it were also explored in the chapter. Drawn from Byram (1999), Deardorff (2004), Prechtl and Davidson Lund (2007), Risager (2007), Borghetti (2011), and Bennett (2004, 2013), the notion of intercultural competence was shown to consist of three core elements – knowledge, attitudes
and skills – and has three features: intercultural competence is related to language, intercultural competence is dynamic, and intercultural competence centres on the student. As to the pedagogical aspects of building intercultural competence, the review has raised the questions:

- What material is suitable for building intercultural competence?
- How can the limitations of the classroom be overcome to achieve intercultural competence development?

Drawing on the literature on intercultural competence within foreign language education, opportunities for intercultural competence building in non-Chinese contexts were found to require authentic materials, and appropriate methods. The review has identified some appropriate methods to combine language and culture in building intercultural competence using comparison (of target culture and native culture), ethnography (observations and experience of target culture), and drama with the aid of media, which include films and TV drama.

Compared with a film, a TV drama is more episodic, more flexible and more realistic. Thus, the review has shown that contemporary Chinese TV drama can be an authentic input-rich resource for intercultural competence learning. However, TV drama is mostly used in classroom just to improve learners’ listening skills. This study takes the use of TV drama deeper: seeking to show how the use of TV drama can build intercultural competence. Few studies have been conducted in either English or Chinese on this.

In view of such a gap, to explore how an authentic contemporary Chinese TV drama to build L2 intercultural competence will make a significant contribution to the field of CFL. Among numerous subgenres of TV dramas, a family drama was identified as a suitable form for the task. Aside from the genre, the criteria of diverse content, language, and ratings were also revealed. Finally, the research questions of this study were posed.
Chapter Three: Research Methodology

In Chapter One, the problems involved in culture teaching to Chinese language learners were discussed. In Chapter Two, the extant literature on the concept of Chinese culture, the situation of culture teaching in Chinese as a Foreign Language (CFL), the practice to build intercultural competence were reviewed, and the selection criteria for a TV drama were discussed. In light of these choices, the research project was refined as a study on how the intercultural competence of L2 Chinese learners can be developed in a classroom with the use of contemporary Chinese TV drama series. This chapter presents the methodological approach adopted, the project design created, the methods and instruments of data collection, and modes of data analysis employed in carrying out the research, along with consideration of trustworthiness and ethics.

3.1 Methodological Approach

In order to deal with the wealth of complex information that would be presented in any TV drama series, the study took the form of a case study of one such program, with six clips selected from a number of episodes in the series forming multiple sub-cases. As O’Toole and Beckett (2010) point out, “case study is not strictly speaking a ‘methodology’, but rather a choice of what is to be studied” (p. 55). However, as with some other forms of inquiry (Lincoln and Guba, 1986), due to its singularity, it is a choice with two significant methodological implications: for credibility, there needs to be deep engagement with the case, and a cross checking of views about data; and for transferability to other situations, there needs to be rich data with sufficient contextual information from the individual TV series chosen for similarities
and differences to be recognised when considering any other series. The methodological approach was thus further explored in the following.

From a philosophical perspective, all research should be considered from both ontological and epistemological aspects. Ontology explores existence or being or natural realities, and epistemology explores knowledge, and how to access it through realities. As Miles and Huberman (1984, p. 42) point out, “learning what you want to find leads inexorably to the question of how you will get that information”. The research aim of this study is to explore the affordances of TV drama in developing L2 learners’ intercultural competence. Unlike documentaries, TV drama, constructed by scripts, and a director, with actors, have an artificial existence; they are not ‘real’. Ontologically, drama is ‘constructed’; the representation of TV drama in Chinese language and culture is accessed in this research through an experiential epistemology, i.e. how the researcher, first language (L1) Chinese teachers and doctoral students, and second language (L2) Chinese learners each make sense of the TV drama. Sense-making is experiential. The methodological approach is, therefore, qualitative. In qualitative research, “how [a] phenomenon is experienced or constructed in people’s everyday activities” (Silverman, 2013, p. 103) is studied. Overall, with a constructivist ontology and an experiential epistemology, a qualitative methodology was better suited to this research. In investigating the affordances of TV drama, this methodological approach explored how cultural meanings are made and may be accessed interculturally, by those who view it from frames of experience constructed in another culture.

Within a qualitative methodology, there are two kinds of language – naturalism and constructivism. Naturalism focuses on the factual characteristics of the object under study. According to Silverman (2013), the strength of naturalism is “its representational simplicity” (p. 106). Nevertheless, as Gubrium and Holstein (1997) point out, the weakness of naturalism is overlooking the participants’ interpretive experience, that is, how they make sense of their
world is irrelevant. However, constructivism “promotes a different perspective”. Specifically, it is not only interested in reflecting what is going on, but also “the processes through which social realities are constructed and sustained, or how it is socially brought into being” (Holstein and Gubrium, 2013, pp. 374-375). Simply, naturalism is concerned with the “what?” question, whereas constructivism is concerned with both the “what?” and “how?” question. The constructivist theoretical position was taken in this study.

In this qualitative study, the methods of visual text analysis and focus group interviews were used to collect data; then the collected data were analysed by using three forms of coding: open coding, axial coding, and selective coding. To sum up, this study was a case study, which adopted a qualitative approach using visual text analysis and focus group interviews to gather data, which were analyzed using multiple forms of coding. The general research design is now explained.

3.2 Fieldwork Design

The fieldwork consisted of gathering and analysing three types of data. These are identified below and the methods of data collection and processes of data analysis are then set out.

Data types

The first type of data required was detailed information on a selected TV drama series which when analysed would allow aspects to be selected for targeted study by groups of L1 and L2 viewers; the second type of data was information on how these groups of L1 Chinese speakers and L2 learners recognised and interpreted the events, behaviour, and language of the TV drama selections; the third type of data was the gaps identified in L2 learners’ Chinese cultural knowledge and understanding revealed by comparing the two sets of data.
Materials

TV drama series

Using the listed criteria as a guide in Section 2.5.3 of Chapter Two, ten series were considered and five were examined. No one met all criteria fully, and only two dramas were given very close in consideration. Of the two, Tiger Mum, Pussycat Dad (Yao, 2015), a contemporary Chinese family comedy, already, met more of the criteria than the other and hence was the final choice.

The leader actors Zhao Wei and Tong Dawei are both popular stars in China and even overseas. The other actors, such as Pan Hong and Guo Kaimin, have rich stage experiences and high-performance skills. This TV drama won the Outstanding Television Series in the 11th National Top-Notch Television Production Award Ceremony (2017).

The main plot is as follows:

Qianqian is the school-aged daughter of Bi Shengnan and Luo Su, and the princess of the family. After learning from others that the educational foundation starts in elementary school and witnessing the difficult process of entering a great school, Bi Shengnan feels that they have spoiled their daughter for way too long. Determined to catch her daughter up with all the other children, she has quickly grown into the role of a “tiger mom” while her husband maintains that the happiness of Qianqian is the most important thing, even if that means being academically behind. Mixed into this are two sets of opinionated grandparents.

The chosen TV drama consists of forty-five episodes, each lasting around forty minutes. All episodes were viewed. The series as a whole and each episode were viewed as a text: a crafted communication – visual, graphic and electronic representations of language and objects (Freebody, 2003, p. 175). As such, they represent reality and experience in three ways:
they embody a number of purposeful choices about how reality is to be displayed;

these choices have consequences for what it is that a text can afford about that reality; and

these consequences are not only to do with interpretation; they also have implications for the varying opportunities people have for appreciating that this text is not a definite, unchallengeable representation of that reality. (p. 175)

In all communities and societies, texts mediate and embody:

• the identities and practices of individuals;
• relationships among individuals;
• relationships between individuals and institutions that bear on their lives; and
• relationships between individuals and the civic and community bodies that give shape to and regulate individual and collective experience. (p.178)

The episodes viewed presented texts comprising dialogue supported by visible action and physical context. Analysis of texts involves:

(1) locating and documenting the categorizations of persons that are represented in the text;

(2) showing how it is that certain attributions are made to these categorizations, in the case of texts, through the attachment of processes (often in the form of verbs) and descriptors (generally in adjectival and adverbial forms);

(3) showing how it is that this combination of categorizations and attributes affords a particular line of reasoning that describes, locates, accounts for, explains and elaborates on the topics in the text;

(4) documenting the ways in which the author(s) of the text substantiate these categorizations, attributions and explications through the deployment of a variety of linguistic and social resources. (p. 181)
[In the analysis] the text’s accounts (including those it assumes or ignores) are considered as reflections of cultural and social order, both a reflection and a rebuilding of ideas, attitudes, relationships and ideologies evident in the cultural context in which the assumed readers [and viewers] live (Freebody, 2003, p. 181).

Using this form of text analysis, two constant cultural themes were identified in the TV series: (i) Family/male-female relationships; (ii) the place of Education in society. In addition to being constant themes throughout the series, the themes were recognised as representing two aspects of deep Chinese culture: It is the fundamental Chinese value of harmony that leads to age and gender hierarchy in relationships, and the handling of conflict; and in the social domain, the field of Education has been of significant cultural value throughout China’s history, and is where the society transmits its culture to the next generation.

**Selected clips**

Since it would be neither feasible nor necessary for participants to watch all 45 episodes of the TV drama, or even several 40-minute episodes, after viewing the entire series, six representative clips were selected to use in this study. There were four criteria for clip selection. The first criterion was that they involved the two identified themes of family relationships and education. Further analysis allowed six scenes representing these two themes to be selected and DVD clips made of each. While not the only possible scenes to choose, each of the six presents a succinct representation of one or more of the chosen themes.

The second criterion was to provide diverse and inclusive content. The selected clips provide rich encounters with Chinese tradition and show the tensions of modern life as the tradition is challenged by changes in society. While it is accepted that as they start exploring Chinese life and culture students will be first exposed primarily to the dominant social group – modern, urban, educated, Han Chinese – and this will create a certain stereotype in the mind of learners,
the different types of Chinese husband-wife relationships and the subtly changing parent-child relationship shown in the series made it clear that there is diversity and contestation to the status quo even within this group.

The third criterion was a practical one: the bulk of the language used should be within the L2s’ repertoire so that they could follow the story and, at the same time, contribute to development of linguistic proficiency by providing new language and insight into the wider use of language already know. Since the characters in the clips speak at natural speed and the vocabulary used is complex and colloquial, the proficiency level of the L2 learners would need to be intermediate-advanced. Even so, some words such as 玩腻 (wán nì) and 玩物丧志 (wánwù sàngzhì) might be difficult for them to understand. Therefore, a transcript of each clip with English translation would be provided to ensure they fully understood the language used.

A final criterion was that the content must lend itself to being shown in short, manageable clips of just a few minutes’ duration. An enormous amount of language, social information and cultural questioning could be evoked from a selection of less than three minutes.

On average, each clip selected lasted two to three minutes. In addition, within any clip and across the set of extracted scenes there is some coherence and continuity. The first clip selected offers an introduction to the five main characters in the series, who make up a three-generational family; the second clip introduces an additional family related by marriage to the first; and two of each of the remaining clips elaborate on the internal matters of one of these two families and some of their members. Although only a small part of the whole series, and not from linked episodes, the clips chosen thus not only present the main themes of the series, but also a group of its principal protagonists and, at the same time, they form a coherent subset of episodes and content. In each case, viewing groups watched two clips each and when they came to the second of their clips they already knew something of the people involved. They
thus could develop a deeper sense of a character’s nature and the internal group dynamics than if only watching two quite single clips.

The six clips were displayed in the following table (Table 3.1) from three aspects – their origination, time length, and topic.

<table>
<thead>
<tr>
<th>Clip</th>
<th>Origination</th>
<th>Time Length</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clip One</td>
<td>Episode 1</td>
<td>1m30s</td>
<td>Rural-urban families exchange</td>
</tr>
<tr>
<td>Clip Two</td>
<td>Episode 2</td>
<td>1m28s</td>
<td>In-laws’ dinner</td>
</tr>
<tr>
<td>Clip Three</td>
<td>Episode 15</td>
<td>2m22s</td>
<td>Intergenerational exchange</td>
</tr>
<tr>
<td>Clip Four</td>
<td>Episode 22</td>
<td>1m57s+2m36s</td>
<td>Wedding anniversary</td>
</tr>
<tr>
<td>Clip Five</td>
<td>Episode 33</td>
<td>3m19s</td>
<td>Love relationship negotiation</td>
</tr>
<tr>
<td>Clip Six</td>
<td>Episode 45</td>
<td>1m34s</td>
<td>Education</td>
</tr>
</tbody>
</table>

In terms of clip analysis, what would be brought out is how the theme gets enacted in real behaviour and speech, how it has been changed in modern times, or even how it is being challenged by what is happening. Using text analysis, scene analysis proceeded in four steps:

1. Matching the selected themes with the selected scenes
2. Analysis of the situations in the scenes: descriptions of the overall setting of the scene, taking into account the people, artefacts, action, roles and relationships, and the dialogue
3. Analysis of the speech acts under certain situation: identification of moments where the particular theme was evident
4. Analysis of the verbal and non-verbal expressions under certain speech act: identification of the features of those moments: body movement, verbal and nonverbal expressions, and objects. Interpretation of the scenes and explanation of the cultural perspectives (values and beliefs) behind them, cultural practices such as how is the
character or those values conveyed – is it language choice such as tone of voice and nonverbal expression? Or is it a moral issue embedded in the topic? With respect to verbal elements, the tone, the voice volume, the words they choose, the sentence structure and the mode are all aspects to consider. With respect to non-verbal elements, facial expression and body language need to be analysed.

In the researcher’s analysis, raw data were first coded thematically to reveal broad themes of action shown in the clip, along with statements and actions expressing individual characters’ views on these key aspects. The themes were then divided into two main sub-categories according to the Cultural Theory of Action presented in Chapter Two: Action Strategies, which comprise the surface aspects of culture revealed in routines and relationships (including spoken routines), and artefacts; and, secondly, the invisible but evident beliefs and values that support these directly discernible factors. The researcher then considered the culture learning affordances of the clip for L2 students of Chinese.

**L1 and L2 focus groups**

*Focus group interview*

To address the biases of the researcher’s analysis of the clips, other native Chinese speakers’ understandings and interpretation of them were needed to triangulate the data. This was achieved by having three different groups of young L1 speakers living in Australia analyse the clips, each group viewing and discussing two clips. Three groups of young L2 Australian speakers also each viewed and discussed two of the clips. L2 learner data included two individual face-to-face interviews with participants who were unable to join the group viewing.

According to Stewart and Shamdasani (2015, p. 16), focus groups such as those employed in this study provide “large and rich amounts of data” from a group of people quickly and economically. Focus group discussions (Billig, 1987; Stewart and Shamdasani, 1990), fall
within the qualitative research tradition. The method is described as “an interactive discussion between six to eight pre-selected participants, led by a trained moderator and focusing on a specific set of issues. The aim of a focus group discussion is to gain a broad range of views on the research topic over a 60-90-minute period and to create an environment where participants feel comfortable to express their views” (Hennink, Hunter, and Bailey, 2011, p. 136). There are several characteristics that distinguish the method, including the following:

a. Focus groups typically consist of 6 to 8 participants but can be anywhere between 5 and 10 depending on the purpose of the study.
b. Participants are selected and have a similar background or shared experience related to the research issues.
c. The aim is not to research consensus on the issues discussed, but to uncover a range of perspectives and experiences.
d. The group is led by a trained moderator who facilitates the discussion to gain breadth and depth from participants’ response.
e. Questions asked by the moderator are carefully designed to stimulate discussion, and moderators are trained to effectively probe group participants to identify a broad range of views.

In the main study, three sets of L1 focus groups watched two clips each and then discussed what they had noticed. The purpose of the sessions was to gather a broad set of responses to be categorised into one or more contemporary interpretations of each scene and to confirm and/or and expand the researcher’s analysis. Similarly, focus group discussions were then conducted with L2 Chinese learners. In all focus group interviews, the researcher’s questions were open-ended. With the individual interviewees, the researcher told the presented some of the common issues raised by group participants which both the interviewer and the group had noted. All interview data gathering sessions lasted about one hour.
Data comparison

Through a comparison of L1 Chinese speaker data and L2 learner data the third type of data was produced, which were the gaps that could be identified in the L2 learners’ understanding. Differences would help to identify where the L2 learners had failed to notice observations/understandings that were important for knowing what was going on in the clips. The gaps revealed made visible the affordances of TV drama clips for giving them entry to what knowledge, attitudes and skills they still needed to learn.

Pilot data collection

Prior to the formal focus group discussion, pilot sessions with L1 Chinese speakers and Australian L2 Chinese teachers were conducted to decide the number of clips to be discussed at a time and to provide practice in guiding the discussion.

The above section sets out the research design of the project. It describes the types of data sought and the methods of data collection. The specific methods involved included analysis of the TV drama as a text and series of texts, focus groups discussions, and individual interviews. The procedures for data collection and data analysis are illustrated next. Analysis of clips was done using the coding system of discourse analysis.

3.3 Procedure

3.3.1 Pilot study

A pilot was conducted before formal data gathering, comprising both an L1 and an L2 focus group interview (FGI). The principal purpose of the pilot was to test the viability of the task envisaged and to ensure outcomes that might be valuable, as well as to give the researcher practice in running an FGI, to obtain estimates as to the time required, and the best procedure
to follow. *Post hoc* reference comparing issues evident in the two sets of data is made in the discussion following analysis of the L1 FGI data.

### Table 3.2: Pilot Groups Participants Profile

<table>
<thead>
<tr>
<th>Clips</th>
<th>Group</th>
<th>Name</th>
<th>Gender</th>
<th>Age</th>
<th>Occupation</th>
<th>Home region in China/Australia</th>
<th>Average time in Australia/China</th>
<th>Total in group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&amp; 2</td>
<td>L1</td>
<td>Wei, Li, Le, Hong, Hong</td>
<td>M, F, F</td>
<td>20s, 20s, 30s</td>
<td>All teachers of Chinese</td>
<td>Beijing, Nanjing, Xi’an, Shenzhen</td>
<td>5 years</td>
<td>4</td>
</tr>
<tr>
<td>1</td>
<td>L2</td>
<td>Gordon, Sophie</td>
<td>M, F</td>
<td>30s, 30s</td>
<td>Both teachers of Chinese</td>
<td>Sydney, Melbourne</td>
<td>2 years</td>
<td>2</td>
</tr>
</tbody>
</table>

**L1 pilot**

As Table 3.2 shows, the group consists of three female and one male informant from different cities in China, who were all teachers of Chinese and lived in Australia for five years. The discussion began by the Moderator asking, “What is going on there?” They offered their individual views and then gradually developed a discussion. Le and Yan were more active than Hong and Wei, and they talked more. Their discussion covered six main topics: comparison, children’s behaviour, greeting, ways of communication, gift-giving, and gender. Within these topics, specific issues were addressed. The group were generally unanimous in their views on the basics of all topics and issues. The six topics are listed in Appendix 1 in the order of importance based on the length of time the participants spent on each and the frequency the issues appeared. Appendix 1 shows topics addressed, main issues in each, and the salient points that arose.
The pilot included viewing and discussion of Clip 2 run with the same pilot group who had viewed Clip 1 all participated, but Le and Yan again talked more than the other two, while Hong was the least active. The discussion covered five main topics: relationships, the reaction of the younger generation toward their elders’ conflicts, ways of communicating, women’s status and the authenticity of the clip. The group were unanimous in their views on the basics of all topics and issues. The five topics are listed in Appendix 2 in their order of importance, based on the length of time and the frequency each appeared. Appendix 2 shows topics addressed, the main issues in each and the salient points raised. Verbatim quotes are presented in italics.

**L2 pilot**

Suitable candidates for the formal L2 groups were not plentiful so were not used in the pilot. Instead, two people, both teachers, took part in the pilot study. The one female and one male teacher both had had two years’ experience living in China (Table 3.2). The discussion began by the Moderator asking, “What do you notice?”. The pair offered their individual views and then gradually developed a discussion. As they finished talking about an issue they would stop and wait to be asked to continue. As it was clear from what they said that they had not entirely understood all the action or all the language of the clip, at times some parts of the clip were re-shown and the Moderator had to explain what was happening. The discussion covered four main topics: greeting, comparing the girls’ height, children’s behaviour and gift-giving. Within these topics, specific issues were addressed, and these are shown in Appendix 3. The pair was unanimous in their views on the basics of all topics and issues. The four topics are listed in Appendix 3 in the order of importance based on the length of time the participants spent on each. The information is set out showing the topics addressed, the issues raised within each topic and the actual views stated, which made salient points. Verbatim quotes are presented in italics.
In sum, the L2 Chinese teachers focused mostly on personal space and gifts. They were unaware of the meaning of two Chinese words – 玩腻 (wán nì), 慈善 (cí shàn) – which reduced their understanding of the content that the toys are used and the country grandmother was being ironic.

Comparing the L1 and L2 pilot data, the two groups show similarities, differences and gaps. Both groups noted the topics of gift-giving and greeting, and perceived the issue of face-giving. One main difference in views was that the L1 teachers thought addressing non-relatives by family titles was still common and polite in contemporary China, whereas the L2 teachers thought it never happened in Australia. The gaps in views were that the L1 teachers perceived social differences and they noted particularly the different family education styles between the two families. However, the L2 teachers did not notice these. The L1 teachers failed to notice the routine of walking out to the street to welcome guests while the L2 teachers focused mostly on personal space to explain that the action of going outside to meet guests was unusual.

The researcher drew the following lessons from the experience of conducting the L2 pilot FGI:

1. At the start the researcher as Moderator had felt uncertain as to how much she should run the discussion and ask her questions. The pilot experience with the L2 teachers especially strengthened the Moderator’s confidence in letting group members find their own way through the discussion, only intruding to put in a question when discussion had come to a real stop, and then only about points that were salient to the Chinese view as noted in her own analyses that the L2 teachers were not addressing, and for which their comments were deemed important. In the formal data gathering she would also be listening for similar gaps in L2 learners’ discussion in comparison with points raised by the L1 FGIs.
2. The Moderator became practised at noting particular language used by the members and when there was a lull, asking members to be more precise and pushing them to dig deeper into their perceptions and explain their perspectives.

3. It became evident that the pace and nature of the language used in the clip was more than members could comprehend from a single exposure. It was clear that a transcript and translation would be needed to aid L2 learners in understanding the interaction and some significant unknown words. These would need to be explained by the Moderator.

**Implication of the pilot**

Although there was not a full complement of members in each group as was intended for the later formal data gathering, conducting the pilot allowed the researcher to ascertain that

1. The participants had no trouble recognising the scene and the people and the interpersonal issues being shown. It did call on their cultural knowledge and they had explanations for people’s behaviour, much of it possibly not accessible to a foreigner without some instruction.

2. As Moderator, the researcher would be required to prompt the discussion at times.

3. Viewing and discussing one clip would take about forty minutes.

4. The clip needed to be shown twice for the action to be absorbed and a transcript and translation provided to allow L2 learners to check language and understand the content.

This information was brought to bear on arrangements for, and conduct of, the formal focus group interviews.

**3.3.2 L1 Chinese speaks’ focus group discussion**

**Participant selection and recruitment**

As Stewart, Shamdasan, and Rook (2007) state, “The selection and recruitment of participants for a focus group is a critical part of the design process” (p. 67). Including the four participants
in the pilot, there were twenty Chinese native speaker participants involved. The factors considered in selecting participants were occupation, gender, age, and geography. Their occupations were Chinese teachers and PhD students who were well-educated and had a good insight into contemporary Chinese society. They lived in Australia and had had international living experience, which provided them with a chance to reflect on their own culture. There were three PhD students and the other seventeen participants were Chinese teachers. The ratio of female and male participants was balanced. All participants were under forty with one exception who was between 45-50 years. The participants were thus a sound representation of the combination of traditional and contemporary Chinese culture. In each group, their geographic origins in China were diverse. In different areas of China, people may have different cultures, especially between southern and northern areas, and this factor was considered essential to make sure the discussion represented much of China.

The native Chinese participants were recruited through the Chinese Language Teachers’ Association of Victoria and through personal contacts of the researcher. As a member of this Association, the researcher was allowed to ask its secretary to forward the message to all of its members. As well, through the introduction of friends, appropriate participants were enrolled. This is a snowball technique.

There were three formal focus group discussions with Chinese native speakers. The first group had five participants, three females and two males under thirty-five years old, two teachers and three PhD students from Heilongjiang, Hebei, Shanxi, Yunnan and Guangzhou. The second group had five participants, three females and two males. They were all Chinese teachers in the Bendigo area in rural Victoria, Australia with hometowns in different areas of China: Anhui, Shenzhen, Fujian, Shanghai and Henan. In the third group, there were initially six participants but one female participant withdrew after finishing the discussion of Clip 5, four females and two males under forty years old, with one between 45-50 years old. They were all
Chinese teachers from a well-established school for students from Chinese background families. They were from different areas of China: two from Jiangsu, two from Guangdong, one each from Shenyang and Beijing.

**Focus group discussion**

All the focus group discussions lasted around 90 minutes each time. In the pilot, there were three clips prepared but it turned out that only two clips could be discussed within the time limit of 90 minutes. In the first formal group interview, the first and second selected clips were discussed. In the second formal group interview, the third and fourth selected clips were discussed. In the third formal group interview, the fifth and sixth selected clips were discussed. Each discussion followed the same procedure. First, the researcher gave a brief introduction to the project and the arrangements for the coming discussion. The participants were allowed to ask questions in case they were unclear of anything. Then open questions around self-introductions, hometown and Chinese teaching experience were asked, to make sure they knew each other and felt comfortable with each other during the discussion. Second, the first clip was played twice. After that, a key question about ‘what happened in the clip’ was proposed and the participants discussed it and gave a description of the clip from their own understanding. During their discussion, the Moderator kept notes of some language they used and asked them to clarify any language that was interesting to her. Then the second question about ‘the most striking aspects of the clip’ was asked. This was asking what drew their attention. When they had finished discussion of that, including talking among themselves, the next question was asked, ‘Was what happened in the clip familiar to you?’ This was to check interpretation of Chinese behaviour. Then the issue about ‘the authenticity of the clip’ was raised. The last question was to ask, ‘Would you behave like that?’ The first session lasted 50 minutes. Then they moved to the second clip. The same discussion itinerary was used: five key questions were
asked. Except for asking the key questions or asking for clarification, the researcher sat quietly, engaged by what they were saying but not in the conversation. The two sessions lasted around 90 minutes in total. The entire discussion was audio-recorded and the participants spoken in Chinese. Key questions are summarized in the following table.

**Table 3.3: Focus Interview Questions with L1 Chinese Speakers**

<table>
<thead>
<tr>
<th>Question</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 1</td>
<td>What is going on in the clip?</td>
</tr>
<tr>
<td>Question 2</td>
<td>Are there any bits or aspects that you find striking?</td>
</tr>
<tr>
<td>Question 3</td>
<td>Is all this familiar to you, or are there some parts that seem unusual?</td>
</tr>
<tr>
<td>Question 4</td>
<td>Do you think it is a realistic scene?</td>
</tr>
<tr>
<td>Question 5</td>
<td>Would you behave like that?</td>
</tr>
</tbody>
</table>

**3.3.3 L2 Chinese learners’ focus group discussion**

*Participant selection and recruitment*

There were fifteen Australian participants involved in this set of data collection. Two non-native Chinese teachers participated in a Pilot Study. Drawing on their data, and in discussion with them on levels of proficiency at different stages, it was determined that L2 focus group participants would need to be in their second year of tertiary study on top of high school Chinese. The Pilot Study also shaped the questions to be asked and the trial of procedures suggested that a transcript would be necessary, and that clips would need to be viewed more than once. Thirteen L2 Chinese learners took part in the formal focus groups and two learners did separate interviews.

The selection of participants was based on their cultural background, language proficiency, and age. The fifteen L2 learners were predominantly Anglo-Australians, with one Italian-Australian, one Greek-Australian, and one of half Japanese heritage. They were thus a reasonably representative group of Australians society, where those of non-Anglo background
comprise some 30% of the population, with most having lived and been educated within the dominant Anglo culture. As such, they were typical of student groups in Australia, with the majority of the dominant Anglo-Australian culture, but some also from European and Asian heritage. Participants’ Chinese was intermediate to advanced level, as inferred from how long they had learned Chinese and their own self-evaluation in conversation, by asking them directly after they showed their interest in participating in the focus group interviews. There would naturally be a range of proficiency among group members as in any class group and this range would be useful in ensuring some reliability of findings with respect to students at such a level. At the same time, there was an assured fundamental proficiency level common to them all as students who had successfully passed Year 1 of university study and were successfully pursuing their studies in Year 2. They were young adults, most of them in their twenties. Details on the individual participants are provided with their data.

The recruitment of participants was mainly through a third party, but personal connections were also used. Through the Chinese department in several universities and the Confucius Institute in Melbourne, the plain language statement and consent form were forwarded to their intermediate and advanced level non-heritage Chinese learners. Those who responded were then organized to meet at a common convenient time. Those who participated in the previous group were asked to help recommend their friends to come and agreed to keep the content of the discussion confidential. Friends who worked in the Australia-China Youth Association were asked to help recommend suitable L2 learners.

Having four to five participants for each group ensured the dynamics of the discussion and eased the challenge to find a convenient time for a group and moderate the discussion. As the responders were mostly male, the ratio of female and male was not balanced. Two females and three males were in the first L2 focus group, one female and three males in each of the second and third L2 focus groups.
In addition, it was challenging to arrange a common convenient time for each group to have five participants at a time. Two who could not attend with others were interviewed separately about their understandings and interpretations of two different sets of clips. During their interview, the opinions of other four participants in a focus group were provided to them, to see whether they agreed with the group’s opinions, as well as providing their own.

**Focus group discussion**

The basic process of each three group was the same. First, participants were seated and signed the consent form. Then the Moderator gave a brief introduction and ensured they were clear about the coming discussion. Following the introduction, the Moderator asked, “Let’s start with everyone introducing themselves about how long you have studied Chinese and where you have learned Chinese”. Second, the Moderator played the clip twice and then asked them to describe what they had noticed. As anticipated, in answer to the question “What happened in the clip?” participants clearly showed they had understood the main action of the clips, but their first responses were often incomplete, so probes were used to extract full information. For instance, “Just now you mentioned ‘routines’, what kind of routines?”. During their description, some interesting language they used was written down. The Moderator asked them to clarify it and elaborate upon it. For example, “What do you mean by saying ‘the father lacks maturity’?”. When they had run out of what they could provide, the transcript of the clip with the literal English translation was given out and they read it quickly. Then they were asked to say what they wanted to add and to fill in what they had missed.

The second part of the data gathering was what had particularly struck them about the events in the clip. When that was all talked through, the researcher pushed them to get clear why they thought as they did and what they meant by it. After that, the discussion moved to another
question. The key questions were similar to the Chinese focus group discussion except for Question 4. The questions are in the following table.

**Table 3.4: Focus Interview Questions with L2 Learners**

<table>
<thead>
<tr>
<th>Question</th>
<th>Question 1</th>
<th>What happened in the clip?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 2</td>
<td>Are there any bits or aspects that you find striking?</td>
<td></td>
</tr>
<tr>
<td>Question 3</td>
<td>Is all this familiar to you, or are there some parts that seem unusual?</td>
<td></td>
</tr>
<tr>
<td>Question 4</td>
<td>If we made these people Anglo Australians, do you think any parts of the scene would need to be changed- either what the people are doing or what they are saying?</td>
<td></td>
</tr>
<tr>
<td>Question 5</td>
<td>Would you behave like that?</td>
<td></td>
</tr>
</tbody>
</table>

All the focus group discussions were audio-recorded and discussed in English. The later focus group discussion was modified a little based on the previous focus group discussion. As Small (2009, p. 25) said, “The first unit or case yields a set of findings and a set of questions that inform the next case”. In the first discussion, characters’ relationships in the clip weren’t told to the participants before they watched the clip. They spent a lot of time identifying their relationship. In later discussions, the relationships between characters were told to them. However, the discussion structure of each group was the same. Each discussion took around 90 minutes.

### 3.3.4 Interviews

Due to the time constraints on two participants, the researcher organized two separate interviews. The interview structure was based on the focus group interviews. The researcher introduced the project and the participants then gave self-introductions about their Chinese learning experience. Prior to playing the clip, characters and their relationship in the clip were told to the participants. The clip was played twice, and then each participant was asked to describe what happened in the clip and what struck her/him. Based on their responses, some
probes were made. For example, “What do you mean by saying ‘teacher is not a good job in Australia’?” The researcher provided the different opinions from the focus interview to see whether they agreed or disagreed with the group. Then the remaining three key questions were asked. In both interviews, two clips were discussed in English and this took around 50 minutes. The interviews were audio-recorded.

3.4 Analysis of Interview Data

This section describes how the interview data were analysed. Data were collected by focus group discussions and two individual interviews. The data analysis was divided into two procedures: coding the focus group discussions and the interview data, and identifying the teaching points.

3.4.1 Focus group (and interview) data transcription

According to Stewart et al. (2007, p. 110), “The first step in many approaches to the analysis of focus group data is to have the entire interview transcribed”. Thus, the audio-taped recordings were reviewed and transcribed. The three Chinese focus interviews were first transcribed into Chinese and then translated into English. The three Australian focus group interviews and two individual interviews were transcribed in their original English. The sample of Chinese focus interviews and Australian focus interviews are provided in the Appendix 4 and Appendix 5, respectively. The transcript of the whole focus interviews will be provided on request.

Keeping the Chinese ‘flavour’ of some words was challenging during the translation of Chinese transcripts into English. To avoid the change or loss of meaning during translation, the researcher consulted her bilingual supervisors for advice on the translation, and kept some original Chinese words during the presentation of data analysis which are illustrated in the next
chapter. The researcher used some editing of transcripts to keep authenticity reflecting the discussion. However, it should be noted that the transcript cannot “reflect the entire character of the discussion” such as “nonverbal communication, gestures, and behaviour responses” (Stewart et al., 2007, p. 111). To overcome the shortcomings of the literal description, the researcher, as an observer of the discussions, noted some striking features along with their words.

As a non-native English speaker, there were a few language points that the researcher herself may not have understood and transcribed well regarding the Australian set. With the aid of her English native speaker supervisor, transcripts were reviewed and any possible problem areas identified and the original recording checked. Once the transcription was finished, further analysis was conducted.

3.4.2 Coding methods

As Charmaz (2006, pp. 45-46) puts it, coding is the most fundamental and arguably important element of analysis in qualitative analysis. There were three coding steps adopted to analyse the data in this study: open coding, axial coding, and selective coding. According to Strauss (1987, p. 58), in open coding, themes are located and initial codes assigned; in axial coding, links are made among themes and a move is made towards organising themes and identifying the axis of key concepts; in selective coding, cases that illustrate themes are established, so that comparisons and contrasts can be made after data collection is completed.

The L1 Chinese speaker and L2 learner data were analysed following Strauss’s (1987, p. 58) proposed three steps. Firstly, in open coding, the data were literately presented. Then in the axial coding and selective coding, the researcher’s subjective interpretation was involved. The researcher first analysed the transcript line by line, then grouped and coded the participants’ responses (salient points) into sub-themes (aspects) according to the links in content. Then the
sub-themes (aspects) were placed into relevant broader categories (themes). The interview data were coded similarly to the focus group data. To ensure the system of data presentation, the interview data were integrated into the focus group data. The data were presented in a table according to themes, aspects and the salient points.

3.4.3 Analysis

Focus group (and interview) data were considered in light of the internal discussion and then in relation to the researcher’s analyses. Analysis of the researcher’s own data created an initial benchmark for what might be noticed by a native speaker, and these results were then compared with L1 group data to ascertain the range and scope of what L1 Chinese might be expected to notice and understand. The L2 data were then compared with this combined set of L1 data. The researcher’s own analysis of a clip was presented first, then analysis of the L1 focus group data, and finally analysis of the L2 focus group. All names used throughout the data presentation are pseudonyms.

Identifying the teaching points

After the comparison of L2 learner data with L1 Chinese speaker data, it was found that there were significant cultural interactions and attitudes the L2s had missed that no Chinese missed. These gaps showed up as common across the clips, although sometimes manifested in slightly different behaviour. The gaps involved matters central to understanding what is going on in the clip. On the one hand, they reveal what the native speakers did notice and through their discussion showed were what they believed a viewer needed to pay attention to. They thus were matters that would need to be taught to L2 learners if they were to understand the drama; and on the other hand, they are matters that the L2s as a group and consistently throughout the study did not pay attention to, and on being asked, most often had not noticed, or at times had misinterpreted. It is precisely the L2s’ lack of awareness of these matters and their lack of
appreciation of their significance that constitutes the ignorance the study was seeking to identify. They are shown to be areas of primary concern to Chinese, as evidenced by their appearance in the TV series at all, and in both researcher and focus group data, and thus concern ways of expressing cultural beliefs and values essential for mastering Chinese language and interacting competently with L1 Chinese speakers. To say that is not to say that learners would be expected to behave in the same way as the Chinese are shown to behave, just to know what is happening in the situation they find themselves in and aware of what Chinese expectations might be regarding their own behaviour; and hence aware of the need to mitigate their natural response, or at least explain themselves if they opt to deviate from Chinese expectations so as to maintain their own values or preferences.

How the series could be used to teach these cultural points was then addressed. The general cultural belief and value could be stated in the teaching points of each clip, but what L2 learners need to learn was to recognise what it is that characters say and how the characters say it, the points that constitute a signal for L1 Chinese speakers, but evidently not for any of the L2 learners.

Through looking back through each of the clips and searching the cues both verbal and non-verbal for cultural points, the teaching points of each clip, what the L2 learners had missed, were identified. With respect to the language cues, certain key words and sentences were identified as the signs of action for L2 learners to notice. With respect to non-verbal cues, the quality of voice (pitch, pace and volume), facial expressions (smiling), physical expression such as eye contact, movement of head, feet, and hands were identified as the signals of action for access to the cultural points, the L2 learners had ignored.

The verbal and non-verbal cues and the teaching points of each clip were presented in a three-column table. The left-hand column of the table presented where the cultural actions were
occurring in the people’s speech, and sometimes in their language choice. The middle column presented the non-verbal features of voice quality, gesture, etc. The right-hand column presented the identified specific teaching points that emerged from the verbal and non-verbal cues.

3.5 Trustworthiness and Limitation

The trustworthiness of qualitative research generally has been questioned by positivists, perhaps because their concepts of validity and reliability cannot be addressed in the same way in naturalistic work (Shento, 2004, p. 63). The trustworthiness of a qualitative study is equally essential, but established using its own congruent criteria.

Regarding validity, Hammersley (1990, p. 57) defines the criterion as ‘truth’: “the extent to which an account accurately represents the social phenomena to which it refers”. Similarly, for Silverman (2013, p. 285) validity relies on the ‘credibility’ of our interpretations. Validity is thus measured from data collection to data analysis.

To improve the validity of data collection, Shento (2004, p. 73) proposed that honesty in participants should be ensured. In this study, the two sets of L1 and L2 focus group discussions were semi-structured and open-ended. In the beginning, the researcher indicated that there were no right or wrong answers to the questions that would be asked. The participants were encouraged to express their opinions frankly and honestly. In addition, the L1 and L2 participants were carefully selected through a series of tight criteria (as explained in 3.3.2 and 3.3.3) to make sure that their views were of wide representation. No rewards or penalties were offered to influence participants.

Silverman (2013, p. 289) proposed five ways to improve the validity of data analysis – refutability principle, the constant comparative method, comprehensive data treatment, deviant
case analysis, and using appropriate tabulations. These principles guided the data analysis of this study to ensure the objectivity and validity of interpreting data, as is illustrated below.

The refutability principle suggests the researcher should “overcome the temptation to jump to easy conclusions just because there is some evidence that seems to lead in an interesting direction” (p. 289). In this study, the researcher’s analysis of clips was supported by the literature in social science; and the focus groups data were coded in three steps. The conclusions were robustly reached.

The comparative method means that “the researcher should always attempt to find another case through which to test out a provisional hypothesis.” (p. 290). In this study, internal comparisons were constantly adopted in the process of data analysis. The researcher’s analysis of clips was compared with the L1 Chinese speakers’ data to address the bias of the researcher. The L2 learners’ data were also compared with the L1 Chinese speakers’ data and the researcher’s data to identify their gaps.

Comprehensive data treatment implies that “one should not be satisfied until one’s generalization is able to apply to every single gobbet of relevant data.” (p. 292). This criterion of measuring validity suits this study. As the research findings in next chapter showed, there were common gaps in the L2 learners’ understandings across a series of clips.

Deviant case analysis means there seems to be no exception in the data, since “every piece of data has to be used until it can be accounted for” (p. 292). The three-step coding methods allowed the researcher to fully analyse every piece of data in this study, especially in the open coding, where the data were literally presented. Appropriate tabulations were adopted in the presentation of data analysis of this study. The focus group data results and the teaching points of each clip are presented in tables, which will be displayed in next chapter.
In terms of reliability, unlike positivists who can employ techniques to obtain similar results by repeating work in the same context, the changing nature of phenomena in qualitative study renders this impossible (Shento, 2004, p. 71). Thus, Shenton (2004) proposed the in-depth methodological description to allow study to be repeated. The methodology and procedures of this study have been made totally transparent.

Lincoln and Guba (1985) argued that the reliability of qualitative research is closely tied with validity. Hammersley (1992, p. 67) refers to reliability as “the degree of consistency with which instances are assigned to the same category by different observers or by the same observer on different occasions”. In practice, as Shenton (2004) proposed, employment of overlapping methods such as the focus group and individual interview would assist to achieve this. In this study, two pilots were conducted before the formal focus group discussions. In addition to the L2 focus group discussions, two individual interviews were undertaken. All data were highly consistent. The reliability of this study was thus ensured to a high degree.

To ensure the trustworthiness of this qualitative project, the role of researcher participation was an important consideration. Trustworthiness was considered both as subjectivity and as objectivity. Olson (1995) regards researcher subjectivity as an asset, allowing the researcher to establish a closer relationship with the participants to create more effective rapport. However, the intrusion of the researcher’s biases seem inevitable (Patton, 2015). To mitigate biases from the researcher in this study, she was throughout an observer and made no comments in the focus group’s discussions and interviews except that in the role of Moderator, asking questions and probing answers. While these may express an interest in that content, the source of the interest was other participants’ data and points made in the literature. Transparency of process is further ensured by provision of transcripts.
It is acknowledged that the study design had some limitations. Firstly, the number of participants was small. The sub-groups were, however, diverse and the copious data gathered from them showed a commonality of views expressed, which suggests that more participants were unlikely to offer much, if anything, that would have been different from views already collected. Secondly, the gender ratio of 9 M to 4 F in the L2 set was imbalanced. Another two females would have been highly desirable, but given the difficulty in assembling a sufficient number of participants with the necessary proficiency in Chinese, the imbalance was unavoidable. Thirdly, both sets of participants had had intercultural experience: the Chinese participants were living in Australia and the Australian participants had lived in China for a time. With respect to the L1 Chinese speakers, bilingual L1 groups living in Australia are not representative of Chinese population as a whole, or even of the urban educated sectors. However, from another perspective they are an excellent group for the study precisely because they could be expected to have undergone some influence from Western norms. Thus, anything in Chinese settings, behaviour, language, values and beliefs that they still accepted as ‘normal’ could be thought of as evidently “deeply Chinese”. As for the L2 learners, while there are some students at the targeted level who have not lived in China, they are a decided minority. By that stage it is much more common to find learners who have been to China, often more than once and often for extended periods. In similar vein to what is said above about the L1 groups, it can also be said that anything group members who have had the experience of living in China still misses in their interpretation of the TV clips, will only be all the more likely to be quite unknown to students who have not had that experience.

3.6 Ethics

This project was handled in accordance with University ethical regulation from the initiation of data collection to data analysis.
While analysing and preparing clips for use in focus groups, the research ethics of this project were submitted to Human Research Ethics committee. When the research Ethics was approved (Appendix 6), formal focus group discussions were organized. Using a Plain Language Statement (Appendix 7) and Consent Form (Appendix 8), provided to all participants before they came. Their participation was voluntary and they were aware that they could withdraw at any stage. Every participant signed the Consent Form before they participated.

The collected data were kept confidential in a password-protected computer with only the researchers having access to it. Participants were anonymous and referred to by a pseudonym in the final report. No reference to personal information that might allow someone to guess their identity was made. However, as the number of people in interviews was small, it may still have been possible for someone to be able to identify an interviewee. This risk had been made clear to them before Consent Forms were signed.

3.7 Conclusion

This chapter focused on the rationale for and research design of, the implementation of the project. A qualitative research methodology was selected as the most appropriate. There were three types of data to be collected to address the research questions. In view of the criteria in Chapter Two, among contemporary options, the drama *Tiger Mum, Pussycat Dad* was found to best fit the criteria, and so was chosen as the target of this study. The specific methods consisted of text analysis and focus group discussion, in addition to two individual interviews. Two sets of focus group discussions were conducted with each of L1 Chinese speakers and L2 learners to collect the major data, and the basis of the choice of participants was presented. With regard to data analysis, coding methods were adopted, divided into three phases: open coding, axial coding, and selective coding. The trustworthiness of the research design was then
discussed in terms of validity and reliability. Finally, the limitations of the study and ethical safeguards were addressed.
Chapter Four: Data Presentation and Analysis

4.1 Introduction

As set out in Chapter Three, data were collected in two main sets: the researcher’s own analysis of each of the six clips selected for close study and three sets of L1s (first language Chinese speakers) and L2s (second language Chinese learners) focus group interviews in which two clips were discussed by the individual groups in each set. A pilot sample focus group interview was first conducted and in light of what it showed, the three sets of dual focus group interviews were then conducted. In this chapter, the results of data analysis are presented.

The researcher’s raw data were analysed first by coding them to reveal the broad themes of action shown in the clip, along with the statements and actions expressing individual characters’ views on these key aspects. The themes were then divided into two main sub-categories according to the Cultural Theory of Action presented in Chapter Two: Action Strategies, which comprise the surface aspects of culture revealed in relationships and routines (including spoken routines), and artefacts; and, secondly, the invisible but evident beliefs and values that support these directly discernible factors. The researcher then discussed the culture learning affordances of the clip for L2 students of Chinese. Focus group data were coded similarly and considered in light of the internal discussion and then in relation to the researcher’s analyses. All names used throughout are pseudonyms.

Results are presented in the order of the six clips and analysis of each clip is presented in the following order:

1) Clip synopsis

2) Description of setting and action
3) Researcher’s analysis of content themes, sub-categories, and affordances for learning

4) L1 focus group discussion

5) L2 focus group discussion

6) Summary of emergent L2 teaching points
4.2 Analysis of Clip One, ‘Rural-Urban Families Exchange’

4.2.1 The synopsis (transcript at Appendix 9)

Yaxian, a grandmother who lives in Beijing comes to visit an old school friend whom she hasn’t seen for many years. She brings her husband, Sanxing, and her seven-year-old granddaughter, Qianqian, who lives with them, as well as Qianqian’s parents, her son, Luo Su, and her daughter-in-law, Shengnan. Her friend’s granddaughter, Ruirui, also lives with her grandparents, who have moved to a new place in the countryside for the sake of Ruirui’s education. The clip centres on the arrival of Yaxian and her family at the house where Ruirui’s family live. The two families and the relationships of members in each family are illustrated, respectively, in the following Figure 4.1 and Figure 4.2.

![Figure 4.1: Qianqian’s Family](image-url)
**Figure 4.2: Ruirui’s Family**

**i. Setting:** In the street near the gate of Ruirui’s grandparents’ house, a gateway to a courtyard and house; the paint on the walls is peeling. A slogan hanging on one wall of the courtyard says: “Building the new countryside and advocating a new life”. Outside the gate there is a big tree and a pot plant.

**ii. Action:** Ruirui’s grandfather and grandmother come out with Ruirui between them. The adults are dressed informally in slacks and a short-sleeved shirt hanging outside their trousers. Ruirui wears shorts and a T-shirt. She wears her hair in a long ponytail.

A large white car arrives with Yaxian and her family. They are all dressed up. Qianqian is in a very pretty party dress with an ornamental flower pinned on her chest and she is wearing a headband. Yaxian wears stylish glasses, big earrings, and a necklace. Her hair is carefully styled and she carries a handbag. Her husband is wearing a modern watch. Their son, Luo Su, wears a stylish belt and is carrying a large white shopping bag with the name *Centrum* printed on it. Shengnan is carrying a handbag. Both she and her husband wear wedding rings. The two groups greet one another and the visitors immediately give their hosts presents.
4.2.2 Researcher’s thematic analysis

The clip shows the meeting of two families comprising of three action phases – arrival, greeting, and gift giving. The clip shows the themes of face management and guanxi-based Chinese culture.

At the arrival, the host comes to meet everyone in the street and we notice the different self-presentations of all for this event using significant artefacts (e.g. clothes, accessories). At the greeting phase, Luo Su addresses his mother’s friend by the family title ‘aunt’, Ruirui also addresses the city family by family titles. In terms of gift giving, the spirit in offering and receiving is self-deprecation: Yaxian asks them to accept the toys they have brought, otherwise they will be thrown away; Ruirui’s grandmother says they won’t use the toys because they are in countryside. Tension arises subtly along with the self-depreciation, though. When Yaxian offers the toys, her granddaughter Qianqian is reluctant to give away them. Since it is more important that Qianqian obeys her, she downplays the value of toys to persuade Qianqian with the use of the word “玩腻” (bored with playing). At Qianqian’s unhappiness, the country grandmother rejects the gift to comfort Qianqian. Yaxian then further depreciates the gift with the use of the word “垃圾” (rubbish) to ask the country grandmother to accept them. However, Yaxian’s words are hurtful to the country grandmother who is sensitive to their unequal socio-economic status because of the rural-urban gap in China. Thus, when the country grandmother accepts them, she makes the ironic remark that ‘this is charity’ to show her unhappiness.

The above actions enact a great deal of face management. That Ruirui’s family come out to welcome the guests and Luo Su addresses them with family titles is face-giving. When Yaxian says the second-hand toys they have brought would otherwise be thrown away and her friend accepts the gift while calling it ‘charity’, both are damaging each other’s face. Each family also
promotes their face through showing wealth and good upbringing, respectively. Guanxi-based Chinese culture is evident in the greetings, addressing people by family titles.

In sum, the focus of the clip is the contrast between town and country families, which involves face management and guanxi-based Chinese culture. Furthermore, the Director appears to be making a subtle point about tradition, where morality was valued and expressed through education and modesty; and modernisation, where material goods are valued and expressed through wealth and ostentation.

4.2.3 Researcher’s cultural categories analysis

The themes above were further analysed in accordance of the categories of Cultural Theory of Action. The results are presented in two main aspects: action strategies of relationships, routines, and artefacts, and cultural fundamentals of beliefs and values.

i. Observable relationships, routines, and artefacts

Relationships

The category of relationships is made up of four focuses: friend-friend, grandparent-grandchild, parent-child, mother-in-law-daughter-in-law. The social divide between town and country in China is also evident.

Friend-friend relationship To show their close friendship, Luo Su uses the title “阿姨” (Aunty) to address his mother’s (Yaxian’s) friend, while Ruirui is asked by her grandmother to use family titles to address Yaxian’s families.

Ruirui lives with her grandparents. As a member of the welcoming family, Ruirui can act on behalf of its members, her grandparents, even to the point of referring to “我家” (my home) rather than “我们家” (our home). Her performance-learned behaviour that she is expected to
enact in order to show how well educated she is, will reflect well on her grandparents and will
promote their face. Although Yaxian spoils her granddaughter Qianqian by calling her little
princess, she persuades her to obey her to give away her toys.

Ruirui’s grandmother praises her friend’s grandchild as a way of saying something pleasing to
all the adults in the guest party. She does not actually greet the parents, but to admire their
child is to give them a compliment.

A daughter-in-law should promote her mother-in-law’s face, hence the gifts from the family
that Shengnan presents are high quality and she claims they have been chosen by her mother-
in-law. Yaxian clarifies the fact that it was her daughter-in-law who prepared the gifts and
speaks highly of her daughter-in-law’s considerateness.

Town and country City people in China have a sense of superiority to country people, while
country people have a reciprocal sense of inferiority to city people. Yaxian, a city woman,
thinks her granddaughter’s old toys will be fine as gifts for her country friend’s granddaughter.
When Yaxian demands her granddaughter Qianqian give the country girl Ruirui toys,
reminding her that she is tired of playing with them, her friend asks Yaxian not to give them
because Qianqian is unhappy. Yaxian answers that she would throw them away if they were
not given to Ruirui. Her words are meant to downplay the value of the gifts, but Ruirui’s
grandmother ironically calls it “慈善” (charity) as she accepts them, which shows she is
sensitive to their unequal economic status.

Routines

The category of routines consists of three focuses – personal boundaries, greeting, and gift-
giving.
Personal boundaries  Ruirui’s family come out into the street, which is beyond the boundaries of their own property, as a way of showing hospitality to the guests. A Chinese person’s house starts from the garden. People can’t walk into the garden without permission. Hence Chinese need to welcome their guests at the gate.

Ruirui’s grandmother shouts her friend’s name, showing her excitement at meeting her old friend. Ruirui behaves like an adult, shaking hands, bowing, and saying, “Welcome to my home”. Throughout the greetings, all present except Qianqian are smiling. By contrast, Qianqian displays a quite disdainful manner and her reluctance to engage is in contrast to the charm of her expensive party dress and styled hair. Ruirui, on the other hand, is shown to be open and very well mannered.

