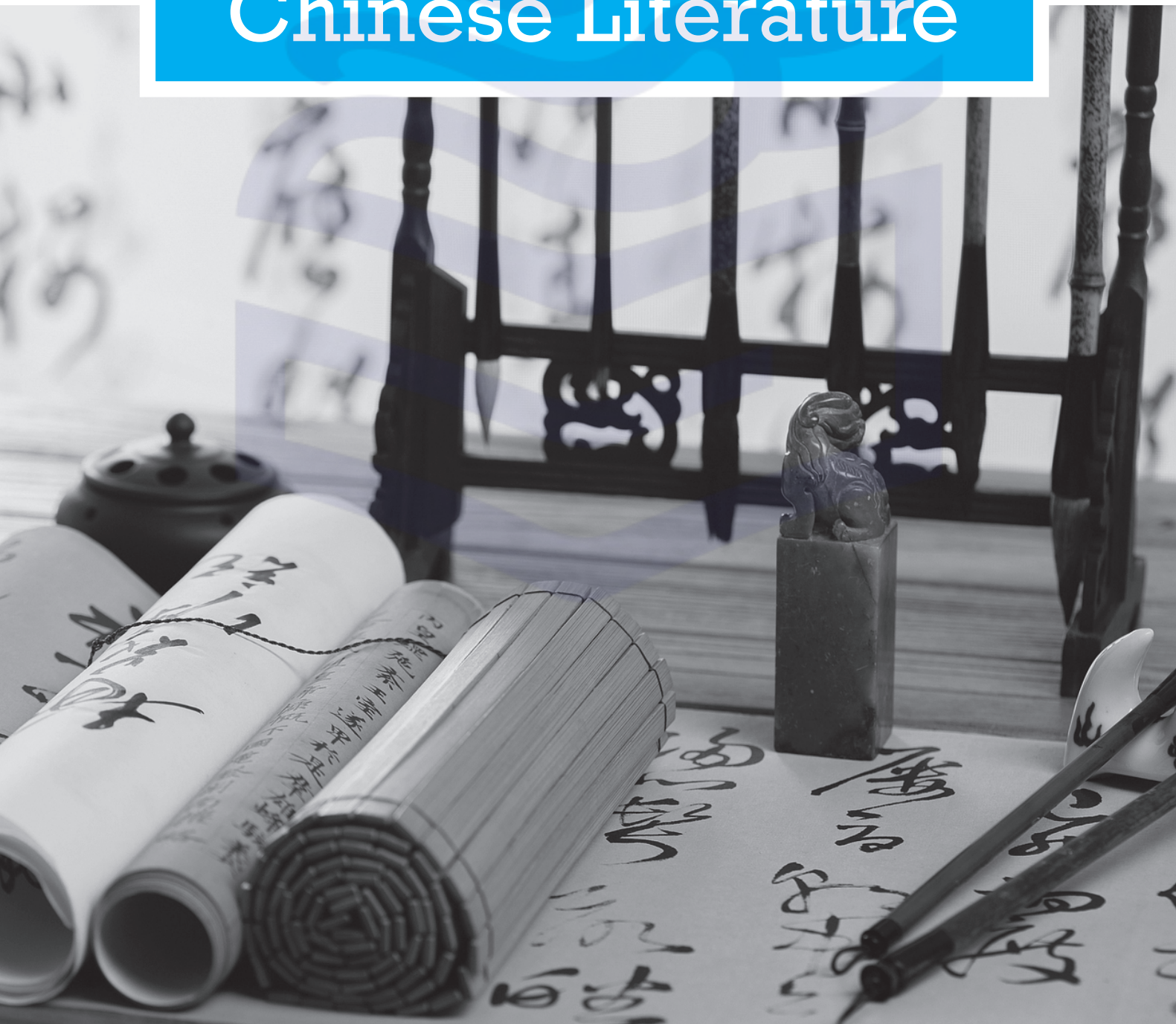


UNIT 4

The Chinese Language and the Chinese Literature



Pre-Reading Activities

② Open Questions

Work in groups and discuss the following questions.

1. When do you think the beginning of the Chinese literature is? Why?
2. Do you think there are relationships between the Chinese literature and the Chinese language?

🔑 Key Names and Concepts

Learn the key names and concepts of the upcoming passage.

1. **Cangjie** (《仓颉篇》): a book composed by Li Si, the Chancellor of the Qin Dynasty. Composed of seven chapters, it was used as the textbook for Qinshihuang to unify Chinese characters.
2. **Shuowen Jiezi** (《说文解字》): the earliest dictionary in China. It established a theoretical system for Chinese characters and had a far-reaching impact on documentary linguistics and Chinese dialectology.
3. **Poetic Exposition on Literature** (《文赋》): the first systematic theoretical work in the history of Chinese literary criticism. It describes the process of literary creation in more details in the form of *fu* by focusing on the internal laws of literature.
4. **The Literary Mind and the Carving of the Dragon** (《文心雕龙》): the earliest existing literary treatise in China. It is often regarded as the earliest existing comprehensive literary criticism monograph written in Chinese since most of the discussions in the book involve the theories on literary creation.

➡ Key Points of the Reading

Refer to the box list for the structure and key information of the passage.

Point 1: The development of the Chinese language

- The earliest Chinese script was found in the Late Shang.
- The production of bronze ritual artifacts proliferated enormously during the Western Zhou.
- The initial move to standardize the forms of Chinese characters dates from the Qin Dynasty.

Point 2: The specific features that influenced the Chinese literature

- The vast majority of early Chinese words were monosyllabic.
- The forms of Chinese characters remained stable.
- Foreign words were either phonetically transcribed or genuinely translated into Chinese.
- The monosyllabic structure of most Chinese words provided the rhythms for both poetry and prose.

Point 3: The origins of the Chinese script in nature and history

- *Wen* is interpreted as a natural or human pattern.
- Language is superior due to its ability to reflect not only human thought but also natural social and cosmological order.

Text Reading

The Chinese Language and the Chinese Literature

By Kang-i Sun Chang and Stephen Owen

- [1] The earliest evidence for the Chinese language, and for the Chinese script as its writing system, is found in **oracle bone** and **bronze inscriptions** from the site of the Late Shang (c.1250–c.1046 BCE) royal capital near modern Anyang, located in the northernmost part of modern Henan Province. From there to the present day, a continuous line of development can be drawn for both language and script that has served the expression of the Chinese literature over the last three **millennia**. The Chinese script is one of only a handful of instances in human history where writing was invented independently, and it is the only originally invented writing system still in use today. Over time, it was adopted to write not just Chinese but also other East and Southeast Asian languages such as Korean, Japanese, and **Vietnamese**,

oracle bone 甲骨

bronze inscriptions 青铜铭文

millennium *n. (pl. millennia)* a period of 1,000 years, especially as calculated before or after the birth of Christ 一千年; 千年期 (尤指公元纪年)

Vietnamese *n.* the language of Vietnam 越南语

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thereby extending the reach of the Chinese literary tradition significantly beyond the boundaries of its spoken language.

- [2] The Late Shang oracle inscriptions (*jiaguwen*) **scratched** into **bovine** shoulder bones and turtle **plastrons** were records of communications with the royal