Gift-giving  Chinese people usually reject before accepting gifts. Shengnan gives health products as presents to her mother-in-law’s friend and husband. The recipients demur saying they should not have spent so much money. When Yaxian demands a reluctant Qianqian give her used toys to Ruirui as presents her friend asks Yaxian not to, saying her granddaughter would not use the toys.

Artefacts

The category of artefacts focuses on self-presentation and gifts.

Self-presentation  Yaxian’s family are evidently affluent, expressed by their car, their clothes, and accessories. With her modish hair and accessories, Yaxian represents the greatest change of the past decades. While her son and daughter-in-law look very suitably turned out for their age group, a sense of fashion and glamour has not been associated with grandmothers in China for more than seventy years. Sanxing prefers the older style of white shirt left hanging outside and cloth shoes; neither he nor his wife wears a wedding ring. Ruirui’s family wear simple
clothing, with little in the way of adornment. Ruirui’s grandmother wears a pale-blue shirt and white trousers, Ruirui wears a T-shirt, shorts, and shoes; their hair is cut in a simple style and all three lack accessories.

In terms of gifts, health products are expensive and make nice gifts while used toys are not good gifts, as they are not new.

**ii. Inferred beliefs and values**

**Beliefs: self-identity**

The primary self-identity of Chinese is established by relationships. For Chinese people, self is defined by others, that is, they are involved in a web of relationships (*guanxi*) and those relationships define a person (Sun, 1990). By contrast, in Anglophone culture, identity is built on an individuality that has come from each person being conceived of as directly connected to God (The Book of Genesis). Thus, in Western social life the primary identification is the person’s name. Their name signifies that unique person and to use someone’s name when addressing them – whether the formal, Mrs Smith, or the informal, John – is to recognise their individuality and thus show respect.

The *guanxi*-based Chinese culture is a form of collectivism, where individuality is not stressed. One person from the family can stand for the whole family and a person is defined by his/her family relationships. When speaking to the family, individuality is hidden. Thus, Ruirui’s grandmother just says “Yaxian” to greet the group and this is understood to include the rest of her family members. When Luo Su greets Ruirui’s grandmother by calling her “阿姨” (aunty), he is not only personally greeting her, but also speaking on behalf of the rest of his family members; and although offered only to one member of the other family, the greeting is intended
to encompass all three members. There is thus no need for everyone in both parties to greet everyone else individually and by name, as would be the case with English speakers.

Within these groups of less individually bounded identities, children and grandchildren are seen to belong to their parents and grandparents (Zeng and Nie, 2013). To admire the child, Qianqian, is to give a compliment to both her grandparents and her parents. To ask their granddaughter, Ruirui, to make the guests welcome is actually a way for her grandparents to show off her education (good manners) and thus maintain their face. Ruirui’s grandmother assumes Ruirui and Qianqian will be good friends without asking their thoughts on this. Qianqian’s grandmother has taken Qianqian’s old toys as gifts without asking her about it. Children’s views are not respected and they are regarded as belonging to the grandparents.

Values: face

The daughter-in-law, Shengnan, tells a lie when she says that Yaxian bought the gifts. She behaves well in front of her mother-in-law’s friend to maintain Yaxian’s face and to show Yaxian has high status in the family. Shengnan’s lie about who chose the health products makes Yaxian’s friend feel, firstly, that Yaxian has a good and considerate daughter-in-law, and, secondly, that Yaxian has authority in her family. Both aspects promote Yaxian’s face.

Although Shengnan was preparing gifts for a country family and might therefore not have spent much on them, because they represent her mother-in-law’s family, she chooses high quality and relatively expensive gifts to show respect, give her mother-in-law face – and perhaps gain a little merit herself. (It is also possible that as a younger member of society, she has a more egalitarian view of people than the older generation, so that she would, anyway, be less differentiating between town and country.)
Yaxian intends her granddaughter give Ruirui the toys she has brought with them and when Qianqian resists, she has the choice of giving them to Ruirui herself or, as she does, insists publicly that Qianqian do as she says, even cajoling her with the knowledge that these are old toys she has finished with. To maintain her face, she would rather be seen to be obeyed, even at the price of publicly revealing the low value of the gifts they have brought.

Each family in the clip maintains its face differently. The country family’s granddaughter shows off traditional moral values of simplicity and education (good manners), while the city granddaughter reflects the family’s evident prosperity. In Confucian terms, ‘doing well in the world’ was a natural consequence of leading a worthy life, and high position and the fruits of high office have long been an important measure of worth in a society which traditionally has always focused more on life in this world than the next.

4.2.4 Social-cultural learning affordances

As the researcher’s analyses in 4.2.2 and 4.2.3 show, the clip contains a wealth of social information about contemporary China and reflects some fundamental cultural beliefs and values that a foreign learner would need to know and understand if they are to understand what is going on in the scene.

i. Social information

There is a great deal of social information embedded in the visible aspects of the clip concerning relationships, routines, and artefacts. The Table below makes a summary of this perceivable information which is illustrated by topic, focus and salient point.
Table 4.2.1: Social Information Reflected in Clip 1

<table>
<thead>
<tr>
<th>Topic</th>
<th>Focus</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Friend-friend</td>
<td>Friends family call friend and her family by family titles</td>
</tr>
<tr>
<td></td>
<td>Grandparent-grandchild</td>
<td>Grandchild lives with grandparents</td>
</tr>
<tr>
<td></td>
<td>Parent-child</td>
<td>Making a compliment about the child is to give face to the parents.</td>
</tr>
<tr>
<td></td>
<td>Mother-in-law-daughter-in-law</td>
<td>Daughter-in-law tells the lie that her mother-in-law prepares the nice gift</td>
</tr>
<tr>
<td>Social differences</td>
<td></td>
<td>Rural-urban disparities in China</td>
</tr>
<tr>
<td>Routines</td>
<td>Personal boundaries</td>
<td>Come to the street to welcome guests</td>
</tr>
<tr>
<td></td>
<td>Greeting</td>
<td>Family titles, shaking hands, bowing</td>
</tr>
<tr>
<td></td>
<td>Gift-giving</td>
<td>Rejecting before receiving</td>
</tr>
<tr>
<td>Artefacts</td>
<td>Self-presentation</td>
<td>Clothes, accessories, showing both modern and tradition</td>
</tr>
<tr>
<td></td>
<td>Gifts</td>
<td>Health products, second-hand toys</td>
</tr>
</tbody>
</table>

It should be noted that some social information can change with time and the modernization of China. For example, the car stands for wealth and health products are nice gifts at present, but maybe in the future, a car will become a common article and other products will take the place of health products as special gifts.

**ii. Culturally fundamental beliefs and values**

There are deep cultural fundamentals reflected on the surface aspects of the clip concerning beliefs and values. As to beliefs, the most fundamental is that the self-identity of Chinese people is established by relationships. Among them, family is the basic unit of Chinese society. A person can represent his/her family, and vice versa, his/her family can stand for himself/herself. Face is valued, especially the face of family members. Children should
promote their parents’ and grandparents’ face and a daughter-in-law should give her mother-in-law face.

The information in the clip is divided into perceivable social information and deeper, more stable, core cultural orientations towards fundamental questions about identity and life purposes. The two cultural levels are related. For example, family relationships are used as titles for friends because family is the core social unit in China. There is no other category or title to call such people that would show the degree of intimacy intended.

4.2.5 L1 focus group data

A focus group interview was conducted with 5 young adult L1 Chinese currently living in Australia in which Clip 1 was shown to them and they were asked to discuss what they found salient in it and how authentic it seemed to them.

Table 4.2.2: Group Participants Profile # Clip 1&2

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Age</th>
<th>Occupation</th>
<th>Home Region in China</th>
<th>Average time in Australia</th>
<th>Total in group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li Fang</td>
<td>F</td>
<td>All in their 20s</td>
<td>Chinese teacher</td>
<td>Guangzhou</td>
<td>3 years</td>
<td>5</td>
</tr>
<tr>
<td>Lan</td>
<td>F</td>
<td></td>
<td>Chinese teacher</td>
<td>Kunming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qiang</td>
<td>M</td>
<td></td>
<td>PhD student</td>
<td>Heilongjiang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long</td>
<td>M</td>
<td></td>
<td>PhD student</td>
<td>Hebei</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PhD student</td>
<td>Shanxi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As Table 4.2.2 shows, the group consisted of five participants – three female and two male native Chinese speakers who were teachers of Chinese and doctoral students in Australia. The discussion went smoothly with everyone involved, albeit Fang and Long were quite dominant compared with the other three participants. At the start of the discussion, the participants
offered their own individual views on what happened in the clip. Then it developed into a discussion, which covered four themes: too many comparisons, contested relationships, reflection of authentic Chinese life, and characters’ negative and positive aspects.

Every coded theme comprised several aspects. The group were generally unanimous in its views on the basics of all except for two points. First, they took different attitudes towards greeting with family titles. Li said she would just say hello and have eye contact with everyone. Fang argued that it was impolite to just say ‘hi’, which meant you have a high position. Long took a moderate attitude towards Li’s view and Fang’s, by stating that it is good to call someone ‘aunt’ and an ‘uncle’ as done in the clip. Second, they had two interpretations of Qianqian’s unwillingness and unhappiness: Fang thought she had a sense of superiority, while Qiang and Long disagreed and thought she was an authentic spoiled child who was unhappy just because her toys were being taken away.

The four themes mentioned above are set out below (Table 4.2.3) in the order of importance based on the length of time and the frequency each appeared. The Table also shows the main aspects raised about each theme and the salient points raised which supported the aspects claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
### Table 4.2.3: L1 FG1 Clip 1

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| Too many comparisons   | Comparing children's upbringing | *The countryside child obeys her grandmother and she is polite, open, good, and confident. She greets everyone especially the older generation.* (Fang)  
*Ruirui is very insightful and she can depend on age to choose the title, for they are not relatives.* (Qiang)  
*The city child is self-centred and resistant to engage. Qianqian’s nickname ‘little princess’ is interesting and it shows she has a high status in the family.* (Fang) |
| Comparing face         |                               | *In the beginning, the country grandmother asks her granddaughter Ruirui to behave well. She wants to pass comparison with the city family and be seen not to be inferior to Yaxian.* (Long)  
*She (The country woman) doesn’t want to lose face.* (Fang) |
| Comparing rural-urban differences |                               | *The differences are striking – the vitamin gifts, car, and the circumstance in the country. The comparison there is very strong: their dress and their social classes [are compared].* (Fang) |
| Comparison is emphasised by Chinese |                               | *Comparing is a kind of culture. Everywhere people make comparisons, also in Australia. It is only the different ways and how to look at the difference. Comparing is not good. Their mindset and attitudes towards this issue are different. In China, being a plumber is inferior to other careers and makes you feel unconfident.* (Long)  
*Comparing between families is very normal in the context of Chinese culture. It is human nature. It is a characteristic of a people.* (Fang)  
*The large gap between rural and urban areas is one reason to explain the comparisons. For example, there is no great difference between the plumber’s salary and the professor’s in Australia.* (Li) |
| Contested relationships | Unequal friendship | As one is from city whereas the other is from the country, their relationship is unequal. The country friend wants to please Yaxian. (Li)  
The city one has a sense of superiority. She gives the used toys as gifts to the country kid. (Qiang)  
The sense of superiority is obvious and Yaxian deliberately performs it. (Long)  
They are not very good friends. There are friends who play together but compete secretly. (Lan) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother and daughter-in-law’s subtle relation</td>
<td>There is a tension between Shengnan and her mother-in-law Yaxian. She didn’t expect Shengnan would spend much money. I am surprised they didn’t communicate well about the gifts and who gives them. (Fang)</td>
<td></td>
</tr>
</tbody>
</table>
| Grandmother-granddaughter lack communication | Qianqian may not be bored with playing with those toys but the grandmother thinks they are old and packs them up to give away. (Lan)  
I would be angry if I were Qianqian. (Li) |
| Reflection of authentic Chinese life | Supportive points:  
• addressing by family titles  
• comparing children’s height  
• rejecting before gift-accepting  
• spoiled city child | Overall it is just what happens in China such as politeness in greeting and gift-giving. The drama derives from life. Using family titles to address people is a kind of traditional Chinese culture and I experience the same thing now. It is good and necessary. (Long)  
I would be like Ruirui to address everyone based on the hierarchical culture. It is very weird for Chinese to use the personal name. (Fang)  
It depends on the person. I would say Hi and have eye contact with them. I would feel awkward to address everyone. (Li)  
Comparing kids’ height is very common and authentic. (Long)  
Saying some words to reject or criticizing the giver is to show politeness when accepting gifts. (Fang)  
It is the same in my hometown and the clip is very authentic. Rejecting would avoid embarrassment. (Qiang)  
People just use the same words (as Ruirui’s grandparents). (Lan) |
<table>
<thead>
<tr>
<th>Characters’ negative and positive aspects</th>
<th>She is an authentic spoiled child. As it is a drama, her facial expression is a little bit exaggerated to show dislike. (Li)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less supportive points:</td>
<td>Shaking hands makes me uncomfortable in a family gathering situation. (Fang)</td>
</tr>
<tr>
<td>• odd for a child to shake hands</td>
<td>Strange, unnatural, performed behaviour. (Long)</td>
</tr>
<tr>
<td>• atypical countryside</td>
<td>It does make sense because she is in the countryside and just copies a routine. (Li)</td>
</tr>
<tr>
<td>• atypical country child</td>
<td>The countryside (in the clip) seems quite rich not an ordinary one. (Fang)</td>
</tr>
<tr>
<td></td>
<td>Country children would be mostly shy and timid to meet new people. They wouldn’t be like Ruirui in the clip unless those who are very confident. (Long)</td>
</tr>
<tr>
<td>Negative aspects:</td>
<td>People in the clip are hypocritical. (Fang)</td>
</tr>
<tr>
<td>• over mature country girl</td>
<td>I don’t like their behaviours. (Long)</td>
</tr>
<tr>
<td>• selfish city child</td>
<td>Her education distorts the (country) child’s nature. Children should develop themselves following their nature rather than be shaped by adults. (Li)</td>
</tr>
<tr>
<td>• mean city grandmother</td>
<td>The city child is very selfish and unhappy to give away her toys. (Li)</td>
</tr>
<tr>
<td>• eager country grandmother</td>
<td>Yaxian is mean and doesn’t want to give them good things. She is impolite and inconsiderate. (Li)</td>
</tr>
<tr>
<td></td>
<td>Yaxian says directly that the toys are second-hand and Qianqian is bored with playing them, and otherwise, they would be thrown away. I feel surprised at and scared of her directness. (Fang)</td>
</tr>
<tr>
<td></td>
<td>She (the country grandmother) has a strong willingness to accept the gift. (Fang)</td>
</tr>
<tr>
<td></td>
<td>If she did not accept the gift, that would be a loss. (Lan)</td>
</tr>
<tr>
<td></td>
<td>She has some reactions but doesn’t feel offended. She still wants to take that gift. (Long)</td>
</tr>
<tr>
<td>Positive aspects: young couple’s kindness</td>
<td>The young couple looks embarrassed when Yaxian says very hurtful things. (Lan)</td>
</tr>
<tr>
<td></td>
<td>The daughter-in-law is good at dealing with the personal relationship. (Li)</td>
</tr>
</tbody>
</table>
What can be claimed from the L1 data?

Most of the L1 data confirm the researcher’s views: they noted and accepted the routines of greeting and gift-giving, and perceived social differences and relationships. Their views expand the researcher’s view on the authenticity of the clip. They critically pointed out the atypical countryside and the atypical country child. Specifically, they noted that the country in the clip, which was in a suburb of Beijing, was richer than the remote rural areas in China, however, it still reflected the country; the country child in authentic life was usually shy except for someone who was extremely confident; shaking hands with the elders by a child was strange. In addition to the researcher’s view, they thought the two children’s behaviours reflected two different styles of family education. Furthermore, they took a negative attitude towards the behaviours of comparison in wealth and children. The main difference in views is that they regarded the city grandmother’s speech about the toys as a way of showing superiority while the researcher thought it was self-depreciating to make others feel good. They all agreed the scene is overall authentic about contemporary China and Chinese. Generally, the scene portrayed, the points raised and positions taken are accepted as legitimate and for the most part mainstream.

4.2.6 L2 focus group data

The clip was also shown to and discussed by a group of young adult English speaking L2 Chinese learners.
The group comprised five participants – two male Anglo-Australians, one male Greek-Australian, one female Italian-Australian, and one female half Japanese, half Anglo-Australian, all young Chinese learners who had had one year’s experience living in China (see Table 4.2.4). The discussion was contributed to by each of the participants, even though they played different roles. Lily was the dominant one, who talked more, whereas Ann was the least active. Among the three males, each made the same contribution except for Sam’s minor difference because of the limitation of his language proficiency. They formed a chained discussion from the beginning to the end. They had problem in understanding the words “懂事” dongshi (capable), “认生” rensheng (shy in front of strangers), and “慈善” cishan (charity), which were explained by the researcher. The transcript and translation was given to the participants after they had finished their description of the clip. The discussion covered five themes: Problematic Chinese gift-giving, unusual Chinese greeting, too many comparisons, confusing relationships, and characters’ interpretation.

Within these themes, specific aspects were addressed. The group were basically unanimous in views on these aspects except for two points. As to country people, Bob thought that it reflected the ‘red purpose’ of the countryside. Tom did not think it was about communism and
capitalism, for ‘China becomes state capitalised and President Xi needs to refine the traditional values’. In regard to the action of giving gifts in the name of mother-in-law, Lily wondered whether the daughter-in-law tried to preserve face. Bob thought the mother-in-law was not happy and that there was tension between them. Sam and Tom thought Yaxian did not like the gift so the implication of her denying it was she who had bought them was really: ‘Don’t be ridiculous, that it was not me who did it’.

The themes are illustrated in the Table in the order of importance based on the time the participants spent on each and the frequency they appeared. The Table also shows the main aspects said about each theme and the salient points expressed about the aspect. Verbatim quotes are presented in italics.
Table 4.2.5: L2 FG1 Clip 1

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problematic Chinese gift-giving</td>
<td>Inappropriate gifts</td>
<td><em>Health products are offensive in Australia.</em> (Lily)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Second-hand toys are not respectful; they are rude and terrible gifts to give. In an Australian situation, bring some wine, not make it a big deal; casual or probably would not bring something.</em> (Ann)</td>
</tr>
<tr>
<td></td>
<td>Difficulty in understanding</td>
<td><em>It’s quite difficult to read the situation in Chinese. You don’t know the value, what the proper thing is, and what is not.</em> (Lily)</td>
</tr>
<tr>
<td>Chinese gift-giving</td>
<td>Diverse attitudes towards</td>
<td><em>Although I don’t particularly like receiving it, I know it is nice of you (Chinese friends) to give me such vitamin gifts.</em> (Sam)</td>
</tr>
<tr>
<td></td>
<td>Chinese way of gifts</td>
<td><em>It conflicts with my ideas for a gift, I would probably not give it.</em> (Bob)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>It is like mental respect to do like the Chinese.</em> (Tom)</td>
</tr>
<tr>
<td>Unusual Chinese greeting</td>
<td>Odd to address by family titles</td>
<td><em>In an Australian situation, we use the first name basis, e.g. This is Barry.</em> (Tom)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>I do find it is hard to know how to do it right. Are they older than me?</em> (Sam)</td>
</tr>
<tr>
<td></td>
<td>No family versus family</td>
<td><em>In an Australian situation, the children would come and say Hi. And then all the children would run out. You wouldn’t see them again.</em> (Tom)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>The kids would go off and the adults would be left.</em> (Lily)</td>
</tr>
<tr>
<td>Too many comparisons</td>
<td>Comparing of child</td>
<td><em>Comparison of children’s height is a very Chinese cultural thing. There are lots of comparing in Chinese like appearance, grades, and who has a boy. It is hurtful in Australia.</em> (Lily)</td>
</tr>
<tr>
<td>Comparing social differences</td>
<td>The clothes and the way they speak show there is a distinction between the city and the country. The city people are showy, spoiled, and very materialistic. Use jewellery, clothes, and car to show their status. The country people show good values: simple, happy, and polite. (Lily) Actually, there is not much difference between the city areas and the rural areas, the same. Promote countryside values, capitalism in the city demoralizes people. (Bob)</td>
<td></td>
</tr>
<tr>
<td>Comparing cultural attitudes</td>
<td>Now I accept your values and will be part of your value systems. But I’ll hold myself above and follow my own value system. (Bob) I did see it as a separate thing. I don’t mind whatever they are; it is really hard to do that. (Sam) Choose what you find amazing and beautiful about Chinese culture and then practice it and leave the bad things. As a foreigner, I find you are never blamed if you don’t do something. (Lily) You could never be Chinese. But it is a respectful thing to do like them. (Tom)</td>
<td></td>
</tr>
<tr>
<td>Confusing relationships</td>
<td>Unclear relationship between two families I think they are relatives. (Ann)</td>
<td></td>
</tr>
<tr>
<td>Subtle relationship between mother-daughter-in-law</td>
<td>[Maybe] Shengan saying the gift was prepared by her mother-in-law is a type of gei mianzi, like giving face. I am not sure. (Lily) She[Yaxian] didn’t like that and she is saying, don’t be ridiculous, that wasn’t me who did that. (Sam) Is there a difficult relationship between them? (Bob)</td>
<td></td>
</tr>
</tbody>
</table>
| Characters’ interpretation | Positive points:  
- two little girls’ difference  
- smart country grandmother  
Personalities difference: shy and not (Sam) The country girl is so gorgeous. (Lily) Filial Piety, the little country girl is going through the routines. The city girl is not selfish; she hasn’t any plan to give that (toys). (Bob) She (The country grandmother) knows how to be polite and courteous to get something. (Bob) |
<table>
<thead>
<tr>
<th><strong>young couple’s kindness</strong></th>
<th>The young couple is super embarrassed by Yaxian. They are not influenced by the materialistic and more willing to be cautious of the materialism of the old. (Tom)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Negative points:</strong></td>
<td><strong>Not nice, showing off wealth, degrading on purpose.</strong> (Ann)</td>
</tr>
<tr>
<td></td>
<td>She is so bad. (Lily)</td>
</tr>
<tr>
<td></td>
<td>She is poisoning the girl’s (Qianqian) mind. (Tom)</td>
</tr>
<tr>
<td></td>
<td>The man is marginalised. The man shouldn’t participate in this kind of situation, just work and make money for the family. He is keeping outside. (Bob)</td>
</tr>
</tbody>
</table>
What can be claimed from the L2 data?

The Table above shows how the L2 learners understood and interpreted the clip as well as their attitudes towards certain phenomena. Comparing the two sets of data, it can be seen that in some aspects the L2 learners appear confident and right by the L1 standards about what was going on: they noted the significance of artefacts such as clothes, car, and second-hand toys, and perceived the routines of gift-giving and greeting, and social differences; and in some aspects they came to very different understandings from those of the native Chinese speakers: they thought that health products as gifts are strange, that using family titles to address people is confusing, and that the two children’s different behaviours come from their personality differences. In some other aspects, they were unable to understand what was going on or completely missed something of significance to the L1s, such as face management and (grand)parent-(grand)child relationship.

Face management, and guanxi-based Chinese culture are the two things a Chinese person would readily perceive, even take for granted, as they are essential Chinese aspects of the story. These findings, combined with salient verbal and non-verbal communicative signals, inform a pedagogy: the teaching points for L2 learners to access the Chinese meanings embedded in the clip. These are set out in the summary below.
Table 4.2.6: Summary of Emergent L2 Teaching Points

<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching points to provide access to cues missed by L2s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruriuri’s grandmother asks Ruirui to show her best behaviour “听点话，把看家本事都拿出来”.</td>
<td>Well-dressed city family with car and expensive health products as gifts promote their face through showing wealth. Ruirui’s grandparents feel happy at Ruirui’s good behaviour, for it promotes their face.</td>
<td><strong>Face management</strong>&lt;br&gt;Face is a significant rule regulating Chinese communication behaviours. This clip shows several instances of face promotion and face maintaining. The verbal and non-verbal behaviours that create promotion of face signal that the country-city family exchange is fraught with comparisons.</td>
</tr>
<tr>
<td>Luo Su addresses his mother’s friend as “阿姨” (aunt). Shengnan says the gift “是我婆婆给你们准备的” (it is prepared by my mother-in-law for you). Ruirui’s grandmother says “这孩子真好看” (this girl is so pretty).</td>
<td>Ruirui’s family comes out to the street to show warmth and welcome. Shengnan smiles, and Yaxian feels surprised then smiles. Everyone present except Qianqian smiles to show warmth and friendliness when they meet.</td>
<td>Smiling, using intimate forms of address, telling a white lie, and praising Qianqian’s look are all ways to give the other face.</td>
</tr>
<tr>
<td>Yaxian’s use of the words “玩腻” (bored with playing) and “垃圾” (rubbish) are hurtful. Ruirui’s grandmother calls it “慈善” (charity) to show her unhappiness.</td>
<td>The young couple looks shocked when Yaxian says the two hurtful words. Ruirui’s grandmother speaks in an ironic voice and Yaxian looks embarrassed. These indicate</td>
<td>One’s inappropriate verbal and non-verbal behaviours could damage one’s whole family’s face.</td>
</tr>
</tbody>
</table>
The atmosphere is charged because of damaging face. Qianqian doesn’t smile and she is not giving away the gifts. Her inappropriate behaviour makes her grandmother and her parents lose face, thus Yaxian pulls the toy bag away from her and the young couple looks anxious and calls her in a high pitch.

<table>
<thead>
<tr>
<th>The group use family titles to address people, Luo Su says “阿姨” (aunty) and Yaxian uses “姐姐” (older sister) to Ruirui from the standpoint of Qianqian. They also use the terms “婆婆” (mother-in-law) “媳妇” (daughter-in-law) and “孩子” (child) rather than their names. Qianqian says “我家” (my home) to refer to her grandparents’ house. Yaxian’s use of “小公主” (little princess) shows she spoils Qianqian, although she also insists on being obeyed. Ruirui’s grandmother praises Qianqian’s look “这孩子真好看” to greet the young couple.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruirui lives with her grandparents. Yaxian is not pleased when Qianqian does not obey her as expected.</td>
</tr>
</tbody>
</table>
| Relations-based Chinese culture  
There are signs of a bonded (grand)parent-(grand)child relationship, which carries rights and duties. The structure of family relationships extends to non-family members such as friends. People are perceived in terms of relationships rather than as independent individuals. |
4.3 Analysis of Clip Two, ‘In-Laws’ Dinner’

4.3.1 The synopsis (transcript at Appendix 9)

Shengnan’s parents, Daqian and Guohua, who live in a county, come to Beijing to visit their daughter Shengnan, their son-in-law, Luo Su, and their granddaughter, Qianqian. To express their hospitality and show politeness to their daughter-in-law’s parents, Luo Su’s parents, Yaxian and Sanxing, have invited them all to their house to have dinner. However, Yaxian has been unhappy about what she sees as interference by the other grandparents in her granddaughter’s education, so she tries every chance to find fault with the couple the minute they enter the door. The clip focuses on the talk between Yaxian and Shengnan’s parents before they start to eat. The characters and their relationships are illustrated in the following Figure 4.3.

![Figure 4.3: Shengnan’s Family]
i. **Setting**: In Yaxian and Sanxing’s apartment, there is a tea table with three big chairs with upholstered cushions. On the tea table, there are five glasses of tea, a fresh fruit platter, and something packed in white plastic bags. Near the table, there are several potted carnations and some photos on the wall. There is also a china cabinet with a collection of delicate porcelain. Nearby the cabinet, there is a rectangular dinner table holding eight dishes: most are seafood such as fish, prawns, and crabs, other are vegetable dishes. There are also six can beer and a child’s milk drink. The table is set for seven, each with a bowl, a small plate, and chopsticks. Near the dining table, there is an open kitchen.

ii. **Action**: Daqian, Guohua, and Sanxing are sitting around the tea table chatting. Shengnan and Luo Su holding Qianqian by the arm are standing to one side. Yaxian comes to suggest they move to the dinner table. They all move and choose a place to sit at the big table. Yaxian seats herself at the place, where it is facing down the table and the room. She wears a black cardigan over a long pink shirt, and tight pants. She is wearing a pearl necklace, stylishly framed glasses and has a delicate hairstyle. Seated opposite, her husband Sanxing is in casual clothes with his shirt hanging outside and cloth shoes. Shengnan and Luo Su seat themselves along one side of the dining table with Qianqian between them. Shengnan is in a dark blue dress, Luo Su is in a white suit, and Qianqian wears a red skirt. Shengnan’s parents Guohua and Daqian sit opposite them. Guohua wears a short-sleeved pale blue T-shirt and loose pants with her hair in a simple pigtail, while Daqian wears a T-shirt tucked in and a black belt. Once everyone is seated, Yaxian begins to speak. Daqian takes out a handkerchief, wipes his mouth, then wipes the sweat on his forehead, and then spreads out the handkerchief and tucks it into the neck of his T-shirt. Shengnan, Sanxing, and Luo Su put some crabs and scallops onto Daqian’s plate with their chopsticks.
4.3.2 Researcher’s thematic analysis

The clip shows the dinner of in-laws comprising of three action phases – drinking and chatting before the meal, being seated at table, and having a meal. It shows the themes of *bonded family relationships* and *face management* as harmonious ways to deal with conflicts.

At the chatting and drinking before the meal, Sanxing, as the host, chats with his in-laws and treats them with tea in the living room and we notice the self-presentation of participants for this event using significant artefacts (clothes). In regard to being seated at the dinner table, we can see hosts come to guide guests as to where to sit and Yaxian sits at the head of the table. At the meal phase, Yaxian speaks before they start to eat and she is needling Guohua in order to start a quarrel; to break the embarrassing atmosphere, we can notice everyone except Yaxian puts food onto Daqian’s plate and persuades him to eat more.

The above actions enact a great deal of face management. The hospitality to treat guests with plenty of fine food is face-giving. While sarcasm to make guests embarrassed damages everyone’s face. Daqian’s arguing back humorously is to save his wife’s and his face; the young couples’ silence is to give Yaxian’s face; Sanxing and the young couple’s act of putting food on Daqian’s plate is to save everyone’s face. The bonded family relationship is in fact flexible and it shows in Yaxian’s dual attitudes towards her daughter-in-law’s parents: on one hand, she treats them as important guests with a special meal arduously prepared by herself; on the other hand, she puts them down through showing off her superiority in social resources and wealth.

In sum, the clip focuses on the subtle argument between a woman and her daughter-in-law’s parents, especially the father, at what is supposed to be a cheerful meal, which involves face management and flexible family concept.
4.3.3 Researcher’s cultural categories analysis

These themes were further analysed based on Culture as a Theory of Action. The results are presented under two categories: the observable action strategies of relationships, routines, and artefacts, and the inferred cultural fundamentals of beliefs and values.

i. Observable relationships, routines, and artefacts

Relationships

Regional relations. The clip shows, first and foremost, the competitive nature of Chinese social relations, and hence those in what they believe to be positions of power feel it is right to seize any advantage to point out their superiority. This is illustrated by Yaxian’s taking the widely-held view in China that city people are superior to those living in regional places, because city life offers greater luxuries of all kinds. This proposition is generally still true in China, and people from a small place are sensitive to their less fortunate position, as Daqian and Guohua clearly feel. Being able to have seafood air freighted from as far away as Guangzhou is a very powerful demonstration of the superior advantages of living in the city as Yaxian does. Having a friend in another metropolitan city Guangzhou is also her family’s social resource to be shown off.

The relationship between the younger couple’s parents is enacted in a diplomatic way. The son’s parents think it is necessary to invite his wife’s parents, to build good relations with them. The luxury of seafood and Yaxian’s long-time preparation of it are evidence that Guohua and Daqian are being treated as important guests. Yaxian and Sanxing express their warmth and politeness with the use of the word “请” (please) as they guide their guests to the table. Then Yaxian lets everyone know how long she has spent preparing the meal. This is a sharp contrast to the usual situation, where the hostess would not say anything that might make her guests to feel obligated towards them. Instead, she would typically say modestly that she has not
prepared many dishes. Guohua says she can offer a hand to show they are one family and they are close. Unusually, instead of agreeing with her and thanking her, Yaxian starts to speak sarcastically about Guohua’s offer. Daqian and Guohua realise what she is doing and feel ashamed, and therefore they keep silent and Daqian uses the handkerchief to wipe his sweat off to show their embarrassment. Then Daqian retaliates and he uses a very deep voice to stress that they indeed have not eaten seafood during their lifetime. To stop the embarrassment, Sanxing suggests they start eating. Everyone except Yaxian puts food onto Daqian’s plates, and Daqian expresses his thanks for their warmth. When Daqian asks his wife how to eat it, which is consistent with his previous claim that they have never eaten seafood, Guohua tells him to do just the way he eats it at home. Her answer actually disputes Yaxian’s view that they do not eat seafood where they live. Yaxian was happy at her success in showing superiority and making them embarrassed, which she got from Daqian’s words. However, at Guohua’s words, Yaxian turns angry.

Daqian and Guohua’s married relationship is traditional, with the husband the authority and the wife submissive. This is partly why everyone puts food onto Daqian’s plate, rather than on Guohua’s. However, between Yaxian and Sanxing, Yaxian is obviously powerful in her family, as shown by where she sits and her words. But Sanxing is still regarded as an authority and the representative of the family who entertains the guests before the meal starts.

The relationship between the mother-in-law Yaxian and the daughter-in-law Shengnan is subtle. Shengnan takes the initiative to decide where her parents can be seated, which shows she has good status in Luo Su’s family. Later, when Yaxian turns to Shengnan to question her mother’s offer to help with the cooking, Shengnan does not say anything, but just smiles in embarrassment in order to maintain the harmonious relationship between her mother-in-law and her. The son Luo Su also feels shocked from his facial expression at his mother Yaxian’s
words, but he does not say anything. Thus, in their mother-son and mother-daughter-in-law relationships, the young couple heeds Yaxian and does not argue back.

**Routines**

*Entertaining guests before meal.* When going to Chinese home to have dinner, it is polite for guests to arrive a little early before the time set. Usually when guests come, the meal is not ready. Before the meal, Chinese guests are given tea and they sit around and chat. Usually it would be the host who would chat with them. The hostess would be busy with preparing the meal and she would notify them when the meal was ready. Yaxian’s own preparation for the meal, and the amount of time it took indicate that Guohua and Daqian are important guests.

*Seating at table* is important in terms of Chinese table manners. Shengnan guides her father Daqian to sit in a certain place. Yaxian’s place at the head of table shows she is the power in the family. Shengnan, Sanxing, and Luo Su are hospitable to put food onto Daiqan’s plate with their chopsticks to show care and respect.

**Artefacts**

Yaxian and Sanxing’s apartment is modern and big, the furniture is elaborate. It shows they are affluent. Yaxian’s attire shows she is a fashionable older woman. Guohua’s clothes and hairstyle shows she is unadorned. Sanxing appears traditional and easy-going while Daqian’s quite formal style presents him as a serious person. Luo Su and Shengnan are modern.

For Chinese people, tea is traditional but still a popular drink to give guests. *Seafood* stands for wealth. Consumption serves as a realm in which ‘claims to social esteem [are] enacted’ (Hanser, 2010, p. 328) and in China it is the rich who serve seafood at banquets (Fabinyi, 2012, p. 88).

**ii. Inferred beliefs and values**
Beliefs: family

The conception of family in Chinese culture is flexible and the boundary is unclear (Fei, 1948). Sometimes the conception of the family is inclusive, while other times it is exclusive. In Yaxian’s eyes, Shengnan’s role is embarrassing. The daughter-in-law is now a member of the host family. On one hand, Yaxian shows she regards Shengnan as an ‘insider’ member of her family – hence her parents are invited to the house and treated as honoured guests, Yaxian cooked the meal herself, having gone to a great deal of trouble and expense to make it a very special meal. But there is also ambivalence, due to her connection with her original family. Hence Yaxian can decide to treat her daughter-in-law’s parents as ‘outsiders’ to whom she does not owe in-family courtesy.

The belief in the supreme rule of face suggests the need for face is limited to ‘insider’ family members, and then arranged hierarchically by age. Authority resides with age. For Shengnan (and Luo Su), following this belief they must go along with Yaxian even to the point of leaving her parents (in-law) to the mercy of Yaxian’s cruel tongue. No one challenges Yaxian except obliquely, and that is being done to save everyone’s face, including hers.

Values: harmony

Harmony (He) is an important value shown in the clip. This value of he (harmony) is stated in Lunyu (Confucian Analects), one of the most important classics of Confucianism, as “he wei gui” (Harmony is the most precious). According to Gao, Ting-Toomey, and Gudykunst (1996), he refers to peace, unity, kindness, and amicableness. When dealing with the relationship among Chinese people, he is emphasised and it can be achieved only when people engage in appropriate conducts. The emphasis on harmony for Chinese may lead to more reserved, modest, and other-oriented communication patterns, so that they are more likely to employ indirect forms of communication to protect other’s face; to value listener interpretation of
received messages; to tone down or even inhibit aggression to avoid direct confrontation; and
to adopt silence, negativism or passive resistance when dealing with the demands of authority
figures (Young, 1994; Ho, 1996). To achieve harmonious family relationships, Shengnan keeps
silent when her mother-in-law Yaxian questions her mother Guohua’s words and claims her
mother does not know how to make seafood. Luo Su also keeps silent even as he feels his
mother’s inappropriate words to his mother-in-law.

Harmony is built through face behaviours consisting of face-damaging, face-giving, and face-
saving. That Yaxian presumes her daughter-in-law’s parents cannot eat seafood in their
hometown and that Guohua does not know how to cook seafood are both face-damaging points.
Guohua denies Yaxian’s hard work by saying they are old and there is no need to prepare so
much food in such a serious way. Guohua’s words are a kind of self-deprecation of their ability
to eat elaborate food. Actually, she tries to save her husband and her own face. On the other
hand, that she appreciates Yaxian’s careful preparation for the elaborate meal, regardless of
their old age, is giving Yaxian face. Daqian agreeing that what Yaxian claims, saves their face
and Yaxian’s – it keeps the harmony. The young couple Shengnan and Luo Su keeping silent
when the elder generation argue subtly, is a way of giving face to the elder. Sanxing putting
food into Daqian’s bowl to compensate him, is a way of giving him face.

Face can be built through politeness. According to Gu (1990), there are basically four notions
underlying the Chinese concept of politeness in modern Chinese: respect for other
(respectfulness), denigration of self (modesty), warmth toward other (attitudinal warmth), and
refinement in language use. Among the four notions, modesty is the core of Chinese politeness,
which is to diminish self and build up others (Li, 2009). By preparing seafood and using
“please” to guide the guests to the dining table, Yaxian is expressing the politeness principle –
showing warmth toward others. She, however, violates the other three notions, of
respectfulness, modesty, and refinement in language use, through her remark that her guests
are not able to eat seafood in their hometown, which is a putdown of them. Instead of showing their offence directly, in their responses, those in the room are guided by the value of maintaining harmony through face-giving.

Filial piety is a traditional virtue advocated by Chinese people. It “serves as the guideline for parent-child interaction and the traditional basis for harmonious intergenerational relationships within Chinese families” (Yeh, Tsao, Yi and Wan, 2013, p. 278). Filial piety remains important in contemporary China and it “has not been eroded by modernization and democratization” (p. 292). Filial piety means submission to one’s elders, even in quite provocative situations. So, Luo Su keeps silent in front of his mother’s impolite words, to show obedience.

4.3.4 Social-cultural learning affordances

As the researcher’s analyses in 4.3.2 and 4.3.3 show, the clip contains a wealth of social information about modern China and reflects some fundamental cultural beliefs and values that a foreign learner would need to know and understand if they are to understand what is going on in this clip.

i. Social information
### Table 4.3.1: Social Information Reflected in Clip 2

<table>
<thead>
<tr>
<th>Topic</th>
<th>Focus</th>
<th>Salient action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Claims to superiority</td>
<td>People from a big city usually have a sense of superiority over people from a small place. Yaxian assumes her daughter-in-law’s parents cannot eat seafood in their place and that Guohua does not even know how to cook it.</td>
</tr>
<tr>
<td>Son’s parents and his wife’s</td>
<td>Subtle diplomatic way, ironic words</td>
<td></td>
</tr>
<tr>
<td>Husband-wife</td>
<td>Two types, Yaxian is powerful in her relationship with her husband while Daqian is stronger than his wife.</td>
<td></td>
</tr>
<tr>
<td>Mother-in-law - daughter-in-law</td>
<td>Subtle, adopting silence to face her mother-in-law’s tricky words</td>
<td></td>
</tr>
<tr>
<td>Mother-son</td>
<td>Compliant, Luo Su feels shocked at her mother’s words, but still keeps silent and does not argues back</td>
<td></td>
</tr>
<tr>
<td>Routines</td>
<td>Entertaining guests before meal</td>
<td>Drinking tea and host chatting with them</td>
</tr>
<tr>
<td>Table manners</td>
<td>Seating arrangements, putting food onto other’s plate with own chopsticks</td>
<td></td>
</tr>
<tr>
<td>Artefacts</td>
<td>Furnishings</td>
<td>Refined furniture</td>
</tr>
<tr>
<td>Self-presentation</td>
<td>Two different clothes styles: fashionable, modern; and simple, traditional</td>
<td></td>
</tr>
<tr>
<td>Tea</td>
<td>Appropriate drink to give guests</td>
<td></td>
</tr>
<tr>
<td>Seafood</td>
<td>Luxury, used as display of wealth</td>
<td></td>
</tr>
</tbody>
</table>

Besides the verbal speech, the non-verbal cues – voice quality (deep, stressed), facial expressions (smiling, angry, embarrassed), and background music also show conflicts. However, gestures are used to express warmth and politeness.

**ii. Culturally fundamental beliefs and values**
The clip reflects social hierarchy in China ranked through age, gender, and wealth. Age-superior belief is shown in the relationship of Yaxian and her obedient son and daughter-in-law. Family as a social base follows the male line, which causes the ambivalence about the daughter-in-law. One of the ways of binding the family is acknowledging the son’s parents-in-law. Yaxian’s sarcasm shows non-family members are treated, as ‘outsider’, without courtesy. The couple Yaxian and Sanxing show the male-superior belief can be challenged up to a point. By contrast, Yaxian claims her family superiority through showing wealth in front of Shengnan’s parents.

Harmony as a prominent value is built through face behaviours. Face - giving- and - saving is a mutual activity. The strategy of giving face is in valuing the guests (the home, hostess cooking, seafood, tea and chatting, showing to seat, inviting to sit). The active strategy of face saving includes bolstering guests’ status by putting food on their plate, downplaying one’s own capabilities and experience. The passive strategy of face saving is in not speaking, not arguing. Damaging face is through breaking the core principle of politeness, especially as requiring modesty.

4.3.5 L1 focus group data

The L1 group who discussed Clip One also discussed Clip Two. As before, Long and Fang played a dominant role while the other three participants talked less. The discussion began from the start and continued without a break. It covered three themes: face management, family relationships in transition, reflections of authentic Chinese life. Within the themes, specific aspects were addressed. The group were generally unanimous on all the basics except for one point. There was a disagreement on Luo Su’s silence: Li stated that it was bad that he did not protect his wife’s parents while others thought his behaviour was understandable.
The three themes mentioned above are set out below (Table 4.3.2) in the order of importance based on the length of time and the frequency each appeared, the main aspects of each theme, and the salient points raised which support the aspects claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
Table 4.3.2: L1 FG1 Clip 2

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| Face management| Face damaging:                      | Guohua just says some kind and polite words 'I can help you next time’, while Yaxian takes her words literally and says so many words. Yaxian doesn’t need to say anything. Generally, I would say some standard phrases: OK, next time I will ask you. Then the conversation is over and they start to eat. (Qiang)  
It is very hurtful when Yaxian says, “you haven’t seen seafood in your place”. You shouldn’t give a tag to people from a small city, even if the consuming ability of people from a small city is not as good as yours. Yaxian shows off in many aspects, materially and spiritually. She even belittles other people’s cooking skills. A little bit humiliating, intolerant, narrow. (Fang)  
Nowadays, even the ordinary family can afford to buy crabs. From their clothes and speech, they aren’t that equal in socioeconomic status. Obviously, Yaxian wants to stress her family condition is better. [But] Shengnan’s parents aren’t poor. They should be on an average level. (Lan) |
|                | breaking the politeness principle – problematical communication between Yaxian and Guohua |                                                                                                                                                                                                                                                                                                                                                                                                         |
|                | hurtful words to stress seafood      |                                                                                                                                                                                                                                                                                                                                                                                                         |
|                | Face saving:                         | Yaxian prepares rich food to treat her daughter-in-law’s parents. She doesn’t want to lose face. (Fang)  
Shengnan’s father argues back, saying sarcastically that he has never seen seafood in his whole life and doesn’t know how to eat it. His facial expression shows he is unhappy. His words are not hurtful but humorous. I pretty much like what Daqian says, you should talk back. (Long)  
Her mother doesn’t show off but just speaks honestly. Her father is on purpose to say he doesn’t know how to eat it. (Fang)  
That young Chinese should not interrupt the elder’s talk is the most basic politeness of Chinese people. Chinese people cherish harmony. If she jumped out, it would develop into family war. (Fang) |
<p>|                | preparing plenty of food             |                                                                                                                                                                                                                                                                                                                                                                                                         |
|                | Daqian’s smartly arguing back        |                                                                                                                                                                                                                                                                                                                                                                                                         |
|                | young couple’s silence: harmony-centred |                                                                                                                                                                                                                                                                                                                                                                                                        |</p>
<table>
<thead>
<tr>
<th>Family relationships in transition</th>
<th>We should close the door and discuss family issues at home, if let others know about them, it is bad for the whole family. (Qiăng)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional aspects:</td>
<td>In Chinese culture, marriage is a union of two families. Lots of people cannot get married because of unequal family backgrounds and parents’ prejudice. Chinese family relationships are highly bonded. ‘Family’ is a very complicated concept and family relationships are very complex. (Long)</td>
</tr>
<tr>
<td>• parents’ role in marriage</td>
<td>I think two parts’ parents’ meeting is a big issue in terms of family relationships, like a diplomatic event. They have a private rivalry with each other. (Fang)</td>
</tr>
<tr>
<td>• obedient parent-child relationship</td>
<td>It is an interaction between the elder generation. It is appropriate for them to be silent. The young couple has eye contacts; they are obviously on the same line and they stand back automatically. I would behave like her. I feel she is helpless and her facial expression shows she has been used to it. There is conscience debt: parents raise you up hard and you are the ‘only’ child, you should obey your parents. You can’t walk away from your family. (Fang)</td>
</tr>
<tr>
<td>• unequal husband-wife relationship</td>
<td>She could argue with her mother-in-law, but she does not. This is a choice based on her culture. (Long)</td>
</tr>
<tr>
<td></td>
<td>In my family, when the elder generation talk, it is fine for us to speak and we even can talk about other topics. However, it is wrong if we argue back. Chinese people help their loved ones even if it seems unreasonable to others [bang qin bu bang li] in many cases. She is the mother and what she says is right. It is difficult for him to talk. His mother would not be happy at him if he said something. We don’t agree with parents, but we don’t go to challenge them. (Qiăng)</td>
</tr>
<tr>
<td></td>
<td>In a Chinese family, there is a phenomenon especially [when] the husband’s mother aims to help her son gain a high status through showing off their economic power. Yaxian maybe tries to pressure the daughter-in-law’s parents so as to establish her son’s family authority and status. Then her son can have a higher status than her daughter-in-law. (Li)</td>
</tr>
<tr>
<td>Modern aspects:</td>
<td>In my hometown, people like to find partners from other places to avoid the frequent meeting of parents. My parents and parents-in-law send gifts to each other instead of meeting directly. Their meeting should be polite, very cautious, and show friendliness. They try to be nice in case they would influence the young couple’s life, especially if both are the ‘only’ child. (Fang) [Parents are] more open to the ‘only one’ child. I have some married friends whose family backgrounds are pretty different from their partners’, but they get along with each other very well. (Long) I think it is too bad that he doesn’t stop his mom saying such words, for the sake of his wife. (Li) But when we become parents, we may be tolerant to the next generation. (Qiang) This situation is really not good. I think men and women should be equal. (Long)</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>• parents’ weakening role in children’s marriage</td>
<td></td>
</tr>
<tr>
<td>• more negotiable parent-child attitude</td>
<td></td>
</tr>
<tr>
<td>• more equal husband-wife relationship</td>
<td></td>
</tr>
<tr>
<td>Reflections of authentic Chinese life</td>
<td>Supportive point: common mindset of comparison</td>
</tr>
<tr>
<td>Less supportive point: drama stereotype of the mother-in-law</td>
<td></td>
</tr>
<tr>
<td>If the father is good at speaking, then the mother will say nothing. But in drama, a mother-in-law tends to speak much. It is not very good. Sexism. (Long) I find her mother-in-law is always speaking while her father-in-law says nothing. In northern areas of China, women would say nothing, no matter how strong they are at home. (Qiang)</td>
<td></td>
</tr>
</tbody>
</table>
What can be claimed from the L1 data?

Most of the L1 data confirm the researcher’s views: the group noted and accepted the values of harmony and face behaviours, the beliefs about the supremacy of family, the relationships of parent-child, husband-wife and partners’ parents, the problematic communication between Yaxian and Guohua, the silence of the young couple towards the conflicts and the significance of clothes and seafood. There were some differences of opinion about what was real and what was feigned on the part of Shengnan’s mother’s response to Yaxian’s barbs, with the L1s finding Guohua straightforward, while the researcher thought she was subtly countering Yaxian. In terms of seafood, the researcher analysed its cultural meaning that seafood could stand for wealth but the L1s critically stated nowadays even the ordinary family could afford ‘crabs’ (as a kind of seafood). Other matters, such as the significance of tea more generally and of the furnishings, were not mentioned by the L1s, thus evidently not of primary importance to them, but there was no contradiction of the researcher’s views on these artefacts.

Generally, the L1 group members recognised the scene portrayed and found points raised, and positions taken, to be legitimate, and, for the most part, mainstream. It is believable, but not so common, for the mother-in-law to speak so much, and that it is more often the case on formal occasions (such as this) that the men would talk together and the women would talk together, although this does not occur here.

4.3.6 L2 focus group data

L2 FG1 began their discussion of Clip 2 quickly and continued without interruption. Their discussion covered four themes: problematic communication, prominent Chinese table manners, family relationships from Australian perspectives, and ‘seafood’ culture. The group were generally unanimous on the basics of all, except for their different attitudes towards the Chinese table manner of giving food to others with one’s chopsticks. For example, Lily liked
this manner while Bob did not. The themes are set out below (Table 4.3.3) in the order of
importance based on the length of time and the frequency each appeared, the main aspects
about each and the salient points raised which support the aspects claimed.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problematic communication</td>
<td>Impolite mother-in-law Yaxian</td>
<td>Guohua made a compliment to her, but she is rude, bad and condescending. She is just a ghost lady. (Lily)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It shows how condescending the popo (mother-in-law) is towards her daughter-in-law’s parents. We never got to eat seafood, would you probably eat seafood, you don’t know how to eat it, and you don’t know how to prepare it. (Ann)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You can tell from the music, the rude behaviour. (Sam)</td>
</tr>
<tr>
<td>Ironic parents Daqian and Guohua</td>
<td></td>
<td>Their comment is sarcastic, funny and cool. The dad of Shengnan is so funny − I have never seen the seafood before; I don’t know how to eat it. The mum made a comment, just eat it the way we eat it at home. I really like that. (Lily)</td>
</tr>
<tr>
<td>Insightful father-in-law Lao Luo</td>
<td></td>
<td>He can figure out what’s going on in the table. I notice this is interesting like how Yaxian created the problem, and then Lao Luo he is the one who jiacai (put food) to Daqian’s plate. (Tom)</td>
</tr>
<tr>
<td>Prominent Chinese table manners</td>
<td>The seating is significant</td>
<td>I think the interesting thing is where they sit and how that sitting position reflects power in the family as well. A meal is not a form of social intercourse. You are making the family by having the meal together, maybe it is cool.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I don’t think we see the table so much in Australia as a place of making the family. (Bob)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>But in some special occasion, like Christmas Day. (Tom)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The popo is the head of the table. (Lily)</td>
</tr>
<tr>
<td>Different attitudes towards giving food to others at table</td>
<td></td>
<td>I really like that. It is just like looking after your table. I love eating with Chinese people. It is a kind of love; they will feel touched. I get used to it. My family is Italian and there is no privacy. But to whom and who do it first if the old people are there? (Lily)</td>
</tr>
<tr>
<td>Family relationships from Australian perspectives</td>
<td>Straightforward partners’ parents’ relationships</td>
<td>Contested attitudes towards the daughter Shengnan</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>I think two parts of parents here are informal. It is just like everyday speaking. (Sam)</td>
<td>I think two parts of parents here are informal. It is just like everyday speaking. (Sam)</td>
<td>She is quite xiaoshun (filial piety), zhege rou duo, baba ni chi (This one has much meat and you eat this one, Dad). (Lily)</td>
</tr>
<tr>
<td>Yea, my parents, and my sister’s partner’s parents get along very well for like sixteen years. (Tom)</td>
<td>Yea, my parents, and my sister’s partner’s parents get along very well for like sixteen years. (Tom)</td>
<td>She seems so nice. (Tom)</td>
</tr>
<tr>
<td>Chinese relationship is so difficult. (Lily)</td>
<td>Chinese relationship is so difficult. (Lily)</td>
<td>Isn’t it horrible that she didn’t give to her mum? (Bob)</td>
</tr>
<tr>
<td>Depend on what they give me, if something I like, I am happy. I like doing to other people, actually. When I think about it, it is kind of cool. (Tom)</td>
<td>I don’t particularly like all of the things. I am probably being rude, but I don’t know. (Sam)</td>
<td>Isn’t it horrible that she didn’t give to her mum? (Bob)</td>
</tr>
<tr>
<td>I don’t particularly like all of the things. I am probably being rude, but I don’t know. (Sam)</td>
<td>It is kind of forcing people to eat it and being invaded of the privacy. There is no real sense of individual identity. It is my bowl and what I eat is what I want to eat. I don’t want other people to force their food. I really don’t like it, actually. This might be the family, but I am here as well. (Bob)</td>
<td>I would divorce if my popo is like that. (Lily)</td>
</tr>
<tr>
<td>And also I just want to enjoy my food and don’t want to worry about the social hierarchy. (Ann)</td>
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<td>I would divorce if my popo is like that. (Lily)</td>
</tr>
<tr>
<td>We may give everyone food, pass the bowl. (Sam)</td>
<td>We may give everyone food, pass the bowl. (Sam)</td>
<td>I would divorce if my popo is like that. (Lily)</td>
</tr>
<tr>
<td>But it is not at a table. (Lily)</td>
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</tr>
<tr>
<td>But it is not at a table. (Lily)</td>
<td>But it is not at a table. (Lily)</td>
<td>I would divorce if my popo is like that. (Lily)</td>
</tr>
<tr>
<td>‘Seafood’ culture</td>
<td>Contested influence</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Seafood in Chinese is wealthy. If you can eat seafood like you have much money. The popo is just like, you are not as rich as us, and you can’t eat seafood. I think the popo’s mentality is: you are not as good as her family.</strong> (Lily)</td>
<td><strong>Everywhere in the world, seafood does represent wealth to some extent. Personally, seafood isn’t such a big deal.</strong> (Sam)</td>
<td></td>
</tr>
<tr>
<td><strong>It is very hard to really understand what’s actually happening, there is a complicated tension without the seafood background.</strong> (Sam)</td>
<td><strong>It is funny that the seafood is from the Guangzhou de zhanyou (with the help of war buddy). It comes from so far away.</strong> (Ann)</td>
<td></td>
</tr>
</tbody>
</table>
**What can be claimed from the L2 data?**

In sum, the L2s focused mostly on table manners, the role of seafood, and family relationships. They were very involved in the relationships, but from the perspective of young Australians. They disapproved of Yaxian and thought Luo Su should have spoken up. They explained their different attitudes towards the act of giving food to others at table. Moreover, they compared two aspects in an Australian situation: the table was not to make ‘family’, and partners’ parents’ relationships should be straightforward.

Consistent with the L1s, they noted the problematic communication between Yaxian and Shengnan’s parents. They pointed that Yaxian was impolite whereas Daqian’s words were ‘cool’ and they liked his standing up against Yaxian. One significant difference is that the L1s thought it was understandable and reasonable for the son to be silent while the L2s thought it was necessary for him to say something in that situation. It can be inferred that the harmony value regulating the son’s behaviours is outside the L2s’ sights. Related to harmony, the L2s failed to note face management. One L2 participant thought Sanxing said fewer words and gave food to Daqian because he was insightful to solve problems caused by his wife Yaxian, but his behaviour was to save Daqian’s (including everyone’s) face and ease conflicts. The L2s thought that Shengnan giving food only to her father (not giving to her mother) was ‘horrible’, whereas the researcher thought it was normal to only look after her father, for he was dominant in the family. The L2s also failed to understand the diplomatic relationship between two parts’ parents due to the ambivalent role of daughter-in-law.

Harmony enacted as face behaviours, and Chinese bonded family relationships are the two things a Chinese person would readily perceive, even take for granted, as they are essential Chinese aspects of the story. These findings, combined with salient verbal and non-verbal
communicative signals, inform a pedagogy: the teaching points for L2 Chinese learners to access the Chinese meanings embedded in the clip. These are set out in the summary below.
<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching points to provide access to signals missed by L2s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yaxian uses the word of “请” (please) to show respect. Yaxian states she has been busy for a whole day to prepare the meal “为了招待你们这顿饭，我忙了一天了”.</td>
<td>Sanxing chats with guests and treats them with tea before the dinner. Yaxian speaks in a friendly and warm voice, smiling. Sanxing and Yaxian’s gestures guide the guests to show warmness. Plenty of food on the table</td>
<td><strong>Harmony is the absolute value to regulate Chinese relationships. It is established through face behaviours:</strong> Face-giving is through respectful words, warm gestures, and arduous preparation of meal.</td>
</tr>
</tbody>
</table>
Yaxian states they ask Guangzhou’s friend to ship the seafood here to show their family’s social connection, and she stresses their in-laws can’t eat seafood at their hometown to show off her family’s superiority “我知道你们那儿是吃不到海鲜的，所以老罗是让他广州的战友空运过来的”.

She questions Guohua’s cooking skills “她能帮我弄的了吗?”

Guohua states modestly that they are too old to eat something special, anything is fine “年纪大了，也吃不了什么东西，随便吃就行了”.

Daqian agrees with Yaxian that they never eat seafood in their whole life “还真是！我们这一辈子就没有见过海鲜”.

Sanxing suggests eating to break the embarrassing atmosphere “来，来，来，吃饭，吃饭，吃饭”.

Daqian takes out a handkerchief to wipe his sweat. Guohua is silent. Shengnan and Luo Su look embarrassed.

Sanxing gives food to Daqian to ease the conflicts “多吃点”.

Daqian speaks in a stressed voice.
Sanxing, Luo Su and Shengnan smiles, and give food to Daqian’s plate.
Guohua speaks in a confident voice.
Luo Su is silent.

Face-damaging is through breaking the core Chinese politeness principle: modesty. Chinese value modesty and people should be humble not boastful. Otherwise, it damages both the speaker and the listener(s)’ face.

Face-saving is through self-deprecation, the third-party eases conflicts, and through silence.
<table>
<thead>
<tr>
<th><strong>Yaxian’s use of “咱们” to include the listeners to show closeness.</strong></th>
<th><strong>Shengnan speaks in a happy voice.</strong></th>
<th><strong>Chinese bonded family relationship:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shengnan guides her father where to sit “爸爸，你就坐那儿吧”.</td>
<td>Guohua speaks in an ironic tone.</td>
<td></td>
</tr>
<tr>
<td>Daqian says ironically that he doesn’t know how to eat to fight back “也不知道怎么吃啊”.</td>
<td>Yaxian looks angry.</td>
<td></td>
</tr>
<tr>
<td>Guohua ironically tells Daqian just eat it the way they eat at home “那在家里怎么吃就怎么吃呗”.</td>
<td><strong>Filial piety is still a widely-regarded virtue.</strong> Young people usually keep silent when facing the elder generation’s conflicts and can comfort them.</td>
<td></td>
</tr>
<tr>
<td><strong>Yaxian asks Shengnan to eat the meal tomorrow evening “这桌饭不是现在吃的，是明天晚上再吃。好不好？”</strong></td>
<td><strong>Shengnan keeps silent but smiles to face Yaxian’s question.</strong> Shengnan puts food to Daqian’s plates and speaks in a happy and assertive voice.</td>
<td><strong>Family in China is a flexible concept, which is inclusive and exclusive in different situations. The role of daughter-in-law is ambivalent. On one hand, she is an ‘insider’. She can behave like a host in the mother-in-law’s family. On other hand, due to her connection with her original family, her parents can be treated, as ‘outsiders’, without courtesy. The subtle relationship between two parts of parents makes their meeting formal, like a diplomatic event.</strong></td>
</tr>
</tbody>
</table>
4.4 Analysis of Clip Three, ‘Intergenerational Exchange’

4.4.1 The synopsis (transcript at Appendix 9)

Qianqian is a Grade One primary student who used to live with her grandparents, Yaxian and Sanxing, but in order to get into a good school, now lives with her parents. Her mother, Shengnan, wants Qianqian to form good study habits so she doesn’t let her visit her grandparents too often because they tend to spoil her. Yaxian and Sanxing miss Qianqian badly and have asked their son, Luo Su, to bring her to see them. They have prepared dinner but it is only Luo Su who comes. The grandparents are very disappointed. The clip shows the conversation that then follows. The characters in this scene and their relationships are illustrated in Figure 4.4 below.

Figure 4.4: Luo Su’s Family

(Shaded names = people who do not appear in the scene)
i. Setting: A modern well-furnished living room with a rectangular dinner table set for four. Near the long side of the table, there is an open kitchen door through which a dish being cooked on a gas stove is visible.

ii. Action: Luo Su wearing a white suit opens the door of his parents’ house with his own key. He looks worried. He walks in and sits down at the dining table. His father Sanxing brings in five bowls and some chopsticks and lays the table. Yaxian, wearing an apron, comes in from the kitchen, carrying a dish. She starts to leave the room but then returns and sits beside Luo Su for a minute and talks to him. Luo Su sits in silence. Sanxing leans on a chair but then sits down when Yaxian goes back to the kitchen.

4.4.2 Researcher’s thematic analysis

The clip shows a contentious encounter in which a son has displeased his parents and actually disobeyed them, because he wants to support his wife; thus, he is dealing with divided loyalties, and maintaining the peace in a difficult situation. The clip shows the theme of family relationships in transition and face management.

Typically, it would be the man in a Chinese household who makes the decisions, but we see Yaxian as the leading figure in her home, in the course of the conversation that takes place even telling her husband to shut up; and then to speak up. But the same society that has permitted her to rise has also permitted Shengnan to have a voice, even to the point of deciding against her mother-in-law’s wishes – with her husband’s support.

As has been the tradition, Qianqian lived with her grandparents, but consideration for her education is paramount and so she moved back to live with her parents in order to go to a better school. While it hurts the grandparents to lose her, they support her getting the best education.
The traditional elements in the clip show Luo Su as a dutiful son, one who still has living rights in his parents’ home so he has a key and can let himself in without knocking, walk into the living room, and seat himself at the table.

While he supports his wife’s decision – he agrees his daughter’s education is paramount – he is otherwise a dutiful son who respects his mother and does not argue with her, but sits in silence while she pours out an angry torrent of words. He does speak up in support of his wife, but only says what she has done is good for their child’s education, which he knows his mother will agree about.

Yaxian’s expectations of her son are traditional – that he will obey her; and her claim that Qianqian is more their family because she carries their surname is based on traditional views of family membership following the father’s line.

As in the other clips, Yaxian’s anger is shown to go beyond what is normally acceptable, and when she expresses it, criticising Shengnan and threatening to go to law, Luo Su and Sanxing and Yaxian lose face. The son’s silence and the father’s smoothing things over are to save her face and theirs.

In sum, the focus of the clip is the negotiation between the parents, mainly the mother, and their married son, which reveals their expectations of rights and responsibilities due to their relationships and enact the value of maintaining face. The mother assumes certain rights – to her son’s obedience/acquiescence, to see her granddaughter, to have her wishes regarded ahead of her daughter-in-law’s. But she is also careful not to break with her son or push him too far; and she doesn’t have any real argument against the child’s need to study or attend school activities. The clip shows the impact of modernisation on the tradition of the family and change in traditional roles in the family. Luo Su, for example, makes efforts to be a good son but supports his wife at the same time. The language used is very direct and personal.
4.4.3 Researcher’s cultural categories analysis

The themes above were further analysed based on Culture as a Theory of Action. The results are presented under two categories: the observable action strategies of relationships, routines, and artefacts, and the inferred beliefs and values which underpin the actions.

i. Observable relationships, routines, and artefacts

Relationships

The category of relationships comprises four focuses: grandparents-granddaughter, husband-wife, mother and daughter-in-law, and married son with parents and wife.

The grandparents Yaxian and Sanxing miss their granddaughter Qianqian and hope to tighten the bond with her through requiring they meet her frequently.

In this scene, there are some moments that show the wife’s status in the family is higher nowadays than it was – sharing housework with husband, ordering her husband to do something, making decisions on some family issues. Yaxian tells her husband to ‘shut up’ and he does. Luo Su tries to protect his wife from his angry mother’s criticism. It can also be inferred that Shengnan has a say in whether to let Qianqian see her grandparents.

The mother, Yaxian, blames her daughter-in-law for not allowing Qianqian to come to her house again and distinguishes Shengnan’s surname from her granddaughter’s, which shows their relationship could be uncertain.

The married son is a mediator between his family and parents, especially his mother and wife. Luo Su speaks in a soft voice and responds to his mother carefully. To maintain the harmony with his parents, Luo Su adopts silence to face his mother’s anger and promises his father he will bring his daughter next time.
Routines

The category of routines includes son’s arrival, mother’s argument with son, conflict management and primary student education.

Son’s arrival. Luo Su has his own key to his parents’ apartment and he opens the door without knocking, and walks directly towards the dining table. Having the right to walk in unannounced is typical for both married son and daughter. It can be inferred that he has decided not to bring Qianqian, but he has not telephoned to let them know she won’t be coming; he is just going to arrive without her. He thinks it will be better if he at least has come.

Mother’s argument with son. During the argument, the mother becomes more and more aggressive whereas the son becomes more and more silent. She complains about her daughter-in-law Shengnan to her son, because she is unhappy at Shengnan for not allowing Qianqian to visit her. However, to support his wife’s decision, Luo Su states that Qianqian needs to study. Because Shengnan has gone against her will once again and Luo Su takes his wife’s side, Yaxian feels offended and angry. She responds by distinguishing the family name of Shengnan’s and Qianqian’s, implying that Qianqian belongs to her family and Shengnan is an outsider to her family. Feeling his mother’s extreme anger, Luo Su chooses to be silent, lowering his head and closing his eyes to avoid intensifying the conflict.

Yaxian expresses anger directly and fiercely. She is rude to her husband and threatens her son with legal proceedings. Through her angry words, she proclaims her authority in the family and tries to strengthen her family status which has been challenged by her daughter-in-law.

Luo Su states the case about Qianqian’s needing to study to support his wife’s decision, but otherwise doesn’t argue, just takes the criticism in silence. He struggles to be a filial child to
obey his mother but also to support his wife. Although the man, he is not dominant in his own small family; his wife can make a decision.

Conflict management Sanxing plays the intermediary—the one who soothes things over and achieves a peaceful resolution. The first time, he speaks up for his daughter-in-law Shengnan, accepting that Qianqian’s not coming last time was because of a school event. The second time, when Yaxian threatens to use the law and the atmosphere becomes very tense, Sanxing uses a gentle voice to comfort Luo Su and suggest he let them meet Qianqian at least once a week. Luo Su agrees and Sanxing then changes the subject and asks him to eat his meal.

Primary student education From Luo Su’s words, we know that contemporary primary students are under great pressure.

Artefacts

Luo Su’s request for something alcoholic to drink at the end reveals the stress he has been under in opposing his parents’ wishes. This is a modern, if not Western, response to the interaction he has just been through.

ii. Inferred beliefs and values

Underpinning the observable behaviour visible in the clip the following cultural beliefs and values can be discerned.

Beliefs: Self-identity, hierarchal family relationship, and education

The Chinese self is a relational concept embedded within the family relationship which is considered the most important one in the Chinese society for an individual, influenced by Confucian philosophical ideologies (Chang and Holt, 1994; Cheng, 1986; Hsu, 1973; Hwang, 1987). In many studies, it has been shown that even modern Chinese cannot separate
themselves from their parents when delineating their own identity. According to an established scale on the depth of affection between family members based on the proximity of kinship, the strongest relationship is between parents and children (Yang, 1959, p.167) and age is the organising factor in relationships. Power resides in the older person and the duty of the younger one is to obey. When people know their place in the family hierarchy and behave appropriately to their situation, there is harmony in the world.

In this clip, the identity boundary between parents and children is unclear. Parents and children do not separate themselves. The older couple see themselves as having a right to Qianqian just because they are her grandparents. Thus, Yaxian uses the different family names as evidence for her claim of ownership of her granddaughter.

Not respecting one’s father’s authority is traditionally intolerable and shows the person is morally inadequate. Yaxian asks her husband Sanxing who the father in the family is. Her question is actually a warning to her son that it is Sanxing who is the family authority, and it also implies that the father’s authority has been challenged by the son, which makes Luo Su feel ashamed.

Despite their keen disappointment, and her anger, even Yaxian cannot argue against Qianqian’s need to do well at school and hence accepts that the reason she has not come is because she must study. Chinese believe education can change life and lead to success.

Values: harmony

Harmony is the core value in Chinese society and it is attained by people recognising their place in any situation and behaving appropriately, keeping in check selfish impulses arising from personal feelings and assisting others to do the same – that is, maintaining and giving face. By maintaining their own and others’ face, all contribute to creating harmony.
In a normal situation, parents don’t use polite language to their children. If they do, it shows an attempt to create a distance between them. Thus, a word such as “请” (please) is usually not used between close family members, especially by the old generation to the young generation. Yaxian also calls Luo Su ‘son’ to draw his attention to their relationship and her superior role. Both words are used dramatically to stress her anger and dissatisfaction that he is not fulfilling his filial duty towards her. At the same time, she used “老子” (laozi), an informal word, meaning [your] father. When people of the same generation use the word or it is used by the younger to the older, it is rude, and she uses it in this situation to express anger.

Yaxian’s anger is thus a threat to her son’s face. Since her face is damaged by Shengnan who has gone against her will and Shengnan is not here, she expects her son would criticize Shengnan which would save her face by confirming her claim to her son that it is Shengnan who hasn’t allowed Qianqian to come– i.e., that it is her daughter-in-law and not her son who is going against her wishes. However, her son instead supports his wife, which makes Yaxian lose face. She recovers her face by being angry and using the father’s authority and the law to threaten Luo Su. As the conflict between Yaxian and Luo Su becomes intense, Sanxing steps in as intermediary to save the face of both.

When dealing with conflicts between family members, people prefer not to use the law unless the conflict is extreme. Thus, Yaxian’s threat to use legal intervention is a high-stakes bid as it could destroy the harmony with her son and his family. It proves an effective weapon to use to threaten Luo Su and force him to bring Qianqian to her place. Luo Su needs to maintain the harmonious relationship, so he promises to do as his mother wants.

4.4.4 Social-cultural learning affordances

As the researcher’s analyses in 4.4.2 and 4.4.3 show, the clip contains a wealth of social information about modern China and reflects some fundamental cultural beliefs and values that
a foreign learner would need to know and understand if they are to understand what is going on in the scene.

**i. Social information**

**Table 4.4.1: Social Information Reflected in Clip 3**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Focus</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Grandparent-grandchild</td>
<td>Emotionally relying on grandchild and happy to spoil her. Eager to see her frequently</td>
</tr>
<tr>
<td>Husband-wife</td>
<td></td>
<td>Wife is of higher family status nowadays, preparing dinner together, husband supports wife’s decision</td>
</tr>
<tr>
<td>Mother-daughter-in-law</td>
<td></td>
<td>Divisive, blaming the daughter-in-law</td>
</tr>
<tr>
<td>Married son with mother and wife</td>
<td></td>
<td>The mediator between them. Need to protect wife yet obey the mother and pacify conflict</td>
</tr>
<tr>
<td>Routines</td>
<td>Married son’s arrival</td>
<td>Walking in directly, greets casually and then sits down</td>
</tr>
<tr>
<td>Mother’s argument</td>
<td></td>
<td>Aggressive and angry mother, submissive son</td>
</tr>
<tr>
<td>Conflict management</td>
<td></td>
<td>Father as intermediary to ease the fierce conflict</td>
</tr>
<tr>
<td>Education situation</td>
<td></td>
<td>Primary student under high pressure, lots of homework. Education is respected by all.</td>
</tr>
<tr>
<td>Artefacts</td>
<td>Alcohol</td>
<td>When and why to drink</td>
</tr>
</tbody>
</table>

**ii. Culturally fundamental beliefs and values**

Derived from the relational self-identity, family as a social base encompasses: blurred parent-child identity boundary; hierarchy by age – younger must respect older, obey without arguing; and the patriarchal tradition that the father is the authority and the ambivalence held about
daughters-in-law within that tradition. Embedded within the traditional hierarchical age-superior parent-child relationship and the more general male-gender-superior belief, there is evidence of the gradual freeing of the modern Chinese woman to be more assertive and powerful. Luo Su’s silence is sufficient for acquiescence – he does not challenge his mother – and he remains silent most of the time in deference to his mother, the proper behaviour of a filial son. Thus, when he speaks up on his wife’s behalf it is all the more salient as a change in fundamental beliefs and values in modern times. This is social change in action, in the clip.

Besides the family belief, education is the only road to success. The one argument the grandparents will accept is that their loss is in support of their granddaughter’s better education. This is one argument not even Yaxian will challenge.

Harmony is enacted through face-saving behaviours. Breaking the politeness rule is an action that damages face. As to face-giving/saving strategies in conflict management, the active strategy is through a mediator to ease conflict. The father’s third-party role as pacifier and intermediary has had a long tradition in China. The negative strategy is acquiescence which is realised through not arguing and in being silent. When the mother breaks the harmony by getting angry, criticising her daughter-in-law, even raising the possibility that she will call on the law, she is losing face. It is then the responsibility of all to restore equilibrium, save her face and their own. They do this by not arguing back (Luo Su), and smoothing things over (Sanxing).

4.4.5 L1 focus group data

A focus group interview was conducted with 5 young adult L1 Chinese currently living in Australia in which Clip 3 was shown to them and they were asked to discuss what they found salient in it and how authentic it seemed to them.
As Table 4.4.2 shows, the group consisted of five participants – three female and two male native Chinese speakers who were teachers of Chinese in Australia. The discussion went smoothly with everyone involved, although Fan and Kun were quite dominant compared with the other three participants. At the start of the discussion, the participants offered their individual views on what happened in the clip. Then it developed into a discussion which covered four themes: prominent artefacts, family relationships in transition, stressed primary students, and authentic Chinese life.

Each coded theme comprised several aspects. The group were generally unanimous in its views on the basics of all themes and aspects except for two points. One is the inferred meaning of alcohol to dispel stress, with two views on the causes of the stress put forward. Kun and Hua inferred Luo Su might divorce his wife, whereas Fan and Ya inferred that Luo Su’s worries arose from the pressure of his mother. The other was that the one child policy was the reason for the grandparents’ caring about their grandchild. Kun said he was an only child, so his mother focused on him. Fan argued that he had three siblings but his mother also kept constantly worrying about him.

The four themes mentioned above are set out below (Table 4.4.3) in the order of importance based on the length of time and the frequency each appeared. The Table also shows the main
aspects raised about each theme and the salient points raised which supported the aspects claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspects</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family relationships in transition</td>
<td>Traditional features:</td>
<td>The grandmother says she will use the law to solve the conflict in the end. It shows this issue is serious. You can’t challenge her authority. (Ya)</td>
</tr>
<tr>
<td></td>
<td>• conflict solving by not arguing with parents</td>
<td>I would try my best to ease the conflict and make the big issue into a small one. I will try hard to be the bridge. But if the things become out of my control and I feel exhausted both in body and mind, then I would not explain anything. You can’t argue. (Fan)</td>
</tr>
<tr>
<td></td>
<td>• valuing seniority</td>
<td>Chinese don’t want to intensify conflicts but use Zhongyong (the mean). (Kun)</td>
</tr>
<tr>
<td></td>
<td>• patriarchal belief — problematic mother-daughter-in-law relationship</td>
<td>I think it is cultural inertia, it is traditional, and it is genetic. No matter you have reasons or not, you tend to speak more loudly when you have higher seniority. I want you to obey me because of my seniority in the family. (Fan)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It is a common phenomenon. She stresses Qianqian belongs to her family, not Shengnan’s family. It is like property, right? When my parents look at me, it is the same. My father emphasizes I belong to his family and I am in the genealogy of his family. I am an outsider in terms of my mother’s family. (Kun)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>She[Shengnan] is an outsider in the heart of Yaxian. (Ya)</td>
</tr>
</tbody>
</table>
### Modern features:

- more equal husband-wife
- more negotiable parent-child relationship
- social persistence of grandparent-grandchild bond

*In my family, my father is quite strong while my mother is kind and gentle. In my nuclear family [in my own marriage], I think we are very modern and we two discuss a lot. No one says who is much stronger.* (Fan)

*I challenge my parents frequently.* (Kun)

*I prefer the Australian way to let my son’s generation solve their own problems.* (Fan)

*In China, they would think it is normal for grandparents to look after their grandchildren, for they have retired and have nothing to do.* (Hua)

*Most of the time, the third generation, when the child is born, s/he is no longer your child but becomes the child of grandparents. The older people think they have only one grandchild, they should give them the best thing and they will do everything for them.* (Ya)

*In Australia, things may be different. Once you get married, you may be an independent individual. But Chinese are involved in their original family.* (Kun)

### Stressed primary students

**Intensive study**

*Starting from primary school, students go to [after school] enrichment classes to develop their different kinds of talents.* (Hua)

*I have even seen some children going to school pulling a suitcase!* (Xin)

*The homework is quite heavy for primary students. It is worse than when I was in primary school.* (Kun)
<table>
<thead>
<tr>
<th></th>
<th>Competitive social environment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><em>The great importance is attached to education in Chinese society. (Ya)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>The whole social system of selecting talented people is through the National College Entrance</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Examination, the single-plank bridge. Here in Australia, there are lots of pathways, you can</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>support your family by being a woodworker, a mason, or a porter. (Fan)</em></td>
</tr>
</tbody>
</table>

|                                           | Authentic Chinese life |                                                                                           |
|                                          | Familiarity           | *I don’t think the clip is surprising. It is an authentic thing that would happen in China. (Fan)* |
|                                          |                                | *It is quite ordinary. (Kun)*                                                                |
|                                          |                                | *It is authentic. (Ya, Xian, Hua)*                                                             |

|                                           | Prominent artefacts |                                                                                           |
|                                          | Alcohol, to dispel worries | *He has some pressure when he comes to his parents’ home. He sighs the moment he comes in.* |
|                                          |                                | *He knows he has to face her mother’s questions. So he needs some wine. (Ya)*                   |

|                                           | Suitable background music |                                                                                           |
|                                          |                                | *It sets a quite serious and unhappy atmosphere. (Ya)*                                           |
What can be claimed from the L1 data?

Most of the L1 data confirm the researcher’s views: the participants noted and accepted the belief of patriarchy and value of seniority, the interpretations of the relationships of grandparents-granddaughter, daughter-mother-in-law, and husband-wife; they noted and understood the routines of conflict resolution, current primary students’ situation, and the function of alcohol. Although the L1s did not directly point out the value of harmony, they used a similar word to explain it. That is, they used Zhongyong (the mean) to describe the way Chinese resolve conflicts. The significant difference between their data and the researcher’s is that the researcher analysed the father’s role in managing conflict while the L1s focused on the son’s reactions. The L1s failed to note the son’s walking in directly, the value of face, and politeness and we might conclude that these are so deeply part of their expectations that they cannot imagine them being otherwise. The suitability of background music, the social context of a close grandparent-grandchildren bond, and intensive primary student study were not addressed by the researcher. The L1s tended to compare the phenomena in the scene with an Australian situation insofar as they were aware of what that would mean. They all agreed the clip is authentic. Generally, the scene portrayed, the points raised and positions taken are accepted as legitimate and for the most part mainstream.

4.4.6 L2 focus group data

The clip was also shown to and discussed by a group of young adult English speaking L2 Chinese learners.
The group comprised four participants – three male and one female, all young Anglo-Australian L2 Chinese learners who had had at least three months’ experience living in China. Besides these four, one independent interview on the same clip was conducted with an informant unable to be present at the group meeting. The individual interviewee is listed in the group table (see Table 4.4.4) and his opinions were integrated into the group’s data. The discussion was contributed to by each of the participants, even though they played different roles. Arthur was the dominant one, who talked more, whereas Lucy was the least active. They formed a chained discussion around three themes: the Chinese family is more integrated than the Australian family, prominent artefacts, blurred meaning of Chinese language.

Within the themes, specific aspects were addressed. The group were basically unanimous in their views on these themes and aspects except for one point. Arthur thought the clip tried to demonstrate different generational methods of parenting while Mike argued that the tiger mother’s parenting way was also traditional. Their themes are set out below (Table 4.4.5) in the order of importance based on the length of time and the frequency each appeared. The Table shows the theme addressed, the aspects about each and the salient points raised which support the aspects claimed.
## Table 4.4.5: L2 FG 2 Clip 3

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspects</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| The Chinese family is more integrated than the Australian family | Limited grandparent role         | *My grandparents would never direct my parents on how to take care of me. That’s the biggest difference. She is overreacting; she can see the grandchild another time.* [To us] That’s all right. [There is no necessity to overreact] (Arthur)  
*Grandparents don’t necessarily live together with the family. For example, I never met one of my grandfathers in my life. I only saw my other grandmother twice. Cos they live in England. I would never speak to them on the phone. That’s not part of my life.* (Paul)  
*In Australia, usually on a family birthday occasion or Christmas or Easter, we would see grandparents. They may also be involved in helping the parents with domestic tasks, taking care of the grandchild. But they are not necessarily part of the immediate family. Children are mainly the responsibility of the parents.* (Victor) |
| Negotiable parent-child relationship       | The son is reluctant to say anything. I don’t think I would behave like the son. (Victor)  
*The one-child policy means her son and his child are the woman’s only family connection. In Australia, if the parents were reacting like this, it would be a very serious situation. My parents have very high expectations of me and they push me. But my parents are relaxed. They would sort of sit me down and tell me gently that these things need to happen.* (Arthur) |
| Patriarchy is the tradition | The kid’s last name is Luo not Bi. It belongs to you not to your wife. That is problematic, kind of a gender, very patriarchal thing. There is obviously a tension between Grandma and Shengnan, the daughter in law. (Mike)  
If both parents work, then the child would be given over to the grandparents of the father to be taken care of. Say if Luo Su and Shengnan divorced, the custody of the child could probably go to the parents of the son. Whereas in Australia, that would never happen. It would [almost] always go to the wife, cos women are always seen as more capable of taking care of the children. In Australia, less family centred, less patriarchal. One of my good friends has a combination of both parents’ surnames to make it more equal. (Victor)  
I think there is more emphasis on family in Chinese culture. (Arthur) |
| Woman has social power | The grandmother is walking around all over the place, does the most talking, drawing your attention. The father is quite in the background and only comes in later. He seems a lot more relaxed than the son. (Arthur)  
The mother’s personality is stronger. (Victor)  
In an Anglo family, the role would be reversed. The father would be much harder on the son and the mother would be more supportive and nurturing. But it does depend on the family, not everyone is the same. (Lucy) |
<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family vs friends</td>
<td>Probably she (Qianqian) is doing an amount of extra-curricular stuff on the weekends as well. (Mike) In Australia, children do not spend as much time in school or studying, and they usually do not live away from their parents. They should be running around, kicking a ball, and playing with friends. You can’t expect him to study all day every day. You need to learn how to be a child. (Victor) In Australia, in a certain class of economic status, we have the same aspiration for the child’s going to school every day. (Paul)</td>
</tr>
<tr>
<td>Prominent artefacts</td>
<td>House indicates affluence</td>
</tr>
<tr>
<td></td>
<td>I think the apartment is abnormally large. (Lucy)</td>
</tr>
<tr>
<td>Different clothes styles</td>
<td>The young father was dressed in a very modern style and the old father and mother a lot more traditional. (Arthur)</td>
</tr>
<tr>
<td>Expectation of dining</td>
<td>If I walk in and all the food is ready, I’ll think Oh, wow, a special occasion. (Arthur)</td>
</tr>
<tr>
<td>Alcohol as de-stressor</td>
<td>Asking for alcohol clearly means he is dealing with a lot of stress outside the home. (Victor)</td>
</tr>
<tr>
<td>Blurred meaning of Chinese</td>
<td>Chinese meaning is often culturally implicit</td>
</tr>
<tr>
<td>language</td>
<td>The dialogue sounds strange. For example, na shubao zhong de. The school bag is very heavy. That doesn’t make sense. I recognize most of it but I didn’t understand. (Paul) We learn courteous official Chinese in the textbook. But the kind of colloquial way, like the double negative, could throw me off, cos they don’t exist much in English as well. (Mike)</td>
</tr>
</tbody>
</table>
The English language is flexible and fluid. Chinese is not specific. From my experience, it seems like in Chinese language you need to have lots of assumed cultural knowledge as well. Like in this clip the sentence “who is the father, he or you?” The grandmother gets upset. [The assumed cultural knowledge is]: Grandparents would expect to see the child on a regular basis and expect to be involved in their life. (Lucy)

<table>
<thead>
<tr>
<th>Confusing Chinese names</th>
<th>It is difficult to understand if a name is female or male. (Lucy)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Shengnan sounds to me like a man. (Paul)</td>
</tr>
<tr>
<td></td>
<td>I got confused with Qianqian as well. (Arthur)</td>
</tr>
</tbody>
</table>
**What can be claimed from the L2 data?**

In sum, the L2s focused mostly on the relationship between grandparents and grandchildren. They became very involved in discussing the relationships in relation to their Anglo-Australian perspective: how would I feel/what do I like to do? They thought the grandparents interfered too much in their granddaughter’s life and that the grandmother was overreacting to a small thing. They noted the pressure on the child, and pointed out that life for Australian primary students is more relaxed. They also stressed their difficulty in understanding the implicit meaning of some language, and knowing a person’s gender from their Chinese name.

Consistent with the L1s, they noted the belief in the patriarchal Chinese family, divisive mother-daughter-in-law relationship and prominent artefacts such as alcohol, elaborate room, clothes style. However, the L2s failed to note the changing relationship of husband-wife in a direction of gender equality, of parent-child in a direction of negotiation; the value of harmony enacted through face behaviours along with politeness and conflict management; and the prominent role of education in Chinese thinking. The L2s perceived the issue of bonded grandparent-grandchild relationship but they interpreted this in terms of interference and as meaning the grandparents’ role should be limited.

The value of harmony enacted through face behaviours, the transitional Chinese family relationships of husband-wife, parent-child and the role of education are things a Chinese person would readily perceive, even take for granted, as they are central Chinese issues essential to know if the story is to be understood. These content findings combined with salient verbal and non-verbal communicative signals inform a pedagogy: the teaching points for L2 to access the Chinese meanings embedded in the clip. These are set out in the summary below.
**Table 4.4.6: Summary of Emergent L2 Teaching Points**

<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching point to provide access to cues missed by L2s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breaking with cultural norms: Yaxian’s use of “请” (please) to her son is excessively polite, hence actually distancing; her use of “老子” (old man) to Sanxing, who is of her own generation, is rude. Yaxian separates Shengnan from the family by raising the matter of surnames “这个孩子她姓罗她不姓毕”. This is a very traditional, hurtful and divisive point: the continuation of the in-family bond is not broken even by marriage. Qianqian is one of the family but Shengnan isn’t really; yet Shengnan can’t go back to her own parents’ family. Since identity is built through family, this isolates her in a significant way from a Chinese point of view. Yaxian raises the idea of going to law “走法律程序”. This intensifies the struggles going on in the room. The strength of the threat is very strong to Chinese, for Chinese pursue harmony and family conflicts should be solved internally. If the conflict spreads beyond the family, it damages family face/honor.</td>
<td>Yaxian’s anger– a face shattering behavior – is expressed by her high-pitched voice, quickly paced, loud speech and frequent changes of position– she walks, sits, stands, waves her head, pushes Luo Su’s back.</td>
<td>The creation and maintenance of harmony is the essential moral value in Chinese social interaction. Harmony is enacted through face behaviours. The clip shows several instances of face damaging and face loss. The verbal and non-verbal behaviours that create loss and damage to face signal that the mother-son exchange is fraught with tension throughout and hence very dramatic.</td>
</tr>
<tr>
<td>Sanxing pacifies conflicts by being reasonable saying that Shengnan can’t be blamed for the school event: “学校里有活动也不能怪胜男吗?”</td>
<td>Listening to his mother, Luo Su lowers his head, closes his eyes, and sighs and saves face through not opposing his mother.</td>
<td>Acquiescence, and even just silence with no hint of opposition, is sufficient to grant</td>
</tr>
</tbody>
</table>
Sanxing comforts Luo Su and attempts to make up for the mother’s harshness by being solicitous about Luo Su eating: “你妈呀，对茜茜都有感情了。”“好、好、好，还没吃饭吧。”

Sanxing speaks in a soft voice, smiles to ease conflict.

Yaxian orders her husband to shut up: “你给我闭嘴”. Traditionally, husband had authority over wife and the wife should be compliant. Yaxian is not the older type of Chinese wife and she is strong in the family.

Sanxing lays the table for dinner, indicating that the husband shares in the housework. Yaxian, in an assertive voice, jabs her finger at Sanxing, indicating she is a powerful wife.

Sanxing lays the table for dinner, indicating that the husband shares in the housework. The mediator comes to pacify the conflict to save face.

Family relationship in transition
These are signs of a more equal husband-wife relationship and this is new.

Luo Su shows respect to his parents through using the word “您” to his mother and addressing his father using the family title “爸” in the singular.
Luo Su challenges his mother to help his wife: when Yaxian assumes it is Shengnan that hasn’t allowed Qianqian to come, Luo Su denies this “没有”, then states “那这事不能怪胜男” that Shengnan shouldn’t be blamed.

His asking for something alcoholic to drink is a sign that he has been under stress despite keeping him cool.

Re-negotiating parent-child relationship: while showing many of the behaviors a traditionally filial son, Luo Su twice resists the pressure from his parents – he has not brought Qianqian with him and he defends his wife when Yaxian accuses her of being disloyal.

Stressed and busy primary students: “别看是小学生，学习特别紧张; 那书包重的”
The choice of words “找这些理由” (find this excuse); “学校里有活动也不能怪胜男吗” (Shengnan can’t be blamed for the school event) indicates consensus, indicates their traditional respect for education.

Luo Su speaks in a confident voice and there is a change in Yaxian’s voice on this topic – she and Sanxing speak in a soft voice: there is no argument among the three of them as to the important role of education.

The significant role of education in Chinese thinking
The switch in tone of voice when it comes to the topic of Qianqian’s education
4.5 Analysis of Clip Four, ‘Wedding Anniversary’

4.5.1 The synopsis (transcript at Appendix 9)

Luo Su and Shengnan the young couple have been married for eight years. To celebrate their eighth-wedding anniversary, Luo Su prepares a romantic dinner for his wife. However, instead of enjoying the dinner, Shengnan is keen to know the cost of the items related to the dinner. The clip shows the conversation that ensues. The characters mentioned in this scene and their relationships are illustrated in Figure 4.5 below.

![Figure 4.5: Luo Su’s Family](image)

i. **Setting:** In Shengnan and Luo Su’s apartment. 1) Stairwell, outside a grey green apartment door, on the wall are written several Chinese characters and phone numbers (small advertisements). Two small paper advertisements are pasted on a green electrical switch box on the wall.

2) Indoors, a bicycle hangs on the wall near the door. The room is decorated with flowers. On a short red cupboard, there is a vase filled with red roses, a vase filled with white flowers and a candlestick. Next to the cupboard, a vase filled with pink and white flowers is on the floor. Opposite the cupboard, there is a rectangular dining table, with two chairs on each long side. The table is covered with a white cloth, on which red rose petals have been spread, and there
is also a vase of white and purple roses. On the table, there are also two candlesticks, two plates with knife and fork, two wine glasses and a bottle of wine. Above the table, some yellow and red roses are hanging. The candles are lighted and the light is on. Next door, there is a modern kitchen. On the kitchen bench, there is a vase filled with a bunch of pink roses. Music is playing and the curtain is drawn.

**ii. Action:** Luo Su leans on the door, whistling. He wears a white T-shirt with a light blue sweater on it and a pair of black pants. Shengnan comes downstairs in a black dress, carrying a potted plant, and hands it to Luo Su. She wears green high heel shoes, and is carrying a black bag. She also wears a stylish watch and a ring on the index finger of one hand. On the other hand, she wears a wedding ring. Luo Su takes out a rose to Shengnan, and gives her a gentle kiss. Shengnan carries the rose with two hands in front of her, smiling. Luo Su opens the door and they walk into the living room. They approach the dinner table, and Luo Su pulls out a chair for Shengnan. He then goes to the kitchen to get the steak. He sits down at the table and they toast each other. While Luo Su leaves, Shengnan stands up to blow out the candles. Luo Su brings out a guitar and plays it. Shengnan listens to the guitar, holding a wine glass.

### 4.5.2 Researcher’s thematic analysis

This clip pinpoints the change in traditional roles to more modern roles for husband and wife. Luo Su creates a romantic dinner to express his love and appreciate Shengnan as wife and mother. Shengnan has some difficulty playing the role he wants her to play. She is untraditionally assertive but she is not comfortable receiving his gifts on her own behalf. The clip shows the themes of *family relationships in transition* and *face management*.

Typically, in a Chinese household, the focus of husband and wife is their children. But we see Luo Su, the husband, cares about the romance between his wife and him, and he prepares a fabulous romantic dinner to celebrate their wedding anniversary. Shengnan, the wife, is happy.
that Luo Su has done something for their anniversary but can’t help thinking about the cost and their daughter.

The conflicts of gender roles in family are thus well reflected, especially for Shengnan. She is struggling between her roles as wife and mother. As a wife, she loves Luo Su. She is well dressed and buys a present for their anniversary. She also expects her husband would do something special for it. But as a mother, she can’t stop herself from calculating the expense of the dinner and saving money for their daughter’s education. Luo Su, as a husband, would like to give his wife a surprise and he spends lots of time and money on the dinner, even extravagantly. However, as in the other clips, he is still a good father and he appreciates his wife’s hard work for their daughter.

Management of face including ‘moral’ face and ‘social’ face, is enacted through the above conflicts. Shengnan’s concern about the cost and the child is to maintain her ‘moral’ face, meeting the social requirement of the married woman as ‘wise wife and good mother’. Luo Su’s arduous preparation for the elaborate dinner is to promote his ‘social’ face as well as face-giving to Shengnan. Shengnan’s inappropriate behaviour of spitting out the wine breaks her ‘social’ face. Luo Su reassures his wife that the wine is free to save her ‘social’ face. Shengnan’s denying Luo Su’s suggestion of buying the most expensive concert tickets, indirectly gives him ‘social’ face.

In sum, the clip shows the effects of modernisation on the traditional Chinese husband-wife relationship, which involves face management. Luo Su, for example, utilizes Western romantic forms (wine, candles, roses) to express his love and gratitude toward his wife. However, the traditional belief that the parent-child relationship is superior to the husband-wife relationship in family still influences them unconsciously and powerfully. Shengnan, for instance, can’t help herself prioritizing their child.
4.5.3 Researcher’s cultural categories analysis

These themes were further analysed based on Culture as a Theory of Action. The results are presented under two categories: the observable action strategies of relationships, routines, and artefacts, and the inferred cultural fundamentals of beliefs and values.

i. Observable relationships, routines, and artefacts

Relationships

The scene shows the husband-wife relationship, which is probably undergoing the greatest change. First, young people are demanding some voice in selecting their marital partners. Their story, with the music Luo Su uses in the anniversary dinner, indicates that they met each other and dated when they studied at the same university. Now they are celebrating their wedding anniversary. From dating to marriage, it implies that their marriage is love-based, in contrast to a traditional Chinese arranged marriage.

Second, the wife is not submissive to her husband as of old. She demands and gets a certain amount of consideration as an individual. Luo Su carefully prepares the romantic dinner to please Shengnan, and he feels grateful for her to look after their daughter. Moreover, from the way Shengnan speaks, we can see that the wife is strong in the family. For instance, Shengnan argues that she has already gone along with Luo Su’s way to celebrate by not criticizing him for buying such expensive plates. She asks Luo Su to go to the study, to get the guitar, in a controlling way.

Third, under Western cultural influence, the romance is pursued and the reserved emotion between wife and husband changes to be expressive (Levy, 1963, p. 315). Luo Su kisses his wife and addresses her with the intimate term “老婆” (honey). He accepts the idea that roses stand for love, and gives a red rose to his wife, and has decorated the room with different
colours of roses. Similarly, the event of celebrating a wedding anniversary is itself expressive of intimacy that is uncommon in Chinese culture.

The clip also shows the devotion of parents to child, especially the mother. The wife, as a mother, thinks about her child from time to time. The care about where Qianqian is and whether her homework is done shows Shengnan’s concern about the child. Even at the expense of damaging the romance, the behaviour of blowing out the candles to leave them for their daughter is still performed by Shengnan. Luo Su, as a husband, although gives attention to the romance all the time; when Shengnan complains of his extravagance, he argues that he is to reward her for her good care of their daughter. His words show his major motivation is not their love but their daughter.

Also, siblings’ relationships are implicitly reflected. The interdependence between the siblings in Chinese culture, especially between the elder sister and the younger brother, is strong. The brother can get something from his elder sister. When Luo Su explains that the expensive wine is taken from his sister, Shengnan is very pleased to enjoy it and does not feel awkward or that it can’t be accepted. In addition, Shengnan’s brother Bi Ran comes to take care of her daughter when Shengnan and Luo Su are celebrating their anniversary. Both the benefits from brother and sister are very natural to Chinese.

*Routines*

Luo Su specially waits for his wife outside the door of the apartment to greet her. *Going outside to await people* shows welcome and respect, which will make the person feel well-treated. (This routine is also reflected in Clip One where Ruirui’s family come outside to welcome Qianqian’s family.) When Shengnan comes, he takes out a rose and gives it to her, and a kiss as well. To reserved Chinese people, *kissing* is a Western way to greet each other, and even
express love. According to Chinese culture, people don’t kiss each other. The only exceptions are for little children and married couples in bed (Xue, 2003).

The wife and husband have their different ways of celebrating wedding anniversary. Shengnan buys a potted plant, and reminds her husband of the date. She sighs when Luo Su doesn’t mention anything at the beginning. However, when she receives the rose from Luo Su, she holds it carefully and happily. All shows that she pays attention to their anniversary and expects her husband to have the same thought. Luo Su actually carefully prepares a romantic setting and dinner. He sets up the living room with romantic elements – roses, music, and candles, and prepares a dinner with wine and steak. Regarding the two celebrating ways, one is plain and economical, and the other is elaborate and expensive. It should be noted that nowadays the old Chinese couple, even if their marriage is love-based, would be less likely to celebrate their wedding anniversary or Valentine’s Day than young people, let alone those who are arranged marriages.

Artefacts

The apartment is quite small and crowded, for their bicycle hangs on the wall to save room. This shows the young couple is probably not rich.

Different types of items are prepared by the wife and the husband to celebrate the anniversary. The potted plant is what Shengnan buys, which is economical and its fruit can be used to make tea. Wine, steak, candles, roses, and plates are the things that Luo Su prepares, which are expensive, even extravagant. They are representation for the romance and love inherited from Western culture.

The couple’s attire and accessories show they are fashionable and modern.

ii. Inferred Beliefs and Values
Beliefs: parent-child relationship is a core relationship in family

Ample evidence indicates that the traditional Chinese family, in its ideal form, is different from the ‘modern family’ that evolved from Western Europe (Yu, 2013). One distinct feature of the traditional Chinese family is the paramount importance of family lineage (Chu and Yu, 2010). In the traditional Chinese family pattern, the parent-child relationship is superior to the husband-wife relationship (Yang, 1959; Levy, 1963; Freedman, 1966). Thus, in general, married couples would put their attention on their children unconsciously and care little about their love. Nevertheless, with the modernization of China and the individualization of Chinese society (Yan, 2012), the high quality of the husband-wife relationship is being paid attention. Accordingly, conflicts of gender roles in families tend to arise. In this scene, the subtle conflicts between the modern husband-wife relationship, and the traditional belief that children are the centre, are demonstrated. Such conflicts are revealed on both sides, for the young couple, in different ways.

Shengnan focuses on her daughter most of the time as a mother, but as a wife she cares about the romance as well. On the wedding anniversary day, Luo Su tries to maintain or cultivate a healthy relationship with her, while she still cares more about their child. Her inner belief is that they should save money for their daughter rather than spend lots on themselves. She is not happy at Luo Su’s high expenditure on the flowers, plates, and wine. Her blowing out the candles especially shows her devotion to Qianqian. But she is well dressed and buys a potted plant to celebrate their anniversary. She does also accept his ideas even if she can’t help herself bringing up the cost of things. She does sit down and drink the wine and ask him to play guitar for her.

Luo Su obviously centres on romance as a husband, but actually he is a child-centred father. His romantic action of setting a candlelight dinner and persuading Shengnan to focus on sweet
things, indicates he is consciously pursuing the romance of his intimate relationship with his wife. Nevertheless, when Shengnan complains about the huge cost, he replies that he wants to reward her for her recent good care of their daughter. The prime reason behind his extravagant preparation is not their love but because of their daughter. This implies that Luo Su puts the parent-child relationship ahead of their husband-wife relationship.

Values: harmony

As in the other clips, face is a significant means in regulating Chinese behaviours to achieve harmony. The vocabularies for describing Chinese usage of face can be divided into two broad categories, namely moral face (lian) and social face (mianzi) (Hwang and Han, 2010). “Lian is the social respect offered by a group to an individual with high morality. Mianzi represents the kind of social reputation that is highly valued by Chinese. Everyone has only one lian, but possesses various levels of mian in different social situations” (p. 4). This scene shows these two types.

As to social face (mianzi), Luo Su and Shengnan care about it through face-giving, face-damaging, and face-saving. Luo Su buys the roses at twenty yuan one stem, plates at eight hundred yuan, and wine at one thousand yuan. His extravagant behaviours are to gain face (mianzi) by showing that he has much money and he is generous, even if they are probably not living a rich life. Luo Su gives face (mianzi) to Shengnan through waiting for her outside the apartment door, spoiling her by spending a lot on their anniversary. Shengnan also gives face (mianzi) to him through denying his suggestion indirectly and praising his musical talent. That is, when he suggests buying the most expensive concert tickets, she doesn’t want to spend money, by stating that there is no need to go there because he is a musician. Her behaviour of spitting out the wine because of feeling surprise at its high price, damages her face (mianzi) as an elegant lady. To save her face (mianzi), Luo Su reassures her that the wine is free.
As to moral face (*lian*), Shengnan tries to save this even at the expense of damaging her social face. One’s moral face can be lost due to one’s behaviour against social ethics and moral standards recognized by the public (Zuo, 1997). The idea of ‘good wife and wise mother’ has become a very mature discourse after thousands of years of sophistication in China (Wang, Q. E., 2012). A good wife should be frugal, selfless and can sacrifice herself for her children. Therefore, the wife Shengnan doesn’t feel morally good about much money her husband spent on her or themselves. She struggles several times: asking the price of flowers and plates, can’t help asking the price of wine, and blowing out the candles. Her calculation damages the romance, and even breaks her social face (*mianzi*) (through the inappropriate behaviour of spitting out the wine), but she still insists on the value of a ‘good wife and wise mother’, to save her moral face (*lian*).

4.5.4 Social-cultural learning affordances

As the researcher’s analyses in 4.5.2 and 4.5.3 show, the clip contains a wealth of social information about contemporary China, and reflects some cultural beliefs and values that a foreign learner would need to know and understand if they are to understand what is going on in the scene.

i. Social information
Table 4.5.1: Social Information Reflected in Clip 4

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Husband-wife relationship</td>
<td>Love-based marriage, wife of higher status, expressive emotions</td>
</tr>
<tr>
<td></td>
<td>Parent-child relationship</td>
<td>Parents devote themselves to their child</td>
</tr>
<tr>
<td></td>
<td>Siblings’ relationship</td>
<td>Close, a brother can take expensive wine from his sister, a brother takes care of his sister’s child</td>
</tr>
<tr>
<td>Routines</td>
<td>Greetings</td>
<td>Husband comes out to wait for his wife, a kiss</td>
</tr>
<tr>
<td></td>
<td>Wedding anniversary</td>
<td>Buying a potted plant as present; Westernized way of celebrating the anniversary: atmospheric ritual with candles, wine.</td>
</tr>
<tr>
<td></td>
<td>Artefacts</td>
<td>Wine, steak, candles, and roses create a Western ‘romance’.</td>
</tr>
<tr>
<td></td>
<td>Romantic items</td>
<td>Wine, steak, candles, and roses create a Western ‘romance’.</td>
</tr>
<tr>
<td></td>
<td>Apartment</td>
<td>Not big, crowded</td>
</tr>
<tr>
<td></td>
<td>Self-presentation for the</td>
<td>Smart and fashionable young couple</td>
</tr>
<tr>
<td></td>
<td>event</td>
<td></td>
</tr>
</tbody>
</table>

**ii. Culturally fundamental beliefs and values**

The parent-child relationship is prioritized over the husband-wife relationship by traditional Chinese. Under the influence of such a traditional belief and the modernization of Chinese society, the young couple’s gender roles in family struggle to transfer. Harmony is enacted through the management of face comprising of ‘social’ face such as luxurious preparation, speaking indirectly; and ‘moral’ face arising from the cultural and moral standards of ‘good’ wife – frugal and selfless.

**4.5.5 L1 focus group data**

The L1 group, who discussed Clip Three, also discussed Clip Four actively. The discussion persisted from the beginning till the end, and covered four themes: Western cultural influence on Chinese life, family relationships in transition, face management, reflections of authentic Chinese life. Within the themes, specific aspects were addressed. The group were unanimous
in basic views. The four themes are listed in the order of importance in the following table (Table 4.5.2) based on the length of time and the frequency each appeared, the main aspects of each theme, and the salient points raised which support the aspects claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
Table 4.5.2: L1 FG2 Clip 4

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| Western cultural influence on Chinese life    | Influence on young Chinese life       | *The man prepares something Western like roses, candles, wine, and steak. He thinks they are typical things for wedding anniversary. From the big picture, people in love, whether married or unmarried, especially young people, they all have some expectations.* (Fan)  
*I think it is the young generation not the elder generation. Say my parents don’t celebrate Valentine’s Day.* (Kun) |
| Potential reasons of such influence           |                                       | *In media, some rich men or some stars [both Western and Chinese] give someone a fancy car as a birthday gift. Exposed to such TV drama series and social media, they think the whole society is like this.* (Fan)  
*The shopping mall’s advertisements also remind you that a certain festival is coming.* (Xin)  
*The open and reform policy of China.* (Kun) |
| Critical attitudes                            |                                       | *These things come from Western society. In Chinese eyes, it is the Western cultural influence. But the real deep Western culture is not these things. It seems we accept that stuff like rose, wine, and steak represent an anniversary. Why? Maybe in China, it is really like this. But after I came here[Australia], if I prepared some surprises, I wouldn’t use them.* (Fan) |
Family relationships in transition

Modern aspects:
- expressive emotion
- the wife has higher family status

<table>
<thead>
<tr>
<th>Family relationships in transition</th>
<th>Modern aspects:</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>- expressive emotion</td>
</tr>
<tr>
<td></td>
<td>- the wife has higher family status</td>
</tr>
</tbody>
</table>

We learn the superficial phenomena. Say if you ask them the story of Christmas, they must know nothing. (Hua)

The man is romantic and good. I pretty agree with his opinion and his way. Because he is for the sake of their relationship, he thinks they haven’t celebrated their anniversary for a long time. My assumption is that he wants to please his wife, while his wife may think I don’t need such romance now as long as I know you love me, and it is better to save money. (Fan)

I think he is not easy. There is a shot that he spends much time setting the house. I think his thoughtfulness is very important. He puts it in mind. (Hua)

He makes a great effort. (Ya)

I think in this family the wife is dominant. As Fan said, he spends much money to please his wife. Does that mean the wife has a higher status? (Xin)

I feel the wife’s [status] is higher. She used a critical tone to speak to him. I think in contemporary Chinese society women generally have more say at home, maybe it is different outside. (Hua)

In Shanghai, the wife is pretty dominant and the family finance is in their hands. In my family, it is a little bit different, our salary is deposited in a common account. We take the money from it when we spend money, and save the rest. (Xin)
In my nuclear family, we save money in ration to our salary to support the house, daily expenditure, and child or something for future like travel. The rest is managed on our own. (Fan)

I think Fan’s way is good. They both have the freedom to buy things, not causing quarrels. In general, women manage the family finance in China. (Hua)

My mum manages the family finance. (Kun)

<table>
<thead>
<tr>
<th>Traditional aspects:</th>
<th>They watched Yani’s concert when they had a little money, as students. But she doesn’t want to spend money on it now. It shows her focus is different: previously for entertainment but now as a mother, all she cares about is the child. She maybe wants to give all to her child. In Chinese culture, children are the continuation of their parents’ life. (Kun) I agree. Her centre is different. It was two-people world but now she focuses on her kid. (Xin) The time the wife walks into the house, she is asking about the price. Their concepts of money are different. The man is romantic while the woman is quite practical. I think it is the wife’s habitual thinking mode. Say mothers are responsible for buying food at home. She has a budget before going to market. Like this month she will spend three thousand yuan buying goods, she then compares prices. (Fan) Generally, it seems women ask more about the price. Mothers are good at housekeeping. (Hua)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• married women’s devotion to children</td>
<td></td>
</tr>
<tr>
<td>• women’s frugal attitude to money</td>
<td></td>
</tr>
</tbody>
</table>
Yes, the mother is a housekeeper. She thinks about risks — how to live in the future and whether their children will have a good life, etc. (Kun)

He knows his wife is very frugal in daily life. (Ya)

<table>
<thead>
<tr>
<th>Face management</th>
<th>Necessary to give face to families</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think we need mutual respect. If one knows the other wants to save money, there is no need to be so extravagant and wasteful. But there is no need for the wife to talk about money all the time. (Ya)</td>
<td></td>
</tr>
<tr>
<td>Face maybe means mutual respect. Maybe in front of others, we need mutual respect. It is the same at home. No matter how close you are, you need that. I think she [my wife] would enjoy it if I behave like that. Maybe she hears the price, like wine, she would feel: wow, you really spoil me. She would feel it expensive and may suggest not buying it next time. (Fan)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Face-giving:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• the wife speaks indirectly</td>
</tr>
<tr>
<td>• the husband tells a lie</td>
</tr>
<tr>
<td>He says he will buy the most expensive concert tickets. The wife says the concert won’t be nice. She doesn’t say, why spend this money? (Xin)</td>
</tr>
<tr>
<td>I notice the wife’s eye movement. She thinks for a second, realizing it is bad to damage her husband’s face by saying we can’t watch it to save money. Instead, she says there is a good musician at home. (Hua)</td>
</tr>
<tr>
<td>If I tell my wife I will bring you somewhere next holidays, if she thinks we can’t afford it, will she say I don’t want to go there or do we have the money? If she says like this, doesn’t she give me face or do my face is damaged? (Fan)</td>
</tr>
</tbody>
</table>
| Reflections of authentic Chinese life | A common occurrence in Chinese family | There is a great probability [that you face is damaged if she says we don’t have the money directly]. (Kun)  
The man must tell a white lie that the wine is from his older sister. The woman feels happy at the free wine. She enjoys it. (Kun)  
So, the man also gives face to the woman. (Xin)  
In my family, it happens frequently. My dad wants to be romantic but my mum would ask directly how much this and that. (Ya)  
It can reflect much contemporary Chinese situation. Once a couple has kids, they focus on their kids rather than themselves. It makes me think of my own family. (Kun)  
This clip doesn’t give me any surprise. It is pretty typical. Women expect some surprises in important festivals and men do some preparations. (Fan) |
What can be claimed from the L1 data?

Most of the L1 data confirm the researcher’s views: the group noted and accepted face management, family relationships in transition, and the artefacts of romance inherited from Western culture. As to the Western cultural influence on young Chinese, the L1s analysed its potential reasons, and expressed their critical attitudes that Chinese young people might only learn the surface instead of the deep cultural meaning. They also discussed the women’s role in family finance, and those who were married shared their democratic ways to manage money in their nuclear family. In addition, they expressed their attitudes towards the young couple — the husband was admired, and the wife’s calculation was understandable because of the traditional frugality of married women. Nevertheless, siblings’ relationship, the wife’s way of celebration (a potted plant present), as well as the moral face, is taken for granted. They all agreed the clip was authentic and familiar. Generally, the scene portrayed points raised, and positions are accepted as legitimate and, for the most part, mainstream.

4.5.6 L2 focus group data

The L2 group and one independent interviewee, who discussed Clip Three, also discussed Clip Four. As before, Arthur talked a bit more than the other three participants. The discussion began from the start and continued without a break. It covered three themes: prominent artefacts, prominent Chinese family relationships, Australian situation in an anniversary. Within the themes, specific aspects were addressed. The group were generally unanimous on all the basics, except that they had different opinions on the wife’s posture: Arthur thought the wife should sit less formally in an anniversary event, but Lucy argued that a woman should sit formally. As with Clip Three, the independent interviewee’s data were integrated with the group’s. The themes are set out below (Table 4.5.3) in the order of importance based on the length of time
and the frequency each appeared, the main aspects of each theme, and the salient points raised which support the aspects claimed.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| Prominent artefacts           | Interpretation of luxury: steak               | *It is very Western some of the stuff going there. I find it super interesting. Steak and wine are ordinary, not romantic, items for Australian, but wine at one thousand yuan is not ordinary. In terms of romance, money matters. Price is very important like steak and wine are expensive in China. (Mike)*  
*The steak on the plate and the red wine seem quite strange, not normal here. (Paul)*  
*It is a good point because they enforce it. There is a list. Steak for us is very much standard. If we want to do something fancy, we wouldn’t feed them steak. The wine is universal. (Arthur)*  
*People have them [steak and wine] for normal dinner. I saw a couple dated at Macdonald in China. I know the cost in MacDonald is very expensive, but here is really cheap. (Lucy)* |
| Modern image: apartment and music | Their apartment is very nice. I feel like in Beijing especially. It is clean and big. (Paul)  
*It is very much fit up the conception of modern and wealthy China. They are sitting at a table; their place is clean and modern. So, [it is] close enough to Australian ways of doing things. The way they use music, I find the music stops when she spits out the wine. We do have that in our drama. (Arthur)*  
*Yea, it is very situational. I know kind of Chinese modernity. It is very true. (Mike)* |
| Prominent Chinese family relationships | Mature husband-wife relationship with a controlling wife | *Their relationship is strong and they know how to deal with each other. The wife is dominant. The wife asks different things. He says, don’t worry about it, and they move on very quickly and she asks the price of wine and is shocked by the wine, and then the husband goes: don’t worry, it is from my sister. And then she is OK about it again and moves on very quickly. [However,] the wife is a bit controlling, because when the husband asks where the guitar is, she says instantly. He didn’t even finish the sentences, she says already. (Arthur)* |
| Traditional child-centred Chinese mother | *The woman is strong while the man is more easy-going and calm. It is clear that the husband has something special planned. He was excited and the wife is a bit shocked. I am not sure she is happy about or not. And quite clearly, she is concerned about the money he spent on. So, I don’t know she loves it or appreciates it. Whatever he puts on, she is obviously arguing with him about something.*

(Lucy)

*It is familiar to me, spoil people on a special occasion.* (Victor)

*He is upset because he is trying to do something nice, but she focuses on the money issue too much.* (Paul)

*He is to show off. It is quite witty, a kind of fight between a couple.* (Mike) |
| --- | --- |
| Not an Australian sibling expectation | *It always goes back to Qianqian to some stage in the conversation. My favourite line is he says something about the candles. It is super cute and funny.* (Mike)

*The wife wants to know where the daughter is all the time. It could be linked to that modern family which is still more traditional as well. The mother is still very invested in her daughter, like needs to do this and this. But at the same time, it is much more modern than the grandparents. The food is not prepared before.* (Arthur) |
| Australian situation in an anniversary | *He bought lots of new items for an anniversary. That would be something that we wouldn’t do.* (Arthur)

*I would definitely be very generous. That’s what I am sure, but I would like to think whether I have enough money to do that.* (Paul) |
| Unnatural to buy new articles | *[It is] not normal to get free wine from sister. Maybe from parents.* (Lucy)

*Probably it is impossible [to get the wine freely from the sister].* (Mike) |
| Going out to celebrate the anniversary | Outdoors. Around a pool or a beach outside. My parents have the 25th anniversary and all they do is to go out to a restaurant. So, on an anniversary, people like going out. It is a bit interesting occasion to have an anniversary. (Arthur) Australian they would go out to some fancy place like a hotel. (Victor) |
| Informal communication without talking about price | The husband shouldn’t answer the wife’s question about the price directly. It is very rude. (Victor) I definitely would not talk about that [price] during a romantic dinner. Cos that is just a killer, completely. You would be flattered. Obviously informal. I think it is just the language makes that way. Because that’s just how Chinese is. Especially Australian, there are lots of slang words, lots of made-up words now. (Lucy) Yea, it would be a killer. She got angry very quickly. We are more informal. (Arthur) Yea, [she should say] thanks a lot. If I take my girlfriend to go outside, I wouldn’t be like, here is Chinese baijiu (alcohol). It is always kind of interesting. (Paul) |
| Australian might be more expressive | Like when you are meeting, you are always kissing each face side and hugging. But I would be like him that I directly guide my girlfriend, I wouldn’t hug her the whole way. Because I grew up in Asia: Singapore and Hong Kong. (Arthur) |
**What can be claimed from the L2 data?**

In sum, the L2s focused mostly on the artefacts and husband-wife relationship. They became very involved in discussing the anniversary situation from their Anglo-Australian perspective. However, it should be noted that the L2 participants were not married and they were all of quite a young age. Their views were mostly from their observation of their parents, not their own experiences. They thought Australians would go outdoors to celebrate an anniversary, and an Australian couple would have more informal communication, with a more expressive body language. In terms of romance, they said ‘steak’ and ‘wine’ were not romantic in Australian culture. (But Australians also have wine for celebrations, though they might have champagne, too.) They thought it was impossible to get free wine from their sister. (Age is a factor here – siblings, fairly close in age, think of themselves more or less as equals, especially once they are adults.)

Consistent with the L1s, they talked about the influence of Western culture on contemporary Chinese, by stating that the clip reflected both the modern lifestyle and the traditional child-centred Chinese mother. They also quite agreed with the husband’s generosity, but not extravagance. One significant difference is that the L2s disagreed with the wife, whereas the L1s understood the wife’s calculation. It can be inferred that the L2s only noted part of the young couple’s family roles, rather than their conflicts in transferring from parents to partners. That is, the husband was also child-centred and the wife concerned about their love as well. In addition, face management was outside their sights.

Face management and family relationships in transition are the two things a Chinese person would readily perceive, even take for granted, as they are essential Chinese aspects of the story. These findings, combined with salient verbal and non-verbal communicative signals, inform a
pedagogy: the teaching points for L2 Chinese learners to access the Chinese meanings embedded in the clip. These are set out in the summary below.
<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching points to provide access to cues missed by L2s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shengnan prepares an economic and practical gift “我这盆栽就二十块钱，而且我果子可以剪下来泡水，还清火的” to show her frugality and thoughtfulness.</td>
<td>Shengnan opens her eyes widely at seeing the setting. She speaks in a high voice when knowing the prices. She stands up and blows out the candles.</td>
<td>Face management: Chinese face consists of two types - moral face and social face. Moral face is more important than social face if the two faces conflict. The traditional role model of a Chinese married woman is ‘good wife and wise mother’, which requires woman to be frugal and child-centred. The wife’s calculation of the cost and priority of child is to save her moral face.</td>
</tr>
<tr>
<td>She thinks of the expense “血本” (all the money), asking the cost of flowers, plates and wine “这么多花多少钱啊?” “这么漂亮得多少钱，这盘子?” “这酒多少钱?” She concerns whether her daughter has finished the homework “她作业做了没. She also saves the candles for her daughter’s study “万一停电了，还可以给茜茜写作业用呢”</td>
<td>The room is decorated with different colours of roses. Luo Su smiles. Shengnan spits out the wine, which shatters the grace of her behaviour to this point. Luo Su speaks in a calming voice to reassure her. She moves her eyes and speaks in a high voice.</td>
<td>Social face behaviours consist of face-giving, face-damaging, and face-saving. Face-giving is through elaborate settings, indirectly denying, and praise. Face-damaging is through impropriate behaviours. Face-saving is through reassuring others.</td>
</tr>
<tr>
<td>Luo Su uses “大招” (big move) to describe his elaborate celebration way. He comforts her that the wine is from his sister “没花钱，我从我姐那儿切来的”. Shengnan indirectly denies her husband’s suggestion “有什么好听的”and she uses the “音乐家” (musician) to praise his talent.</td>
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</tbody>
</table>

Table 4.5.4: Summary of Emergent L2 Teaching Points
Shengnan reminds her husband of the date, having some expectation on him, “今天是什么日子呀？你不记得了吧”.

Luo Su uses the intimate term “老婆” (honey) to address his wife. He uses the “专业” (professional) to describes his celebration way. He accepts the idea that roses stand for love “玫瑰才代表爱情”.

They say happy anniversary “纪念日快乐” to each other. Shengnan appreciates Luo Su’s great effort “一片苦心”.

They have a common memory of the music dating back to their university time “咱们上大学的时候”.

She is dominant through ordering her husband to play the guitar “弹吉他去” and telling him that she could have criticized him “会不说你”.

Shengnan understands Luo Su’s thought “我知道你想过一个浪漫的纪念日” but can’t help concerning their daughter “茜茜呢?” Luo Su admits he is to treat Shengnan for her hard work on their child “我不是看你最近为了孩子，太辛苦吗？我犒劳你.”

Family relationships in transition: family gender roles conflicts

Modern marital relationships are undergoing the greatest changes through expressive emotions, a love-based marriage and higher wife status. In particular, the young Chinese couple celebrates their anniversary in forms inherited from Western culture.

Shengnan sighs, carrying a pot plant. Luo Su gives Shengnan a kiss and a rose, and she smiles.

The display of roses, candles, music, steak with wine

They toast happily.

Shengnan speaks in a controlling way and a critical tone.

Luo Su plays the guitar, she drinks the wine, listening the guitar.

Shengnan speaks in a slow and deep voice to express her understanding.

Luo Su speaks in a high voice to persuade her.

The young couple is still influenced by the traditional belief that the parent-child relationship prioritizes the husband-wife relationship. The husband’s motivation is to acknowledge his wife's hard work for their child, and the husband is, indeed, child-centred.
4.6 Analysis of Clip Five, ‘Love Relationship Negotiation’

4.6.1 The Synopsis (Transcript at Appendix 9)

Bi Ran, an untrained and low education level man, explains to his strict father Daqian about his love relationship with a well-educated girl who is his niece’s head teacher. Daqian met the teacher in his granddaughter’s parenting conference, and had an argument with her. He feels angry at her and does not think his son can match her because of their different educational backgrounds, either. Bi Ran’s elder sister Shengnan, an excellent daughter in Daqian’s eyes, however, helps him to achieve the agreement from their father for the sake of her daughter Qianqian. Their mother Guohua spoils her son and helps him too. The characters in this scene and their relationships are illustrated in Figure 4.6 below.

![Figure 4.6: Shengnan’s Family](image)

i. Setting: In the living room of Shengnan’s apartment, it is evening and the lights are on. There is a sofa. A fitness chair with a toy bear in it, and a round table with a photo frame on it, with
Qianqian’s photo inside, are nearby. In front of the sofa, there is a round tea table and a water bottle on it.

**ii. Action:** Daqian wears glasses, sits on the sofa, reading newspapers. Guohua sits close to him, talking. Shengnan in sportswear and Bi Ran in a light blue suit jacket, stand outside the apartment door. Shengnan opens the door to go inside while Bi Ran tries to sneak away. He has already climbed a few steps of the stairs. Shengnan scratches his clothes, brings him to the front of their father. Guohua walks toward her son while Daqian sits still, reading the newspaper. After Shengnan’s words, Daqian stands up, takes off his glasses and talks to Bi Ran. Then he sits down again, puts the newspaper on the table and takes the bottle to drink. At Bi Ran’s words, he stands up and walks quickly to hit Bi Ran. Bi Ran hides behind his mother Guohua. Daqian sits back. Shengnan comes to talk to him, then stands together with Bi Ran. Guohua comes to talk to Daqian.

### 4.6.2 Researcher’s thematic analysis

This clip presents a typical traditional Chinese family where the father is in authority over his son and wife. The son’s marriage or serious love relationship must be accepted by his parents especially the father. However, such paternal authority is faced with new challenges – the rising power of the son’s girlfriend and the daughter. The clip shows the themes of *family relationships in transition*, *the role of education in Chinese thinking*, and *face management*.

Traditionally, the father is the authority in a Chinese family and other family members should obey him. Obviously, in this scene, Daqian has the authority over his son and wife – the son fears him, and he ignores his wife’s opinion, and even tells her to ‘shut up’. His authority, however, is damaged by his son’s girlfriend who quarrelled with him. Also, such authority is not shown directed towards his daughter, whose words change his negative attitudes towards Bi Ran’s relationship to become supportive.
The role of education is significant in Chinese thinking. Due to their different education backgrounds, Daqian takes different attitudes towards women (trusts Shengnan, ignores Guohua) in the family. As in the other clips, his daughter is well-educated while his wife probably hasn’t received much education. According to the social standard that a high education degree is the indicator of success, Daqian is not confident with Bi Ran of low educational background, and admires that Jiale has a high educational background. The girl shows interest to Bi Ran, indicating that the general success indicator has become more diverse among young people.

Face is related to age, social connections. Jiale’s quarrel is face-damaging to Daqian, for his authority as an elder is not respected. The other family members save his face through serving as mediators. Instead of her merits, Daqian makes judgment based on Jiale’s influential family background, which will promote his face, if he has a connection with her family.

In sum, the clip is a description of a traditional patriarchal Chinese family – the father is the authority, family background overweighs personal merits, which involves face management. Nevertheless, it shows subtly the new change on the father’s power because of women’s education.

4.6.3 Researcher’s cultural categories analysis

These themes were further analysed based on Culture as a Theory of Action. The results are presented under two categories: the observable action strategies of relationships, routines, and artefacts, and the inferred cultural fundamentals of beliefs and values.

i. Observable relationships, routines, and artefacts

Relationships
Parent-child relationship consists of hierarchal father-son relationship, close mother-son and father-daughter relationship. Bi Ran feels uneasy of meeting his father, especially when his girlfriend quarrelled with Daqian. During their conversation, we can see Daqian speaks in an angry tone and even wants to hit him. Bi Ran, nevertheless, talks to Daqian in a respectful way by using the word “您” and feeling awe to him. Contrast to the father, the mother Guohua feels happy to see her son and shows warmth to him. Their interaction is close that Bi Ran shows his girlfriend’s photos on his phone to her. Similar to the close mother-son relationship, Daqian believes his daughter Shengnan, and even dramatically changes his attitude towards Bi Ran’s love relationship with Jiale because of her words.

The husband is dominant to his wife. Daqian ignores his wife Guohua’s words through silence and reading newspapers, when she persuades him to accept their son’s girlfriend. He orders her to go to bedroom to sleep. When she proposes to see the girlfriend’s photos, Daqian even asks her to ‘shut up’ and seriously addresses her with tongzhi (comrade).

Shengnan, as the elder sister, shows strong attitudes toward her brother through ordering him to come back and grabbing him by his clothes. But she is on Bi Ran’s side to help him to persuade their father to accept his relationship with Jiale.

Routines

Guohua and Daqian’s different attitudes towards Bi Ran – Daqian is strict to his son while the mother is kind to him, well show the traditional parent roles. The role differentiation of father and mother in traditional China is clearly revealed in the saying, “strict father, kind mother” (yan fu ci mu) – a combination of maternal and paternal parenting was promoted (Wilson, 1974; Zhao, 2011; Wang, H., 2014, p. 30). “The father was typically characteristic as a stern disciplinarian, more concerned with the demands of propriety and necessity than with feelings, who was to be feared by the child; and the mother as affectionate, kind, protective, lenient, and
even indulgent” (Ho, 1987, p. 231). Daqian tends to hit Bi Ran, Guohua comes to protects him; Daqian regards Bi Ran as a do-nothing, Guohua thinks his son is clever. Contrast to it, as the TV series’ name Tiger Mum, Pussycat Dad shows, new reversal parent roles of ‘strict mother, kind father’ appear in contemporary Chinese family.

Different generations’ understandings of love relationship and marriage. When Guohua argues that she also wants to see her future ‘daughter-in-law’, Shengnan immediately explains that it is just ‘girlfriend’. The mother is quite reserve and equals girlfriend to future wife, whereas the daughter, as the young generation, distinguishes relationship from marriage.

Parents’ role in relationship. Two sides’ parents need to meet to make the love relationship become serious or develop into the new stage of marriage. That’s why Daqian proposes to visit Jiale’s parents and Guohua asks whether he goes to propose marriage.

Conflict management. Shengnan and Guohua are served as mediators to ease the conflict between Daqian and Bi Ran’s girlfriend. They try to persuade Daqian to accept the girl. Shengnan is more efficient than Guohua.

Interpersonal appellation. Using “xiao (little) + family name” is to show care and closeness. It is used by the elder people to the young people. Using “tongzhi (comrade)” to call people is to show seriousness, which once could be used to call any people regardless of gender and age (Pan, 2000). Nowadays, young people rarely use it in daily life. It is still used in formal situation.

Artefacts

Clothes. Bi Ran wears smart to meet with his father.

ii. Inferred beliefs and values

Beliefs: self-identity, hierarchal family relationships
One’s self-identity is defined by one’s relations (guanxi), especially family relationships (Sun, 1990). Family background plays a role in defining a person. Jiale’s family background changes Daqian’s attitude towards her.

Within family, age (generation) and gender are organizing factors of the hierarchy – authority of elders and of male gender. An authoritarian parenting style was the norm in the Chinese traditional family system (Tseng and Wu, 1985; Lau and Cheung, 1987). Chinese parents, particularly fathers, are often distant from children, and this demeanour, to some extent, is conveyed in their use of restrictive and controlling child rearing strategies (Xu, Zhang, and Hee, 2014), which involves a high level of parental control and a lack of explanations and reasoning. Daqian is such a father to his son – he doesn’t listen to what Bi Ran explains and even wants to hit him; Bi Ran is scared of him. Due to the male-gender-superior belief, Guohua is less influential than Daqian on Bi Ran. Bi Ran seeks his father’s permit on his relationship with Jiale instead of the mother’s. When the mother reminds him that he can’t find a dumb girlfriend, he shows her Jiale’s photos to argue that she is wrong.

Male-gender-superior belief is challenged up to a point with the women receiving education. Their family status is increasing. The well-educated daughter Shengnan has a say in the family, and her words even change her father’s attitude towards Jiale. Shengnan shows strong attitudes towards Bi Ran, not only because of her age, but also because she is excellent.

Outside family, age plays a role in social belief that the young people should respect the elders without talking back. Such belief is challenged by the well-educated Jiale, who quarrelled with Daqian. The factor of age influences the interpersonal appellation way, like adding ‘小’ xiao (young)’ before the young people’s family name.

*Values: harmony, admiration for education*
Harmony is valued by Chinese, and it is enacted through face-work as a conflict-preventative mechanism via mediators. Jiale’s quarrel with him, which destroys Daqian’s authority as an elder, is face-damaging. Therefore, he doesn’t like her, regardless of her excellent personal merits. Bi Ran’s suggestion of asking Jiale to come to apologize, which is supported by Shengnan, is to repair Daqian’s damaged face. He changes his attitudes immediately when knowing Jiale’s father is a high-ranking official, because he can gain face through building social connections with her family. Shengnan’s words that their family is of same social rank with Jiale’s promotes his face.

Face also regulates Guohua’s and Bi Ran’s behaviours. Guohua cares about Jiale’s look, for she will gain face if her son finds a good-looking girlfriend. She is very satisfied with Jiale’s job and good look, both promoting her face. Daqian asking her to ‘shut up’ in front of her children damages her face. To save her face, when she hears that Jiale looks dumb, she reminds her son that intelligence is inherited from mother, and says she has two smart children, which implies she is intelligent. Bi Ran has no face in front of Daqian because of his low educational background, so he hides from Daqian. He gains face because of his excellent girlfriend. He has courage to talk to his father about her in a confident voice.

Traditionally, Chinese parents regarded academic achievement to be very important because getting good results in civil examinations was one of the very few ways to move up the social ladder, as exemplified by the saying, “a book holds a house of gold as well as a good wife” (shu zhong zi you huangjin wu, shu zhong zi you yan ru yu) and “only learning is the noblest of human pursuits” (wan ban jie xia pin, wei you du shu gao) (Shek and Sun, 2014). With such a cultural background, high educational background is an important indicator of successful people, and those of low educational background are unsuccessful. That’s why Daqian despises Bi Ran, and doubts the love between his son and well-educated Jiale because of their education gap. The young girl Jiale falls in love with Bi Ran, though. She does not behave according to
the traditional social standard, implying such standard may change among the young people. The measurement of success is more diversity, for example, maybe Bi Ran has a high emotional intelligence and is good at communicating with Jiale.

4.6.4 Social-cultural learning affordances

As the researcher’s analyses in 4.6.2 and 4.6.3 show, the clip contains a wealth of social information about China and reflects some cultural beliefs and values that a foreign learner would need to know and understand if they are to understand what is going on in the scene.

i. Social information

Table 4.6.1: Social Information Reflected in Clip 5

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Parent-child</td>
<td>The son fears his father; while the mother spoils him. The daughter is trusted by her father.</td>
</tr>
<tr>
<td></td>
<td>Husband-wife</td>
<td>The husband asks his wife to shut up and ignores her words.</td>
</tr>
<tr>
<td></td>
<td>Siblings’ relationship</td>
<td>The sister helps her brother but she is tough to him.</td>
</tr>
<tr>
<td>Routines</td>
<td>Different parenting styles</td>
<td>Strict father and kind mother</td>
</tr>
<tr>
<td></td>
<td>Different generations’ understandings of love relationship and marriage</td>
<td>The mother equals girlfriend to wife while the daughter distinguishes them.</td>
</tr>
<tr>
<td></td>
<td>Parents’ role in love relationship</td>
<td>The father proposes to visit Jiale’s parents.</td>
</tr>
<tr>
<td></td>
<td>Conflict management</td>
<td>Sister and mother as intermediaries to ease the conflict between father and son’s girlfriend</td>
</tr>
<tr>
<td></td>
<td>Interpersonal appellation</td>
<td>“Xiao (Little) + family name” shows closeness and care by the elder to the young; “name + tongzhi (comrade)” shows seriousness to both men and women.</td>
</tr>
<tr>
<td>Artefacts</td>
<td>Self-presentation</td>
<td>The son is dressed smart.</td>
</tr>
</tbody>
</table>
**ii. Culturally fundamental beliefs and values**

As *guanxi* especially family relationships define one’s self-identity, marriage is a union of families and the two families should be of equal socioeconomic status (*men dang hu dui*). The hierarchy in family relationships is related to age (generation), gender, thus, the father is the family authority. Such hierarchy is challenged due to women’s receiving of education. Since Chinese admire education, the typical social standard of success in China is educational background. Such standard changes to be more diversity, though. Harmony is achieved through mediators’ face-work mainly consist of damaging face and saving face. Face is related to age, social connections.

**4.6.5 L1 focus group data**

A focus group interview was conducted with 6 young adult L1 Chinese currently living in Australia in which Clip 5 was shown to them and they were asked to discuss what they found salient in it and how authentic it seemed to them.

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Age</th>
<th>Occupation</th>
<th>Home Region in China</th>
<th>Average time in Australia</th>
<th>Total in group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xian</td>
<td>M</td>
<td>40s</td>
<td>All teachers of Chinese</td>
<td>Jiangsu</td>
<td>3 years</td>
<td>6 (1 female withdrew from Clip 6 discussion)</td>
</tr>
<tr>
<td>Qing</td>
<td>M</td>
<td>20s</td>
<td></td>
<td>Guangzhou</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yun</td>
<td>F</td>
<td>20s</td>
<td></td>
<td>Jiangsu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lu</td>
<td>F</td>
<td>30s</td>
<td></td>
<td>Beijing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wei</td>
<td>F</td>
<td>20s</td>
<td></td>
<td>Shenyang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fei</td>
<td>F</td>
<td>20s</td>
<td></td>
<td>Guangzhou</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As Table 4.6.2 shows, the group consisted of six participants – four female and two male native Chinese speakers who were teachers of Chinese in Australia. The discussion went smoothly.
with everyone involved, and covered four themes: family relationships in transition, the role of education, conflicts management, reflections of authentic Chinese life. Each theme comprised several aspects.

The group were generally unanimous in basic views except for two points. One disagreement is the role of education in changing Chinese parent-child relationship. Yun thought parents of higher education background would become more equal to their children, Xian argued that his well-educated aunt still asked her daughter to obey her. The other disagreement is the clip’s authenticity. Xian thought the clip was a little bit exaggerated because he didn’t have such experience; but Yun argued it was authentic because her family was like the one in the clip.

The themes are set out below (Table 4.6.3) in the order of importance based on the length of time and the frequency each appeared, the main aspects raised about each theme, and the salient points raised which supported the aspect claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
</table>
| Family relationships in transition | Traditional aspects:                         | *The son makes a girlfriend. He must get his parents’ agreement. In China, when you marry, you marry a family not a guy. Chinese parents think that their kids belong to them even they grow up. (Fei)*  
*In my parents’ generation, their marriage is decided by their parents. I think parents may be for the sake of the next generation. If you find a partner whose family background is worse than yours, you will need to work very hard. (Xian)*  
*Since the girl has a good family background, the father changes his attitudes and agrees with their love relationship. What her father does is more influential than the girl herself, in his judgment. (Lu)*  
*Maybe every Chinese has the same thought. (Lu)*  
*The father is the authority in the family, and everyone needs to obey him. The wife is obedient to the husband. Their educational backgrounds are different: the father’s literacy level is higher; the mother, from her reaction, is probably an ordinary working woman. (Qing)*  
*The mother seems a little bit inferior to the father. The son and daughter need to obey the father. This is the traditional Chinese culture. She is indirectly saying that I haven’t seen my daughter-in-law yet. At least, she obeys the father. (Fei)* |
The son scares to say what he wants to say. I can see there is almost no communication between them. As kids, they definitely need to obey parents. The mother loves her son and she cares about not finding a silly daughter-in-law. The son is spoiled by his mother. (Qing)

Many parents are the same as the father. My parents were always finding faults with me rather than encouraging me when I was a child. My brother scares to talk to my father. When they meet, they would quarrel. (Yun)

Modern family:
- less involvement in children’s marriage (relationship)
- more negotiable parent-child relationship
- more equal husband-wife relationship

Parents respect their children’s choices in marriage and career. My parents respect me in such a way. Since girlfriend is related closely to marriage, my parents would suggest that you definitely make your own choice as long as you are happy. I would make my own decision and not ask my parents. I don’t care much whether they agree or not. I think they won’t disagree as long as I am happy. (Xian)

Lots of families respect their children. At most, we ask them to come and tell them: If you really love each other, we respect your choice and hope you will be happy. As the elder generation, we won’t intervene in your decision, for you are an adult. In case you will complain about our involvement. (Qing)

Due to one-child policy for so many years, the status of son and daughter is almost the same in the big city. Not every parent thinks we need to be a perfect match. (Fei)
The father’s relation with the daughter [in the clip] is better than with the son. (Fei)
They listen to the children’s opinions. The children are filial piety to their parents. They are like friends and respect each other. (Wei)
I know many fathers say that I won’t hit my son or I won’t say he is not good on this and that. Instead, I think educating him is important. (Fei)
I don’t have much fear of my father. (Xian)
Both parents work, and they are equal. If I want to argue with you, just do it. It is not necessary like the mother in the clip. (Fei)

<table>
<thead>
<tr>
<th>The role of education</th>
<th>Academic merits measure people’s success</th>
</tr>
</thead>
</table>
| He thinks his son is a do-nothing. Parents’ measurement of their children is academic grades since their childhood. Those who have high academic degrees, good jobs, and make much money are successful. My parents think if you can’t go to university, then you can’t get good jobs and make money. In this case, you are not successful. I don’t know what the young parents think. But when I become a parent, I will definitely be not like this. I would cultivate their social abilities. (Yun)
I think the current situation is still the same. I studied in China from primary school to university. I find parents focus on academic things. I think it is a popular view. Parents hold the view that you do well in the study and go to a good university, then you can do what you want to do. This is what my parents told me. (Xian) |
The force for transformation of family relationships

<table>
<thead>
<tr>
<th>The mother and sister as mediators</th>
<th>I would behave like the mother and the sister as a mediator to ease the conflict. If I were the sister, I would also help the brother to persuade the father. (Lu)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Face-concerning</td>
<td>The mother hopes her son can get married earlier and can bring a daughter-in-law or girlfriend back to promote their face. (Qing)</td>
</tr>
</tbody>
</table>

Conflicts management

<table>
<thead>
<tr>
<th>Supportive points:</th>
<th>The clip doesn’t surprise me because my parents are like them. The authority and mandatory power, especially the relationship between my father and brother is the same as theirs. (Yun)</th>
</tr>
</thead>
<tbody>
<tr>
<td>tradition’s persistent influence</td>
<td>In the countryside, there should still have some family like this. (Qing)</td>
</tr>
<tr>
<td>authentic language</td>
<td>Also in small cities, there are of course still some family [like the one in the clip]. (Xian)</td>
</tr>
</tbody>
</table>
| • good personality shaping | I have two children. I have both the mandatory feature of Chinese parents that they decide everything for their children, but I also learn respect, equality, and tolerance from Western society.
I try my best to be a good parent, but it is very hard to make the balance. (Wei)
I find their lines are very authentic. We daily use them. (Xian)
Although it is a short clip and every people speak a little, its personality-shaping is good. (Yun)
Different people have different personalities. (Qing)
His father’s facial expression is very lively. When his daughter told him that Jiale’s father is a senior official, he suddenly widely opens his eyes. His body language is rich. (Wei) |
| Less supportive point: dramatic description of traditional Chinese family | Although there are phones, people’s relationships aren’t different from the relationships between Jia Zheng, Jia Baoyu and Mrs. Wang that I read in Dream of the Red Chamber (2018). I think the clip exaggerates a little bit the traditional Chinese relationships. It may not be the direct reflection of the current Chinese family. (Fei)
Chinese family before 1980s was like this. (Qing)
It is a traditional Chinese family. (Wei)
In the big city, the situation may be different. There are some dramatic elements. (Xian)
A little dramatic. (Lu) |
What can be claimed from the L1 data?

Most of the L1 data confirm the researcher’s views: they noted family’s role in love relationship, the patriarchal father-son, husband-wife family relationship, and different parental roles; the role of education in measuring a person’s success; and conflicts management. They thought the clip was a description of traditional Chinese family, and further illustrated the modern Chinese family of more negotiable parent-child relationship and more equal marital relationship. Nevertheless, they also admitted the tradition still had its influence and some families in small cities and countryside were the same as the clip.

It should be noted that their views were influenced by their living experience in Australia. When they talked about the modern family relationships, they described them ideally, but they not necessarily practiced in action. Thus, some of their views were not consistent. For example, one participant stressed parents should respect children but in other aspect, he talked about children should obey parents. Undoubtedly, just as the interweaving of the modern and the traditional Chinese culture reflected in the clips, the struggling between modern ideal of equality and traditional hierarchy culture can be inferred in their mind.

The significant difference is that the L1s only saw the sister and mother as mediators from the perspective of conflicts management. While the researcher also looked at it from the changing family power: the sister’s words are more influential than the mother’s because of her good educational background. Nevertheless, the L1s tried to explain the unequal relations of the husband and wife from their different literacy levels and guessed the mother was less educated than the father, which supports the reason of the daughter’s rising power proposed by the researcher. The L1s mentioned face but didn’t illustrate it.
They all agreed the clip was an authentic description of traditional Chinese family with some
dramatic elements like the image of the father. They all noted the language was authentic and
not all current Chinese family was like this.

4.6.6 L2 focus group data

The clip was also shown to and discussed by a group of young adult English speaking L2
Chinese learners.

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Age</th>
<th>Occupation</th>
<th>Home Region in Australia</th>
<th>Average time in China</th>
<th>Total in group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mathew James George Tim Susan</td>
<td>M F M M F</td>
<td>All in their 20s</td>
<td>All Chinese learners</td>
<td>All from Victoria</td>
<td>Six months (six weeks to two years)</td>
<td>5</td>
</tr>
</tbody>
</table>

The group comprised four participants – three male and one female, all young Anglo-
Australian Chinese learners who had had at least six weeks’ experience living in China. One
independent interview on the same clip was conducted with a participant unable to be present
at the group meeting. To ensure the result presentation is systematic, the individual interviewee
was listed in the group table and his opinions were integrated into the group’s data. The
discussion was contributed to by each of the participants. They formed a chained discussion
around four themes: Chinese bonded family relationships, different way of managing conflicts,
individual Australian family relationships, the role of education.

Within these themes, specific aspects were addressed. The group were basically unanimous in
views except for the sister role. George and James thought she was not a relevant party because
of the individual culture. Susan thought the brother was weak and she tried to help him, and Tim also thought it was fine for her to help him. Finally, they tended to agree that it was possible for the sister to come to help. The themes are set out below (Table 4.6.5) in the order of importance based on the length of time and the frequency each appeared, the main aspects of each theme, and the salient points raised which support the aspects claimed.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspect</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese bonded family relationships</td>
<td>Strong family’s role in love</td>
<td>The dad was accepting this new girlfriend until he finds the girlfriend’s father is high ranking of educational officer. Dad obviously gets authority to some degree of where this goes for. (James)</td>
</tr>
<tr>
<td></td>
<td>relationship</td>
<td>It is like the family makes the girl. It is in a way that is different in our culture. Judge people on their own personal merits rather than their background usually. (Mathew)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It is familiar to me, just because of the stereotype: the father is making lots of decisions, dating to marry. The parents have such an influence. In China, it talks about guanxi, the family, your friends and more groups. The whole society isn’t the thing where the Western is very individual. It focuses about what your family does, I think. (Susan)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The father isn’t really interested in the love between the son and his girlfriend. His main concern is the status of the girlfriend’s family. It does seem that Chinese characteristic is the family connections. Like typically guanxi. (Tim)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In China, people are defined by their parents or their backgrounds. (George)</td>
</tr>
<tr>
<td>Patriarchal husband-wife relationship</td>
<td></td>
<td>The husband seems to be controlling a bit more. He also told his wife to shut up as well. It is bad, disrespectful. It’s speaking from a position of authority over her. (Tim)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>He addressed comrade in an old-school way. He is really like to put his authority. (Mathew)</td>
</tr>
<tr>
<td>Different parent-child relationships:</td>
<td>unnatural for the son</td>
<td>You should feel safe around your family. If you don’t feel safe, that’s a problem. The father hitting the son comes back to be extremely patriarchal. (Tim)</td>
</tr>
<tr>
<td></td>
<td>to fear the father</td>
<td>I don’t think of ever been like not wanting to enter the house because I am afraid of my parents. Especially sister grabs me, that wouldn’t happen. (Mathew)</td>
</tr>
<tr>
<td>• more sympathetic mother-son relationship</td>
<td>I am angry, so I am naughty in intervening in your life and suppose how you should do. Lack of maturity for the father. (Susan) [The son is] showing the phone to the mother and they are happy talking together. They have a really pleasant conversation. (Susan) The whole time she says, she is beautiful. (George)</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Much involved siblings</td>
<td>The sister is quite clear to help her brother. I think it is fine and no problem. You could stand out to support your siblings. The daughter knows her father quite well and she did the right thing. (Tim) I don’t think she is a peacekeeper. I feel like she is not neutral, she is like on the brother’s side. I haven’t given any opinion on my brother’s girlfriend. In my family like, they are their own business. She is apparently easing the tension. She is sort of arguing his case like against the dad, sort of putting herself in the role for the sake of her brother. (Mathew) I wish my sister does that. (George) I don’t think it is culture, maybe the son is weak. (Susan).</td>
<td></td>
</tr>
<tr>
<td>Different way of managing conflicts</td>
<td>Arguing for self</td>
<td>The sister was the one to deal with the argument and she knew what to say to her father to get him to change his mind. I would argue for myself other than relying on someone else to sort of peace the situation. (Mathew) Yea, it is my own business who I am dating and whom I want to be in the relationship with. If the conversation did come up, like, oh, we don’t think she is right for you. I am being like, well, you know, too bad you don’t like I like. (George)</td>
</tr>
<tr>
<td>Respect initiative instead of passivity</td>
<td>If my father and my partner have an argument, I don’t think I would be scared of my dad. I think I’d trust her being initiative if she feels like to come and apologize that she thought she did wrong. I still might say I know she is really nice. (Mathew)</td>
<td></td>
</tr>
<tr>
<td>Individual Australian family relationships</td>
<td>Weak family’s role in relationships</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>----------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| *Just keep the peace. Kind of respecting initiative.* (Susan)  
I would say, ah, something happened, it is all right. It takes time to be made up. Yea, it is really like he doesn’t accept her right now. That isn’t going to be a really big issue. (James) |
| *Family background is not a deciding factor. The son would have a position [in the family]. Actually, he doesn’t need his father to like his girlfriend. The whole individual ethnic mind says, without thinking the other person’s opinion, I will be the one that makes the decision.* (Tim)  
*I feel like, in terms of relationship, they will focus on people being happy with each other, like to be able to enjoy the time with each other, and get along with your partner.* (George)  
*I feel like, in terms of relationship, they will focus on people being happy with each other, like to be able to enjoy the time with each other, and get along with your partner.* (George)  
*If I was to date someone, my parents were like, she is not using drugs or something like that. But nothing is really relevant to job or family. They would try to be really nice. I feel the argument wouldn’t happen. I wouldn’t probably feel that my dad has a right to have this strong opinion. He would ask how this person is.* (James)  
*I don’t think many parents are interested in what the parents of their offspring’s partners. I don’t think the father is disapproval of the son on dating someone in our culture.* (Mathew)  
*Exactly. I have met my boyfriend for three years now. I know my parents want to know what he does and what kind of person he is. They still don’t know what his parents do.* (Susan) |
| *More influential wife in marital relationship* |
| *In my family, when my mother was told off to shut up, the conversation would stop about the girlfriend. A new conversation would start and it is about how the husband is saying shut up. He probably needs to apologize for what he said. Beyond that, he loses the respect of family. There is no reason why we would listen to what he says, anyway.* (Tim)  
*If my dad said shut up, my mum would say: No, you can go to work. Whoever else in the home, would be like: No, Dad, you need to chill. My parents most see it as a joke.* (James) |
| Not serious for a six-month relationship | More likely my mother tells my father to shut up, not in an aggressive way. Just like you said the wrong thing, shut up. (Susan)  
My dad never says shut up in his life, but my mum probably says. (Mathew)  
Most of the time, my mum told my dad to shut up. (George) |
|---|---|
| The role of education | It is not very serious yet to talk about marriage. (Susan)  
We are going to meet the families. I would be like: Dad, what are you doing speaking of that?  
Let’s just chill how it would be. And maybe the parents eventually, but like if you are really serious. (James)  
I don’t think I have been in a six-month relationship that my parents know the other person exists.  
It implies you wouldn’t tell your parents unless you know it was the one. (Mathew) |
| Teacher as a job, The concept of successful people | She is a teacher. She doesn’t have a better job. The teacher is generally respected. But some people think teachers are stupid. Cos teachers generally don’t earn a lot of money. (Tim)  
Financial security, the enjoyment of job, and relationship are the key factors of success. We would also value university education. But it is not the only thing, it is a component of it. But generally, if you enjoy your life, that’s the main thing. (Tim) |
What can be claimed from the L2 data?

In sum, the L2s focused mostly on the family roles in love relationship, family relationships of husband-wife, father-son, mother-son, and sibling’s relationship. They became very involved in discussing the Australian situation of family relationships and love relationship from their Anglo-Australian perspective. They thought love was the deciding factor rather than family background to relationships. The father could not decide on the son’s relationship, which was the personal individual thing. They also pointed out their ways of conflict management; they would argue for themselves rather than rely on someone else. They found it unusual for the son to ask his girlfriend to apologize to the father. Instead, they thought he should respect her initiative. The L2s thought it was not serious for a six-month relationship. Personally, it depends on their individual experience and may vary from person to person.

Consistent with the L1s, the L2s noted the patriarchal family relationship of husband-wife, father-son and discussed the different Western individuality ideology system from Chinese guanxi-based ideology that family defines a person. The significant difference is that the L1s thought it was normal for the son to be scared of the father in traditional family relationship while the L2s thought the father lacked maturity by being angry in that situation, and the family was not safe if his father behaved like the one in the clip. Being fearful to the father authority was a kind of respect or awe to Chinese while the L2s interpreted it as an unsafe feeling.

The L2s failed to note the value of face and most of them were not aware that the role of education in measuring success. Only one participant discussed about job and success. The issue of stereotype needs to be considered. They had some stereotype of Chinese family and the clip fits into their stereotype of Chinese family. But the authentic contemporary Chinese families are all not necessarily like this.
Face management, the role of education, are the two things a Chinese person would readily perceive, even take for granted, as they are essential Chinese aspects of the story.

These findings, combined with salient verbal and non-verbal communicative signals, inform a pedagogy: the teaching points for L2 to access the Chinese meanings embedded in the clip. These are set out in the summary below.
<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching points to provide access to cues missed by L2s</th>
</tr>
</thead>
</table>
| Biran explains Jiale is very regretful “非常后悔” for the quarrel with him to reassure Daqian to calm down “消消气”.
Daqian asks Guohua to shut up “闭嘴”.

| Daqian sits still, keep reading the newspapers.
Daqian speaks in a serious tone. |
| Face management: Face is an important rule regulating Chinese interpersonal relationships.
Face is related to age (generation). If the young argue with the old, it is seriously damaging the old’s face. Directly ordering people of the same generation (age) is also face-damaging to the person. |

| Shengnan stresses Jiale’s family background “那家境” to persuade Daqian.
Daqian asks Bi Ran to make an appointment with Jiale’s parents to pay a visit “登门拜访”.
Guohua thinks Bi Ran is “出息” (promising) to find a good girlfriend.
Shengnan says to Daqian that their family can match Jiale’s family “门当户对” to praise Daqian. |
| She speaks in a deep, low voice, blinks her eyes.
Daqian opens his eyes widely.
Bi Ran speaks confidently to Daqian in a loud voice about his girlfriend. |
| Face is related to social connections. Building connections with Jiale’s influential family can promote Daqian’s face. Having excellent Jiale as girlfriend promotes Bi Ran’s face.
Praising is also face-promoting. |

| Bi Ran suggests asking Jiale to apologize now “当面跟您道歉” to ease the Daqian’s anger, and Shengnan supports his suggestion “我看这事成”.
Shengnan speaks in an assertive voice to support Bi Ran’s suggestion and Jiale. |
| Face-saving is through apologies, indirectly self-praising, mediators. |
Guohua praises she has two smart children “你看我生的你姐跟你多聪明啊” to imply she is intelligent. Shengnan and Guohua say nice words “平时为人是挺好的”，“这么漂亮” for Jiale as mediators.

Daqian stresses Jiale’s good education background “学历不低” and he calls Bi Ran “混子” (do-nothing), and despises him to talk about seriousness with him “你还不配跟我讲认真”.

Jiale had a quarrel with Daqian “赵佳乐对于跟您吵架那事”. Daqian cares about the relationship only when Shengnan talked with him: The first time, she finds excuses for Jiale’s quarrel “你们两个是真爱，我怎么就不相信呢？” The second time, she talks about Jiale’s influential father “退了休的教育局局长”，“特级教师”，he asks how long the relationship “多久了”.

Daqian asks Guohua to leave here “赶快回屋睡觉” and shut up “闭嘴”.

Guohua speaks in a high voice to praise her children and Jiale.

Daiqian speaks in a critical and doubtful tone, even wants to hit Bi Ran. Bi Ran tries to sneak away to avoid meeting Daqian. Shengnan scratches Bi Ran’s clothes.

Daiqian listens to Shengnan’s words carefully, then stands up and takes off his glasses. Shengnan talks near his ears. He ignores Guohua’s words through silence, keeping reading newspapers, talks to her in an authoritative tone. Guohua glimpses him and looks angry.

The role of education is significant in Chinese thinking. Education background is a measurement of success. People of low education background is unsuccessful and badly treated by others.

Education facilitates the rising of women’s role in family and in society. The well-educated daughter has a say in family and well-educated Jiale has the courage to argue with the elder Daqian. Contrast to it, the less-educated mother is not respected by her husband.
4.7 Analysis of Clip Six, ‘Education’

4.7.1 The synopsis (Transcript at Appendix 9)

Qianqian studies at a prestigious primary school in Beijing. Her class organizes an apple-picking activity in an orchard belonging to her mother’s company. Guan, the new head teacher of Qianqian’s class, is a traditionally strict teacher, who thinks students should focus on study. Daqian, Qianqian’s maternal grandfather, a retired teacher with over twenty years’ experience, once put great demand on his students’ academic achievement too. He was extremely strict with Qianqian, forbidding her to play even through intimidation, as a result, she became mute for a while. Because of the harm to Qianqian, now he has changed his idea on education to believe that teachers should respect students’ natural inclination to play, and regard each of them as a unique individual. When they walk together in the orchard, Daqian talks about his opinion with Guan while the students pick apples nearby. The characters in this scene and their relationships are illustrated in Figure 4.7 below.

![Figure 4.7: Qianqian’s Grandfather, Teacher and Classmates](diagram)

**i. Setting:** In an orchard are lots of apple trees with red apples on. Nearby there is a grass pathway surrounded by big straight trees on both sides.

**ii. Action:** Three primary students each carry a basket filled with picked apples, and two students are picking apples, smiling and running. Guan, in a white short-sleeved shirt tucked
They walk on the grass pathway, chatting. Daqian brushes the dust off his clothes, takes out a handkerchief, wipes his hands and the back of his neck while walking. They talk for a while, and then Daqian walks away while Guan stares at his back.

4.7.2 Researcher’s thematic analysis

The clip shows a brief conversation between two experienced teachers, reflecting the reality of current Chinese education reform aimed at transforming the examination-oriented system into quality-oriented education (2003). With the influence of engagement with modern industrial practices and Western educational thinking, the traditional Chinese education idea has been challenged. Some teachers accept the new idea, while other teachers may still insist on the traditional one or keep a wait-and-see attitude. The scene reflects the themes of education thinking in transformation and face management.

Traditionally, Chinese teachers require students to focus on study, believing that the more time the students spend on academic work, the better they are. Guan is a representative and advocate of such traditional education idea. He is not satisfied with his students playing around in the apple orchard, and feels worried about them.

Daqian has been a practitioner of traditional education, but he has started to reflect and now accepts the new idea that promotes students’ individuality and respects their natural development. He shares his reflection with Guan hoping to influence him. As we have seen in other clips, Daqian is a traditional patriarchal father. It is astonishing that he has dramatically changed his previous idea about the notion of respect, equality and individuality, and now is trying to persuade Guan to give up the traditional idea of education.
Face management is embodied in the proposing of the new education idea. Daqian directly denying Guan’s opinion that ‘play’ is harmful, damages Guan’s face. To save his face, Guan argues back with his many years’ teaching experience, for Chinese value experience. Daqian’s self-deprecation that he made the same mistake, also saves Guan’s face.

In sum, the clip is a description of two education ideas, which involves face management. The language used by Daqian for talking about his new educational perspective is very formal and not conversational.

4.7.3 Researcher’s cultural categories analysis

These themes were further analysed based on Culture as a Theory of Action. The results are presented under two categories: the observable action strategies of relationships, routines, and artefacts, and the inferred cultural fundamentals of beliefs and values.

i. Observable relationships, routines, and artefacts

Relationships

The topic discussed concerns a radical change in Chinese teacher-student relationship. Traditionally, the teacher-student relationship is hierarchical and of high power distance. “Teachers are superiors due to their high status and honour, whereas students are subordinates, expected to be humble and obedient” (Wong, 2016, p. 253). When Daqian asks whether they respect their students’ individuality in the same way with treating life, Guan is upset and cannot answer his question. Daqian admits he himself hasn’t always thought like this, but he has started to respect them, because every life is special and sacred. His words imply that teacher should respect each student as a unique individual.

Teacher-teacher relationship. Daqian and Guan are both experienced teachers, even if Daqian has retired. Daqian asks Guan to ‘wake up’, implying that it is time for Guan to give up his traditional idea that students should not play. It sounds like a model of how to teach. Although
Guan is not happy, he still seems to respect him because of Daqian’s older age. Daqian has a position of authority and such authority is based on his age and experience.

Routines

Students’ playing outside. Qianqian and her classmates are excited to pick apples in the orchard. It is different from what Chinese primary students usually do: studying in the classroom.

The head teacher of the class, Guan, thinks that ‘play’ is a waste of time, a child lost in ‘play’ will lose his/her aims, and they will suffer when growing up if they play too much. His words reflect the examination-oriented Chinese education which emphasises on the students’ academic abilities. Typical good students are those who are devoted to study to attain high academic scores.

Daqian’s words of respecting each student as a special life imply a shift from an exclusively exam-oriented to quality-oriented Chinese education practice. One important factor to change from an examination-oriented approach to quality education is for teachers to “learn to identify the differences of their (students’) intelligence with a multiple way and then to handle them in different ways” (Kappa Delta Pi Record, 2002, p. 94). It is not made clear what he actually means in terms of action, except to allow some play.

Interpersonal appellation: Lao (old) +family name. This informal manner is to show closeness and solidarity among people around the same age. They generally reach a middle/old age and are familiar with each other, like working together or being neighbours. Daqian addresses Guan “老关” (old Guan) to show closeness.

The technique of proposing a new radical idea. Daqian chats with Guan walking along with him. He informally addresses Guan “老关”, and reminds him of appreciating the happy scene
of the students. He then asks him a question that Guan can’t answer, and states his own opinion in formal language\(^1\), such as the use of “生命” (life), “含苞待放” (being about to blossom), “敬畏” (revere), and “神圣” (sacred). That the word “生命” (life) appears five times in Daqian’s sentences is to exaggerate the importance of reflecting on their educational idea. It is serious to talk about the fundamental nature of human beings, which is striking to arouse Guan’s attention. Informally, we may just say every student is different from each other. Finally, Daqian walks away leaving Guan alone. Guan gazes at his back, which is meaningful. His gazing shows subtly that he begins to think about Daqian’s words and his own educational idea.

Except for the formal language Daqian uses, Guan also uses the idiom of “玩物丧志” (playing too much will make people lose aims) and the word “生命” (life), which matches his role as teacher of a typical knowledgeable and high literacy image.

\(\text{ii. Inferred beliefs and values}\)

\textit{Beliefs: examination culture, individuality, age, hierarchy between teacher and student}

In the traditional examination culture, Chinese teachers put an emphasis on the importance of attaining high examination scores. According to Pang (2012), the examination-oriented education still dominates China’s public-school education; some teachers even cancel the extra curriculum time, the PE time and music class time so that they have some extra amount of time tutoring students for the standardized tests (pp. 41-42).

Daqian emphasizes the speciality of each life, which is a reflection of the quality-oriented education idea that stresses students’ individuality. Such belief of individuality comes from Western culture. Thus, it is different from the Confucius proposal of educational practice that

\(^1\) They are signed in italic in the transcript.
teaching different students in different ways (音才之事) two thousand years ago, to prepare people to live in a society where the expression of individuality was not appreciated. Vice versa, the advocating of student-centred and respecting individuality in current educational idea and society gradually erodes the tradition of hierarchal collective Chinese culture. This subtle change and the intertwinement of traditional and modern culture are well illustrated in all the other five clips. Take Clip Three ‘Intergenerational exchange’ for example, Luo Su is filial to his mother and at the same time he helps his wife.

As discussed in the analysis of Clip Five, age is an organizing factor in Chinese family hierarchy. Outside family, it also influences interpersonal relationships in Chinese society, where the elder is respected, as age can gain authority.

Teacher-student relationship is traditionally unequal, and teacher is the authority of student. As a saying goes, once a teacher, forever a father. Students should feel in awe of their teacher. Traditional cultural values of respect and expectations about students’ attitudes towards teachers are reflected in the Chinese aphorism “honour the teacher and respect his teaching” (Wong, 2016).

*Values: harmony, admiration for academic intelligence, admiration for experience*

Harmony is enacted through face behaviours, which are embodied in the two teachers’ interaction. Guan’s face is damaged when Daqian directly denies him with the use of “醒一醒” (wake up), indicating that he not only disagrees with Guan’s viewpoint, but also thinks his opinion is wrong. Guan thus tries to maintain his face by arguing that he has a great deal of years’ teaching experience. To restore Guan’s damaged face, Daqian admits that he has not always respected students’ inclination to play, and just decides to change himself from today to respect every life with awe. His self-criticism and reflection save Guan’s face. He then leaves Guan alone, which is a way to avoid conflicts, giving face to Guan as well.
Besides their interaction, face is also embedded in the examination culture. According to Jiang (2010), the examination-oriented culture is related closely to Chinese family-based and face-oriented culture. High test scores make students go to prestigious school or university, and they will promote the face of the whole family.

Chinese admire the academic intelligence, which is a result of examination-oriented Chinese education. For example, according to Cheah, Leung and Zhou (2013), many immigrant Chinese parents ask their children to focus on study and never ask them to do house chores. Nevertheless, in Western parents’ eyes, doing housework provides a chance to cultivate children’s life skills.

Chinese people values experience, which is related to age. Unlike the truth-oriented Western education, Chinese people care about experience, and they believe that people who are older are inclined to have more experience. As sayings go, an elderly at home, is much alike having an invaluable treasure in hand (jia you yi lao, ru you yi bao); if not heed the opinion of that older person, he/she is bound to suffer losses and setbacks (bu ting laoren yan, chikui zai yan qian). When Daqian asks Guan whether he respects students’ individuality, he states he has twenty years teaching experience, which is a strong argument. Moreover, the reason that Daqian has the right to tackle the issue of ‘play’ with Guan is not only because he is the grandfather of Guan’s student Qianqian, but also, he is an older and experienced teacher.

4.7.4 Social-cultural learning affordances

As the researcher’s analyses in 4.7.2 and 4.7.3 show, the clip contains a wealth of social information about China and reflects some cultural beliefs and values that a foreign learner would need to know and understand if they are to understand what is going on in the scene.

i. Social information
### Table 4.7.1: Social Information Reflected in Clip 6

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>Teacher-student</td>
<td>Daiqian thinks teachers should respect students’ individuality.</td>
</tr>
<tr>
<td></td>
<td>Teacher-teacher</td>
<td>Guan shows respect to Daqian.</td>
</tr>
<tr>
<td>Routines</td>
<td>Students playing outside</td>
<td>They pick apples in the orchard.</td>
</tr>
<tr>
<td></td>
<td>Examination-oriented education</td>
<td>Guan thinks play is a waste of time for his students.</td>
</tr>
<tr>
<td>Quality-oriented</td>
<td></td>
<td>Daqian proposes that teachers should respect each student as a special life.</td>
</tr>
<tr>
<td>education</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Proposing cleverly a radical idea</td>
<td>Daqian chats with Guan casually at the beginning and then uses formal language to talk, trying to persuade him to change his previous thinking of education</td>
</tr>
<tr>
<td></td>
<td>Interpersonal appellation</td>
<td>“Lao (old) +family name” shows closeness and solidarity by people around the same age. Daqian addresses Guan by “老关”.</td>
</tr>
</tbody>
</table>

**ii. Culturally fundamental beliefs and values**

The education belief is traditionally examination-oriented, which advocates no play but only study and teacher-student relationship is hierarchal. In modern education belief, students are respected as a special individual and teacher-student relationship is equal. The belief of age plays a role in Chinese interpersonal communication, such as appellation. Experience gained with the increasing age is equal to wisdom. Harmony is enacted through face behaviours consisting of face-damaging, face-saving and face-giving. Derived from the traditional education belief, academic intelligence is valued.
4.7.5 L1 focus group data

The participants’ information is almost the same with Clip Five except that one female participant, who was from Guangzhou, withdrew after finishing discussing her interpretation of Clip Five. As before, Wei was less active than the other four participants in the talk. The discussion started from the beginning till the end, and covered three themes: contested education thinking, moderate attitudes towards two different educational ideas, reflections of authentic Chinese situation.

Within the themes, specific aspects were addressed. Their views were generally unanimous except for the authenticity of the two educational ideas based on their different living experiences in different China areas. Yun thought teachers in her hometown paid great attention to academic scores while Xian argued that teachers in Guangzhou were different, paying attention to students’ comprehensive abilities. The themes are listed in the order of importance in the following table (Table 4.7.2) based on the length of time and the frequency each appeared, the main aspects of each theme, and the salient points raised which supported the aspects claimed. Verbatim quotes are presented in italics. The discussion was in Chinese and the analysis is presented with the researcher’s translations.
### Table 4.7.2: L1 FG3 Clip 6

<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspects</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contested education thinking</td>
<td>Reasons for traditional education</td>
<td>Restricted by social, political and economic environments, people change their fate through study – the safest, most reliable, and noblest way. Parents want their children to have a good score and the school should help students achieve good scores. Especially in the countryside, study is the idealist way to achieve a good life. (Xian)</td>
</tr>
<tr>
<td></td>
<td>idea of disapproving play:</td>
<td>There are so many people to compete for universities like the hordes of troops and horses lead only wooden bridge. But here in Australia, there is no need, they have the government [providing good social welfare]. (Yun)</td>
</tr>
<tr>
<td></td>
<td>• highly competitive</td>
<td>I think in traditional culture, only through study, can you be promising. In the countryside, until now there exist such kind of thought. (Xian)</td>
</tr>
<tr>
<td></td>
<td>Chinese society</td>
<td>Like [a saying] in the book, there is a house made of gold. (Yun)</td>
</tr>
<tr>
<td></td>
<td>• traditional cultural thoughts on study</td>
<td>Study is the only way to success; and learning is the only noblest human pursuit. Such traditional thoughts are difficult to change. For thousands of years in Chinese culture, doing academic is noble. So, study is still interested by every Chinese. As Chinese sayings go, a young idler, an old beggar; spare the rod, spoil the child. If you want to learn well, you must be strict. These things are always influencing us. (Qing)</td>
</tr>
<tr>
<td>Critical reflection on traditional education idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td></td>
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</tr>
</tbody>
</table>

Teachers will feel proud and have face if their students are great. They must use their own thinking methods and standards to require their students, hoping that their students would become a talented person. Then the talented students promote their face and they are happy. (Qing)

When I taught in China, if your class was worse than the other class, say seven scores lower than the best class, you wouldn’t get your bonus. (Yun)

Maybe bonus is second. When there is a teacher conference, if your class score is the lowest, you even can’t sit well [because of losing your face]. (Lu)

I think as society develops to a certain stage, people will reflect on themselves. Maybe their [cultural] surrounding can influence them. With the influence of some new thoughts, he may change the way he deals with things. [In the clip, the grandfather realizes that] people should respect each other and that educational practices should base on mutual respect. (Qing)

He reflects on the mistake of his previous educational idea and practice. (Wei)

They are of the same age. One is awake and recognizes that his previous educational idea brings some negative effects to students. The other teacher still uses the previous teaching method. [The clip inspires that] people need to keep learning and then they can change something. Otherwise, if always sticking to your old [thoughts], it may not be good. (Lu)
| Moderate attitudes towards two different educational ideas | Agree with the new education idea, but it is not fully applicable | I pretty agree with the idea of respecting individuality. Actually, they [Chinese teachers] can’t make it. Maybe it can be achieved in kindergarten or lower grade of primary school. When the academic scores are involved, you can’t make it absolutely. It is just a slogan. I don’t agree with the other teacher’s opinion. Because the education I receive [in China] is that you can learn from play. We need to see what they play. Playing gambling is absolutely losing aims. I think the respect for children is based on proper guidance to them. (Xian)  
The good thing is to give up something negative. If you are immersed in games and can’t pull out. It is definitely bad. However, some people who play games can become an inventor. My friend’s son plays games and invents numbers of games. One large company employs him with high salary when he graduates from university. So, it depends on how you look at the play. (Qing) |
<table>
<thead>
<tr>
<th>Reflections of authentic Chinese situation</th>
<th>Supportive points:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• respecting individuality is currently advocated</td>
</tr>
<tr>
<td></td>
<td>• there are still some traditional teachers</td>
</tr>
</tbody>
</table>

I currently work in a kindergarten. I find Aussie children are a little bit over free while Chinese children are over-disciplined. The two educational ideas should be combined – caring about both test scores and personality development. (Lu)

The traditional teacher deserves to be respected

If I met some teacher like him [Guan], I would be better than now. They are very responsible and devote themselves to education. That kind of teacher is not easy. (Lu)

Although their idea isn’t very advanced and pretty out of date, they deserve to be respected. (Xian)

The education system is being reformed gradually. I know few teachers are the same as Guan. It is a pretty extreme thought to think that too much play will lose aims. Probably because I grew up in Guangzhou, education is quite open there. They [Guangzhou’s teachers] would encourage you to play and to take part in activities, but also supervise your study. Those schools where I once studied hold all kinds of clubs and activities. They are more comprehensive. Some schools in the city area around my home forbid opening after-school classes. It [Guangzhou’s education] is not representative. (Xian)

I think different areas have different situations. At least, in my hometown, they care more about academic scores. There is some development, but it still needs time. (Yun)
Nowadays teachers like Guan are very few; at least I haven’t met such strict and serious ones. I never met one teacher like that. (Lu)

The traditional teacher’s opinion can be believed. There are lots of strict teachers in China like in the countryside. Last year I went to Shanghai and lived in a key school for half a month. The facility in that school is very good; however, the teaching building is closed until 10:30 pm every night. The teacher keeps their students accompany to study at night to achieve high scores. In Australia, lenient teachers are all around. (Qing)

Less supportive point: not conversational language

Ordinary people wouldn’t say something like this [Daqian’s words about life]. [It does make sense that] every drama should have a positive value. (Lu)

A little weird. I think few teachers would speak like this. I think it is very genteel. (Yun)

I don’t think it is as good as the previous clip. The language seems not what people say, but what God says. (Qing)

It is official words, like a summary. (Xian)
**What can be claimed from the L1 data?**

Most of the L1 data confirm the researcher’s views: they noted and accepted the education reflection, two education ideas, admiration for academic intelligence, and non-conversational language. They posited that Chinese education was developing towards the modern direction of respecting students’ individuality, and the traditional idea was not popular now. However, they further analysed that why the traditional education idea was common in Chinese society was for three reasons: competitive society, traditional culture value of study, and teachers’ caring about their face. They took a moderate attitude towards the two different education ideas by suggesting combining play and study. They argued that the traditionally strict teacher deserved to be respected, and one participant even thought if her teacher had been like the strictly traditional teacher she would have made better achievements. It can be inferred that the traditional education idea persists in China, while the modern idea as a trend is being incorporated.

Different from the researcher, they thought Daqian’s reflection hasn’t influenced Guan, while the researcher maintained that Guan may have begun to be persuaded by Daqian from his gaze. They failed to realize the use of formal language would be a technique of proposing a new idea. Instead, they thought the language was like a ‘slogan’ and suggested this clip was not as good as the previous one. The dynamic of face between the two teachers’ interaction was taken for granted by the L1s. Generally, the scene portrayed points raised, and positions are accepted as legitimate and, for the most part, mainstream.

**4.7.6 L2 focus group data**

The L2 group and one independent interviewee, who discussed Clip Five, also discussed Clip Six. The discussion began from the start and continued without a break, and covered three themes: striking communication, attitudes towards two educational ideas, Australian situation
of primary education. Within the themes, specific aspects were addressed. The group were unanimous in basic views except for one point. James thought Daqian’s thinking was more likeable than Guan’s while Mathew took a cautious attitude, stating that Guan’s opinion was not necessarily unlikable, for they did not know the ways of teaching. As with Clip Five, the independent interviewee’s data were integrated with the group’s. The themes are set out below (Table 4.7.3) in the order of importance based on the length of time and the frequency each appeared, the main aspects of each theme, and the salient points raised which support the aspects claimed.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Aspects</th>
<th>Salient points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Striking communication</td>
<td>Difficult to understand the language</td>
<td>It is hard to learn and ridiculous. It is clearly different from the language[aspect]. But obviously, this sort of technique is used in the drama from any language. I am just not really into this sort of dialogue in a TV show. This is probably the sort of stuff that I struggle with most when learning a language. Because I feel like I would never talk to someone like this. (George) But just like it is delivered. I thought it is harder and less related to how you speak in Chinese. (James) It sounds a bit funny in English. (Susan)</td>
</tr>
<tr>
<td>Contested interaction way</td>
<td></td>
<td>He [the old teacher] is like knowledgeable and calm. The younger one was like I teach so many years. Oh, my God! He would probably want to keep his face. (James) Yea. That’s like a critical sense. The old guy is profound. Let me teach you. (Mathew) The old one was telling the younger teacher a bit of a lesson. He seems like very controlled and very relaxed. The younger one could respect him enough. (Tim)</td>
</tr>
<tr>
<td>Attitudes towards two educational ideas</td>
<td>Disagree with Guan’s idea</td>
<td>The most striking thing is the younger one’s comment that if you play when you are a child, then you gonna suffer when you are old. (Mathew) I don’t think it is correct. You have to play. I think in China there isn’t so much focus on technical skills, and all they think is that the homework is important, the grade is important. Once they get into the real world, they don’t know how to interact with people. They are different from Australians. (James)</td>
</tr>
</tbody>
</table>
The kids are running around, so is that part of education or waste of time when they should practice writing characters? I think children shouldn’t be locked in the school from the moment they were born. If I were a parent and my kids were there [schools focusing on study, no play], I would change schools. (Tim)

Agree with Daqian’s idea:
- the importance of play
- challenging to apply based on their experience in China
- balance between study and play

I guess I do agree with the old teacher’s philosophy. (James)

There are important skills [that] you can get from play, especially learning different dynamics with other people. Yea. There are different kinds of intelligence, not only academic intelligence but emotional intelligence. They shouldn’t just be good at school work and study, but then just like emotional intelligence. Like how to take care of themselves and others. They don’t know it in Math class. (James)

Being a kid obviously, you can play with someone and build your emotional connections with someone else or your soft skills. Having fun is very important. When kids play outside, they get skills of their hands. The better sports, the better their socializing. It is important to do all these things. (Tim)

I just saw many people in China, the competition is just so fierce. The first year I was in China, I volunteered as an English teacher. I taught Year Four, even forty kids in a class. By the time I left, I even knew only three students’ name. I couldn’t recognize the other kids. It is really hard to know so many students. I couldn’t give an individual attention. (Susan)

The class size [in China] is large. You can’t focus on individual learning. You could use the test. (Tim)

It seems Chinese don’t do a happy balance. I think we would all agree that playing as a kid and doing some study or some work. It is good to be doing both. I don’t think, personally, primary school’s kids should have extra tutoring unless they are falling behind. (George)
<table>
<thead>
<tr>
<th>Change the stereotype on Chinese education</th>
<th>I think definitely it needs a balance between homework and free time or some activities or whatever. I am not sure if I entirely agree with needing some homework to reinforce what is done in class. You definitely need to play sometime as well, especially with friends, any kinds of extra-curricular activities. They should spare some time to do that. (Susan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small class size</td>
<td>My maxim is twenty-five and you can talk to teachers. (Tim)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------------------------</td>
</tr>
</tbody>
</table>

on what school you go. We don’t have to do homework every night, but we do something like academic. (George)

[There are] lots of presentation and interaction, making things. I remember [when] we were learning the body system, we had to make a clay heart in our class. People make tissue and things and put pieces together in the body part. [That’s] sort of that kind of learning rather than just memorizing where your organs are. I didn’t feel like work at some of the time when you have fun. In high school VCE, we get a lot of work, maybe not so much in the primary school. (Susan)

Parents would help with the primary school’s homework. It is your parents [who] do that. (James)

Yea. Your parents maybe definitely help and were involved in that process. I remember I did ask my dad to do some research about earthquakes for me. (George)
**What can be claimed from the L2 data?**

In sum, the clip was difficult for the L2s to understand and they thought it was less interesting compared with the previous clip. They focused on discussing the Guan’s words about the negative result of too much play, and they didn’t agree with his opinion. They argued that play would cultivate emotional intelligence and physical skills which was as important as academic intelligence. They talked about the Australian primary education from their own school experience such as parent’s involvement, not heavy homework, and small class size.

Consistent with the L1s, the L2s thought the balance between play and study was important. They agreed with Daqian’s education idea, and changed their stereotype of study-centred Chinese education. However, they inferred the modern educational idea of respecting individuality was challenging to apply in Chinese education from their teaching experience or study experience in China. One participant illustrated because of the large class size, it was hard to establish individual learning but use the test.

One significant difference between the two group is their attitudes towards the traditional teacher Guan. The L1s thought he was respectable. Even though some of the L2s took a cautious attitude through not judging which one was more likeable, the L2s generally disagreed with Guan and thought his opinion was unacceptable to them. Furthermore, although the L2s mentioned the highly competitive society, they failed to address the background cultural reason of Chinese traditional education idea, and teachers caring about their face. In terms of the interaction way, the L2s noted Guan’s critical tone to Daqian, but most of them failed to analyse the reason of maintaining his face damaged by Daqian except that only one participant guessed Guan probably wanted to keep his face. As the researcher analysed, the language was part of the technique of proposing a radical idea, that is, how to engage someone in considering a new idea. Same with the L1s, the L2s have missed the point, except to note the language.
Reflection on education thinking, face management, the technique of proposing a radical idea are the three things a Chinese person would readily perceive, even take for granted, as it is essential Chinese aspects of the story. These findings, combined with salient verbal and non-verbal communicative signals, inform a pedagogy: the teaching points for L2 learners to access the Chinese meanings embedded in the clip. These are set out in the summary below.
### Table 4.7: Summary of Emergent L2 Teaching Points

<table>
<thead>
<tr>
<th>Salient verbal cues to cultural aspects</th>
<th>Salient non-verbal cues to cultural aspects</th>
<th>Teaching points to provide access to cues missed by L2s</th>
</tr>
</thead>
</table>
| Daqian states he will put the new idea of respecting students’ individuality into practice from today “从今天开始” to show his determination “我会敬畏每一个小生命” (I will revere every little life). | Daqian speaks in a firm voice. Guan’s gaze at Daqian’s back is meaningful, indicating he starts to think about the new education idea. | **Reflection on education thinking:**  
The clip shows Chinese teachers reflect on their education thinking, and those who adopts the new idea hope to influence those who still hold the traditional idea. |
| Daqian asks Guan to wake up “醒一醒” when Guan criticizes the children’s playing.  
Daqian asks two questions about ‘respect’ and ‘life’ with the use of “真正” (really) to argue with Guan.  
Guan replies to ask what does he mean “你什么意思啊？” | Daqian speaks slowly, in a deep voice. Guan speaks in a critical tone. | **Face management, consist of face-damaging and face-saving, is to achieve harmony.**  
Direct argument and denying one’s opinion is face-damaging. |
| Daqian admits he was the same with Guan “我就看到了从前的我自己呀!”  
Guan argues back with the use of “简直” (simply) to restate his view.  
Daqian admits he didn’t respect students’ individuality before “反正我自己没有”. | Daqian smiles. Guan stops, looks at Daqian, speaks in a strong voice, and does not finish his sentence. Daqian leaves. | **Face-saving is through smiling, self-deprecation, and leaving to ease the conflicts.**  
One can save his/her face through arguing for oneself with the social valued thing – experience. |
Guan used the strong evidence, his years of teaching experience, valued by Chinese “我教了这么多年书，我…” to argue back.

Daqian states his idea in formal language such as the use of “生命” (life), “含苞待放” (being about to blossom), “敬畏” (revere), and “神圣” (sacred). The word “生命” (life) appears five times in his sentences. Daqian speaks in a serious voice, high pitched.

**Technique of proposing a radical idea:**
The use of formal language, flowery words is a technique to propose a radical idea. Repeatedly talking about the fundamental nature of human beings is striking to arouse others’ attention.
4.8 Summary of the Chapter

The clips provide rich information on modern middle class urban Chinese life – what it looks like, how it is carried out in behaviour and what the people living it care about or are troubled by. The social information reflected in the six clips is summarized in the following Table 4.8.1.
Table 4.8.1: Social Information

<table>
<thead>
<tr>
<th>Clip</th>
<th>Relationships</th>
<th>Routines</th>
<th>Artefacts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friend-friend</td>
<td>Personal boundaries</td>
<td>Self-presentation</td>
</tr>
<tr>
<td></td>
<td>Grand/parent-grand/child</td>
<td>Greeting</td>
<td>(clothes), gifts (health products)</td>
</tr>
<tr>
<td></td>
<td>Mother-daughter-in-law</td>
<td>Gift-giving</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Social differences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Claims to superiority</td>
<td>Entertaining guests before meal</td>
<td>Tea to treat guests, seafood, elaborate furniture</td>
</tr>
<tr>
<td></td>
<td>Couple’s two sets of parents</td>
<td>Table manners</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Husband-wife</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mother-daughter -in-law</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mother-son</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Grandparent-grandchild</td>
<td>Married son’s arrival</td>
<td>Alcohol to dispel distress</td>
</tr>
<tr>
<td></td>
<td>Husband-wife</td>
<td>Mother’s argument</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mother-daughter -in-law</td>
<td>Conflict management</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Married son with mother and wife</td>
<td>Stressed education situation</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Husband-wife</td>
<td>Greetings between husband and wife</td>
<td>Romantic items − wine, steak, candles and roses, crowded apartment, self-presentation (clothes)</td>
</tr>
<tr>
<td></td>
<td>Siblings</td>
<td>Wedding anniversary celebration</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Parent-child</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Parent-child</td>
<td>Different parenting styles</td>
<td>Self-presentation (clothes)</td>
</tr>
<tr>
<td></td>
<td>Husband-wife</td>
<td>Each side’s parents need to meet to establish the young couple’s relationship as serious</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Siblings</td>
<td>Conflict management</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Different generations’ understandings of love relationship and marriage</td>
<td>Interpersonal appellation</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Teacher-student</td>
<td>Students playing outside</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teacher-teacher</td>
<td>Proposing cleverly a radical idea</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Interpersonal appellation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Examination-oriented education</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quality-oriented education</td>
<td></td>
</tr>
</tbody>
</table>
Underlying the surface activity in each clip, there are revelations of how this modern life links to traditional beliefs and values, how it has developed from that and is in ambivalence with it. The following Table summarizes the beliefs and values underlying each clip.
Table 4.8.2: Cultural Fundamentals

<table>
<thead>
<tr>
<th>Clip</th>
<th>Beliefs</th>
<th>Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Self-identity (a person can represent his/her family, and vice versa, his/her family stands for himself/herself)</td>
<td>Face is valued, especially the face of family members.</td>
</tr>
<tr>
<td>2</td>
<td>Social hierarchy: age, gender(changing), wealth</td>
<td>Harmony: Face giving/saving is a mutual activity</td>
</tr>
<tr>
<td></td>
<td>Family as social base: male line, ambivalence about daughter-in-law</td>
<td>Harmonay – enacted as face saving action</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Face – actions to damage face: breaking the politeness rule</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Face giving/saving strategies: conflict management</td>
</tr>
<tr>
<td>3</td>
<td>Hierarchy by age: younger must respect older, obey without arguing, thus when the son speaks up on his wife’s behalf it is all the more salient as a change in fundamental beliefs</td>
<td>Harmonay – enacted as face saving action</td>
</tr>
<tr>
<td></td>
<td>Self-identity: relational self</td>
<td>Face – actions to damage face: breaking the politeness rule</td>
</tr>
<tr>
<td></td>
<td>Family as a social base: embedded within the traditional hierarchical age-superior parent-child relationship and the more general male-gender-superior belief; wife has a say</td>
<td>Face giving/saving strategies: conflict management</td>
</tr>
<tr>
<td></td>
<td>Education belief: The only road to success</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Parent-child relationship is prioritized over husband-wife relationship by traditional Chinese</td>
<td>Face consists of social face (luxurious preparation, speaking indirectly) and moral face (the cultural and moral standards of good wife – frugal, selfless)</td>
</tr>
<tr>
<td>5</td>
<td>Family relationships: hierarchy, patriarchy (age, generation, gender)</td>
<td>Admiration for education– indicator of success but the success indicator is changing to be more diverse</td>
</tr>
<tr>
<td></td>
<td>Self-identity: guanxi especially family relationship (marriage is seen as a joining of families)</td>
<td>Face is related to age, social connections Mediators to ease conflict through face-work to achieve harmony</td>
</tr>
<tr>
<td>6</td>
<td>Transformation of educational thinking from examination-oriented to respecting individuality</td>
<td>Face behaviours Admiration for academic intelligence and experience</td>
</tr>
</tbody>
</table>

The L1 viewers recognised the thrust of each clip in all its complexities, and showed themselves to be shaped by similar views, although these have in some cases also been influenced by their
continuing development outside China. As to the authenticity of the clips, it is overall established; however, as a drama, it cannot be avoided that certain language or facial expression is a little theatrical. The point that the L1s have some different opinions towards each clip among each other or with the researcher should be noted.

The reasons for the disagreement in L1 groups are: geographic factor, Australian cultural influence, personal life experience, familiarity of the clips. As the participants came from different areas in China, participants from southern China thought part of Yaxian’s speech was direct while those from the northern China thought it was normal. The influence of their own international living experience on their attitudes towards certain phenomenon should be considered. All the L1s were living in Australia and had been for quite some time, thus they interpreted the clips from a distance. Some participants had had deeper exposure to Western values and ideas, so they criticized Yaxian’s behaviours in the clips more than those who expressed understanding. The participants had different types of relatives, coming from different families. As to the context of the clips, several participants had watched (part of) the TV drama and they knew what happened later or before the clip. They would interpret more things than those who had not watched it. The reason for some disagreement between the L1 groups’ observations and those of the researcher is due to their different degrees of familiarity with the whole TV drama.

The L2 viewers also recognised much that is common to modern life in Australia and many of the aspects of Chinese culture and society they have been taught. Similar to the L1s, it should be noted that there were some disagreements within the L2 groups discussions. The reasons for the disagreements are: different language levels (some were advanced while some were intermediary), different Chinese living experiences (some had lived for a long time in China, as long as ten years, while some had only had three months’ experience), different contact frequency with Chinese people (several participants among them had Chinese partners),
personal family influence and different experiences in family relationships (one had Italian family background, one had part Japanese family background, and one of Greek family background).

The emergent L2 teaching points in each clip are summarized below:

**Table 4.8.3: Summary of Emergent L2 Teaching Points**

<table>
<thead>
<tr>
<th>Clip</th>
<th>Teaching points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Face management; Relations-based Chinese culture</td>
</tr>
<tr>
<td>2</td>
<td>Harmony enacted as face behaviours; Chinese bonded family relationships</td>
</tr>
<tr>
<td>3</td>
<td>Harmony enacted through face behaviours; Family relationships in transition; The role of education in Chinese thinking</td>
</tr>
<tr>
<td>4</td>
<td>Face management; Family relationships in transition</td>
</tr>
<tr>
<td>5</td>
<td>Face management; The role of education</td>
</tr>
<tr>
<td>6</td>
<td>Reflection on educational thinking; Face management; The technique of proposing a radical idea</td>
</tr>
</tbody>
</table>

From the Table, it can be seen that there were, however, three significant gaps in their knowledge, which prevented them from understanding the thrust of the whole or part of clips: management of face, the transformation of relationships, the role of education in Chinese thinking. These will be discussed in the following chapter.
Chapter Five: Discussion

5.1 Introduction

In this chapter, the findings from data analysis presented in the previous chapter are discussed and considered in light of relevant literature. The discussion chapter is divided into four sections: section 5.2 discusses the findings of affordances in the TV clips for developing cultural knowledge; section 5.3 explores the three major cultural themes [i.e. face (5.3.1), relationships (5.3.2), and the role of education in Chinese thinking (5.3.3)] that emerge from the gap between L2s’ interpretations and L1s’ interpretations, respectively, as illustration of what needs to be known; section 5.4 discusses the teaching challenges of the three cultural themes in the classroom, and proposes the frameworks for a teaching approach and teaching strategies, and for building intercultural competence are then proposed; section 5.5 addresses the research questions.

5.2 Affordances for Developing Cultural Knowledge

As the selected drama clips emphasize, current Chinese social changes include widespread urban affluence, challenges to expected/accepted gender roles, and the underlying importance of education for surviving and thriving. Even just the six clips discussed show a breadth of lived cultural strategies – self-presentation, designed settings for living, action, and interaction. This allows a viewer entry into the theorization of action. Underpinning the surface action, we can see tension arising. We also can see and hear face being saved or lost, and through these revelations, we can glimpse the Chinese beliefs about age and gender roles, the importance of family relationships, and the consequent values: the desire to excel, and its corollary, competitiveness; restraint and self-control; and modesty.
As the data show, the L2 learners were mostly unaware of the three cultural themes: *face*, *relationships*, and *education*, but they are all available in the clips and could be taught in ways that can allow them to begin to be seen. Entry to *face* comes into the six clips. Entry to *relationships* comes in Clips 1, 2, 3, 4, and 5. Entry to the *role of education* in Chinese thinking comes into Clips 1, 3, 4, 5, and 6.

The title of the TV series, *Tiger Mum, Pussycat Dad*, is a slightly ironic twist on a traditional norm – raising the possibility that modern life has bred a new kind of woman, a tiger, and emasculated men. In fact, the drama does show strong women for the most part – although Shengnan’s mother fades in the contest with her husband, she sticks up for him, and Yaxian is offensively shrill.

The young couple, Shengnan and Luo Su, are the people in whom we see most clearly the ambivalence between the influence of tradition and the pull of modernity. They are the central generation – we see how they are, how the next generation (Qianqian) is, and how the last generation was. They are basically good children, good spouses, and good parents; however, they are mid-way in their transition to modernity.

Similar to the ambivalence entangling modernity and tradition, the TV drama also presents a two-sided view. The clips not only depict cultural concepts and Chinese thinking in action, but also critique some of the ideas and behaviours shown. The most controversial character is the grandmother, Yaxian. The L1 participants had negative attitudes towards her, for she is quite mean to her friend, to her daughter-in-law’s parents, even to her daughter-in-law. They thought her behaviour was not proper but it could be understood.

The director of the drama also criticizes traditional education thinking that centres solely on academic study. He advocates the modern education thinking in which teachers should regard each student as an individual and respect each student, and allow students to have more play
time. But due to intense competition for jobs, it is not sure how many Chinese people would put such new education thinking into practice in real life, even if they agreed with it in principle.

Overall, it can be fairly said that the clips are an authentic reflection of contemporary China where modern and traditional cultural elements are entangled and there are different expectations among and between young and old. The heart of the affordances in the clips is showing this period of transition as lived experience. The frame-by-frame picture of an extraordinary social revolution in progress, and the ambivalence caused by the revolution are shown.

5.3 Discussion of Three Main Cultural Themes

5.3.1 Face

The conception of face was almost totally outside the L2s’ sights, except that one L2 participant (Italian background, who had a Chinese partner) pointed out that maybe Shengnan gave face to Yaxian in Clip 1, ‘Rural-urban exchange’, and another participant was not sure whether Guan kept his face in Clip 6, ‘Education’. The six clips are full of face work which they did not get.

The L2s’ difficulty in grasping face is not surprising. Some scholars point out that face, which they call the “social anchoring of self in the gaze of others”, is a universal concept and in Western culture, it also exists (Goffman, 1955; Ho, 1976; Brown and Levinson, 1978; Qi, 2011). Nevertheless, as Qi (2011) observes, “There may be specific and distinct cultural elements which determine different aspects of face, and the rules according to which face operates may vary” (p. 280). Indeed, according to Ting-Toomey (1988), face work is a culturally grounded concept that needs to be examined in a cultural context. Therefore, Chinese face is acknowledged to be special in the Chinese cultural context. Kinnison (2017) argues that
using English word *face* has created confusion in the West about the Chinese *face* concept. Haugh (2012, p. 11) agrees that the use of English as a scientific metalanguage to describe concepts and practices of Chinese cultures and societies is sometimes confusing.

Chinese *face* has drawn the attention of both Western and Chinese scholars through the years. The complexity of the notion of ‘face’ was first mentioned in English by Arthur Smith who spent fifty-four years as a missionary in China and wrote the book, *Chinese Characters*, which attempted to present China to foreign readers.

The word ‘face’ does not in China signify simply the front part of the head, but is literally a compound of the multitude, with more meanings than we shall be able to describe, or perhaps, to comprehend (Smith, 1894, p. 16).

Half a century later the American Chinese anthropologist Hu (1944) first academically categorized Chinese *face* into the two words *mianzi* and *lian* through summarizing the Chinese normative statements containing the two vocabularies of *face*. She defines *lian* as ‘the ego’s moral standard for judging the personality’ and *mianzi* as ‘a person’s social standing (prestige, reputation)’. From her article, the collective feature of Chinese *face* is also mentioned. That is, for instance, a son’s behaviour can bestow *face* on his father. The American anthropologist Stover (1962) adopted Hu’s division of *lian* and *mianzi*, but thought *lian* is a cultural universal whereas *mianzi* is a uniquely Chinese concept. Nevertheless, unlike Hu’s conceptual perspective that defines *face* as ‘other-oriented self-esteem’, Stover explored the functional meaning of Chinese *face* particularly referring to *mianzi*. Based on Smith (1984), Stover connected *face* with formality and argued that *face* is a name for legitimizing status rectitude and plays a role in stabilizing hierarchal arranged groups. He pointed out that *face* has an ordering function as the means of maintaining the hierarchy of the group, aiming to make the relationships proper in the service of harmony. He further emphasized *face* is not a matter of
personal attributes, but relies on one’s location in a social system (Stover, 1962, p. 367). It can be inferred from Stover that Chinese face is a public behaviour of behaving properly in front of others on the basis of one’s social status.

Given that in certain situations lian and mianzi can be interchangeable, the pure division of face into the two words has been criticized by other scholars (Ho, 1976; Kinnison, 2017). Among them, Kinnison is the most ambitious to solve the issue of confusing face definition. She reconceptualises face from three facets: power/favour/relation face – which is one’s social power and connection; moral/honour face – which is one’s dignity and integrity; and image/mask face – which is one’s façade to impress others (Kinnison, 2017). According to Kinnison, power/favour/relation face is associated with power or social status, personal connections in social networks and renqing (sympathy, empathy). “This face can be measured in terms of size, big or small, to gauge a person’s influence on others.” (p. 37). The image/mask face is related to one’s success that is “accumulated by means of personal effort or clever manoeuvring” (Hu, 1944, p. 45).

It [image/mask face] is one’s self-image in public associated with individual non-moral attributes, such as material possessions, physical appearance, intellectual ability, good education, and so on, which may reflect one’s intelligence, capability, talent, and other attributes admired by a social group or individual (Kinnison, 2017, p. 39).

Kinnison’s conception of face is an analysis of face factors aimed at disentangling the multifaceted meaning of face. In essence, her new definition is based on the previous studies of lian and mianzi, but she turns lian into moral/honour face, and divides mianzi into two other facets. Different from Stover (1962), she emphasises the role of individual non-moral attributes in shaping image/mask face.
Drawing upon the above scholars, it can be seen that Chinese face ties together a number of concepts such as status, prestige, reputation, dignity, success, and moral standards. In addition, one distinguishing feature is that Chinese face is shared, which means it “belongs not only to oneself, but more importantly to one’s significant others, such as one’s family, community, or organization” (Jia, 2001, p. 58). Taking moral face as an example, Kinnison (2017) indicates that one’s moral integrity face is relational and shared. Maintaining moral face is, therefore, not only an individual’s business but a collective concern (Hinze, 2005, p. 186; Ho, 1976, p. 877).

In sum, face (in Chinese lian and mianzi) is a concept through which Chinese people care about others’ opinions, and regulate proper behaviour. This is based on a series of factors (including morality) that contribute to vertical and collective Chinese culture, mainly for the sake of harmonious relationships. Specifically, face is related to social status/authority based on factors such as age, sex, and occupation (Linton, 1936, pp. 113-119). Moreover, face is collective: one’s social connection is a factor to improve or damage face; one’s face is related to one’s family or those close to one, even one’s teachers, and vice versa. Thus, for example, a son’s wealth, education, and capabilities can give his parents face.

**Challenges to traditional face**

It should be noted that with the development of modern China, traditional ‘face’ is enduring challenges in relation to three aspects: personal attributes, wealth, and insiders or in-groups. As mentioned before, Stover (1962) stressed face is not a matter of personal attributes. However, Ho (1976) started to incorporate personal qualities by asserting that face is related to status arising from “personal qualities underlying achievement and nonpersonal factors, such as wealth, social connections, and authority obtained through personal effort” (p. 870). Moreover, He and Zhang (2011) further claimed Chinese face is expressed at three levels:
individual, relational, and group; and the individual factors, in particular, are physical features, education background, and competence. For example, in Clip 1, ‘Rural-urban exchange’, the country grandmother speaks highly of Qianqian’s good looks, which gives face to the city family.

Since modesty was advocated in Chinese culture, traditionally, not showing off wealth or capabilities was done so as to avoid losing face (Hu, 1944, p. 49). Nowadays, with the rapid economic development in China, one's wealth contributes to one’s face. “The desire to become rich, or at least to appear to be wealthy, has encouraged mianzi consumption”, says Kinnison (2017, p. 41). In Clip 1, ‘Rural-urban exchange’ and Clip 2, ‘In-laws’ dinner’, for example, showing off wealth becomes a way to enhance face.

As traditional China is a family-based society (Fei, 1948), there is a division into insiders and outsiders. Generally, insiders comprise immediate family, relatives, and close friends, while outsiders consist of acquaintances and strangers (distant outsiders). In front of the acquaintances group, maintaining face is especially concerning, whereas people could more often express their authentic behaviour “with their insiders or significant others” (Hwang, 1987, p. 952). Yet even with the awareness of individuality, husband and wife do still care about their face in front of each other, as is shown in Clip 4, ‘Wedding anniversary’.

The rationale for face in underlying values and beliefs

Although traditional Chinese face is enduring challenges, face is still linked to the most fundamental traditional value of harmony. The Confucian tradition focuses on maintaining a harmonious state in a differential and hierarchal society. The Confucian notion of harmony and face is still the main determinants of Chinese communication patterns (Chen, 2008, 2011; Oetzel and Ting-Toomey, 2003). In fact, face is an action strategy to achieve harmony. Supporting this proposition, Stover (1962, p. 387) stated the purpose of face is for the sake of
harmony. Ho (1976, p. 883) illustrated, “the desire to gain face, to avoid losing face, and to save face when it is threatened is a powerful social motive”. Moreover, Lau and Wong (2008, p. 53) stated, concern for face is to “regulate the perceived appropriate social behaviour of Chinese, thus maintaining social harmony”. Consistent with them, Qi (2011, p. 290) regards giving/maintaining/saving other’s face as a social obligation “for a person to perform their own role or maintain their own position in their social circumstances and location”.

It should be noted that in Chinese conversation, harmony is only at the surface level and sometimes conflict is hidden under the superficial harmony (Chang, 2001):

That superficial harmony helps the maintenance of a larger social network and at the same time conceals the underlying conflict in interaction. Chinese cleverly craft messages to communicate competition and frustration, while maintaining a “front” of harmonious relationship. Interpersonal discord and aggressiveness may be handled, not by direct confrontation, but by interactants exchanging well-designed manipulative messages. (p. 159)

In Clip 2, ‘In-laws’ dinner’, Yaxian claiming that Daqian and Guohua cannot eat seafood in their hometown, thus she has prepared it, which shows her concern about them on the surface. However, it exhibits an “individualist” (competitive, agonistic) style (Gabrenya and Hwang, 1996, p. 311).

Intermediaries have always been a strategy in dealing with face problems (Gao, 1998). In Clip 3, ‘Intergenerational exchange’, Yaxian’s anger damages the face of all the people present, because Chinese need to maintain a harmonious relationship with each other within the family circle. Luo Su’s silence and lowering his head gives face to his mother. However, when Luo Su speaks up on behalf of his wife, he destroys his mother’s face. Accordingly, Sanxing serves as a mediator to restore his son’s face and Yaxian’s face.
Aside from this fundamental value of harmony, face is based on the equally fundamental Chinese belief about self/personhood. Chinese self is relational, interdependent, and other-oriented (Sun, 1990; Gao, 1998). A self is inseparable from one’s significant others or insiders (Fei, 1992). Thus, an entity needs to share their insiders’ “pride” and “shame” (Bond, 1991, p. 6). In Confucians society, an individual makes effort to become a junzi, “a superior person with a respectful reputation, by following the rules designated by his social status and personal relationships” (Kinnison, 2017, p. 34). Such other-regulated, shame-oriented culture is “the unequivocal ideological background and foundation of the concept of face and face-talk in the Chinese language” (Cheng, 1986, p. 337).

**Face behaviours**

Following from the exploration of face concepts from all aspects, the question of how to manage face arises. Face management mainly consists of four basic behaviours: giving face, losing face, saving face, and gaining face; “[It] may be achieved, lost, saved, and, in any event, is required to be at least maintained” (Qi, 2011, p. 282). Qi further points out, “viewing oneself through the eyes of others, one’s face may be enhanced (gain face), maintained (maintain face), protected (save face) or reduced (lose face)” (p. 158). Accordingly, the four face behaviours could also be said to be promoting face, damaging/reducing face, restoring/maintaining face, and enhancing face, respectively. Giving face is the action of increasing someone’s social status or promoting someone’s image through ways such as to praise someone in public, to stress someone’s title or ability, to show deference for someone’s advice (Hu, 1944, p. 56). Losing face is the action of decreasing someone’s status or damaging someone’s image because of their own actions, or other’s actions (that is, how the individual is treated by others) (Ho, 1976, p. 873). Saving face is the purposeful activity of the person directed to his or her presentation to others (Qi, 2011, p. 289). For example, a mediator saves both parties’ face when managing conflict between the two parties. Gaining face is a result of other’s giving face or the action
strategy of someone’s attempt to acquire reputation by ostentation or subterfuge, such as someone “shows himself better situated, more capable, possessing better social connections or a better character that actually it is the case” (Hu, 1944, p. 58). These face behaviours are a complicated application of the face factors: wealth, authority, status, social connections, morality, education.

These foundation orientations [relational belief and harmony] are not shared in Western thinking. Although the concept of face is also found in Western culture, it is largely related to self-image in others’ eyes. That is, unlike the Chinese concept of face, which is collective (e.g. a Chinese son’s face is shared with his parents, is part of their face, and he shares their face), in the West face essentially belongs to an individual.

Goffman (1955, p. 213) defines face as “the positive social value a person effectively claims for himself”. As Jia (2001) comments, “his definition centres around self, suggesting face is an individual’s end value” (p. 58). Based on Goffman’s face theory, Brown and Levinson (1978) further incorporate face as the core of politeness. They develop their politeness theory by using face as the foundation for explaining politeness during human interactions. They argue that people have two faces: negative face – “the want to be unimpeded”, and positive face – “the want to be approved in certain aspects” (p. 58). It can be seen that both faces they defined are a modern person’s two ‘individual’ goals. Their politeness theory also includes the principle of cooperation, whereby a speaker takes care to protect the face of their interlocutor.

Thus, although both Western and Chinese scholars build the concept of face, each does so according to their own cultural premises. Chinese face is deeply ingrained over centuries in Chinese beliefs about the world and the resulting value of harmony at all cost. Yet it is also a concept that has been challenged and expanded in recent decades. However, it remains different
from Western *face*. It is understandable that the L2s could not recognize Chinese *face* work in the clips.

*What do L2s need to know about Chinese *face***?

Chinese *face* incorporates the notions of *lian*, morality, and *mianzi*, others’ good opinion of oneself. *Face* is important because in the fundamental Chinese self, other-regulated, shame-oriented culture it maintains harmony, the primary value. Each of the four basic *face* behaviours of giving, losing, saving and gaining *face* can be applied across a series of factors: authority, status, occupation, social connections, age (generation), wealth, educational background, abilities, morality, and more. In addition, one’s own *face* is shared with that of one’s significant others and in-groups. A person’s *face* can be gained as a result of the behaviour of someone else (particularly someone with whom s/he is closely related) (Ho, 1976, p. 880). Face behaviours are generally bilateral and emerge through interaction. However, in conflict situations, a third party could serve as a mediator to save the face of the two conflicting parties.

The six clips taken together illustrate common aspects to do with *face*, which almost express the above-summarised characteristics of Chinese *face*. The finding that *face* underlines interpersonal communication in the clips affirms the findings of previous studies on *face* in TV dramas. Gao (1998), and He and Zhang (2011) conclude that *face* continues to be a very important concept in Chinese interpersonal communication and Chinese speaking practices. However, the TV dramas they used specifically reflected the rural life of Chinese people. Their arguments were that country people maintain a more traditional Chinese culture. In this study, the selected TV drama clips mainly reflect city people’s life. From the analysis, *face* is shown to still be important in modern urban Chinese interpersonal communication among friends and families. *Face* is pervasive in Chinese interpersonal communication as regulator of the interpersonal relationships.
Overall, the six clips illustrate the breadth and depth of face behaviours well. They provide a rich resource for L2s to begin to understand *face*.

### 5.3.2 Relationships

The notion of relationships here refers only to family relationships. It is different from the cultural category of relationships (structures) in Chapter Four, which consist of family relationships, friendship, teacher-student /teacher-teacher relationship, and social structures in terms of rural-urban differences and regional differences. Excluding family relationships, the social structures shown – the rural-urban difference, the regional difference are universal sociological issues; the L2s could easily recognize them. Accordingly, they are not the focus of the discussion and the discussion here only centres on family relationships.

As analysed in Chapter Four, the L2s had difficulty in interpreting relationships, even if they had some typical knowledge of them. The problem, when the L2s interpreted family relationships in the process of modernization in the clips, is summarized as ignorance, confusion or partial understanding. It reveals that the L2s failed to know the rules of maintaining harmony in Chinese family relationships. They were also confused about parents’ overreaction towards issues which, they thought, were ‘not a big deal’. Although they showed typical knowledge of filial piety and patriarchal family relationships, they somehow failed to note the transformation of family relationships.

What needs to be known about family relationships is illustrated in the clips. Given that the core affordance of the clips is the social transition occurring, relationships are undoubtedly undergoing a transformation from the traditional to the modern times. Among them, the parent-child and the husband-wife relationships are the most significant family connections. Thus, such two relationships from the traditional views and modern dynamics are discussed, and the reasons behind the change are explored.
Traditional view of relationships

Relationships are traditionally treated as family relationships. Confucian summarized “five cardinal relationships”: father-son, husband-wife, elder brother-young brother, king-subordinate, and friend-friend. Among them, the King/Emperor is regarded as the father of the subordinate; and close friends are also considered as members of the family. As Cheng (1990) commented, the five relationships put too much emphasis on family. Specifically, Gao (1998) pointed out that, based on Confucius, “the roles and norms that guide family relationships apply beyond the boundary of family” (p. 13). In Clip 1, ‘Rural-urban exchange’, for example, two families address each other by the family titles. These are related to the fundamental concept of self or personhood. As Sun (1990) posited, Chinese personhood is other-oriented and it is defined by relations, among which the family relationship is the most important.

In the clips, we can see the significant hierarchical relationships between parents and children (Clips 3, 5), husband and wife (Clip 5). They are inherited from the traditional relationships ranking order resulting from age, gender plus generation, which is actually related to age. People of the older generation are superior to those of the younger; within each generation, the elder is normally superior to the younger; men are absolutely superior to women, stated Baker (1979).

Specifically, there are four striking features of traditional family relationships, which are apparent in the clips, in terms of priority among relationships, family power distribution, gender inequality, and intergenerational communication pattern.

Firstly, the father-son (parent-child) relationship plays a priority role in the traditional family while the marital relationship is relatively unimportant in Chinese society (Verkerk, 1999). In Clip 4, ‘Wedding anniversary’, for example, Shengnan and Luo Su still put their daughter in first place, even if they are celebrating their wedding anniversary.
Secondly, the father is the head of household and holds absolute power authority. The obligations of other family members are obedience and respect. That is, men are obeyed and respected by their wife and children. However, older women, especially as mother-in-law, have had a certain authority because of the parent power over son. In modern times, family patterns have changed, but fathers are still generally looked upon as the head of the household, the final authority. In Clip 3, ‘Intergenerational exchange’, for example, Yaxian uses her husband’s authority as father to needle their son, Luo Su. In Clip 5, ‘Love relationship negotiation’, for example, Daqian disregards his wife Guohua, and ignores her opinions about their son’s love relationship.

Thirdly, since the unequal gender status of son and daughter — only sons belong to the family, as daughters will leave; a daughter is trained for marriage, the role that women play is as wife and mother. The daughters’ socialization aims at producing a virtuous wife and a nurturing mother (Croll, 1995), also a good daughter-in-law. In Clip 4, ‘Wedding anniversary’, for example, Shengnan keeps worrying about her daughter so as not to violate the traditional moral standard of women. In Clip 1, ‘Rural-urban exchange’, for instance, Shengnan behaves as a good daughter-in-law in front of Yanxian’s friend.

Fourthly, filial piety serves as a guiding intergenerational communication principle for children to parents. As Wong (2008) illustrated, filial piety demands respects, obedience, obligation to parents, honouring family name, and emphasis on family harmony. In Clip 2, ‘In-laws’ dinner’, for example, Shengnan and Luo Su keep silence in front of Yaxian’s words in order to maintain the harmony. In Clip 3, ‘Intergenerational exchange’, for example, Luo Su also performs submissively and silently in front of Yaxian’s words to show obedience and respect.

In sum, the traditional family ideals that emphasize strong family role prescriptions, hierarchies of males over females and elders over the young, and children’s devotion to parents (Gallin,
still have an impact on the contemporary Chinese family relationships reflected in this TV drama. As it is illustrated above, the traditional view of relationships provides plausible reasons for certain behaviours in the clips.

**Relationships in transition**

*Relationships* in transition are also reflected in the clips. As Wang and Liu (2006, p. 164) noted, “a new democratic, equal, harmonious family pattern is developing day by day”. In light of current literature, the change reflected in the clips is mainly expressed in five facets: normative nuclear family structure, the relatively equal marital relationships, the decreasing impact of family background factor in mate selection, the new, modified filial piety, and the re-definition of the role of daughters.

Firstly, family structure is shifting from extended family to nuclear family, where parents and adult children are in a separate residence. The separation between parents and children has become “a common and accepted feature of contemporary Chinese family life” (Jackson and Liu, 2017, p. 3). However, as the term “networked family” (Pan and Ruan, 1995; Xu, 1995) describes, family members are still in close proximity (Xu et al., 2007). The Clip 3, ‘Intergenerational exchange’, and Clip 4, ‘Wedding anniversary’, for example, indicate Luo Su and his parents live in different houses. But as Clip 3 displays, the parents still strongly rely on the adult child emotionally through asking for seeing their granddaughter. And both granddaughters who appear live or have lived with their grandparents.

Secondly, in regard to the marital relationship, two striking aspects appear: the wife is assured of equal rights with the husband especially in the urban areas; since the love marriage becomes normative, the expression of affection between husband and wife becomes overt. In terms of the equal rights with their husband, women’s decision-making power at home increases. Women can speak up in family affairs. In Clip 3, ‘Intergenerational exchange’, for example,
the grandmother assumes that Shengnan decided Qianqian was not to come to the dinner. She is angry and complains to her son by showing her assertiveness, while her husband is gentle and serves as the mediator. As to the expression of affection, recent studies on Chinese couple interaction found that they did not differ from their Western counterparts in being demonstrative about their feelings within marital interactions (Schoebi, Wang, Ababkov and Perrez, 2010; Williamson et al., 2012). This is different from the traditional times when intimate emotions were suppressed (Markus and Kitayama, 2003) or shown in indirect ways such as sacrifice (Chen and Li, 2007), or even the fulfilment of individual and couple needs within marriages were not considered (Chang and Chan, 2007). In Clip 4, ‘Wedding anniversary’, for example, Shengnan and Luo Su greet each other with a kiss and celebrate their wedding anniversary. These behaviours indicate they directly express their love, at least on the surface.

Thirdly, family background, which plays an important role in mate selection in arranged marriage time, is now weakening among young people. In modern marriage, personality is considered more important than family background; education is highly valued in mate selection, especially among the educated group; romance and love is paid great attention to among the young, the educated and professional groups (Xu et al., 2007, p. 145; Blair and Madigan, 2016). Undoubtedly, family background still plays a role to some degree. Currently, for example, in the especially Chinese phenomenon of a blind date attended by parents (Chinese Parents Attend Blind Date Event in Shanghai, 2011) who make the match for their children, family background is regarded as an essential factor. In Clip 5, ‘Love relationships negotiation’, for example, we can clearly see the ambivalent attitudes between two generations towards the family background. Daqian cares about family background very much. Bi Ran and Jiale, however, fall in love with each other regardless of their different family backgrounds and even divergent educational backgrounds.
Fourthly, as to the parent-child relationship, the contemporary relationship between children and parents tends to be less hierarchical but more equal. The transition is expressed in the new version of filial piety. Researchers pursuing the theme of “individualization” in Chinese society, argue that filial sentiments have substantially weakened. For example, as Whyte (1997) noted, economic development, the combination of rapid and even traumatic shifts in official policies, and popular culture and contacts with the West, are matters that have weakened Chinese filial piety. Actually, as a traditionally guiding value in the parent-child relationship, filial piety is modified in its new version: children show respect but not absolute obedience to their parents.

Ho (1996) observed that filial obligations such as absolute obedience were losing their support from young people. However, the core of filial piety, namely, respect for the elderly and support for their old age, are still highly valued (Croll, 2006). As Hwang (1999) and Yang (1995, 1996) argued, authoritarian filial piety no longer dominates and reciprocal filial piety is increasingly practised. Qi (2015) also points out that filial piety continues to play an important role in contemporary China, on the basis of “the continuing inter-generational interdependence of family members through which adult children are supported by their parents in various ways” (p. 155). Liu, F. (2016) finds that “no matter how much the parent-child relationship has become democratized, children are still supposed to show Confucian respect for their parents: a modified version of the filial piety norm remains influential” (p. 128).

The Clip 3, ‘Intergenerational exchange’, presents a fine reflection of the revised filial piety of Luo Su. He does not show absolute obedience to his parents for the sake of his wife. Nevertheless, he still shows respect by not arguing back. Moreover, what the L1s said is consistent with the new version of filial piety. For instance, one L1 informant said, since her parents were spending so much money supporting her overseas study and living, if she were to go against her parents’ wishes, she would have a sense of guilt. However, the L1s added, they often challenge their parents rather than absolutely obey them.
Fifthly, the role of daughters has been reshaped in current family patterns: daughters are treasured by parents. The enhanced status of urban women in Mainland China is supported by an unintended consequence of the only-child policy. As Fong (2002) reported, brotherless daughters receive more resources than sisterless sons since parents “invest all their savings in their daughters’ education rather than saving part of it for the purchase of marital housing” (p. 1104). Daughters still take part in their natal domestic affairs even they are married. They become increasingly important in the family as they are educated and hold the power to contribute to the family budget, and are often more considerate than sons. In big cities, such as Shanghai, parents even prefer daughters to sons. The Clip 1, ‘Rural-urban exchange’, shows the two family pay great attention to their granddaughter and both families love their own little girls. The Clip 5, ‘Love relationship negotiation’, indicates Shengnan plays an important role in her original family. Daqian trusts her and she has a say in family affairs about her brother’s relationship. Shengnan is better educated than his brother Bi Ran, therefore she is excellent in Daqian’s eyes.

The clips present the transformation of relationships from the above five facets, which is supported by the relevant literature. The reasons for the transition are explored below.

**Reasons for the transition**

The transformation of relationships is largely due to China’s modernization. The unprecedented social, political, legal, and economic reforms that China has experienced have reconstructed the husband-wife relationship. The social, economic, and political changes in the larger environment also mean that many Chinese families are experiencing a structure and power shift within their intergenerational relationships (Chen et al., 2010).

The “1978 Reform and Opening Door Policy” promotes exchanges between China and Western countries. The intimacy and equality which are stressed in Western marital culture
have been introduced to China (Xu et al., 2007). The “1979 One-Child Policy” has impacted family structure and nuclear family becomes the normative structure (Xu et al., 2007). Only daughters are indulged by their parents with the same parental emotional investment as to sons. These experiences during her upbringing may contribute to the daughter’s strong role within interpersonal interactions when they get married (Wang and Fong, 2009).

Legally, today, in China the status of women is equivalent in privilege and responsibility to that of men. The Marriage Law of The People’s Republic of China (1982) states that men and women are of equal status in the family. Individuals’ freedom and interest in marriage are acknowledged in the laws as well (Davis, 2014). The pursuit of romance and love is widely acknowledged as a motive for marriage.

From an economic aspect, women’s economic contribution to the family is not restricted to childbearing and the care of children, but also to their employment. Filial piety, once only practised by sons, shifts from the patrilineal to a bilinear orientation, in which daughters can also support aged parents of a home, in both urban and rural areas (Davis-Friedmann, 1983; Hansen and Pang, 2008, p. 85). Researchers conclude daughters are being recognized as an asset in old-age support through analysing their role from the perspective of filial piety (Bian, Logan and Bian, 1998; Chi, Chappell and Lubben, 2001; Croll, 2006).

The social context of the transition in the parent-child relationship is due to education, social mobility from rural to urban areas, as well as to the spread of technological information and international exchange. The younger generation generally has higher educational qualifications than their parents. As Liu, J. Y. (2016) notes, with higher education, young people develop more individualist ideas of focusing on self-development. The use of English and ICT (Internet and computer technology) is mastered by educated young people. Therefore, their earning capabilities tend to be better than their parents.
With China’s “1978 Reform and Opening Door Policy”, the mobility of the younger generation from rural to urban areas, inter-city migration or even overseas migration, is easy. Because of this mobility, young people live separately from their parents and can develop a new lifestyle. As increasing international exchange sends Chinese abroad and many foreigners come to live in China, young people may be exposed to different ideas about family life, especially the cross-national marriage. In addition, the use of Internet facilitates information spread and exposure to different ideas, not to mention ‘Internet dating’ itself!

**Other family relationships**

Aside from the two types of relationships – husband-wife, parent-child above, the five clips (Clips1, 2, 3, 4, 5) also reflect other diverse types of family relationships: in-laws (mother-in-law and daughter-in-law, husband’s parents and wife’s parents), grandparent and grandchild, sibling relationships. These three types also show both traditional and modern dynamics, especially the relationship between mother-in-law and daughter-in-law.

The mother-in-law and daughter-in-law’s relationship in modern society is still tricky, but it has changed a little bit as well. Traditionally, among Chinese family relationships, that between daughter-in-law and mother-in-law is usually the most complicated and explosive (Shih and Pyke, 2010). The daughter-in-law is literally regarded as an in-group family member in her husband’s parents’ eyes, but she is still an outsider from their heart, especially from the mother-in-law’s heart, because she is not a blood relation of her parents-in-law. A mother-in-law typically thinks her son does not belong to her wholly once he has a wife to whom he devotes his love, thus she unconsciously does not like her daughter-in-law (Freedman, 1970, p. 49). Powerless all her life, subordinate to her father and then her husband, a Chinese mother-in-law tends to be very hard to please and highly critical of her daughter-in-law. A daughter-in-law needs to be very careful in front of her mother-in-law and tries her best to please her. We can
see in the Clips 1, 2, and 3 that Shengnan is careful in front of Yaixian and even keeps silent when she gave her parents a hard time. However, she still challenges Yaxian about Qianqian’s education.

The relationship between husband’s parents and wife’s parents is enacted diplomatically. On one hand, they are one family in name because of their children’s union. On the other hand, they are actually two families. Their relationship is changeable between in-group and out-group, for Chinese family is so ambiguous that it “can be expanded or contracted according to the specific time and place” (Fei, 1992, p. 62). In conflict situations, Chinese find little reason to hide their aggressiveness toward outgroup members (Leung, 1988). While Chinese are interested in protecting social harmony, this “harmony” tends to be narrowly defined within the family and is not usually extended to other units. When Yaxian is critical towards Daqian, she regards them as an out-group.

The relationship of grandparent and grandchild is an extension of the parent-child relationship. That grandparents are very involved in their grandchildren’s life because there is no clear boundary between parents and children even when even they are grown-up. In Confucian tradition, grandparents’ family roles and their responsibility in an adult child’s parenting practices are emphasised (Chen and Levis, 2016). Nowadays, with the influence of the one-child policy (abolished in 2016), current grandparents have a few children and this increases the likelihood that they will be focused on their only grandchild.

The sibling relationship is close as the two are in a family unit. An ancient Confucian code for family socialization in Chinese society was as follows: “older brothers should love their younger siblings, and younger brothers should respect their older brothers”. Following this code, children (especially the first daughter) were socialized to provide material and emotional support for one another at an early age. Older sisters served as a backup system of caregiving
for younger siblings. In Clip 4, ‘Wedding anniversary’, for example, because Luo Su says the wine is from his sister it is easy for him to persuade Shengnan to accept it. It is normal/not unusual that the sister gave her younger brother some expensive wine. In Clip 5, ‘Love relationship negotiation’, for example, Shengnan helps her brother, Bi Ran, and he relies on his sister to persuade their father, Daqian, to let him proceed in his relationship.

**Fundamental values**

Although Chinese family relationships are in transition in contemporary Chinese society due to all kinds of political, economic and social factors, harmony, as the rule guiding family interactions, retains the same value. As Zhang, Lin, Nonaka, and Beom (2005) found, relational harmony is still the most endorsed cultural value among Chinese young people.

Harmony, the foundation of Confucianism, Taoism, and other Chinese schools of thought, regulates human relationships. Confucianism, shaping Chinese family relationships for thousands of years, emphasizes family as the major unit of society, with harmonious relationships and interdependence (Chan et al., 2006; Chen and Levis, 2016). Filial piety, harmony and interdependency are stressed by Confucianism. Among these, family harmony is extremely important. As the Chinese saying goes, if the family lives in harmony all affairs will prosper (*Jia he wan shi xing*).

Harmony rules family and members know how they are to behave and play their assigned part well according to the hierarchy of age, gender, and generation, and especially, the value of filial piety. Harmony as a cardinal value guiding human relationships in Chinese culture functions as the ends rather than means of human communication (Chen, 2002). The means to achieve harmony is to avoid conflict and hold low tolerance for overt family conflicts (Chow, 1999; Chen, 2002). In Clip 2, ‘In-laws’ dinner’, Luo Su and Shengnan keep silent to maintain harmony. In Clip 3, ‘Intergenerational exchange’, Luo Su also keeps silent. In Clip 5, ‘Love
relationship negotiation’, Guohua and Shengnan serve as mediators to ease the conflicts between Daqian and Bi Ran.

Figure 5.1 below summarizes some changes in traditional relationships as discussed above.

**Figure 5.1: Contemporary Chinese Relationships: Some Markers of Change**

The discussion of Chinese family relationships reflected in the clips prompts exploration of the reasons for the L2s’ different interpretation of this content. Considering their Western cultural background, the L2s’ different interpretation of relationships in the clips is understandable. The fundamental belief of Western personhood is individual self. The individualist culture impacts on their family relationships so that their family bond is not as close as the Chinese bond. The notions of equality and democracy have influenced their way of family communication. First, in Western culture, parents and children are independent individuals. Talk is the main method for parents to communicate with children. Second, the marital relationship is the core of the modern Western family. L2s need to know the reason behind the difference between Chinese relationships and Western relationships to understand Chinese relationships better.
Overall, combined with previous studies, it turns out that these clips are good material to show most characteristics of modern Chinese family relationships. The first five clips show relationships containing both the traditional dynamics and modern dynamics. Two features of patriarchal Chinese family relationships – father’s authority and filial piety – are shown. The clips also present a transformation of relationships. Yaxian and Sanxing’s family illustrates the subtle modernization of Chinese family relationship: wife has a say and child challenges parents to some degree. Therefore, these clips provide a good start for L2 learners to understand Chinese relationships.

5.3.3 The role of education in Chinese thinking

Similar to the problems in relationships, the L2s showed ignorance, partial understanding and confusion about the role of education in Chinese thinking and they had a different understanding of ‘play’ in a child’s life. The finding reveals that the L2s had the stereotypical knowledge of Chinese education, believing that Chinese students always study hard to pass the examinations. However, the significant role of education in Chinese thinking is not present in their interpretation of the clips.

In fact, the role of education in Chinese thinking is illustrated in the clips. Consistent with relationships, education is also undergoing transition in modern times, and this appears throughout the clips as well. The following section sets out the traditional Chinese view of education (role, learning styles) and its transition, then discusses how the clips show the role of education.

Traditional view of Chinese education

The traditional view of Chinese education is mainly illustrated in three aspects: the significance of education, achievement orientation, and learning styles.
In Confucian tradition, education is important for personal development and social mobility. The fundamental value of education lies in the ultimate human perfection and the utility of education. A person should “cultivate himself, then regulate the family, then govern the state, and finally lead the world into peace” (*The Great Learning*, IV, cited from Lee, 1996, p. 37). There are two forces of education. As Gao (2009, p. 58) illustrated, the external refers to the pragmatic acquisition of essential knowledge, while the internal refers to becoming a sage (*junzi*) – the most genuine, sincere and humane self. The two motives are not in conflict: ideally, a person should become ‘a sage within and a king without’ (*nei sheng wai wang*) (Chang, 1976, p. 293). Starting from the Han dynasty in 220 BC, a Civil Service Examination system provided a chance for scholars from all backgrounds to obtain government official through learning the Confucian classics, which created the conditions for social mobilization over 2000 years. In addition, the reward for being a government official was associated with “fame, wealth, a beautiful wife, and upward social mobility” (Lee, 1996, p. 37). This is alluded to in the sayings: “Although studying anonymously for ten years, once you are successful, you will become well-known in the world” and “There are golden houses in books and there are beautiful girls in books”. In Clip 5, ‘Love relationship negotiation’, for example, Daqian looks down on his son because he has a low educational background. Aside from education being an indicator of success for Chinese people, it is also an important factor in mate selection. Given that Bi Ran’s girlfriend Jiale has a better education, Daqian doubts whether there is true love between Bi Ran and Jiale.

Achievement orientation in Chinese cultural context is not only personal but related to family glories (Hwang, 1987). The family has high aspirations for their children’s education and sets high standards of achievement, seldom praising the children. The pressure on the students is usually very high and working hard is their filial duty to their parents. Salili and Ching (1992) found that pleasing parents is the most important reason for Chinese secondary school students
to work hard. In Clip 1, ‘Rural-urban exchange’, for example, the country grandmother asks her granddaughter to show her best and Ruirui is well-behaved (smiling, politeness), while the city girl Qianqian’s behaviour (not smiling, not giving out toys) makes their family embarrassed. Since children’s behaviour is the mirror of their received education, the comparison of the two little girls reflects the significant role of education in promoting family face, even family glory. In Clip 3, ‘Intergenerational exchange’, another example shows that for the sake of Qianqian’s education, Shengnan does not allow Qianqian to come to visit her grandparents Yaxian and Sanxing. Although they are disappointed and Yaxian even shows anger, she does not argue about the education issue, and Sanxing feels it reasonable to focus on education. We can see Qianqian’s education is undoubtedly the Number One priority on the whole family’s mind. In Clip 4, ‘Wedding anniversary’, another example, Qianqian’s education is a constant concern for Shengnan even when she is celebrating her wedding anniversary with her husband.

Learning through effort is extremely highly emphasized in the Confucian tradition. Confucians believe that human perfectibility can be achieved by everyone as long as they make a great effort. The traditional emphasis on effort in the process of education is elaborated as follows: ‘Men are close to one another by nature; they drift apart through behaviour that is constantly repeated.’ (Confucius, 2008, p. 315). In the Chapter “An Encouragement to Study” in Xunzi’s works, the effort is expressed specifically:

Sincerely put forth your efforts, and finally, you will progress. Study until death and do not stop before. For the art of study occupies the whole of life; to arrive at its purpose, you cannot stop for an instant. To do that is to be a man; to stop is to be a bird or a beast (Xunzi, 1928, p. 36).

It can be concluded that, for Xunzi, “effort constituted the art of study, and paying effort manifested the quality of the human” (Lee, 1996, p. 32).
Mencius also illustrated the essentiality of effort through arguing that hardship may be a blessing in disguise:

When Heaven is about to confer a great responsibility on a man, it will exercise his mind with suffering, subject his sinews and bones to hard work, expose his body to hunger, put him to poverty, place obstacles in the path of his deeds, so as to stimulate his mind, harden his nature, and improve wherever he is incompetent (Mencius, VIB.15.).

There is a strong belief that “one’s failure is not due to one’s internal ability, but one’s effort and willpower” (Lee, 1996, p. 39). Accordingly, “Chinese parents demand perfect grades because they believe that their child can get them. If their child doesn’t get them, the Chinese parents assume it’s because the child didn’t work hard enough” (Chua, 2011, p. 2). Effort is highly valued in Chinese education (Yang, 1986). Chinese thought controllable factors such as effort and study skills contributed to students’ performance more than ability (Hau and Salili, 1991; Salili, Hwang, and Choi, 1989). Such effort allows for no play and students need to spend all of their time on study to pass the examination. As well, spending such effort is related to strict teachers. As a Chinese saying goes, ‘a strict teacher produces outstanding students’. This style of learning through effort is very evidently reflected in the strict teacher Guan’s opinions, in Clip 6, ‘Education’.

**Chinese education in transition**

Based on the traditional view of education, the role of education in contemporary Chinese thinking continues to be significant. As Kipnis (2011) states it, the ‘educational desire’ of the Chinese people is high. Consistent with traditional times, children’s educational achievement is still related to their family face and glory. The transition of education in contemporary China is mainly present in three aspects: education’s goal, the actual pressure within the system, and changes in styles.
It is widely agreed among contemporary Chinese that the goal for children to get well educated is for them to go to a good university and then get a good job. Deng Xiaoping reinstated the university exam system – *Gaokao* – in 1977 to highlight the importance of learning and academic achievement (Evans, 1997). Different from the significant goal of human perfection in the traditional view of education, instrumental motivation for contemporary education is extremely strong, especially with the great impact of John Dewey’s pragmatism on modern Chinese education in the early 20th century (Zha, 2013; Hoyt, 2013). Such instrumental motivation is embodied in the fierce competition in the *Gaokao*. In the late 1990s, the Ministry of Education began experimenting with new methods, however, the *Gaokao* remains highly competitive (Wang, 2013). “The competition and desire for admission to elite universities have increased even as the size of China’s college-going population has exploded”, stated Ross and Wang (2011, p. 4). It should be noted that this transitional aspect is not reflected directly in the clips, but it provides a broad context for the second one: intensified pressure.

Along with the high competition in the *Gaokao*, the actual pressure on children has become stronger. The social context of such pressure in the system is discussed from both macro and micro levels. In the macro context, with economic growth and the wide population of educated people in contemporary China, there are many applicants for the good universities. Previously not every child could afford to go to school. Nowadays, however, at the micro level increasing family wealth, more educated parents, and the small family size many more children can apply to go to university. As Chiu (2008) observed, “China’s families became wealthier and more educated, so they gave their children more education resources and spent more time with them” (p. 143). The one-child policy also plays a part, because a single learns more as he or she does not have to compete for parents’ physical and social resources (Steelman, Powell, Werum and Carteret, 2002; Downey, 2001). The family invests much in the only child and they would want them to win from the beginning. The primary school students mentioned in the Clip 3,
‘Intergenerational exchange’, for example, are recognized as being under great pressure and having little leisure time to be with family.

The third change is the learning styles. Students’ social and emotional development and creativity has been noticed by the educational reformers learning from Western education ideals. Hence a quality/abilities-based (suzhi) education is advocated to cultivate more creative students so as to facilitate the social and economic development of China (Pang, 2012). As a result, the previous exam-oriented education has slightly changed to the quality-oriented education. As part of this education orientation reform, students are gradually being regarded as the centre of teaching activities, and the negative role of ‘play’ is being re-assessed, as is discussed directly in Clip 6, ‘Education’.

Education is a thread running through a number of situations in the clips (1, 3, 4, 5, and 6), but especially central in Clip 6: the basic orientation to the nature of a human being. The other four clips (1, 3, 4, 5) indicate, the role of education in Chinese thinking is related to, respectively, family face, family priority and students’ pressure, family priority, personal success and mate selection. Unlike the consistency of education’s role in Chinese thinking (from traditional to modern times) reflected in the Clips 1, 3, 4, and 5, Clip 6, ‘Education’, radically discusses the idea that ‘play’ should be considered integral to learning, and further explores the basis of human nature, positing that every student is individual and unique.

The advocacy of ‘play’ is against traditional thinking in terms of the importance of effort and hard work, which is illustrated in the conflict between the two teachers in the clip. Contemporary young teachers and parents in China may be aware of the role of ‘play’. However, whether ‘play’ is really appreciated in Chinese education practice is questionable. For example, in the L1s’ discussion, some participants said, they agreed with the opinion that ‘play’ is necessary for children, but that it is difficult to apply. They still required their children
to work very hard and they admired the strict teacher, Guan. Individuality is a novel concept in Chinese collective culture. It raises the question whether Chinese teachers could really change and treat each student as a unique individual.

The answers to the two questions remain at the theoretical level to an extent, even if some Chinese people are gradually aware of them. However, there is an undoubted point: the word ‘education’ in contemporary China is gradually endowed with new meanings: it not only refers to academic/cognitive education, but also to emotional education. Contemporary Chinese education is summarised in Figure 5.2 from both the traditional view and the current transition in terms of significance, achievement orientation, and learning styles; within the transition, two points remain questioned.

**Figure 5.2: Contemporary Chinese Education: Some Markers of Change**

*The reason for the L2s’ different interpretation*

Compared with Chinese educational thinking discussed above, the role of education in Western thinking is different. First, education (going to university) is not the only road to success. As
one L2 informant said, instead of going to university, a child can become a plumber in the
future and as long as s/he is happy it is not a shameful job. Second, achievement orientation in
the West is generally individual. Children are usually treated independently and their education
is not necessarily a factor to decide family face or glory. Therefore, as Salili (1996) notes,
“Teachers and parents in the West often make unrealistically positive appraisals of their
students’ and children’s performance and set lower expectations for their achievement” (p. 10).

So, it raises the question what the Western educational thinking is. Successful Western modern
education is related to personal abilities, and to interest as a lever to learning. Each child must
be educated on the basis of his/her “individual abilities” (Lawrence, 1970, p. 15). Lawrence
(1970) further argued, “Education should be a natural growth, without coercion, forcing or
punishment; discipline is a matter of inner self-control, not of order imposed from without.”
(p. 15). Western students believe in “inherent ability and effective teaching” (Gorry, 2011, p.
56). Such Western education thinking mainly arises from the fundamental Christian belief that
respects individual’s identity. It is accepted that different people have different abilities.

Aside from the above points on Western educational thinking, the striking matter about ‘play’
to L2s should be displayed from a Western perspective. In contrast to the traditionally negative
attitudes towards it in Chinese educational thinking, play is advocated in Western education
since the Greek period. Plato advocates play as a good beginning and the best training for the
work of later life in The Republic and in The Laws.

Enforced exercise does no harm to the body, but enforced learning will not stay in the
mind. So avoid compulsion, and let your children’s lessons take the form of play
(Republic, Bk. 7, 536; cited by Lawrence, 1970, p. 28).
The soul of the child in his play should be guided to the love of that sort of excellence in which he grows up to manhood he will have to be perfected (Laws, Bk. 1, 643; cited by Lawrence, 1970, p. 28).

Aristotle thought little children

…it should be taught nothing not even necessary labour, lest it hinder growth; but should be accustomed to use so much motion as to avoid an indolent habit of body; and this can be acquired by various means, among others by play (Politics, VII, 17; cited by Lawrence, 1970, p. 32).

In the Roman period, Quintilian looked upon play as ‘in itself a mark of activity of mind’ (Lawrence, 1970, p. 42) and as a means of developing character. For the Hebrews, play was the first means of education (Lawrence, 1970, p. 46). The Renaissance scholar, Juan Luis Vives believed in the value of play, both for learning and as a means of assessing children’s abilities: “children should be exercised in play, for that reveals their sharpness and their characters” (Lawrence, 1970, p. 84). The new learning in England believed “children were to be taught by persuasion and praise, and were to learn by play rather than force” (Lawrence, 1970, p. 86).

Rousseau, whose educational idea foreshadows modern education ideas in many ways, claimed children’s physically playing must be encouraged. At the start of Book 2 of Emile what Rousseau says is “Instead of keeping [the child] mewed up in a stuffy room, take him out into a meadow every day; let him run about” (Rousseau, 1974, p. 42).

Learning from play has still been strongly advocated in twentieth-century Western education by psychologists such as Vygotsky and Bruner. Accordingly, the L2s strongly disagreed with teacher Guan’s words that “play too much will lose your aim”. Moreover, unlike the Chinese belief in the benefits of effort, Westerners may have even criticised effort and hard work as only serving one’s “narrow self-interest” (Spence, 1985, p. 1292), not serving to increase one’s
knowledge but used to outperform others (Spence, 1985). To sum up, the belief in an inner power of growth that results in a personal nature that will grow and develop results in a lower outside pressure on Western students than that experienced by Chinese students.

Considering their cultural perspective, it is understandable that the L2s failed to notice the role of education in Chinese thinking, and had different interpretations of the two teachers’ dialogue in Clip 6 that those of the L1s’. The clips explore the breadth and depth of the role of education in Chinese thinking. Therefore, they are rich resources for L2s to begin to understand the role of education in Chinese thinking.

It is acknowledged that the terms ‘Western’ and ‘Westerner’ can be imprecise in their boundaries, but the notion of ‘the West’ is both common and sufficiently clear in relation to the notion of Chinese culture and society as referring to European, North American, Australasian and some South American countries and people that share the European Graeco-Roman heritage of philosophy and social organisation. Although an Australian culture can be said to exist, it is a sub-set of Western culture in terms of fundamental orientations and values. And the relevance of the Australian participants in this study is precisely in terms of their belonging to this shared Western culture rather than to a Chinese or Confucian culture. However, it is recognised that a case study involving one small group of Australian students cannot claim to represent the predictable experience of even all English speaking learners of Chinese. Directly observable data in the form of transcripts are thus provided to ensure that any biases which might stem from participants’ Australian rather than a shared Western culture can be identified by readers.

5.3.4 Summary of discussion on the three themes

Face, relationships and education are all related to the fundamental Chinese relational self. Chinese face is collective and Chinese people care much about face. Family as a social base
plays the most important role in Chinese relationships, where hierarchy is established by age (generation), and gender. Personal education is also relational, for one’s achievements would reflect glory on one’s family.

The three cultural elements are integrated with each other: one’s face is related to one’s family, family members’ behaviours can influence one’s face, and vice versa; personal education is related to the whole family, and education is one of the personal attributes that contributes to one’s face. The transformation of educational thinking pushes the social interaction (relationships) towards change, such as women gaining a voice.

The three cultural themes present both stable and dynamic features of Chinese culture. The drama series shows a significant change in educational thinking, the relationships change as well, but not as significantly, while the role of face stays relatively stable even if certain challenges to it arise. While the belief that education is the only road to success and one’s good education promotes one’s face are still dominant, educational thinking has started to change, with evidence that people have started to discuss the fundamental nature of human beings, and to respect individuality, which is a basic Western concept of personhood. Chinese culture is not a closed system but is constantly evolving and exchanging with other cultures (Jin and Dervin, 2017). The TV drama shows such evolving features of Chinese culture. In consideration of the discussion of the three themes, the TV drama clips provide a broad and deep viewpoint for exploring relationships and perspectives.

5.4 The Teaching Challenges of the Three Cultural Themes

The above exploration of the three cultural themes that the L2s had gaps in understanding brings about teaching challenges. As teaching and learning are two sides of the same coin, teaching cannot be separated from learning. Mainstream Western education has been inspired
by student-centred education philosophies such as Dewey’s progressivism (Dewey, 1900, 1956; Dewey and Dewey, 1915), Rogers’ humanistic education, the idea of ‘student-centred’ teaching, proposed by American humanistic psychologists Rogers and Freiberg (1994) and others. This idea requires a teacher to guide or facilitate the process, “but the emphasis is upon learning rather than teaching and on the student, rather than the instructor” (Elia and Merriam, 2005, p. 124). In TCFL, the student-centred teaching idea is also widely accepted. Accordingly, under the guidance of student-centred teaching, this part begins with a discussion of the teaching challenges of the three themes from the student’s learning perspective.

Considering the nature of learning in student-centred teaching, learning is an active and constructive process (Vygotsky, 1980). The teacher plays the role of a guide. Teacher guidance often refers to the questioning technique in organizing the classroom activities, especially classroom discussion. According to Billett (2001, p. 151), the guide’s role is to ask questions (e.g. What do you think …?), seek clarification (e.g. So, is what you are saying…?) and probe to test for and extend understanding (e.g. What happens if…?). The learners’ participation is shown in providing an explanation (which outlines their understandings), responding by clarifying (tests/extends understandings), and involvement in more probing questions. As well as discussions, the teacher also guides learners’ reflections and comparisons. For example, ‘Let’s give some thought to this issue.’. Through these social interactions between students-and-teacher and student-and-student, new knowledge can be gradually constructed.

In these ways, students’ learning can encompass both propositional knowledge (such as facts); that needs to be told or explained in order to be understood and also the acquisition of skills in noticing, recognizing and understanding the knowledge within one’s experience. Undoubtedly, the complexity of (propositional) knowledge, which is traditionally characterized in terms of its depth (Greeno, 1989), ranges on a continuum from simple (data-based) factual knowledge to complex and abstract knowledge which is more socially constructed. On one hand, simple
factual knowledge, such as ‘the People’s Republic of China was founded in 1949’ can be told directly and it can be learned by rote and memorized. On the other hand, complex and abstract knowledge such ‘in interaction a speaker must maintain face’ is constructed through acquiring personal and social experience. Accordingly, teacher guidance (e.g. in the form of questioning) can build both propositional and experiential learning over time, and in practice. It is a process, not something done in one go, and this growth brings learners into new awareness of their learning, both propositional and experiential.

The nature of the three themes reflects different aspects of culture. *Face* is related to harmony at the level of value, *relationships* are related to age and gender at the level of belief, and *education* is at the level of social organization. The three cultural themes, therefore, reflect complex and abstract knowledge. The nature of learning complex and abstract knowledge suggests a process of teaching that should encompass both the core knowledge of the three cultural themes which can be provided to L2 learners as cognitive facts through telling and explaining; and, given that abstract knowledge needs to be experienced, guidance in cultural sensitivity in order for them to become aware of such meanings underlying instances of Chinese interpersonal communication.

Specifically, teachers could guide students in acquiring the core factual knowledge that they will need to know about *face*, *relationships*, and *education* in Chinese traditional thinking before they watch the clips; and then most importantly, teachers need to guide them to notice certain pieces of language that signal certain attitudes or moods or face manoeuvres, such as those identified in the clips analyses, and non-verbal channels of communicating. Awareness of both these can only arise from a great deal of practice. The way to provide that might be to watch more episodes of the TV drama, because they keep recurring, so they would get many opportunities to practise noticing, recognising and understanding those three features. It is also possible for the students to look at other similar TV dramas, because inevitably opportunities
to become sensitive to *face* and *relationship* issues, at least, will be in them as well—and maybe even pieces about *education*.

The teaching challenges of each theme, therefore, are discussed from the perspectives of guidance in providing propositional knowledge, and in guiding cultural sensitivity through experience. On the basis of the discussion of the teaching challenges of the three themes, a framework for a teaching approach and feasible strategies are then proposed. Finally, since the aim of this study is to build L2 learners’ intercultural competence with the use of TV drama, another framework, for building intercultural competence with the use of TV drama is also proposed.

5.4.1 Teaching challenges of *face*

Unlike relationships and education, of which the L2 learners have some typical knowledge, *face* is largely invisible to them. Since *face* is abstract, how to factually present face practices so that learners can observe *face* behaviours is a challenge.

*Teacher guidance in knowledge of *face***

Teacher guidance in the core propositional knowledge about *face* would include illustrating that the aim of *face* is to establish a harmonious relationship, how *face* factors are related to *face* behaviours, and how one’s *face* is related to others, especially within one’s family.

The information that *face* is an action strategy for harmony should be easily understood. However, guiding learners to recognize *face* as a rule operating in achieving harmony is challenging. *Face* and harmony are both abstract notions. The value of harmony is expressed through a series of action strategies in the clips: smiling (Clip 1, 4), silence (Clip 2, 3), obedience (Clip 3), mediator to appease the conflicts (Clip 3). These strategies are embodied in language cues and non-verbal cues, which will be discussed later, but first of all, learners
can be guided to note these cues by questions that show them what to attend to, such as ‘What do you notice about the facial expression/mood/attitudes of the mother?’.

Each of the six clips shows different factors relating to the behaviours – giving face, maintaining face and restoring face. Thus, there are examples of wealth and education, social connections, authority, status and age, all of which students can be made aware of through questions which at first indicate what to look and hint at what to look for. As they progress they can be asked to find manifestations of these factors by themselves.

As stated in Chapter One, Halliday (1991) claimed culture is what gives language its meaning. In addition to the situational and behavioural factors, there are some verbal cues for face in the clips for L2 learners to access. These language signals, comprise sentences, words and loudness:

In Clip 1, “听点话，把看家本事都拿出来”; in Clip 2, the respectful word “请” (please), used again in Clip 3 as a means of distancing the interlocutor, as well as very rude “老子” (old man) to a person of the same generation; in Clip 4, countering a suggestion indirectly with “有什么好听的” (what’s nice about it) and flattering by using “音乐家” (musician); the use of speaking loudly in Clip 5; and, finally, Teacher Guan’s claim to experience: “我教了这么多年书”.

In addition to access to face work through these verbal cues, non-verbal channels of expression are also available. These include appearance such as hairstyles, clothes, accessories, ornaments, facial expressions (shocked, smiling, embarrassed), silence, head movements, look away, and gestures.

**Teacher guidance in cultural sensitivity of face**

Cultivating the sensitivity to maintain others’ face and recognizing Chinese face behaviour, to give face in the Chinese manner, is essential to successful relationship building with Chinese.
The teaching-learning challenge is to transform the explicit factual knowledge into implicit knowledge, and finally turn this knowledge into a new skill. Three strategies which have been shown to be effective in this matter are proposed below.

One important means of exploring intercultural phenomena and developing intercultural competence is the chance to express and ponder difference and, especially, to recognise the ethnocentricity embedded in one’s negative response to difference (e.g. Bennett, 1998). In frank discussions about their observations and feelings, teachers must assist students to realise that a desirable stance is not necessarily one of approval, but one of appreciation: an understanding of the source in beliefs and values of the behaviour in question and its coherence and congruence within its own cultural system.

A second strategy is to read and discuss vignettes or view other video clips which illustrate issues of face or relationships or thinking about education. This and other training exercises have been set out in detail in the many training programs published by the East-West Center in Hawaii, (e.g. Brislin and Yoshida, 1994), inter alia. A third strategy involves various forms of role-play, in which students have a chance to play themselves or to play Chinese protagonists and to explore the demands on their expressive capacities to participate in an interchange using the speech, facial expressions, and body presentation and movement they believe they should.

But learning about face from just six little video clips would only be a beginning. Apart from the scenes from the same TV drama and other similar dramas, it could be useful to find some cases in real life of intercultural conflict involving face. These would provide extra practice opportunities for learners to reflect upon.

In sum, knowledge input and sensitivity building should be combined in the teaching of face. How to show striking face behaviours with appropriate guidance in building understanding will be the core issue to consider in developing learners’ competence with this novel and abstract
concept. Non-verbal and verbal cues that give access to the onset of face work should be identified by the teacher. Discussion, reflection, role play, and practice with typical case analysis are suggested as necessary and effective strategies for deepening understanding.

5.4.2 Teaching challenges of relationships

The research found that the teachers of Chinese first of all should have an overall idea of what the contemporary Chinese families looks like, including both traditional factors and modern factors. Then they need to think how to present the family relationships to L2 learners. One challenge the research shows for teachers is the need to be inclusive in the way they use clips. That is, the class should see a variety of clips so that from the start L2 learners do not form a stereotypical view of Chinese family relationships that includes variation.

Specifically, the significant knowledge of evolving Chinese relationships that L2 learners need comprises, firstly, the importance of the interaction rule – harmony – between Chinese family members; secondly, that traditional family boundaries between family members are integrated; and, thirdly, that relationships are in transition – there is a new version of filial piety, and a more equal marital relationship, along with the increasingly prominent role of the daughter. This will be in contrast to the L2s’ main knowledge of Chinese relationships as patriarchal authority and filial piety with absolute obedience.

Teacher guidance in knowledge of relationships

Each of these is now discussed. The use of drama clips to show diverse family types is direct and vivid. However, as noted by Hall and Hall (1990), cultural codes and frames of references are constantly transformed due to the continuous ‘play’ of history, culture, and power. The time required and the time available mean that learners’ understanding can only gradually be developed and, in the interests of economical learning, it will focus first on the dominant
culture. The most challenging issue at this point is, thus, to show diverse family types so as to reduce the tendency of learners to form rigid stereotypes. When teaching relationships, for example, Clips 3, 4, and 5, should all be shown so as to present both traditional and modern types of the Chinese family.

The ‘harmony’ rule is clearly evident in the silences, smiling, unprotesting acquiescence and soothing words in the various conflicts shown in Clips 2, 3 and 5. Harmony as a fundamental principle guiding Chinese interpersonal interaction, especially among family members, presents a significant difference from the L2s’ truth-oriented value. In the first instance, such differences can be provided as facts to L2 learners.

As noted about face work, there is a need as well for reflection and discussion. The challenge for teachers is to facilitate a fruitful discussion on the way the Chinese characters deal with conflict, one which results in their seeing the coherence of behaviour with the underlying beliefs and values, or the tensions between adhering to these traditional views and the pressures and desires of their modern life.

The modified value of filial piety is also challenging to teach, especially as L2s might already have some knowledge of filial piety. The way, with the aid of TV drama, is to provide contact with authentic materials, showing them the images and actions, and then guiding them to recognize the difference between their probably limited and rather rigid understanding and what the clips intend to express. Since knowledge that is invisible is difficult to recognize, the teacher’s guidance in identifying the concept in action in modern life is important. For example, in Clip 3, ‘Intergenerational exchange’, which presents the slightly modified version of filial piety, learners might easily note the obedience of the son, and his silence in face of his mother’s anger, but they might not note the son’s subtle fight against his mother’s wishes through not keeping his promise to bring his daughter to dinner.
Describing the evolving Chinese husband-wife relationship is also challenging. Just telling learners that the status of Chinese husbands and wives tends to be more equal now is not enough because the traditional role of duty still has an influence in the modern marital relationship. That is, in some clips, the wife is pursuing romance but still tries to be a traditional wife; the couple have started to care about their joint life, but they also still centres on the child. Clip 4, ‘Wedding anniversary’, is a fine reflection of the tension between modern romance and traditional child-centred family values. Role-playing the protagonists modelled on the clips, if done convincingly, can be a surprisingly powerful way of opening up the underlying sense of tension, inhibition and desire their characters are going through.

There are verbal cues in the clips to provide access to these issues in cultural relationships. First, there is the obvious use of relational terms as forms of address: “阿姨” (aunty), “婆婆” (mother-in-law), “媳妇” (daughter-in-law), “姐姐” (older sister), and Ruirui’s reference to her grandparents’ home as “我家” (my home). Exploring under what constraints these terms could or could not be used in English may help learners to a deeper awareness of the connectedness Chinese people feel to their kin and close friends, and their sense of hierarchy. The strategic use of the inclusive ‘we’ pronoun “咱们” and the deferential use of “您”, the polite form of ‘you’, are other key moves to recognise. As they examine filial piety and gender hierarchy, the divergence from tradition of the shockingly blunt utterance from son to mother “那这事不能怪胜男” (Shengnan shouldn’t be blamed), and from wife to husband “你给我闭嘴” (You should shut up), should become visible. By contrast, in the clearly more traditional family, husband, Daqian, uses the expression to his wife Guohua. The sense of transition is evident in Luo Su on the one handing calling his wife the loving couple term, “老婆” (Honey) and a moment later saying he values her for fulfilling her traditional role as mother of his child: “我
不是看你最近为了孩子，太辛苦吗? 我犒劳犒劳你” (I want to give you a treat for your hard work with their child). A subtler kind of learning is required to realise the transformative power of the word “姐” (older sister) when it is uttered by Luo Su in telling his wife where he got such an expensive bottle of wine from. It’s not just that it was a gift so she needn’t worry about the money, it’s that it is completely normal for an older sister to give her younger brother such an expensive present, and there is no reciprocal obligation involved in accepting it.

Teacher guidance in cultural sensitivity of relationships

The teaching challenge of this theme is how to present modernizing Chinese relationships. As with the other themes, it is proposed that it be done through guiding and explaining both propositional knowledge, and in building sensitivity through guided experiences. The teaching approach should allow the learners to be informed of the core knowledge of relationships before and after watching key clips and examining the key linguistic signals available. Additional teaching strategies involve discussion, reflection, and cultural comparisons to build sensitivity on a base of core knowledge.

5.4.3 Teaching challenges of education

It is advantageous for L2 learners to learn about the role of education in Chinese thinking through reflecting on their own educational experience. Given that such thinking is often largely implicit, the teachers should introduce propositional knowledge to the learners at the beginning. L2 learners may also have some knowledge of Chinese education from learning or teaching in Chinese schools. It is possible that they might even think teacher Guan’s opinion (in Clip 6) is a more realistic view of education in China.

Specifically, the significant knowledge of the role of education in Chinese thinking that was shown to need to be taught involves these propositions: firstly, that education is related to the
whole family’s achievement orientation; secondly, that education is generally the only indicator of success; thirdly, that children are under great pressure, for effort and hard work are advocated in the Chinese tradition as the way to succeed; fourthly, that educational thinking is evolving.

**Teacher guidance in knowledge of education**

The teaching challenge of this propositional knowledge of education is about how this thinking operates in daily life and influences personal language choice and communication. The TV drama contains several instances which more and less subtly show this role of education in thinking. The first example is Ruirui’s grandmother saying to her, “把看家本事都拿出来” (bring your best abilities). She knows that Ruirui’s good manners will reflect her education and this is a way for her grandmother to compete with the city family. And their embarrassment over their own child’s behaviour shows that it is, indeed, a strong claim to superiority. Later, the one point her son makes that Yaxian finds unanswerable is that not bringing his daughter is in the best interests of her educational chances, and her husband backs this up: “学校里有活动也不能怪胜男吗” (you cannot blame Shengnan for Qianqian’s education activities). That education is going to be the only criterion by which Qianqian will be assessed socially is made accessible when Daqian says very bluntly to his son, “人家学历不低。怎么会看上你这种混子?” (how can she love you, as she is better educated than you?).

The notion that hard work is all that is needed for success is spelled out explicitly by Teacher Guan in the final clip, and this is supported by the tacit acceptance by all the adults in Qianqian’s family of the pressure she is under at school. But in the final clip there is also the very direct challenge to this idea as Daqian replies to Teacher Guan: “敬畏每一个小生命，因为每一个生命都是神圣的，独特的” (revere every student as a special individual). What L2
students for whom this is not an unusual way of thinking need to be helped to see is how deeply radical an idea it is in China, challenging the very fundamental perspectives on human nature and social organisation. This naturally will raise the question of how did this come about and how applicable such a proposition really is to Chinese education.

With the country’s need for creative people in China and under the influence of Western educational ideals, Chinese educational thinking has started to change, but implementation of this new idea is still questionable. At present the transformation of Chinese educational thinking hangs in the balance. One line of discussion that might prove fruitful would be to ask the L2 learners to create arguments for why Chinese education should not go too far down the Western track. This may help to form a sense of commonality with educators in China and an acknowledgement of the challenges they face culturally as well as practically.

**Teacher guidance in developing cultural sensitivity to educational thinking**

As with the other themes, the main strategies for developing sensitivity over time to how Chinese will view education will involve discussion, reflection, frequent exposure and role taking. One important aspect will be for L2s to realise the impact of their own educational status and attitudes on how they will be assessed by Chinese, and that, in the service of harmony, negative assessments of their character and disagreements over views will not necessarily be expressed, but may guide the future of their relationships. To be interculturally competent they will need to signpost their awareness of the gap, saying something like, ‘I know you may not agree with this view…’, or ‘The educational opportunities in my country are much greater at all stages of life, so there is less pressure on children than in China…’ Or advocate their position but also enquire as to how it seems to their Chinese interlocutor: ‘How does that strike you?’ How the role of ‘play’ in human development, well-being and actual learning is viewed is a particularly central aspect of educational thinking that could be a rich
topic for language practice taking into account both sides. It could well be a fruitful topic for research projects.

In sum, as the role of education in Chinese thinking changes from the traditional time to modern time, the evolving role of education and the new trend of educational thinking in Chinese society present challenges for learners to recognize. Teacher presentation of factual knowledge will be required, as well as the building of sensitivity through a series of lively, reflective classroom activities over a period of time.

5.4.3 Framework for an integrated teaching approach and feasible strategies for the three cultural themes

Based on the exploration of teaching challenges of the three cultural themes, a framework for the integrated teaching approach and strategies to teaching them is proposed. The framework (See Figure 5.3) consists of four parts: cognitive knowledge, verbal and non-verbal cues, teacher guidance, students’ activities. These four parts are integrated so that students actively acquire the cognitive knowledge of the three cultural themes, which is illustrated through verbal and non-verbal cues in the clips with the guidance of the teacher.
Figure 5.3: Framework for Integrated Teaching Approach and Strategies

As discussed in the teaching challenges of each theme above, there is core knowledge within each theme. The most fundamental cognitive information involves fundamental Chinese beliefs and values.

The fundamental belief the themes will engage students with is the relational framework of Chinese society, within which the family is the central unit. There is a clear black and white separation between family and non-family in Chinese society, whereas Westerner society is with large grey areas. In the relational Chinese society, people are in a hierarchical relationship decided by age (generation) and gender. To maintain this relational society, harmony is the absolute moral rule. Such fundamental underlying belief and value can be told to L2 students as cognitive knowledge before they watch the clips.

The clips provide language cues to the cognitive cultural knowledge, which include specific terminology as well as more and less direct ways of addressing issues. The hierarchy among the characters is established through knowing their relationships and is expressed in the non-
verbal cues: smiling, acquiescence, obedience, silence despite feelings to the contrary. The value of harmony realised in perceptible actions such as: smiling, acquiescence, obedience, silence, soothing words, and self-deprecation. It is occasionally broken by anger, impatient, rudeness, disagreement and disobedience, which lead to repair strategies by protagonists or others present.

Teacher guidance will consist of telling and explaining social information and raising relevant matters for students’ attention which they have failed to perceive. The development of sensitivity to context and situation, and recognition of certain language and behaviour will only come gradually. The teacher will need to initiate learning activities over time which engage students directly with feelings and the use of their body, as well as awareness-raising reflection on their own society and culturally shaped beliefs, values and practices. The teacher will need to be skilled at assisting students to work through negative responses to certain Chinese behaviours so as to develop a mature, intercultural perspective of understanding and appreciation, though not necessarily approval. Finally, the teacher will need to lead students to develop communicative habits that are interculturally effective.

Students-centred activities comprise discussion, comparison, reflection, role play, and case analysis. These students-centred activities are the core of the classroom teaching with the use of drama clips. The organizing of these activities are also the teaching strategies. The fundamental principle of these activities is to encourage students’ engagement as much as possible and the construction of knowledge through experience. Together they form a pedagogical framework for the teaching the content of the themes.

5.4.4 Framework for building L2 learners’ intercultural competence

After establishing the framework of the teaching approach and strategies of the three cultural themes, a framework for building L2 learners’ intercultural competence is also proposed.
Bennett among others proposes that the path to intercultural competence is one of shifting from more to less rigid states of ethnocentricity and ethnorelativity. As the pedagogical strategies outlined above are worked through, this journey will be undertaken by each student at their own pace. The outcome at each stage will include greater awareness of how they will appear to Chinese they are engaged with and the need for new communicative strategies to reveal differences in perspectives which may need to be accommodated. The key will be raising their own counter perspectives explicitly but courteously, effectively saying, “Doing it this way is essential for me” and inquiring about the effect on their interlocutor: “I fear this may not be what you would want as it risks confronting that person, but being honest is essential for me so I would want to say it explicitly. So how should we proceed?” Of course, this will still involve the Chinese person in becoming interculturally competent, moving beyond their own comfort zone of hierarchy and harmony to answer directly such a direct question and possibly to disagree with the proposition. They may not be able to do that. Intercultural clashes are inevitable in some situations and students may need to accept that to do what they consider right may lead to their being perceived as wrong. All that can be done in such a case is to make their awareness of the situation known and to explain the basis on which they are proceeding, while inviting the participation of their interlocutor in creating a third position that is acceptable to them both.

The cultivation of an ethnorelative attitude is a gradual procedure. The more reflection and exploring of fundamental beliefs and values, the greater the awareness of similarities and differences, the better the chance of growing awareness of the power of culture to shape our beliefs, values and practices and those of others.

The isomorphic attributing is the key action in intercultural competence is used. That is, interculturally competent L2 learners begin to understand what they encounter within the framework in which it was produced: Chinese actions within a Chinese theory of action.
However, there is no expectation ever that they will like what they see and understand, though, of course, they may, or even there is no expectation that they become a Chinese, either. And, as they mature interculturally they may even grow to approve something they originally didn’t like, at least within its own context.

In sum, the framework for building L2 learners’ intercultural competence is constructed with knowledge (beliefs and values) instructing, skills (reflection and comparison) training, as well as the cultivation of an ethnorelative attitude.

![Diagram of the Framework for Building L2 learners’ Intercultural Competence]

**Figure 5.4: Framework for Building L2 learners’ Intercultural Competence**

**5.4.5 Summary of the teaching challenges**

Considered in light of the nature of learning that they require, it has been proposed that the three cultural themes will need to be initiated by the teacher who will provide cognitive information and build cultural sensitivity. Practice with similar clips and other appropriate exercises will gradually develop learners’ awareness and skills in perceiving situations from a
Chinese perspective and to do so more quickly, more deeply and more confidently. Testing the proposed teaching procedures in practice will allow further refinement of techniques and reveal those aspects that constitute greater and lesser challenges for L2 students.

### 5.5 Responses to Research Questions

The research questions addressed by this study are:

1. What are the affordances of a contemporary Chinese TV drama series for the development of intercultural competence by L2 Chinese learners?
2. What are the implications for teaching Chinese as a foreign language (TCFL) to fully realise the affordances identified in the study of TV drama to develop L2 learners’ intercultural competence?

In response to these questions it is now possible to say:

1. A modern TV drama series can offer a great deal of information about contemporary Chinese society in terms of settings and artefacts, as well as show social structures and routines and the enactment of human relationships and practices. The distinctive information a TV drama provides is the fundamental beliefs, values and action strategies that form the network of cultural meanings. This underlying information may not be instantly recognized. Learners would need information, structured exercises and guidance if the more foreign aspects are to be perceived and their meanings recognised.

The family drama used in this study was chosen because it seemed highly authentic, a point confirmed by the L1 participants. The selected well reveal the facts of modern life and the tensions of modernisation on traditional beliefs and although it is recognised that as drama there is some exaggeration in expression, they quite evidently make a particularly good entry to today’s China.
According to Chinese National Curriculum Standards (2011), the importance of affective factors in language teaching is emphasized by two demands, one is “paying attention to the correct guidance in emotion, attitude, and value”, and the other is “training the holy moral and healthy aesthetics to form right values and active life attitudes, which are the most important, not additional part of Chinese language teaching, and emphasizing the function of good modelling” (CNCS, 2011). Zhang and Yan (2014) comment:

Chinese pay attention to the influence of modelling; therefore, the Chinese language teaching materials would choose the good man, good deeds to play the function of modeling. In Chinese NCS, the selection of teaching materials is oriented to the governmental policy, to advocate the positive deeds and traditional Confucianism, and neglect the negative emotions and feelings (p. 524).

One teaching issue that arises from these portrayals of the TV drama clips (5.1) is whether it is appropriate for teachers of Chinese to show L2 learners such a controversially negative person – city grandmother Yaxian. Is it too negative to be beneficial for learners? Would it turn the learners off Chinese?

The researcher believes that in language and cultural teaching, teachers should include many viewpoints. Teachers should not avoid showing some negative aspects of Chinese culture. Just as artworks may be negatively viewed but still touch people’s feelings, so negative aspects of modern China may actually stimulate learner engagement. The L2s’ reaction showed great interest in discussing authentic Chinese life as reflected in the clips rather than being disappointed because of the grandmother’s behaviour. Accordingly, there is no need for native Chinese teachers to avoid showing such a potentially controversial person to L2 learners.

2. This question is addressed from the perspectives of learners and teachers, respectively. The use of contemporary Chinese TV series would aim to build L2 learners’ intercultural
competence through expanding and deepening their knowledge of Chinese culture (beliefs, values, action strategies), cultivating an attitude of tolerance and empathy towards different cultural knowledge (values), and training their skills and sensitivity of recognizing the implicit cultural knowledge (beliefs, values) as they manifest in behaviour.

As Byram (2009, p. 331) pointed out, teachers of language need to become teachers of both language and culture to develop the specific element of intercultural competence. This is not a small matter: it requires teachers themselves to have developed their own knowledge and understanding of, in this case Chinese culture, to be aware of points of similarity and difference between it and their students’ home culture, to have begun their own personal journey from ethnocentricity to ethnorelativity, and be able and confident in assisting others to set out on the same path. They also need to have had sound training in a wide variety of activities that will assist their students to confront intercultural issues in a useful and maturing way. One point to be clearly noted is that such teaching and learning would not only involve differences, but that cultural similarities should also be acknowledged and used to build a bridge.

To sum up, in terms of building L2 learners’ intercultural competence, TV drama could offer cultural knowledge to enlarge their knowledge, which is a basic element of intercultural competence. TV drama provides a scene to observe and experience, which can be an efficient way to facilitate cultural sensitivity. With the teacher’s appropriate guidance in organizing discussion, encouraging reflection and selecting similar exercises, skills and awareness could gradually be built.

5.6 Summary of the Chapter

The discussion in this chapter began with the overall affordances of TV drama clips – a reflection of the social transition in modern China. Then the chapter discussed the three main
cultural themes – face, relationships and education reflected in the clips: face is an action strategy of the absolute moral value of harmony; relationships embody the most fundamental belief of relational Chinese society; educational thinking shows significant change in certain teacher’s mind in contemporary Chinese society, even if the implementation is still questionable. Following the exploration of the three themes, the chapter examined the teaching challenges of these three themes from guiding and explaining of the cognitive knowledge and guided practice based on the nature of learning, and proposed two frameworks for the teaching approach and strategies for building L2s’ intercultural competence by the use of TV drama. Finally, this chapter concluded by addressing the research questions raised in Chapter One. The findings emerged in the data analysis provide relatively qualitative answers to the overall research question and the two specific sub-questions. The conclusion of the whole research will be summarized in the next chapter.
Chapter Six: Conclusion

6.1 Introduction

In this chapter, the research project which this thesis reports will be concluded, drawing upon the discussion of the findings and the answers to the research questions in the previous chapter. The chapter is divided into three sections: the contributions of the study (6.2), its implications (6.3), and limitations and recommendations for future study (6.4). The contributions of this study are considered at the practical level and the theoretical level. At the practical level, the educational pedagogy for teachers of Chinese is stated. As to the theoretical level, new understandings of three concepts of culture, the relationship of language and culture, and intercultural competence as well as culture teaching in foreign language education are discussed. The implications of this study are discussed from the perspectives of curriculum designers, teachers and the learners, respectively.

6.2 Contributions of Study

As stated in Chapter One, research on cultural teaching in CFL is relatively weak, and the cultivation of learners’ intercultural communicative competence (ICC) is widely accepted as its new goal. This study adopted this goal and explored an approach to build intercultural competence, an important part of ICC, from the perspective of cultural teaching. The study focused on the analysis of six TV drama clips and explored the affordances of these clips in developing L2 learners’ intercultural competence. The study enriches the research of culture teaching both pedagogically and theoretically.

Pedagogical contributions
Practically, the study contributes to the pedagogy of building L2 learners’ intercultural competence in non-Chinese contexts. Three aspects illustrate this claim.

First and foremost, the study indicates that TV drama as a rich cultural and language resource should be fully explored in TCFL classrooms. Current culture teaching largely relies on textbooks in the classroom, however, as stated in Chapter Two, a textbook has its shortcomings, for example, it does not reflect contemporary Chinese society, for it tends not to be updated in time. Through this study, it turns out that TV drama can provide a great deal of cultural knowledge and provide opportunities for learners to experience contemporary Chinese society. The findings also reveal that L2 learners lacked knowledge in cultural beliefs and values underlying actions and behaviours. Compared to the propositional explanation or description of complex and abstract cultural knowledge, which lacks interactions and interest, TV drama provides possibilities for teachers to explain fundamental cultural beliefs and contemporary values through experiential learning. In addition, TV drama also shows the combination of language and culture, as cultural orientations are cued by language in the clips. The use of TV drama in classrooms has thus been shown to be an effective way to combine language and culture in culture teaching, as has been advocated in TCFL.

Secondly, this study indicates the building of intercultural competence is possible in the TCFL classroom within non-Chinese contexts. As stated in Chapter Two, the cultivation of this competence outside China is challenging and the practice is rarely studied. This study explored the pedagogical methods that would build intercultural competence in classrooms. This practical study supports teachers of Chinese in beginning to think about using TV drama in classroom to build intercultural competence. As interculturalists (e.g. Omaggio-Hadley, 2001; Garrett-Rucks, 2016) agree, the building of intercultural competence requires learners to access authentic materials. Since contemporary family drama reflects daily life in contemporary Chinese society, to a large extent, it provides a chance for learners to access authentic
information and as entertainment intended by Chinese people for Chinese people in China, it is authentic material. The way proposed for teachers to use TV drama involves analysing it in detail before showing it to learners and then guiding learners’ observation of it. During their viewing, teachers can facilitate L2 learners’ understanding from the point of three elements – knowledge, skills and attitudes, through providing guidance in the form of questions. Teaching strategies such as discussion, comparison, reflection, and role play (all of which can include questioning) can be used to organize classroom activities. In these ways, the possibility of building intercultural competence in the classroom outside China is realised.

Finally, this study shows how the idea of student-centered teaching is applied in TCFL. Influenced by traditional Chinese teaching, it is very easy for teachers of Chinese to reproduce the teacher-centred classroom where teachers impart cultural knowledge through ‘telling’, and students listen to the teachers and memorize what they have said. The building of intercultural competence with the use of TV drama encourages L2 learners to actively take part in the learning process and gradually construct their own knowledge through experiential learning. Teachers only provide some guidance, while students build up their knowledge and cultural sensitivity through lots of practice. This study provides teachers of Chinese with a new perspective in designing student-centred classroom activities, using the strategies listed above.

**Theoretical contributions**

Based on the discussion of the findings and responses to the research questions, the study also contributes to providing new understandings of three inter-related important concepts: *culture, the relationships between language and culture, and intercultural competence*, as well as culture teaching in foreign language education.

Since current culture teaching in CFL mainly focuses on cultural products and practices, and rarely teaches cultural beliefs and values, as well as contemporary culture, the notion of culture
in TCFL in this study was re-defined. Based on the theory of action, culture was stated to comprise action strategies and cultural fundamentals. Culture not only refers to products such as Chinese tea, Chinese Knots and practices such as festivals, and table manners; but it also refers to fundamental cultural beliefs and values. Those underlying beliefs and values are abstract, but they are embedded in a series of action strategies, which are comprised of relationships, routines, and artefacts. With the use of such a cultural model, drama clips were analysed in their depth and breadth, which is more dynamic than the widely accepted classification of cultural products, practices and perspectives proposed by the American National Foreign Language Standards (NSFLEP, 1996). This cultural definition suggests that the model of culture in TCFL is better considered as observable action strategies (relationships, routines, and artefacts), grounded in fundamental beliefs and values, rather than as static products or practices. Moreover, culture is dynamic, both from the vertical and the horizontal perspectives. From the vertical perspective, culture evolves over time, and Chinese culture is indeed undergoing transition from the traditional to modern times. From the horizontal perspective, with globalization, different cultures exchange, Chinese culture is being influenced by Western culture.

As illustrated in Chapter One, the relationship of language and culture is integrated. Even though culture teaching has always been advocated, to integrate culture into language teaching, and how to combine language and culture in classroom teaching is challenging, thus, culture and language tend to be separated in actual teaching. This study embodies well the combination of language with culture. As analysed in Chapter Four and discussed in Chapter Five, the three cultural themes can be accessed through language and non-verbal cues. The drama clips illustrated how the culture is expressed in language and how language signals facilitate the interpretation of culture. The teaching of culture with the use of TV drama is an effective way to show how language and culture are integrated. In addition, the analysis of non-verbal
communication channels such as facial expressions and gestures in the clips overcomes the shortage of study in teaching non-verbal communication signals. Non-verbal language also provides access to culture and should be given attention by teachers of Chinese. Therefore, the combination of language (including non-verbal expression) and culture in the classroom teaching of TCFL, is not only advocated theoretically, but also can be practically applied.

The exploration of how to build intercultural competence with the use of TV drama in this study provides a deeper understanding of the concept of *Intercultural Competence*. Based on Byram (1997), intercultural competence consists of three core elements: knowledge, skills, and attitudes. This study classified knowledge into simple factual knowledge, and complex and abstract knowledge. As a constitutive part of intercultural competence, knowledge is not chaotic, but rather, is systematic and differentiated. This study claims that simple factual knowledge can be readily taught to L2 learners though telling and illustrating, whilst abstract and complex knowledge needs to be experienced and observed combined with extensive teacher guidance, and that these two pedagogical approaches are intertwined. The complex and abstract knowledge of culture plays a critical role in developing L2 learners’ intercultural competence. This view of knowledge should be given more attention by teachers and researchers. The other two elements, attitudes and skills, are related to the cultural sensitivity that L2 learners need to construct through a great deal of practice over time.

Finally, this study provokes a new understanding of culture teaching in foreign language education. Culture teaching not only refers to traditionally imparting the target culture, but also means to cultivating the learners’ intercultural sensitivity to overcome the negative cultural transfer from their own cultural background. As L2 learners all have their own cultural backgrounds, they learn about and perceive the target culture from their own cultural standpoints. Thus, it is likely for them to have stereotypes consciously or unconsciously. They need to be aware of this.
The target culture, termed ‘second culture (C2)’, is combined well with target language. As discussed in Chapter One, culture and language are integrated. For example, culture can provide reasons for why people use language in this way. Considering the influence of learners’ own cultural background, termed ‘first culture (C1)’, cultivating their intercultural competence is also an essential part of culture teaching. An interculturally competent learner is able to compare two different cultures, to reflect on their own culture, to respect cultural differences, and to share cultural similarities. The third place (e.g. Lo Bianco, Liddicoat, and Crozet, 1999) is created by an interculturally competent learner.

The C1, C2, and the third place are three interrelated aspects of culture teaching. C2 is the foundation for language learners knowing the target culture and learning the target language better. Consideration of the C1 is a necessity for the teaching and learning of C2. When the learners can analyse the reason why they fail to understand the target language behaviour, or why they interpret it in a different way, they will be more efficient in learning the language, and interacting within the C2. At the same time, learners who are interculturally competent will endeavour to create the third place, a task in which their interlocutors must also play a role if this to be achieved.

A culture-teaching model in foreign language education (See Figure 6.1) is therefore provided. In this model, there are three types of culture, which includes artefacts, practices, relationships, beliefs and values: first culture (C1), second culture (C2), and the third place. C1 refers to the learners’ background culture, C2 to the target culture. The third place is dynamic. That is, the third place differs depending on the learner; and even the same learner can create the third place differently during his/her learning progress. The teaching of culture in TCFL is made up of teaching Chinese culture (C2), and cultivating intercultural competence arising from the learners’ engaging with a new culture from within their own cultural standpoints (C1) and learning to deal, both emotionally and practically, with the impact of significant differences.
when they occur, including letting them challenge their own ethnocentric beliefs values and practices from which point the third place can be created.

![Diagram](image)

**Figure 6.1: Culture Teaching Model in Foreign Language Education**

### 6.3 Educational Implications

This study explored the cultural affordances of TV drama, and discussed the teaching approach and strategies for using TV drama clips to teach the three cultural themes and how to build intercultural competence with the use of TV drama. The results could lead to changes in policy and practice in culture teaching and learning through the incorporation of video materials, especially TV drama series, in TCFL classrooms. The study has educational implications for curriculum designers in Chinese language, teachers of Chinese, and Chinese learners.

**Implications for curriculum designers**

The curriculum designers of Chinese language should promote the use of video materials through selecting appropriate TV dramas for Chinese curricula. Current curriculum designers
generally stress the teaching role of textbooks and tend to ignore the use of TV drama or films. Video materials are thought to be a waste of time in a fifty-minute class. Usually, films or TV dramas are played once in a semester for students to watch for fun, without fully exploring them. Thus, from the policy level, curriculum designers of Chinese language should ‘write in’ the use of TV drama as part of teaching materials.

To achieve this, two suggestions are made. First, textbooks adapted from the TV drama series are suggested to be produced for the use in TCFL classroom. For example, the TV drama in this study, *Tiger Mum, Pussycat Dad* can be accompanied by a textbook based on the six clips and more. Second, the corpus of two-to-three-minute clips can be expanded, selected from other contemporary Chinese TV dramas which involve the same categories of cultural themes. Take *face* as an example. The clips which express the theme of *face* behaviours could be put together, and then these could be further divided into giving *face*, damaging *face*, saving *face*, promoting *face*, and sharing *face*. The digital resources of the collection of TV drama clips, or even some appropriate clips from films, could be compiled.

**Implications for teachers of Chinese**

This study provides a new perspective for teachers of Chinese from which to rethink culture, cultural teaching approaches, and embrace the new goal. Culture is dynamic, systematic and includes deep beliefs and values. It is not limited to products and festivals. Building intercultural competence is a new goal in culture teaching and it is possible in non-Chinese contexts. Specifically, the study provides three implications for teachers of Chinese, both L1 teachers and L2 teachers.

First, L1 teachers will need a deeper and more explicit education in cultural information and how to teach those cultural aspects mentioned than is currently required. This needs to move beyond the current superficial concentration on festivals and folk crafts that constitute Chinese
culture in most textbooks. TV drama series can afford cultural meanings as the base of language in use. The value of face, modernization in action (family relationships), and the role of education are matters readily available in the clips, but lie outside the L2s’ perception and experience. L1 teachers need to aid L2 learners to acquire this cultural knowledge because L2 students cannot imagine it or cannot know it by themselves. But in order to do that, they, themselves, need to be taught to become aware of what is available and how it is linked to language.

Second, a student-centred teaching framework using TV drama provides a way for Chinese teachers to engage students in learning complex and abstract culture knowledge and builds their cultural sensitivity. Although more and more L1 teachers are gradually aware of the shortcomings of current culture teaching and its lack of teaching cultural beliefs and values, they tend to use teacher-centred teaching methods that merely describe and therefore only tell students such cultural knowledge.

Third, as to L2 teachers of Chinese, as a rich cultural resource, TV drama is a good independent resource of Chinese culture for them to use in their teaching. This study provides a perspective for non-Chinese background teachers to understand how they can both learn and teach Chinese culture in TCFL classrooms.

**Implications for Chinese learners**

As to Chinese learners, this study indicates they should watch more TV dramas in their learning of Chinese. Not only textbooks, but TV drama too, can be useful learning material. As to the use of TV drama, it should be acknowledged that even a classroom is an artificial structured learning environment. TV dramas are made for viewing in a relaxed atmosphere at home. Students should learn the skills of seeking out and analysing cultural points in the clips in the classroom. Then they can apply these skills to their own viewing of TV drama.
It is suggested that Chinese learners should make sense of TV drama series through actively reflecting on and consciously comparing what they see with their own cultural background. Initially at least, this may best be done in discussions with others in a guided environment.

6.4 Limitations and Recommendations for Future Research

6.4.1 Limitations of study

The limitations of this study are found, firstly, in the lack of testing in authentic practice in classrooms of the proposals made about the nature and process of developing L2 intercultural competence, and, secondly, in the limitations of its the methodology.

Firstly, although the study identified gaps in L2s’ understandings, and proposed a framework for the teaching approach and teaching strategies, the application of the teaching framework in the use of TV drama in real classroom teaching has yet to be undertaken. The proposals made from the findings are thus yet to be tested in educational practice.

Secondly, only one contemporary Chinese family drama was examined in this study. The drama introduces the most common aspects of the dominant group, who are urban, educated, middle-class Chinese. It does not reflect broader aspects of Chinese society, such as rural Chinese life. It would be broader if the study incorporated TV dramas that reflect rural or small town Chinese life. Thus, the drama provides is only a start on what L2s need.

Thirdly, as noted in Chapter Three, there were a few methodological limitations in this study. The L1 participants and L2 participants in this study both had had living experience in Australia and China. Therefore, they had had some understanding of both cultures. The results might be different if they had had no life experience in more than their native country. The gender ratio in the L2 groups was unbalanced and the overall number of participants was not large. Thus, findings would usefully be tested with more participants to consolidate the findings.
Finally, this is a very early probe into the viability of TV drama for the development of intercultural competence. It is recognised that a case study involving one small group of Australian students cannot claim to represent the predictable experience of all English speaking learners of Chinese. However, the L2 participants in the study are from a standard Australian undergraduate course and have a certain intermediate-advanced level, which can be clearly perceived in the detailed transcripts of their discussions provided in the study. As they are also studying Chinese using textbooks published internationally that are commonly found in undergraduate programs in the US and the UK, it is legitimate to suggest with confidence that the findings with respect to the L2 participants in this study may shed useful insight on the affordances of a TV series such as *Tiger Mum, Pussycat Dad* to develop intercultural competence in L2 learners of Chinese of a comparable standard in at least those other English speaking countries.

### 6.4.2 Recommendations for future research

This study explored in some detail the use of one contemporary Chinese TV drama series *Tiger Mum, Pussycat Dad* for building L2s’ intercultural competence and, provided a new perspective from which to explore the practices revealed to build intercultural competence in TCFL. Based on this study, there are several recommendations for future study.

Firstly, in terms of the findings, the impact of modernisation on traditional cultural beliefs, values, and behaviours, especially in the role changes of men given the development in women’s roles, and the tensions in Education between ‘exam passing’ and ‘real education’ would be worthy of focussed examination. This TV series can provide the beginning of showing such modern influence on traditional Chinese culture, as well as the beginning of the development for L2 learners understanding of the three cultural themes. Future studies should
examine more family dramas to interrogate the findings here, and interview Chinese people of different generations to ask their opinions on the state of family relationships and education.

Secondly, in terms of the teaching practice, it is obvious that further study of the classroom practice to teach *face, relationships* and *education* with the use of this TV drama series could fruitfully be conducted. Specifically, future study could explore the degree and speed that learners’ cultural sensitivity to the three cultural themes can be facilitated by using TV drama clips. For example, questions worth pursuing include how many clips are needed to give access to notions such as *face, relationships*, and educational thinking, and what kind of positive and negative reactions to these new notions from L2 learners turn out to be common. In addition, how to design assessment and how to measure the development of a learner’s understanding and cultural sensitivity to the three cultural themes would make interesting future research directions.

Thirdly, as to the methodological aspects, different participants and more TV dramas would develop new directions. As to the participants, diverse age, cultural backgrounds, and learners and teachers could be interviewed to broaden the spectrum of perceptions and opinions. Specifically, teenagers, and children who are Chinese learners could be invited to be research participants. Future studies might also choose to research Chinese background learners, such as Australian Chinese students, and their understandings, and explore the affordance of TV drama in building their intercultural competence. Or the cultural background of participants could be changed to American, Japanese, or Korean, to name just three. Similarly, non-background teachers of Chinese can also be research participants. They may lack personal experience of lived Chinese culture, so their understanding of the TV drama would be very diverse. And again, several TV dramas could be explored to see their affordances, allowing a comparison to be made of the learners’ different reactions to two or three TV dramas, all of
which could deepen our understanding of and capability in augmenting intercultural competence from within a classroom outside China.

6.5 Summary

The study achieved its intended purpose of identifying the affordances of TV drama to build L2s’ intercultural competence. It was concluded that the chosen TV drama can provide a great deal of cultural knowledge, but that fundamental beliefs and values cannot be recognized instantly by learners, instead they can only eventually be recognized by them with appropriate teacher guidance and extended engagement. The study explored some new ways to improve cultural teaching in non-Chinese contexts, thus, it makes an important contribution to the educational pedagogy of Chinese culture teaching and the cultivation of intercultural competence in learners of Chinese. Most importantly, the study provides a new perspective in understanding culture teaching in foreign language education that while acknowledging the traditional teaching of the target culture, also considers the influence of learners’ background cultures. Powerful cultural teaching must consist of both CI( first culture) and C2 (second culture) perspectives and pedagogies, in order to cultivate learners’ intercultural competence.

As reviewed in Chapter Two, a cultural perspective comprising beliefs and values play a critical role in culture teaching and current culture textbooks tend to be lack of such aspects. TV drama provides cultural knowledge in this regard, which is a necessary complementary resource in overcoming the weakness of current cultural teaching. In addition, with the rapid development of China, textbooks cannot reflect Chinese society in time, and in fact, most of the current textbooks lack depictions of contemporary China. Through contemporary TV drama, L2 learners could experience what authentic modern China is in its intimate manifestations between and among Chinese people, access that not every learner could have ever in China.
The cultural knowledge from the contemporary TV drama is modern, and as such it provides the reflection of China in social transition.
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381


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## APPENDICES

### Appendix 1: L1 Pilot Data Clip 1

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comparison</strong></td>
<td>Two different family education styles</td>
<td>Country child is polite whereas the city girl is spoiled.</td>
</tr>
<tr>
<td></td>
<td>Social differences— urban and rural gap</td>
<td>The country grandmother says they are in countryside and they won’t use the toys from Yaxian.</td>
</tr>
<tr>
<td><strong>Authenticity</strong></td>
<td>The typicality of the countryside and country child</td>
<td>In real remote rural areas, they should be shy and hide away.</td>
</tr>
<tr>
<td></td>
<td>Odd to shake hands</td>
<td>It is weird for a child to shake hands with the elder.</td>
</tr>
<tr>
<td></td>
<td>Unfamiliar speech</td>
<td>All except Hong from Shenzhen think the clip is familiar to them. Hong explains that their way of communication is very direct. In southern China, the speech is not that direct.</td>
</tr>
<tr>
<td><strong>Ways of communication</strong></td>
<td>City mother-in-law’s direct and hurtful words</td>
<td><em>She wants to show a sense of superiority by saying “垃圾” (rubbish).</em> (Le)</td>
</tr>
<tr>
<td></td>
<td>City daughter-in-law’s tactics</td>
<td><em>Shengnan is good at managing personal relations.</em> (Hong)</td>
</tr>
<tr>
<td></td>
<td>Country grandmother’s ironic words</td>
<td>The country grandmother is fine and she is good at some surface things (<em>hui changmian</em>). <em>She wants to hit back at Yaxian by using a little bit of a harsh reply because of Yaxian’s hurtful words.</em> (Le)</td>
</tr>
<tr>
<td></td>
<td>Remote relations of two families</td>
<td>Not close. No real concern. <em>Their communication is very ketao (indirect).</em> (Hong)</td>
</tr>
<tr>
<td><strong>Greeting</strong></td>
<td>The popularity of addressing by family titles</td>
<td>It is polite and still common today.</td>
</tr>
<tr>
<td>Topic</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>Always teaching children to call people</td>
<td><em>It is a long-term cultural habit that Chinese parents want their kids to show their good upbringing when meeting new people.</em> (Le)</td>
<td></td>
</tr>
<tr>
<td>Contemporary children not greeting</td>
<td><em>Nowadays some spoiled kids really don’t know what to call people and they would behave like the city girl.</em> (Le)</td>
<td></td>
</tr>
<tr>
<td>Gift-giving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejecting before receiving gifts</td>
<td>Ruirui’s grandparents reject before accepting Shengnan’s gifts.</td>
<td></td>
</tr>
<tr>
<td>Yaxian’s reaction of being taken back</td>
<td>Yaxian feels surprised and she is shrewd/stingy. <em>She is not willing to spend money buying new gifts.</em> (Yan)</td>
<td></td>
</tr>
<tr>
<td>Face-giving</td>
<td>Shengnan aims to promote Yaxian’s face when she says the gifts are prepared by Yaxian. <em>Chinese people are keen to face.</em> (Wei)</td>
<td></td>
</tr>
<tr>
<td>Showing sense of superiority</td>
<td>Yaxian gives them used toys as gifts by saying otherwise they would be threw away.</td>
<td></td>
</tr>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The different role of man and woman in family situation</td>
<td>In both families, the women talk more than men.</td>
<td></td>
</tr>
</tbody>
</table>
### Appendix 2: L1 Pilot Data Clip 2

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
</table>
| Relationships                | Parents comparing themselves with in-law parents                      | Showing off superiority: wealth and their social resources, seafood comes from Guangzhou’s friend; Condescending attitudes, Guohua does not know how to prepare it.  
<p>|                              |                                                                       | <em>Not equal but hostile and oppositional relationship</em> (Yan)                    |
|                              |                                                                       | <em>Not respectful.</em> (Hong)                                                      |
|                              |                                                                       | <em>Not very polite.</em> (Wei)                                                      |
|                              | Tricky relationships between mother-in-law and daughter-in-law       | Not good: Yaxian regards Shengnan as an outsider in her heart.                |
|                              |                                                                       | Yaxian is mean, strong, annoying, not reasonable, expressing her superiority and strength. |
|                              |                                                                       | Shengnan is reasonable and knows how to behave in the situation.             |
|                              |                                                                       | <em>My friends all have the same problem at home. I like her (Shengnan) personality.</em> (Le) |
| Different husband-wife       | Two types of family structures: in Daqian’s family, it is a man-dominant “traditional” family; in Yaxian’s family, wife is stronger than husband. Both are pretty common, not few. (Le) |
| relationship                 |                                                                       |                                                                              |
| Dependent parent-child       | As a bonded unit                                                      | Mother feels you (child) should be around her psychologically.  (Le)         |
| relationship                 |                                                                       | In Australia, they are individual and live on their own. (Yan)               |
| The appropriate strategy is  | Luo Su cannot take either side, his mother’s or his parents-in-law’s. | The more reasonable way is to leave it be. Save trouble Shengnan is pretty smart to avoid conflict. (Le) |
| to adopt silence             |                                                                       | Most people would choose to avoid intensifying the conflict. (Yan)           |
| Constant filial piety        | Filial piety is still advocated and this traditional value has not been changed. |                                                                              |</p>
<table>
<thead>
<tr>
<th>Reaction of younger generation toward the elders’ conflicts</th>
<th>If Luo Su speaks for his parents-in-law, his mother would feel unhappy and think I give birth to you and how could you help the outsiders. (Le) The eye contact of the son and his wife shows their embarrassment and discomfort, but they still need to be faced with it. (Yan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pacifying conflicts: restoring face</td>
<td>Put food on the father’s plate with their chopsticks to comfort him</td>
</tr>
<tr>
<td>Ways of communicating</td>
<td>In a diplomatic way</td>
</tr>
<tr>
<td>Polite formulae (ketao hua)</td>
<td>Indirect, short of emotion, ironic. <strong>There is underlying meaning in their words.</strong> (Wei) <strong>The smell of gunpowder.</strong> (Yan)</td>
</tr>
<tr>
<td></td>
<td>Comfortable to communicate circularly. If you speak too directly, you would instead make others uncomfortable. That Guohua says she can offer a hand to Yaxian is a formula. Yaxian should answer: “There is no need for your help. I can make it. You just eat well or something like that.” (Le)</td>
</tr>
</tbody>
</table>
| Group reflects critical attitudes towards formulaic talk | Natural and comfortable speaking manners for Chinese.  
*I will absolutely do it to the older people but not to close friends.* (Le and Hong)  
*I don’t like it. I think those things are of no much value and pretty hypocritical.* (Wei) |
| Face-concerned reason for formulae | When communicating, Chinese need to give enough face to each other. However, Yaxian doesn’t obey the rule.  
*I think formula is just a matter of face, Chinese people need face very much.* (Le) |
| Authenticity | Typical story | Familiar and pretty authentic  
*In our everyday life, you can find every family has such kind of stories.* (Yan) |
| Weird conversation between man and woman | The more common thing is man talk with man and women talk together. It is rare to have this kind of cross.  
*In my hometown(Xi’an), those two (Yaxian and Daqian) people’s conversation is few.* (Yan) |
| Woman’s status | Traditional unequal men and women status | Women were the accessories of men; a woman’s original family and her married family were unequal with respect to the relation of the woman.  
*In ancient time, when daughters married out they would be no longer a member of the original family.* (Le) |
| Modern equal men and women status | Women have their own core value and independent individuality. The married daughter would also take care of her own parents. |
| Woman’s improving status as reason for hostile partners’ parents’ relationship | The interweaving of modern and tradition. Chinese is traditional. The daughter’s parents always think they lose their precious daughter when she is married. Nowadays, man should have a house before he marries. The man’s parents need to help his son buy a house and they feel his wife must get some benefit from them. *As the son, the mother-in-law thinks an outsider comes in and grabs some of their things.* (Yan) |
## Appendix 3: L2 Pilot Data Clip 1

<table>
<thead>
<tr>
<th>Topic</th>
<th>Issue</th>
<th>Salient point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greeting</td>
<td>Place to welcome guests is strange</td>
<td>Not expected, not normal to go outside of the gate to welcome guests. It is going to be rude to go to street and surprise them. It is (their) private space. They would come to our door and we wait inside. (Sophie)</td>
</tr>
<tr>
<td>Architecture difference</td>
<td>Having the garden in the centre between the gate and door and the large size of the door are not Australian style. (Sophie)</td>
<td></td>
</tr>
<tr>
<td>Odd to use family titles to address non-relatives</td>
<td>[It would] never happen to address non-relatives. In Europe, they call parents’ friend uncle, and aunty, but not grandpa, grandma. It is not that common. In an Australian situation, shaking hands, it would be formally addressed: surname, like Mr Thompson, or informally, just say ‘Hello’. It also shows Chinese hierarchical culture. When greeting people, you are actually to establish relationship with them. The way of greeting is different from what is usually written in textbooks, where they use ‘Ni hao’. (Gordon)</td>
<td></td>
</tr>
<tr>
<td>Children’s behaviour</td>
<td>Country girl-unnatural</td>
<td>It is like she has rehearsed her lines. Her behaviour is prepared. It looks sweet, robotic, and cute. Her grandmother has tried to educate her to be polite. (Gordon)</td>
</tr>
<tr>
<td></td>
<td>City girl-unfriendly</td>
<td>Her facial expression shows ‘contempt’. She ‘looks down’ on the country people, ‘makes a judgment’. I came across some Chinese kids from rich families, and they behave like this. (Gordon) Western children are less likely to be socially disdainful and they would be shy. (Sophie)</td>
</tr>
<tr>
<td>Gift- giving</td>
<td>Health products are an inappropriate gift</td>
<td>In Western culture, this is a strange, unusual, tricky area, private and personal. ‘A bottle of wine’ would be suitable. (Gordon)</td>
</tr>
<tr>
<td></td>
<td>Daughter-in-law’s lie</td>
<td>She gives grandmother’s face but she does not need face-saving; she is relatively outside. (Gordon). She is trying to build a bridge (between Yaxian and her county friend). (Sophie)</td>
</tr>
</tbody>
</table>
|                      | City grandmother’s reaction of being taken aback | The city grandmother is taken aback when her daughter-in-law says the gift is from her. I wonder why that might be. (Gordon)  
It is strange. (Sophie) |
|----------------------|-----------------------------------------------|-------------------------------------------------------------------------------------------------|
| Comparing height     | The inappropriateness of doing that           | There is no need to compare everything, the height at a family gathering. I don’t really understand the intention. (Gordon)  
We also compare babies. Not unusual to me, but Chinese do lots of comparing, like income. (Sophie) |
| New vocabulary       | 玩腻 (wanni, bored play), 慈善 (cishan, charity) | The new word 玩腻 influences my understanding of the content that the toys are second-hand things. (Gordon)  
The 慈善 shows the country grandmother is sarcastic. I didn’t know that before I realize its meaning. (Sophie) |
Appendix 4: Sample L1 Focus Group Discussion

LF: 大家看了两遍 [Clip 3] 后，给你们印象深刻的是什么？

Fan：他们的这个对话，反映出来背后的一个事件或关系，比如说 typical 的一些中国家庭，你结了婚之后，然后还跟老一辈人一起住。像一个显微镜或放大镜，他这样一个对话，感觉你可以看到它背后所代表的中国家庭里面的一些故事，那个故事里面，集中代表的可能是婆媳关系，小孩子上学的问题。家庭里面，家庭成员里面互相沟通，互相相处的一些矛盾，一些事件。我是觉得从这个对话里面，我看到后面的那个东西。

Xin：我印象最深刻的是那个奶奶一进门就说 “小公主”。哇，太溺爱了吧。但是现在中国很多这样的现象，特别是在上海，像我这一辈的都是独生子女，然后再往下，就等于四个老人分一个小孩。然后都非常溺爱，然后就想到我生活中，比如说我表姐的小孩，也是基本上就是 ‘含在嘴里怕化了’那种。就是什么都不能碰，你手一碰到哪里，马上消毒纸巾就来擦一下。我就觉得应该是独生子女的问题上面，长辈们觉得就这么一个孙子，一定要给他最好的，什么都要为了他而做。那个 “小公主”，就觉得哇，那是我印象最深的。其他地方我不知道，但是最起码在上海，是挺普遍的。

Hua：我印象最深的其实有两个。一个是她妈妈说，“天底下还有亲情”，对，不仅有学习嘛。然后就觉得哇，好像是哦。但是同时也很无奈啦。另外一点是他爸爸，他爸爸问他，“你还吃不吃饭吧”。我觉得这句话好暖，他妈妈给的感觉就是给你泼一盆冷水，让你清醒一下，然后他爸爸是给你一个毯子，让你温暖一下。这是我的感觉。

Xin：那你就好啦，不用担心了。Fan：哈，所以必须要有一冷一热的角色。Xin：对，唱红唱白脸。

Kun：我觉得可能总体上，它这部电视剧反映了当下社会，中国面临的一些问题吧。这是通过一个很简短的情景剧，反映了中国家庭观念这让我蛮印象深刻的。就很短的一个问题，小孩没有回家，引发了家庭当中的矛盾，还有冲突，折射出来小学生作业量也挺重的。比我小学惨。Hua：我只会爬树。

LF：刚 Kun 说的 “家庭观念”，你觉得上面反映了什么样的家庭观念？

Kun：就是长辈是放在上面的，我们要尊重长辈，这是第一种家庭观念。第二种观念就是中国比较讲究一个传承，所以家庭观念就是她认为她孙女不来，她把她整个这一代都包含进去了。她说，我们是一个整体，我们不是一个独立的个体。那么在澳大利亚可能就不一样了，你自己一旦结婚，你可能就是一个独立的个体了。

Ya：做人挺累的。Kun：对，我也觉得。Fan：太累了。

Ya：做一个大人不容易，做一个老人不容易，做一个小孩也挺不容易的。Fan：概括得太好了。Kun：对。Hua：难。

LF：好，做小孩为什么不容易？

Ya：天天要学习。还天天看爸妈吵架。爷爷奶奶还因为你天天来吃个饭，或不来吃个饭，还吵半天。是挺累的。LF：老人呢？

Ya：老人当然不容易啊，一辈子辛辛苦苦，孩子拉扯大了。然后现在有孙子孙女，还天天这样，想见一面那么累，然后还关心他们的生活，关心他们的家庭。做老人其实他也不想那么累，但主要是他们比较在乎小孩。如果老人天天下下棋，打打牌，不想这些，他也没什么，主要是他关心小孩，希望小孩过得好，希望孙子孙女都好。Kun：对。

LF：为什么他们有这个想法？
Ya: 中国普遍会有这个想法，因为我们现在是独生子女，就算不是独生子女，孩子毕竟不多。那老人到了退休之后，精力就在小孩身上，肯定会关心孩子，一关心则乱。我们这一辈婚姻容易让上一辈操心。那人家上一辈都不好好的，一家有四五小孩，都过得好好的。其实我觉得这也是互相之间的。

Fan: 我觉得还有一个就是，国内的那个氛围很喜欢对比，比如说拿孙子来做比较，比如说我孙子拿了第一名，那什么拿第一名啊。可能是原因之一。

Kun: 对，看起来是这样的。而且中国还有一种情况就是老人退休生活之后呢，他就突然闲下来了，中国退休年龄大概在 60、65 岁吧。然后退休下来以后就没有什么事可以做。然后除非跳跳广场舞。我妈去跑马拉松了。闲到无聊。一般来说，他有大把空闲时间。相对于国外的话，他会把老人集中在一起，但中国目前状况是，不像往年大杂院了，更多是那种单元房，然后他们白天也没有什么业余活动，而且他们大部分的只有一个小孩，所以他们把所有精神寄托会放在小孩身上。而四个老人只有一个小孩的话，那肯定会折射出很多问题，那肯定会有‘抢’这种事情。

LF: 那以前中国是这样的吗？

Kun: 以前中国有四五个小孩子，人的精力是有限的，然后一旦分散的话，他基本上不会有太多的东西。如果你把所有东西都放在一块儿的话，那么他就是很致命的东西了。

Fan: 我不一样的观点。我爸妈有四个小孩，我觉得他们的 worry 更加多一点，worry 完这个，马上 worry 第二个。或者是同时 worry 四个。

Ya: 你那种爸妈就好了，我们都‘抢’他。每天 booking，唉，你什么时候来我家啊？”

Xin: 那这样你们的压力会不会稍微小一点，就是你父母的关注不会是 24 小时，每时每刻关注在你身上。

Fan: 我觉得那是你的感觉而已，我觉得像我，我觉得我妈是同时在 worry 我们四个孩子不一样的东西，不一样的地方。所以就那一回事，可能他是一直 worry 着你。所以你会感觉她是 constantly 在 worry 你。

Kun: 跟我的情况不一样，我家的话，是我只有我一个，我妈把我所有的希望都放在我身上。我记得我刚出国前一年，我妈还得了抑郁症，因为我不在身边。同样的情况，反映在我朋友身上。他们妈妈，就是我们走后的第一年。如果是独生子女家庭，如果看得比较重的话，一般母亲有一种精神失落。

Hua: 这就说明国家政策现在好点，现在开放了。Kun: 二胎。

LF: 所以你们觉得中国的独生子女政策才导致了这样？

Kun, Hua: 有这个原因。Xin: 肯定有影响。Kun: 对，但也就我们这一个 generation。这是个时代问题。Xin: 就这么唯一的一代。

LF: 大家除了觉得因为独生子女的问题，还有没有其他原因？

Kun: 呃，社会竞争压力吧。如果因为只有一个小孩的话，你不希望，你说有四五个，有一个出来就可以了。像我爸爸家庭，我爸爸是老大，他底下有两个弟弟，两个妹妹。但是爸爸出来了，他的两个弟弟，两个妹妹就可能，我爷爷奶奶就把所有重心放在爸爸身上，然后他一个出来就可以了。然后他就不管他弟弟妹妹学习状况是怎么样，或者怎么样，或者要不要读得特别好。他只管一个，管一个出来。这个就有点像国内，老大学习好，老大就去读书，然后老小成绩不好，然后他就出去打工，供老大读书。

Fan: 还有啊，其实大社会的环境原因也有啊。比如说，高考独木桥。整个社会选择人才的制度，就是 university。比如说，那边的话，有很多 pathway，比如说在澳洲，我要去做木工，我要去做水泥工或者搬砖工，他都可以养家糊口。可能在国内的话，不行。所以讲大一点的话，本身社会制度，还有这个社会环境，也是造成这些矛盾的一些原因。
Appendix 5: Sample L2 Focus Group Discussion

LF: Are there any bits or aspects [in Clip 3] that you find striking?

Arthur: The contrast between the grandmother and the grandfather. The grandmother seems or maybe have conflicts with the daughter-in-law. She seems to be blaming her as the barrier. Yet the grandfather is not get involved at all, very quiet. And in visually as well, in the scene, the mother is walking around all over the place, drawing your attention. The father is very behind, only coming up later, like the more consoling figure.

Mike: There is another show like Divorced Lawyer. There is a similar grandma who is very intensely involved in the kid’s life. And the dad was relaxed. To me, it is kind of continuity image of an old Chinese woman involving in her kid’s life. Busy bodies. And kind of the old man is more relaxed and happy to go to play majian.


Paul: Yea, but I also think the same could be seen in Western TV twenty-five years ago. Say in some American very popular comedy shows, they have stereotypical female image.

Arthur: In addition, my grandparents would never direct my parents on how to take care of me. That’s the biggest difference. She is overreacting; she can see the grandchild another time. That’s all right.

LF: Why that’s all right in Western culture?

Arthur: It is all right in Western culture. Well, every family is different. If I put a broad brush of the whole Australia for example, it is OK. Because both parents will generally work these days. And because of time, there is no expectation that they can see them. Because there is the child care. So, children go to child care. Grandparents want to see grandchildren. They will come to grandchildren if they want to see the kid not the other way around. That’s a very broad brush, but it is sort of summary of how Australia is.

Paul: Also, grandparents don’t necessarily live together with the family. For example, I never met one of my grandfathers in my life. I only saw my other grandmother twice. Cos, they live in England. I would never speak to them on the phone. That’s not part of my life.

Mike: Yea. You also think about the particular line, like what is the kid’s last name as well. The kid’s last name is Luo not Bi. ‘It belongs to you, not your wife’s’. That is problematic, kind of a gender, very patriarchal thing.

Arthur: Do you feel the grandmother is investing in the granddaughter’s success? And she feels though she is not. She feels like she cannot have that kind of positive influence on her granddaughter. She is being restricted from that. Because from the script, ‘she emotionally relies on Qianqian’.

Lucy: I think absolutely right. Culturally, Chinese parents are very involved in their kid’s life. We can see that obviously.

Arthur: Because of, as we are going down the topic, the only child policy. That’s her only connection. If something goes wrong, that’s the whole family history finishes. So, it is even more important to make sure Qianqian has the best opportunity of the best life.

Lucy: And the family unit is smaller. There are not many members to see over the door.

Arthur: Yea. Did you notice when he came in, when he walked into his house, it was very quiet? That goes along with the fact that there are not many family members to connect to as well. But it is something that is very different in Australia.

Mike: It might be related to the conversation.

Lucy: I think the apartment is abnormally large.

Arthur: Yea. The kitchen was large and the door was very grand. So maybe they are wealthy family as well. It suggests the moral story. The son is dressed the suit as well. It looks like they have plenty of money. They look to be very wealthy. Yet no level of wealth determines their level of success family influence.
Appendix 6: Ethics Approval Letter

11 February 2016

Dr Jane Orton
Melbourne Graduate School of Education
The University of Melbourne

Dear Dr Orton

I am pleased to advise that the Melbourne Graduate School of Education Human Ethics Advisory Group (MGSE HEAG) has approved the following Minimal Risk application:

Project title: The affordances of TV drama in developing the intercultural competence of L2 learners of Chinese.
Researchers: Jane Orton, Lingfen Zhang, David Beckett and Xia Cui
Ethics ID/HREC: 1545793
MGSE HEAG ID: 244.15

The project has been approved for the period: 11 February 2016 to 31 December 2016, and subject to Provision of evidence of required external approvals.

It is your responsibility to ensure that all people associated with the Project are made aware of what has been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years, a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and disciplinary action.

(a) Limit of Approval: Approval is limited strictly to the research as submitted in your Project application.

(b) Amendments to Project: Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.

(c) Incidents or adverse effects: Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) Monitoring: All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) Annual Report: Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) Auditing: All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee, I wish you well in your research.

Yours sincerely

Associate Professor Dianne Vella-Brodrick
Chairperson, Melbourne Graduate School of Education Human Ethics Advisory Group
Phone: 83440254, Email: dianne.vella-brodrick@unimelb.edu.au

cc: Lingfen Zhang, David Beckett, Xia Cui and Human Research Ethics Committee (HREC), The Office for Research Ethics and Integrity.
Appendix 7: Sample Plain Language Statement

PLAIN LANGUAGE STATEMENT FOR STUDENTS

DATE

“The affordances of TV drama in developing the intercultural competence of L2 learners of Chinese”

Dear Student of Chinese,

You are invited to participate in the above research project, which is being conducted by Ms Lingfen Zhang, a PhD student supervised by Dr Jane Orton, Dr Xia Cui and Professor David Beckett of the Melbourne Graduate School of Education at The University of Melbourne. This project will form part of my PhD thesis, and has been approved by the Human Research Ethics Committee.

The aim of the study is to investigate how intercultural competence can be developed in a classroom with the use of TV drama. Should you agree to participate, you would be asked to contribute to this in three ways. Firstly, you would watch two 2-minute clips from a modern Chinese TV drama. Secondly, you would take part in an audio-recorded focus group discussion with 3-4 other students on your understanding and interpretation of what the scene is about, and what the language used by the characters means. This would take 60-90 minutes. Thirdly, you would be invited to be one of the participants who take part in another group meeting of about 60 minutes where learners try role-playing the scene, which would be video recorded.

Participants will be anonymous and all data kept securely confidential, with only the researchers having access to it, within the limits of the law. Your name and contact details will be kept in a separate, password-protected computer file from any data that you supply. This can only be linked to your responses by the researchers. In the final report, you will be referred to by a pseudonym. No reference to personal information that might allow someone to guess your identity will be made; however, you should note that as the number of people in the interviews is small, it is possible that someone may still be able to identify you.

Once the thesis arising from this research has been completed, a brief summary of the findings will be available to you on application to the Melbourne Graduate School of Education. The results will also be presented at academic conferences. The data will be kept securely in the Melbourne Graduate School of Education for five years from the date of publication, before being destroyed.

Please be advised that your participation in this study is completely voluntary. It in no way affects your standing in the course you are taking, nor is it graded in any way. Should you wish to withdraw at any stage, or to withdraw any unprocessed data you have supplied, you are free to do so without prejudice.

If you would like to participate, please email me Lingfen Zhang [lingfenz@student.unimelb.edu.au]. I will then contact you to arrange a convenient time for you to take part in viewing the TV clips and the focus group discussion. You will also have to indicate that you have read and understood this information by signing the accompanying consent form and returning it to me when we meet.

Should you require any further information, or have any concerns, please do not hesitate to contact either of the researchers, Dr Orton: 8344-8710, Ms Zhang: 0451-869-368. Should you have any concerns about the conduct of the project, you are welcome to contact the Executive Officer, Human Research Ethics, The University of Melbourne, on 8344-2073, or fax: 9347 6739.

Yours Sincerely

(Ms)Lingfen Zhang
PLAIN LANGUAGE STATEMENT FOR TEACHERS

DATE

“The affordances of TV drama in developing the intercultural competence of L2 learners of Chinese”

Dear Native Chinese Speakers,

You are invited to participate in the above research project, which is being conducted by Lingfen Zhang, a PhD student supervised by Dr Jane Orton, Dr Xia Cui and Professor David Beckett of the Melbourne Graduate School of Education at The University of Melbourne. This project will form part of my PhD thesis, and has been approved by the Human Research Ethics Committee.

The aim of the study is to investigate how intercultural competence can be developed in a classroom with the use of TV drama. Should you agree to participate, you would be asked to contribute to this in two ways. Firstly, you would watch two 2-minute clips from a modern Chinese TV drama. Secondly, you would take part in an audio-recorded focus group discussion with 3-4 other Chinese on your understanding and interpretation of what the scene is about and what the language used by the characters means. This would take 60-90 minutes.

Participants will be anonymous and all data kept securely confidential, with only the researchers having access to it, within the limits of the law. Your name and contact details will be kept in a separate, password-protected computer file from any data that you supply. This will only be able to be linked to your responses by the researchers. In the final report, you will be referred to by a pseudonym. No reference to personal information that might allow someone to guess your identity will be made; however, you should note that as the number of people in the interviews is small, it is possible that someone may still be able to identify you.

Once the thesis arising from this research has been completed, a brief summary of the findings will be available to you on application to the Melbourne Graduate School of Education. The results will also be presented at academic conferences. The data will be kept securely in the Melbourne Graduate School of Education for five years from the date of publication, before being destroyed.

Please be advised that your participation in this study is completely voluntary. Should you wish to withdraw at any stage, or to withdraw any unprocessed data you have supplied, you are free to do so without prejudice.

If you would like to participate, please email me: Lingfen Zhang [lingfenz@student.unimelb.edu.au]. I will then contact you to arrange a mutually convenient time for you to take part in viewing the TV clips and the focus group discussion. You will also need to indicate that you have read and understood this information by signing the accompanying consent form and returning it to me when we meet.

Should you require any further information, or have any concerns, please do not hesitate to contact either of the researchers, Dr Orton: 8344-8710, Ms Zhang: 0451-869-368. Should you have any concerns about the conduct of the project, you are welcome to contact the Executive Officer, Human Research Ethics, The University of Melbourne, on 8344-2073, or fax: 9347 6739.

Yours Sincerely

(Ms)Lingfen Zhang
Appendix 8: Sample Consent Form

CONSENT FORM FOR TEACHERS

PROJECT TITLE: The affordances of TV drama in developing the intercultural competence of L2 learners of Chinese

Name of participant: ____________________________________________________________

Name of investigator(s): Lingfen Zhang; Jane Orton; Xia Cui; David Beckett

1. I consent to participate in the project named above, the particulars of which have been explained to me, and a written copy of which has been given to me to keep. I understand that I will participate in a focus group discussion of Chinese TV clips and discuss what I understand and how I interpret them.

2. I acknowledge that:
   (a) What participation in focus group discussion entails and how my data will be used have been explained to me to my satisfaction;
   (b) I have been informed that I am free to withdraw from the project at any time without explanation or prejudice and to withdraw any unprocessed data previously supplied;
   (c) The project is for the purpose of research;
   (d) I have been informed that the confidentiality of the information I provide will be safeguarded subject to any legal requirements, and that my real name will not be used, but that it may be possible for some people to identify me due to the smallness of the group;
   (e) I have been informed that discussions will be audio recorded.

Signature ___________________________________________ Date _______________________

(Participant)
CONSENT FORM FOR STUDENTS

PROJECT TITLE: The affordances of TV drama in developing the intercultural competence of L2 learners of Chinese

Name of participant:

Name of investigator(s): Lingfen Zhang; Jane Orton; Xia Cui; David Beckett

1. I consent to participate in the project named above, the particulars of which have been explained to me, and a written copy of which has been given to me to keep. I understand that I will participate in a focus group discussion of Chinese TV clips and discuss what I understand and how I interpret them.

I also/I do not [cross out whichever does not apply] consent to participate in a second meeting to learn to role-play some parts of the scenes I have viewed.

2. I acknowledge that:
   (a) What participation in focus group discussion entails and how my data will be used have been explained to me to my satisfaction;
   (b) I have been informed that I am free to withdraw from the project at any time without explanation or prejudice and to withdraw any unprocessed data previously supplied;
   (c) The project is for the purpose of research.
   (d) I have been informed that the confidentiality of the information I provide will be safeguarded subject to any legal requirements, and that my real name will not be used, but that it may be possible for some people to identify me due to the smallness of the group.
   (e) I have been informed that discussions will be audio recorded.
   (f) I have/have not [delete whichever does not apply] agreed to take part in the role-play, and I do/do not [delete whichever does not apply] consent to being video recorded in the role-play.
   (g) I understand that participant is in no way linked to my standing in the Chinese course I am currently taking.

Signature ____________________________ Date ____________________________

(Participant)
## Appendix 9: Clips Transcript with English Translation

### Scene 1: Episode 1: 00:07:09 — 00:08:38

<table>
<thead>
<tr>
<th>Clip 1: Chinese transcript</th>
<th>English (literal) translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruirui’s grandma:</td>
<td>Listen to what I say and be on your best behavior.</td>
</tr>
<tr>
<td><strong>听点话，把看家本事都拿出来。</strong></td>
<td><strong>Tīng diǎn huà，bǎ kānjiā běnshì dōu ná chūlái。</strong></td>
</tr>
<tr>
<td><strong>Yaxian’s family:</strong></td>
<td><strong>Good. Slowly, now, slowly. Come on.</strong></td>
</tr>
<tr>
<td>好。慢点，慢点。来了。</td>
<td><strong>Hǎo。Màn diǎn, màn diǎn。Lái le。</strong></td>
</tr>
<tr>
<td><strong>Ruirui’s grandma:</strong></td>
<td><strong>Yaxian! This girl is so pretty! You’re here.</strong></td>
</tr>
<tr>
<td>雅娴！这孩子真好看！来了。</td>
<td><strong>Yǎxián！Zhè háizi zhēn hǎo kàn！Lái le。</strong></td>
</tr>
<tr>
<td><strong>Luo Su:</strong></td>
<td><strong>Hello, Aunty!</strong></td>
</tr>
<tr>
<td>阿姨好！</td>
<td><strong>Ā yí hǎo!</strong></td>
</tr>
<tr>
<td><strong>Ruirui’s grandma:</strong></td>
<td><strong>You’re here, you’re here, you’re here!</strong></td>
</tr>
<tr>
<td>来了，来了，来了。</td>
<td><strong>Lái le，lái le，lái le。</strong></td>
</tr>
<tr>
<td><strong>Ruirui’s grandma:</strong></td>
<td><strong>Come on! Call her Granny!</strong></td>
</tr>
<tr>
<td>快！叫奶奶！</td>
<td><strong>Kuài！Jiào nǎinai！</strong></td>
</tr>
<tr>
<td><strong>Ruirui:</strong></td>
<td><strong>Hello, Granny!</strong></td>
</tr>
<tr>
<td>奶奶好！</td>
<td><strong>Nǎinai hǎo!</strong></td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td><strong>Hello!</strong></td>
</tr>
<tr>
<td>你好！</td>
<td><strong>Nǐ hǎo！</strong></td>
</tr>
<tr>
<td><strong>Ruirui’s grandma:</strong></td>
<td><strong>Grandpa!</strong></td>
</tr>
<tr>
<td>爷爷</td>
<td><strong>Yéye</strong></td>
</tr>
<tr>
<td><strong>Ruirui:</strong></td>
<td><strong>Hello, Grandpa!</strong></td>
</tr>
<tr>
<td>爷爷好！</td>
<td><strong>Yēye hǎo！</strong></td>
</tr>
<tr>
<td><strong>Sanxing:</strong></td>
<td><strong>Hello!</strong></td>
</tr>
<tr>
<td>好！</td>
<td><strong>Hǎo！</strong></td>
</tr>
<tr>
<td>Ruirui’s grandma:</td>
<td>Aunty!</td>
</tr>
<tr>
<td>------------------</td>
<td>--------</td>
</tr>
<tr>
<td>阿姨！</td>
<td>Ā yí!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruirui:</th>
<th>Hello, Uncle! Hello, Aunty! Welcome to my home!</th>
</tr>
</thead>
<tbody>
<tr>
<td>叔叔好！阿姨好！欢迎你们来我家做客！</td>
<td>Shūshu hǎo! Ā yí hǎo! Huānyíng nǐ men lái wǒ jiā zuòkè!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yaxian:</th>
<th>So capable! Did you forget? There is also our little princess?</th>
</tr>
</thead>
<tbody>
<tr>
<td>真懂事！忘了？还有我们小公主呢！</td>
<td>Zhēn dǒngshì! Wò huài le? Hái yǒu wǒ men xiǎo gōngzhǔ ne!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruirui’s grandma:</th>
<th>There is another little friend too!</th>
</tr>
</thead>
<tbody>
<tr>
<td>还有一位小伙伴呢！</td>
<td>Hái yǒu yí wèi xiǎo huǒbàn ne!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruirui’s grandma:</th>
<th>You are shy to meet new people! Shy indeed!</th>
</tr>
</thead>
<tbody>
<tr>
<td>认生。就是认生。来吧，来吧！咱比比个儿。来、来、来，翻过来看谁高，看谁高。一般高。咱们俩是朋友，好好玩啊！</td>
<td>Rènshēng。Jiù shì rènshēng。Lái ba，lái ba！Zán bǐbǐ gē ‘r。Lái，lái，lái，fān guòlái kàn shuí gāo，kàn shuí gāo。Yībān gāo。Zán men liǎng shì péngyou，hǎohǎo wán a!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shengnan:</th>
<th>That one. Uncle and Aunty! This is something my mother-in-law got for you! Some health supplements!</th>
</tr>
</thead>
<tbody>
<tr>
<td>那个。叔叔，阿姨！这是我婆婆给你们准备的！一些营养品！</td>
<td>Nà gè。Shūshū，ā yí！Zhè shì wǒ pópó gěi nǐ men zhǔnbèi de！Yīxiē yíngyǎngpǐn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruirui’s grandfather:</th>
<th>When you come to visit us, just bring yourselves!</th>
</tr>
</thead>
<tbody>
<tr>
<td>来就来了！</td>
<td>Lái jiù lái le!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruirui’s grandma:</th>
<th>What are you doing? Just come and visit, no need to spend money? Oh, you!</th>
</tr>
</thead>
<tbody>
<tr>
<td>你干嘛呀？你来就来了。你还花钱！你真是的！</td>
<td>Nǐ gàn ma ya？Nǐ lái jiù lái le，nǐ hái huāqián！Nǐ zhēnshìde!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shengnan:</th>
<th>My mother-in-law told me you have not seen each other for many years!</th>
</tr>
</thead>
<tbody>
<tr>
<td>婆婆说了，你们好多年没见了！</td>
<td>Pópó shuōle，nǐ men hǎo duō nián méi jiàn le!</td>
</tr>
<tr>
<td>Ruirui’s grandma:</td>
<td>That’s true! (Yes, yes, yes!) Thanks!</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>那是！ (Her husband: 是、是、是！) 谢谢啊！</td>
<td></td>
</tr>
<tr>
<td>Yà xiān！ (Shì, shì, shì！) Xièxiè a！</td>
<td></td>
</tr>
<tr>
<td>Ruirui’s grandparents:</td>
<td>Thank you, thank you, thank you!</td>
</tr>
<tr>
<td>谢谢，谢谢，谢谢！</td>
<td></td>
</tr>
<tr>
<td>Xièxiè, xièxiè, xièxiè!</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>My daughter-in-law is very thoughtful! She prepared this!</td>
</tr>
<tr>
<td>媳妇懂事，她准备的！</td>
<td></td>
</tr>
<tr>
<td>Xífu dǒngshì, tā zhǔnbèi de！</td>
<td></td>
</tr>
<tr>
<td>Ruirui’s grandma:</td>
<td>That’s true!</td>
</tr>
<tr>
<td>那是！</td>
<td></td>
</tr>
<tr>
<td>Nà shì</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>Right, our little princess has also prepared gifts for her older sister. Don’t be like that, don’t be like that, don’t be like that!</td>
</tr>
<tr>
<td>对了，我们小公主也给姐姐准备了礼物。</td>
<td></td>
</tr>
<tr>
<td>Duì le, wǒ men xiǎo gōngzhǔ yě gěi jiějie zhǔnbèi de lǐwù。 Bù néng zhèyàng, zhè bù néng zhèyàng, bù néng zhèyàng。</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Qianqian, Qianqian!</td>
</tr>
<tr>
<td>蒡蒀，蒀蒀！</td>
<td></td>
</tr>
<tr>
<td>Qià nqià n, Qià nqià n！</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>These are things that you are tired of playing with. Give them to your older sister to play with.</td>
</tr>
<tr>
<td>这都是你玩腻了的东西。送给姐姐玩啊!</td>
<td></td>
</tr>
<tr>
<td>Zhè dōu shì nǐ wán nì le de dòngxi。 Sòng gěi jiějie wán a!</td>
<td></td>
</tr>
<tr>
<td>Ruirui’s grandma:</td>
<td>Yaxian! The child doesn’t want to, just forget it!</td>
</tr>
<tr>
<td>雅娴！孩子不愿意就算了。</td>
<td></td>
</tr>
<tr>
<td>Yǎ xiān！ Háizi bú yuàn yì jiù suànle。</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>You ask the child to take them.</td>
</tr>
<tr>
<td>你叫孩子拿着。</td>
<td></td>
</tr>
<tr>
<td>Nǐ jiào háizi ná zhe。</td>
<td></td>
</tr>
<tr>
<td>Ruirui’s grandma:</td>
<td>We are in the countryside. She won’t be able to use these things.</td>
</tr>
<tr>
<td>我们在农村，你这些东西她根本用不着。</td>
<td></td>
</tr>
<tr>
<td>Wǒ men zài nóngcūn, nǐ zhèxiē dòngxi tā gēn běn yòng bù zháo。</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>There are lots more at home. We would throw them away otherwise.</td>
</tr>
<tr>
<td>家里多着呢。要不然我们就当垃圾扔了。</td>
<td></td>
</tr>
<tr>
<td>Jiǎlí duōzhe ne 。Yàobùrán wǒ men jiù dāng lājī rèngle 。</td>
<td>Don’t do that; don’t throw them away! Just think of it as doing charity! Thank you! We will take them.</td>
</tr>
<tr>
<td>---------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Ruirui’s grandma:</strong></td>
<td><strong>Ruirui:</strong></td>
</tr>
<tr>
<td>别呀，别当垃圾扔了啊！就算你们做慈善了。谢谢。我们拿着。</td>
<td>谢谢奶奶！Xièxie nǎinai!</td>
</tr>
<tr>
<td>Bié ya, bié dāng lājī rèngle a！ Jiù suàn nǐ men zuò císhàn le 。Xièxie 。Wǒ men názhe</td>
<td>Thank you, Granny!</td>
</tr>
<tr>
<td>Clip 2: Chinese transcript</td>
<td>English (literal) translation</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td>How about we don’t chat here? Let’s chat at the dining table! I have spent the whole day getting this dinner ready for you. Come on! Please!</td>
</tr>
<tr>
<td>咱们要不就不在这儿聊了。饭桌上聊。为了招待你们这顿饭。我忙了一天了。来！请！</td>
<td></td>
</tr>
<tr>
<td>Zán men yào bù jiù bú zài zhèr liáo le。Fàn zhuō shàng liáo。Wéile zhāodài nǐ men zhè dùn fàn。Wǒ mángle yī tiān le。Lái！Qǐng！</td>
<td></td>
</tr>
<tr>
<td><strong>Sanxing:</strong></td>
<td>Good, good, good. Let’s eat, let’s eat!</td>
</tr>
<tr>
<td>好、好、好。吃饭、吃饭！</td>
<td></td>
</tr>
<tr>
<td>Hǎo、hǎo、hǎo。Chī fàn、chī fàn！</td>
<td></td>
</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td>Since we’ve grown old, we don’t need to eat fancy things. We’re fine to eat anything.</td>
</tr>
<tr>
<td>年纪大了, 也吃不了什么东西。随便吃就行 了。</td>
<td></td>
</tr>
<tr>
<td>Niánjì dà le, yě chī bù le shénme dōngxi。Suíbiàn chī jiù xínɡ le。</td>
<td></td>
</tr>
<tr>
<td><strong>Daqian:</strong></td>
<td>Yes.</td>
</tr>
<tr>
<td>是。</td>
<td></td>
</tr>
<tr>
<td>shi。</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td>Dad, how about you sit there?</td>
</tr>
<tr>
<td>爸爸，你就坐那儿吧。</td>
<td></td>
</tr>
<tr>
<td>Bāba，nǐ jiù zuò nàér ba。</td>
<td></td>
</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td>It looks as if you have been busy for the whole day! In future when you have something to do, tell me and I will come earlier to give you a hand.</td>
</tr>
<tr>
<td>你看你还忙一天。以后要是有事啊！告诉我。我早点过来帮着你忙。</td>
<td></td>
</tr>
<tr>
<td>Nǐ kàn nǐ hái máng yī tiān。Yǐhòu yàoshì yǒu shì a！Gàosuǒ wǒ。Wǒ zǎo diǎn guólái bang zhe nǐ máng。</td>
<td></td>
</tr>
<tr>
<td><strong>Daqian:</strong></td>
<td>Right.</td>
</tr>
<tr>
<td>对。</td>
<td></td>
</tr>
<tr>
<td>Dui。</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td>The dishes have all gotten cold.</td>
</tr>
<tr>
<td>菜都凉了。</td>
<td></td>
</tr>
<tr>
<td>Cài dōu liánɡ le。</td>
<td></td>
</tr>
</tbody>
</table>
Yaxian:

我知道你们那儿是吃不到海鲜的，所以老罗是让他广州的战友空运过来的。你看看，你看看。这些奇奇怪怪的东西。平时我们家里都舍不得吃的。真的。所以我也不会弄。你帮我弄？我左打听右打听，才弄了这么几个菜。我真的不知道合不合你口味呢？你待会儿尝尝。

男男，你妈怎么那么客气。说她帮我弄。她能帮我弄的了吗？她帮我弄。那好！这桌饭不是现在吃的，是明天晚上再吃。好不好？

Wǒ zhīdào nǐ men nàér shì chī bú dào hǎixiān de, suǒyǐ Lǎo Luó shì ràng tā Guǎngzhōu de zhànyǒu kōngyùn guōlái de。Nǐ kànkàn，nǐ kànkàn。Zhèxiē qíqí guàiguài de dōngxi。Píngshí wǒ men jiālǐ dōu shě bù de chī de。Zhēn de。Suǒyǐ wǒ yě bù huì nòng。Nǐ bāng wǒ nòng？Wǒ zuǒ dǎtīng yōu dǎtīng，cái nòngle zhè méi jì gě cái。Wǒ zhěn de bù zhěndào hé bù huì nǐ kōuwéi ne？Nǐ dà huí r chǎngchǎng。Nánmán，ní mǎ zěnme nánkèjǐ。Shuō tā bāng wǒ nòng。Tā néng bāng wǒ nòng de le ma？Tā bāng wǒ nòng。Nà hǎo！Zhe zhūo fān bù shì xiānzài chī de，shi míngtiān wǎnshàng zài chī。Hǎo bu hǎo？

Daqian:

还真是！我们这一辈子就没有见过海鲜。

Hái zhēn shì！ Wǒ men zhè yī běizi jiù méi yǒu jiànguò hǎixiān。

Sanxing, Luo Su, Shengnan:

来、来、来。吃饭、吃饭、吃饭

Lái、lái、lái。Chī fān、chī fān、chī fān

Shengnan:

爸，来。吃个螃蟹。

Bā，lái。Chī gē pánɡxiè。

Luo Su with Qianqian:

来，我给你夹一个。

I know where you live you are not able to find seafood. So Old Luo asked his comrade in Guangzhou to buy this and send it up by air. Have a look, have a look. We don’t usually spend that sort of money on such strange things every day. Really. So I don’t know how to cook them, either. You can help me? I asked around, and finally made these dishes. I really don’t know whether you will like them or not. Try in a moment. Nannan, your Mom is so polite saying she will help me do it. Could she help me? If she helps me then fine! But, we can’t be eating now. It will have to be eating again tomorrow evening. OK?

Really! In our whole life we have really not seen seafood.

Come on, come on, come on. Eat, eat, eat.

Dad, now have a crab.

Come on, I’ll give you one.
<table>
<thead>
<tr>
<th>Lái， wǒ gěi nǐ jiā yī gè。</th>
<th>A scallop.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shengnan：扇贝。</td>
<td>Shàn bèi。</td>
</tr>
<tr>
<td>Sanxing：这腿肉多。多吃一点。</td>
<td>Zhè tuǐ ròu duō。Duō chī yī diǎn。</td>
</tr>
<tr>
<td>Daqian：好好好好。</td>
<td>Hǎo、hǎo、hǎo、hǎo。</td>
</tr>
<tr>
<td>Shengnan： 爸, 这个肉多。</td>
<td>Bà, zhègè ròu duō。</td>
</tr>
<tr>
<td>Daqian：谢谢谢谢。好、好、好。</td>
<td>Xièxiè xièxiè。Hǎo、hǎo、hǎo。</td>
</tr>
<tr>
<td>Sanxing：多吃点,多吃点。</td>
<td>Duō chī diǎn, Duō chī diǎn。</td>
</tr>
<tr>
<td>Daqian：接这么多,也不知道怎么吃啊！</td>
<td>Jiē zhème duō, yě bù zhīdào zěnme chī a！</td>
</tr>
<tr>
<td>Guohua： 那在家里怎么吃就怎么吃呗。</td>
<td>Nà zài jiā lǐ zěnme chī jiù zěnme chī bei。</td>
</tr>
<tr>
<td>Daqian：好。那我就下手了。</td>
<td>Hǎo。Nà wǒ jiù xiàshǒu le。</td>
</tr>
</tbody>
</table>
### Scene 3: Episode 15: 00:25:48-- 00:28:00

<table>
<thead>
<tr>
<th>Clip 3: Chinese transcript</th>
<th>English (literal) translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Luo Su:</strong></td>
<td>Dad!</td>
</tr>
<tr>
<td>爸！</td>
<td>Bā!</td>
</tr>
<tr>
<td><strong>Sanxing:</strong></td>
<td>Luo Su is here.</td>
</tr>
<tr>
<td>罗素来了。</td>
<td></td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td>You are so good today!</td>
</tr>
<tr>
<td>你今天真乖！回来的真准时啊！</td>
<td>You really came back on time.</td>
</tr>
<tr>
<td><strong>Sanxing:</strong></td>
<td>Come here!</td>
</tr>
<tr>
<td>来。</td>
<td></td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td>Our little princess…</td>
</tr>
<tr>
<td>我们的小公…</td>
<td></td>
</tr>
<tr>
<td><strong>Luo Su:</strong></td>
<td>Not coming, Mom!</td>
</tr>
<tr>
<td>没来，妈。</td>
<td></td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td>What do you mean?</td>
</tr>
<tr>
<td>什么意思啊?你又在忽悠你的爹你的妈吗?不是你答应我的吗?这个星期把孩子带来给我看。</td>
<td>Are you kidding your Dad and Mom again? Didn’t you promise me to bring her over this week?</td>
</tr>
<tr>
<td><strong>Luo Su:</strong></td>
<td>It is not me that wouldn’t let her come.</td>
</tr>
<tr>
<td>又不是我不让她来。</td>
<td></td>
</tr>
<tr>
<td><strong>Yaxian:</strong></td>
<td>If it’s not you, then who?</td>
</tr>
<tr>
<td>不是你是谁呀？是胜男不让是不是？</td>
<td>It is Shengnan who wouldn’t let her come, right?</td>
</tr>
<tr>
<td><strong>Luo Su:</strong></td>
<td>No.</td>
</tr>
<tr>
<td>没有。</td>
<td></td>
</tr>
<tr>
<td>Méiyǒu。</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>What do you mean by No?</td>
</tr>
<tr>
<td>什么叫没有？胜男她怎么了？她除了知道孩子学习学习,她知不知道天底下还有亲情。</td>
<td>What’s wrong with Shengnan?</td>
</tr>
<tr>
<td>Shénme jiào méiyǒu ? Shèngnán tā zěnme le ? Tā chúle zhīdào háizi xuéxí xuéxí, tā zhī bù zhīdào tiānxià hái yǒu qīnqíng。</td>
<td>The child’s study is all she cares about, has she forgotten about family ties?</td>
</tr>
<tr>
<td>Luo Su:</td>
<td>You cannot blame Shengnan for this.</td>
</tr>
<tr>
<td>那这事不能怪胜男。您不知道现在。别看是小学生,学习特别紧张。那书包重的。这不是小时候我们一个军挎就能解决的时代。</td>
<td>You don’t know nowadays how really intense study is, even for primary students.</td>
</tr>
<tr>
<td>Nà zhè shì bù néng guài Shèngnán。 Nín bù zhīdào xiànzài。 Bié kàn shì xiǎo xuéshēn, xuéxí tèbié jǐnzhāng。 Nà shūbāo zhòng de。 Zhè bú shì xiǎoshíhòu wǒ men yī gè jūnkuà jiù néng jiējué de shídài。</td>
<td>Their school bags are so heavy. It’s not like when I was little.</td>
</tr>
<tr>
<td>Yaxian:</td>
<td>Look Son! Please don’t give me excuses.</td>
</tr>
<tr>
<td>儿子啊。请你现在不要跟你妈找这些理由。上上个周末是你答应我。要把孩子带来给我们看的。结果呢。临了、临了。胜男一个电话，说是学校里有活动。孩子就来不了啦。</td>
<td>The weekend before last, you promised me you would bring her over and we waited and waited.</td>
</tr>
<tr>
<td>érzi ā。 Qǐng nǐ xiànzài bù yào gēn nǐ mā zhǎo zhèxiē lǐyóu。 Shàng shàng gē zhōumò shì nǐ dàiying wǒ。 Yào bā háizi dàilái gěi wǒ men kān de。 Jiéguǒ ne。 Lín le、lín le。 Shèngnán yī gè diànhuà, shuō shì xuéxiào lǐ yǒu huódòng。 Háizi jiù lái bù le la。</td>
<td>In the end, we got a call from Shengnan saying there were activities at the school and she couldn’t come.</td>
</tr>
<tr>
<td>Sanxing:</td>
<td>How can you blame Shengnan for the school’s activities?</td>
</tr>
<tr>
<td>学校里有活动也不能怪胜男吗？ Xuéxiào lǐ yǒu huódòng yě bù néng guài Shèngnán ma？</td>
<td></td>
</tr>
<tr>
<td>Yaxian:</td>
<td>Shut up! Are you the father, or is he?</td>
</tr>
<tr>
<td>你给我闭嘴。你是老子还是他是老子。为什么你在他面前你就不敢说实话？你告诉他。你想孩子，你想得几天都没睡着觉了。你想孩子想得血压都高了。</td>
<td>Why are you afraid to tell him the truth?</td>
</tr>
</tbody>
</table>
儿子，我告诉你啊。不管什么理由，这个星期天，你必须把孩子给我带回来。你告诉胜男，这个孩子她姓罗她不姓毕。你敢不让我见孩子。我就敢跟你走法律程序，你信不信？

Tell him. You haven’t slept for days because you miss the child. And your blood pressure has gone up as well.

Son, I tell you!

Whatever the reasons are, this Sunday you must bring the girl back here to me.

Tell Shengnan: the child’s surname is Luo not Bi. If you dare not to allow me to see her, I will dare to use the law. Do you believe me?

Sanxing:

你妈呀，对茜茜都有感情了。你至少一个星期让我们见一回。

Oh, your Mom!

She counts on seeing Qianqian.

You must at least allow us to see her once a week.

Luo Su:

我知道了, 爸! 星期天我一定把茜茜带来。

I know. Dad!

This Sunday I will bring Qianqian here for sure.

Sanxing:

好、好、好。还没吃饭吧。

Good, good, good.

You can’t have had dinner yet.

Luo Su:

爸！家里有酒吗？

Dad! Is there wine at home?

Sanxing:

怎么了？

What’s up?
**Scene 4: Episode 22: 00:35:42 — 00:37:39; 00:38:22 - 00:40:54**

<table>
<thead>
<tr>
<th>Shengnan:</th>
<th>English (literal)translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>在这儿呢！快帮我一下，特别沉。</td>
<td>I am here. Give me a hand quickly, it is very heavy.</td>
</tr>
<tr>
<td>Zài zhèér ne! Kuài bāng wǒ yīxià, tèbié chén。</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>What’s your purpose of buying a potted plant?</td>
</tr>
<tr>
<td>你买盆栽干什么呀？</td>
<td></td>
</tr>
<tr>
<td>Nǐ mǎi pénzāi gàn shénme ya？</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>What’s the date today? You must forget.</td>
</tr>
<tr>
<td>今天是什么日子呀？你不记得了吧？</td>
<td></td>
</tr>
<tr>
<td>Jīntiān shì shénme rìzi ya？ Nǐ bú jídé le ba？</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>What’s the date today?</td>
</tr>
<tr>
<td>今天是什么日子？</td>
<td></td>
</tr>
<tr>
<td>Jīntiān shì shénme rìzi？</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Today is us two…</td>
</tr>
<tr>
<td>今天是我们两个…</td>
<td></td>
</tr>
<tr>
<td>Jīntiān shì wǒ men liǎng gè…</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Happy eight-year anniversary! Honey, I have another big move!</td>
</tr>
<tr>
<td>八周年纪念日快乐。老婆，我还有大招呢！</td>
<td></td>
</tr>
<tr>
<td>Bā zhōunián jìniànrì kuàilè。 Lǎopó, wǒ hái yǒu   dàzhāo ne!</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Wow. What are you doing? You, you, you must have spent all the money you have?</td>
</tr>
<tr>
<td>哇。你这是干啥啊？你、你、你花血本了你？</td>
<td></td>
</tr>
<tr>
<td>Wa 。Nǐ zhè shì gànshá a ？Nǐ 、nǐ 、nǐ huā xuèběn le nǐ ？</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Rose, candle, wine, steak, it should be pretty professional!</td>
</tr>
<tr>
<td>玫瑰、蜡烛、红酒、牛排，够专业吧！</td>
<td></td>
</tr>
<tr>
<td>Méiguī 、làzhú 、hóngjiǔ 、niúpái，gòu zhuānyè ba！</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>How much did so many flowers cost?</td>
</tr>
<tr>
<td>这么多花多少钱啊？</td>
<td></td>
</tr>
<tr>
<td>Zhéme duō huā duōshǎo qián a？</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Twenty yuan for each rose.</td>
</tr>
</tbody>
</table>
èrshí kuài qián yī zhī。

Shengnan:
二十块钱一枝，我这盆栽就二十块钱，而且我果子可以剪下来泡水，还清火的。
èrshí kuài qián yī zhī ， wǒ zhè pénzāi jiù èrshí kuài qián， érqiě wǒ guǒzi kěyǐ jiǎn xiàlái páoshuǐ ， hái qīnghuǒ de。

Twenty yuan for one rose! My potted plant only costs twenty yuan and its fruit can be cut down to make a drink, which can clear away heat.

Luo Su:
玫瑰才代表爱情。行了、行了、行了。Lái 、lái 、lái ，kuài zuòxià。

Only rose can represent love. Ok, Ok, Ok. Come, come, come and sit down quickly.

Shengnan:
这盘子也不是我们家的呀！Zhè pánzi yě bú shì wǒ men jiā de ya!
The plates are also not from our home!

Luo Su:
这盘子也不是我们家的呀！Zhè pánzi yě bú shì wǒ men jiā de ya!
The plates are also not from our home!

Luo Su:
这盘子也不是我们家的呀！Zhè pánzi yě bú shì wǒ men jiā de ya!
The plates are also not from our home!

Shengnan:
这么漂亮得多少钱，这盘子？Zhème piāoliàng děi duōshǎo qián， zhè pánzì？So beautiful. How much do they cost, the plates?

Luo Su:
八百多。老婆，这结婚纪念日一年才一次，咱好几年没过过了。不提钱的事了。别那么庸俗。坐好了。等着牛排。Bābǎi duō。Lǎopó， zhè jiéhūn jìniànrì yī nián cái yī cì， zán hǎo jǐ nián méi guòguò le 。Bù tí qián de shì le。Bié nà me yōngsú。zuò hǎo le。Děng zhe niúpái。

Over eight hundred. My wife, the marriage anniversary is only once a year. We haven’t celebrated it for several years. Don’t mention the money. Don’t be so calculative. Sit well and wait for the steak.

Shengnan:
我知道你想过一个浪漫的纪念日。茜茜( their daughter)呢？Wǒ zhīdào nǐ xiǎng guò yī gè làngmàn de jìniànrì 。Qianqian ne？I know you want to have a romantic anniversary. Where is Qianqian?

Luo Su:
Bi Ran brought her out.
| 毕然 (Shengnan’s brother) 带她出去了！  
Bì Rán dài tā chūqù le！ | Is her homework done? |
|---|---|
| Shengnan:  
她作业做了没？  
Tā zuòyè zuòle méi？ | Yes, she finished it at school. Honey, can we only talk about the wind and moon [romance] today? |
| Luo Su:  
在学校就做完了。老婆，能不能今天只谈风月呢？  
Zài xuéxiào jiù zuòwán le。Lǎopó, néng bù néng jīntiān zhǐ tán fēngyuè ne？ | My wife, this wine is from the Chateau Monlot, Bordeaux in France. Come and have a try! Happy anniversary! |
| Luo Su:  
老婆，这是法国波尔多地区的梦洛酒庄的红酒。来，试一下。纪念日快乐。  
Lǎopó, zhè shì Fǎguó bōěrduō dìqū de Mèngluò jiǔzhuāng de hóngjiǔ。Lái, shì yī xià。Jìniànrì kuàilè。 | Happy anniversary! How much did the wine cost? |
| Shengnan:  
纪念日快乐！这酒多少钱啊？  
Jìniànrì kuàilè！Zhè jiǔ duōshǎo qián a？ | One thousand yuan. |
| Luo Su:  
一千块钱。  
Yī qiān kuài qián。 | You think you own a bank? |
| Shengnan:  
你当你是开银行的呢？  
Nǐ dāng nǐ shì kāi yínháng de ne？ | I didn’t spend money on this. I took it from my sister. What are you doing? |
| Luo Su:  
没花钱。我从我姐那儿切来的。你干什么呀，你？  
Méi huāqián。Wǒ cóng wǒ jiě nàér qiēlái de。Nǐ gàn shénme ya, nǐ？ | You scare me more than once today. I tell you. |
| Shengnan:  
你今天这把我吓了不止一回了。我告诉你啊！  
Nǐ jīntiān zhè bǎ wǒ xiàle bù zhǐ yī huí le。Wǒ gào su nǐ a！ | No, we are not like this every day. You, there is no need for you to be like this? I think you |
<table>
<thead>
<tr>
<th>不是，咱又不是天天这样。你，你至于吗？我不是看你最近为了孩子，太辛苦吗？我犒劳犒劳你。</th>
<th>have worked very hard for our kid recently. I want to treat you.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bú shì, zán yòu bú shì tiāntiān zhèyàng。 nǐ, nǐ zhìyú ma？ Wǒ bú shì kàn nǐ zuìjīn wéi háizi, tài xīnkǔ ma？ Wǒ kàoláo kàoláo nǐ。</td>
<td>Right, right, right. Come, come, come. Drink up, drink up, the elder sister’s wine! The music is so nice and sounds very familiar.</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Yāní de, nǐ dāngrán ěrshúle。 Zán men shàng dàxué de shíhòu, nǐ jì bù jì dé？ Zán liǎng yǒu yī cì méi qián mǎi piào。 Dào nà gè tǐyùguǎn ménkǒu, děngle hǎo cháng shíjiān。 Chàbùduō guō bànchǎng。 Zán men mǎi piào, mǎi nà gè sān zhé de piào jìnqù de。 Nǐ xiǎng qǐlái le ma？</td>
</tr>
<tr>
<td>对对对，来来来。喝了，喝了，姐的酒嘛！音乐真好听哎，特别耳熟。</td>
<td>Yányi’s, you are definitely familiar with it. Do you remember? When we were in college, at one time we two didn’t have enough money to buy tickets. We waited at the stadium’s gate for a long time. We bought the tickets when the first half of the concert was almost finished. We bought the tickets with seventy percent discount. Do you remember it?</td>
</tr>
<tr>
<td>Lüo Su:</td>
<td>Shengnan:</td>
</tr>
<tr>
<td>雅尼的，你当然耳熟了。咱们上大学的时候，你记不记得？咱俩有一次没钱买票。到那个体育馆门口，等了好长时间。差不多过了半场。咱们买票，买那个三折的票进去的。你想起来了吗？</td>
<td>想起来了，想起来了，对对对。我们后来赶进去之后，只听了最后三首歌，然后特别懊悔，觉得这钱花得太冤枉了。</td>
</tr>
<tr>
<td>Yányi de, nǐ dāngrán ěrshúle。 Zán men shàng dàxué de shíhòu, nǐ jì bù jì dé？ Zán liǎng yǒu yī cì méi qián mǎi piào。 Dào nà gè tǐyùguǎn ménkǒu, děngle hǎo cháng shíjiān。 Chàbùduō guō bànchǎng。 Zán men mǎi piào, mǎi nà gè sān zhé de piào jìnqù de。 Nǐ xiǎng qǐlái le ma？</td>
<td></td>
</tr>
<tr>
<td>I remembered. Right, right, right. After we ran inside, we only listened to the last three songs, and then regretted very much and thought the money was so not well spent.</td>
<td></td>
</tr>
<tr>
<td>Lüo Su:</td>
<td>Shengnan:</td>
</tr>
<tr>
<td>我听说下个月又有雅尼的音乐会，咱买那最贵的票。 Wǒ tīngshuō xià gè yuè yǒu Yányi de yīnyuèhuì, zán mǎi nà zuì guì de piào。</td>
<td>I heard that next month there will be another concert by Yani. Let’s buy the most expensive ticket.</td>
</tr>
<tr>
<td>Lüo Su:</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>What’s nice about Yani’s music? At our home we already have a musician.</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>雅尼，有什么好听的？我们家里就有现成的音乐家。</td>
<td>Yǎní, yǒu shénme hǎo tīng de ？Wǒ men jiā lǐ jiù yǒu xiànchéng de yīnyuèjiā。</td>
</tr>
<tr>
<td>Luo Su:</td>
<td>What do you mean?</td>
</tr>
<tr>
<td>什么意思？</td>
<td>Shénme yìsī ？</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Go play the guitar.</td>
</tr>
<tr>
<td>弹吉他去。</td>
<td>Tán jítā qù 。</td>
</tr>
<tr>
<td>Luo Su:</td>
<td>I don’t even know where the guitar is, let alone play the guitar.</td>
</tr>
<tr>
<td>连吉他放哪儿我都不知道了，弹什么吉他。</td>
<td>Lián jítā fàng nàér wǒ dōu bù zhīdào le, tán shénme jítā 。</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>You can play for other people but you can’t play for me, can’t you?</td>
</tr>
<tr>
<td>你能给别人弹，就不能给我弹，是吗？</td>
<td>Nǐ néng gěi biérén tán, jiù bù néng gěi wǒ tán, shì ma ？</td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Ok, Ok, Ok, good, good, good. Where is the guitar? I will look for it. I’ll look for the guitar.</td>
</tr>
<tr>
<td>行行行，好好好。吉他去哪儿呢？我去 找，我找吉他去。</td>
<td>Xíng xíng xíng, hǎo hǎo hǎo。Jítā zài nǎér ne ？Wǒ qù zhǎo, wǒ zhǎo jítā qù。</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Study room.</td>
</tr>
<tr>
<td>书房。</td>
<td>Shūfáng</td>
</tr>
<tr>
<td>Luo Su:</td>
<td>Here is the guitar. Listen. Why are all the candles blown out?</td>
</tr>
<tr>
<td>吉他来了。听。这蜡怎么都灭了啊？ Jítā liái le。tīng。Zhè là zěnme dōu miè le a ？</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>It is daytime, why light the candles? In case there is a power outage, the candles can be used by Qianqian for her to do her homework.</td>
</tr>
<tr>
<td>大白天的，点什么蜡烛呀？万一停电了， 还可以给茜茜写作业用呢。</td>
<td>It is daytime, why light the candles? In case there is a power outage, the candles can be used by Qianqian for her to do her homework.</td>
</tr>
<tr>
<td>Dà báitiān de, diǎn shénme làzhú ya?</td>
<td>Honey, please. Can you cooperate with me today? Don’t be so worldly!</td>
</tr>
<tr>
<td>Wànyī tíng diàn le, hái kěyǐ gěi Qiànqiàn xiě zuòyè yòng ne。</td>
<td></td>
</tr>
<tr>
<td>Luo Su:</td>
<td></td>
</tr>
<tr>
<td>老婆，我求你。今天能不能配合我，别那么世俗！</td>
<td></td>
</tr>
<tr>
<td>Lǎopó, wǒ qiú nǐ。Jīntiān néng bù néng pèihé wǒ，bié náme shìsú。</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td></td>
</tr>
<tr>
<td>配合你？我要不是配合你，我会不说你买这么贵的盘子吗？我是看在今天是结婚纪念日上，你一片苦心。好吧，好吧，弹吧。</td>
<td></td>
</tr>
<tr>
<td>Pèihé nǐ？Wǒ yào bù shì pèihé nǐ，wǒ huì bù shuō nǐ mǎi zhème guì de pánzī ma？Wǒ shì kàn zài jīntiān shì jiéhūn jìniànrì shàng，nǐ yīpiàn kǔxīn。Hǎo ba，hǎo ba，tán ba。</td>
<td></td>
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<tr>
<td>Luo Su:</td>
<td></td>
</tr>
<tr>
<td>你要听什么呀？</td>
<td></td>
</tr>
<tr>
<td>Nǐ yào tīng shěnme ya？</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td></td>
</tr>
<tr>
<td>弹个最拿手的吧！</td>
<td></td>
</tr>
<tr>
<td>Tán ge zuì náshǒu de ba!</td>
<td></td>
</tr>
<tr>
<td>Clip 5: Chinese transcript</td>
<td>English literal translation</td>
</tr>
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<td>----------------------------------------------------------------</td>
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</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td>Your son finds a teacher (as girlfriend) this time, thus he is doing well now. All of his previous girlfriends are unreliable. What else do you want?</td>
</tr>
<tr>
<td>你儿子这回找了个老师，有出息了。以前找的都不靠谱。你还要怎么样啊?</td>
<td></td>
</tr>
<tr>
<td>Nǐ érzi zhè huí zhǎole gè lǎoshī ， yǒu chūxī le 。 Yǐqián zhǎo de dōu bù kàopū 。 Nǐ hái yào zěnmeyàng a ?</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td>Dad, I brought him back. Come back for me. Hurry up! You want to die? [Are you looking for trouble?]</td>
</tr>
<tr>
<td>爸，我把他带回来了。给我回来。快点！想死呢，你？</td>
<td></td>
</tr>
<tr>
<td>Bā ， wǒ bǎ tā dài huílái le 。 Gěi wǒ huílái ！ Kuài diǎn ！ Xiǎng sǐ ne ， nǐ?</td>
<td></td>
</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td>Son, the son is back.</td>
</tr>
<tr>
<td>儿子，儿子回来了。</td>
<td>Son, son, come, come, come. Quick! Have a good chat with your Dad. Does that girl look pretty?</td>
</tr>
<tr>
<td>érzi ， érzi huílái le 。</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td>Come, come, come</td>
</tr>
<tr>
<td>快，快点，快点。</td>
<td></td>
</tr>
<tr>
<td>Kuài ， kuài diǎn ， kuài diǎn 。</td>
<td></td>
</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td>Quick, quick, quick</td>
</tr>
<tr>
<td>快快快</td>
<td></td>
</tr>
<tr>
<td>Kuài kuài kuài 。</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td></td>
</tr>
<tr>
<td>来来来</td>
<td></td>
</tr>
<tr>
<td>Lái lái lái 。</td>
<td></td>
</tr>
<tr>
<td><strong>Guohua:</strong></td>
<td></td>
</tr>
<tr>
<td>儿子，儿子，来来来，快！好好跟你爸说说。那姑娘长得漂亮不漂亮。</td>
<td></td>
</tr>
<tr>
<td>érzi ， érzi ， lái lái lái ， kuài ！ Hāohāo gēn nǐ bā shuōshuō 。 Nà gūniáng zhǎng de piāoliàng bù piāoliàng 。</td>
<td></td>
</tr>
<tr>
<td><strong>Shengnan:</strong></td>
<td></td>
</tr>
<tr>
<td>漂亮。</td>
<td></td>
</tr>
<tr>
<td>Piāoliàng</td>
<td></td>
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<tr>
<td><strong>Daqian:</strong></td>
<td></td>
</tr>
<tr>
<td>赶快回屋睡觉去</td>
<td></td>
</tr>
<tr>
<td>Gǎnquǎi huì wǔ shuǐjiào qù 。</td>
<td></td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Dad, Zhao Jiale feels very regretful for the quarrel with you. You calm down. If you are angry at her, I ask her to come to apologize to you right now. Is this OK?</td>
</tr>
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<td>---------------------------------</td>
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</tr>
<tr>
<td>爸，赵佳乐对于跟您吵架那事，也非常后悔。您消消气。您要是生气，我现在就把她叫过来。当面跟您道歉来，行吗？</td>
<td>爸，Zhào Jiālè duìyú gēn nín chǎojià nà shì，yě fēicháng hòuhuǐ。Nín xiāoxiāo qǐ。Nín yào shì shēngqì，wǒ xiànzài jiù bǎ tā jiào guòlái。Dāngmiàn gēn nín dàoqiàn lái，xíng ma？</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Ugh, I think that sounds okay.</td>
</tr>
<tr>
<td>唉，我看这事成。</td>
<td>āi，wǒ kàn zhè shì chéng。</td>
</tr>
<tr>
<td>Guohua:</td>
<td>Son, do you have the photos of that girl? Show them to Mom.</td>
</tr>
<tr>
<td>儿子，那姑娘有没有照片，给妈看看。</td>
<td>érzi，nà gūniáng yǒu méi yǒu zhàopiàn，gěi mā kànkan。</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Yes.</td>
</tr>
<tr>
<td>有。</td>
<td>Yǒu。</td>
</tr>
<tr>
<td>Guohua:</td>
<td>Come, hurry.</td>
</tr>
<tr>
<td>来，快。</td>
<td>Lái，kuài。</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>My phone’s screensaver photo is her.</td>
</tr>
<tr>
<td>我屏保就是她。</td>
<td>Wǒ píngbǎo jiù shì tā。</td>
</tr>
<tr>
<td>Guohua:</td>
<td>So pretty.</td>
</tr>
<tr>
<td>这么漂亮。</td>
<td>Zhème piāoliàng。</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Here.</td>
</tr>
<tr>
<td>在这呢。</td>
<td>Zài zhě ne。</td>
</tr>
<tr>
<td>Daqian:</td>
<td>Comrade Yang Guohua. You shut up.</td>
</tr>
<tr>
<td>杨国华同志，你闭嘴。</td>
<td>Yáng Guóhuá tóngzhì，nǐ bīzǔi。</td>
</tr>
</tbody>
</table>
Guohua:  
你看过你儿媳妇，那我还没看过呢！我得看看。  
Nǐ kànguò nǐ érxífu, nà wǒ hái méi kànguò ne! Wǒ dé kànkan。  

You have seen your daughter-in-law, but I haven’t. I have to have a look.

Shengnan:  
妈，女朋友。那跟那呢？爸，这小赵老师啊。平时为人是挺好的。可能是最近有点烦，压力比较大。正好给爸碰着了。  
Mā, nǚ péngyǒu。Nà gēn nà ne ？Bà, zhè Xiǎo Zhào lāoshī a。Píngshí wéirén shì tǐng hǎo de。Kěnéng shì zuìjìn yǒu diǎn fán， yáli bǐjiào dà。Zhènghǎo gěi bà pèngzhe le。  

Mom, girlfriend. Where and where? [Not daughter-in-law. Completely different matters.] Dad, this Teacher Little Zhao is usually nice. Maybe recently she feels a little bothered and is under quite great pressure. Dad just comes across with it.

Daqian:  
你们两个是真爱，我怎么就不相信呢？小赵老师虽说看上去有点傻，有点呆，但是人家学历不低。怎么会看上你这种混子？  
Nǐ men liǎng gè shì zhēnài， wǒ zěnme jiù bù xiàngxìn ne ？Xiǎo Zhào lāoshī suī shuō kànshàngqù yǒu diǎn shǎ， yǒu diǎn dāi， dānshí rénjiā xuélì bù dī。Zěnme huì kànshàng nǐ zhè zhǒng húnzi ？  

You two are true love? Why I don’t believe it?  
Teacher Little Zhao looks a little bit dumb and wooden, but her educational background is not bad. How could she like you such a do-nothing?

Guohua:  
儿子，人傻可不行啊！这智商主要遗传母亲啊！你看我生的你姐跟你多聪明啊！  
érzi， rén shǎ kě bù xíng a ！Zhè zhìshāng zhǔyào yīchuán mǔqīn a ！Nǐ kàn wǒ shēng de nǐ jiě gēn nǐ duō cōngmíng a ！  

Son, it is not good if the person is dumb. The IQ is mainly inherited from the mother. Look I gave birth to such smart kids, your big sister and you.

Bi Ran:  
不是，妈！这哪儿傻呀！我这么多照片。您那张看出来她傻来了。这叫单纯。爸，我这次可是认真的啊！我！  
Bú shì， mā！Zhè nǎer shǎ ya ！Wǒ zhèmé duō zhàopiàn。Nǐn nà zhāng kàn chūlái tā shǎ lái le。Zhè jiào dānchún。  

No, mom! Where is she dumb? I have so many photos. On which photo do you find she is dumb?  
This is called innocence. Dad, I am serious this time. Me!
<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Bà， wǒ zhè cì kě shì rènzhēn de a！</td>
<td>Wǒ！</td>
</tr>
<tr>
<td>Daqian:</td>
<td>How do you qualify to talk about seriousness to me?</td>
</tr>
<tr>
<td>你还配跟我讲认真。</td>
<td>Nǐ hái pèi gēn wǒ jiǎng rènzhēn。</td>
</tr>
<tr>
<td>Guohua:</td>
<td>Why? Why?</td>
</tr>
<tr>
<td>干嘛？干嘛呀？</td>
<td>Gàn ma？Gàn ma ya？</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Mom, you look at him, mom!</td>
</tr>
<tr>
<td>妈，你看看他，妈！</td>
<td>Mā，nǐ kànkan tā，mā！</td>
</tr>
<tr>
<td>Guohua:</td>
<td>You!</td>
</tr>
<tr>
<td>真是的。</td>
<td>Zhēn shì de。</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Dad, that Teacher Little Zhao has a good virtue and educational background! And her family background! Her Dad is a retired head of the education bureau, a special-grade senior teacher.</td>
</tr>
<tr>
<td>爸，那小赵老师啊！人品好，学历高！那家境！她爸是退了休的教育局局长，是个特级教师。</td>
<td>Bā，nà Xiǎo Zhào lǎoshī a！Rènpǐn hǎo，xuélì gāo！Nà jiājìng！Tā bà shì tuìle xiū de jiāoyùjú júzhǎng，shì gè tèjí jiāoshī。</td>
</tr>
<tr>
<td>Guohua:</td>
<td>Which one?</td>
</tr>
<tr>
<td>哪张啊？</td>
<td>Nǎ zhāng a？</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>This one, this one.</td>
</tr>
<tr>
<td>就这就这</td>
<td>Jiù zhè jiù zhè</td>
</tr>
<tr>
<td>Guohua:</td>
<td>Looks very good!</td>
</tr>
<tr>
<td>挺好的呀！</td>
<td>Tǐng hǎo de ya</td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Yes, it is.</td>
</tr>
<tr>
<td>就是啊！</td>
<td>Jiù shì a！</td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Her family matches our family. Both are scholars’ family.</td>
</tr>
<tr>
<td>那跟咱们家这不是门当户对吗？都是书香世家。</td>
<td></td>
</tr>
</tbody>
</table>
Nà gěn zán men jiā zhè bú shì měndānghùduì ma ？Dōu shì shǔxiāngshijīā。

Guohua:
Wǒ xǐhuān

Bi Ran:
Nín xǐhuān jiù xíng。

Daqian:
Duō jiǔ le ？

Bi Ran:
Jiù zhège

Guohua:
Bú cuò ā

Bi Ran:
Zhè bìxū de

Shengnan:
Kuàidiǎn ! Bā wèn nǐ gēn Xiǎo Zhào lāoshī xiāngchù duō jiǔ le 。Kuàidiǎn !

Bi Ran:
Bàn nián le, bā!

Daqian:
Bàn nián de shíjiān méiyǒu zhǎngjìn ？nǐ bù shì gè húnzi, shì gè shèn a, nǐ ？

Bi Ran:
Mā, nǐ kànkan 。
<table>
<thead>
<tr>
<th>Daqian:</th>
<th>Go, schedule a time with her. I will visit them another day.</th>
</tr>
</thead>
<tbody>
<tr>
<td>去，跟人家订个时间。改天，我登门拜访。</td>
<td></td>
</tr>
<tr>
<td>Qù, gēn rénjiā dìng gè shíjiān。 Gǎi tiān, wǒ dēngmén bàifǎng。</td>
<td></td>
</tr>
<tr>
<td>Guohua:</td>
<td>Old man. You are going to propose marriage?</td>
</tr>
<tr>
<td>老头子。你这就要提亲去了。</td>
<td></td>
</tr>
<tr>
<td>Lǎotóuzi。 nǐ zhè jiù yào tíqīn qù le。</td>
<td></td>
</tr>
<tr>
<td>Daqian:</td>
<td>Hey, just each other’s parents have a meeting. I tell you. Whether a person’s virtue is good or not, the family plays a great role.</td>
</tr>
<tr>
<td>哎呀，不过是双方家长见个面。我跟你讲。一个人的品质好不好，家庭至关重要。</td>
<td></td>
</tr>
<tr>
<td>āi ya, bùguò shì shuāngfāng jiēzhǎng jiàn gè miàn。 wǒ gēn nǐ jiǎng。 yī gè rén de pǐnzhì hǎo bù hǎo， jiātíng zhìguān zhòngyào。</td>
<td></td>
</tr>
<tr>
<td>Shengnan:</td>
<td>Look how reasonable Dad’s words are!</td>
</tr>
<tr>
<td>你看爸说的多有道理啊！</td>
<td></td>
</tr>
<tr>
<td>nǐ kàn bà shuō de duō yǒu dàolǐ a！</td>
<td></td>
</tr>
<tr>
<td>Bi Ran:</td>
<td>Right right right right right</td>
</tr>
<tr>
<td>对对对对对</td>
<td></td>
</tr>
<tr>
<td>dui dui dui dui dui</td>
<td></td>
</tr>
</tbody>
</table>
### Scene 6: Episode 45: 00:36:27 — 00:37:00

<table>
<thead>
<tr>
<th>Clip 6: Chinese transcript</th>
<th>English literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Daqian:</strong></td>
<td><strong>Teacher Guan:</strong></td>
</tr>
<tr>
<td>看到了吧，老关！孩子们都玩疯了。</td>
<td>People lost in play will lose their aims. If they play too much in childhood, they will suffer when they grow up.</td>
</tr>
<tr>
<td>Kàndào le ba， Lǎo Guān！ Háizi men dōu wán fēng le。</td>
<td></td>
</tr>
<tr>
<td><strong>Daqian:</strong></td>
<td><strong>Teacher Guan:</strong></td>
</tr>
<tr>
<td>老关！看到你，我就看到了从前的我自己呀！该醒一醒了。</td>
<td>Old Guan. When I see you, I see my previous self! It is time to wake up.</td>
</tr>
<tr>
<td>Lǎo Guān！ Kàndào nǐ， wǒ jiù kàndào le cónɡqián de wǒ zījǐ ya！ Gāi xǐng yī xǐng le。</td>
<td></td>
</tr>
<tr>
<td><strong>Daqian:</strong></td>
<td><strong>Teacher Guan:</strong></td>
</tr>
<tr>
<td>生命！说的没有错！对于我而言，每一个孩子，都是含苞待放的独特的生命体！可是扪心自问，我们真正尊重过他们吗？我们真正像生命一样对待他们了吗？</td>
<td>It [Playing] is such a waste of life!</td>
</tr>
<tr>
<td>Shēngmìng！ Shuō de méi yǒu cuò！ Duìyú wǒ ér yán， měi yī gè háizi， dōu shì hánbāo dàifàng dútè de shēngmìngtǐ！ Kě shì ménxīnziwèn， wǒ men zhēnzhēng zūnzhòng guò tā men ma？ Wǒ men zhēnzhēng xiāng shēngmìng yìyíng duidài tā men le ma？</td>
<td></td>
</tr>
<tr>
<td><strong>Teacher Guan:</strong></td>
<td><strong>Daqian:</strong></td>
</tr>
<tr>
<td>你什么意思啊？我教了这么多年书，我…</td>
<td>Life! You are right! To me, every child is a special life that’s about to blossom. But ask ourselves from the heart. Do we really respect their individuality? Do we treat them as if they each are a life?</td>
</tr>
<tr>
<td>Nǐ shénme yìsī a？ Wǒ jiāole zhème duō nián shū， wǒ…</td>
<td></td>
</tr>
</tbody>
</table>
Daqian:
反正我自己没有。不过从今天开始，我会敬畏每一个小生命。因为每一个生命都是神圣的独特的。
Fánzhèng wǒ zìjǐ méi yǒu。Búguò cóng jīntiān kāishǐ，wǒ huì jìngwèi měi yī gè xiǎo shēngmìng。Yīnwéi měi yī gè shēngmìng dōu shì shénshèng de dútè de。

<table>
<thead>
<tr>
<th>Daqian leaves, Teacher Guan stops walking and stares at his back.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well. I haven’t always done it myself. But from today on, I will revere every little life. Because every life is sacred and special.</td>
</tr>
</tbody>
</table>
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Zhang, Lingfen

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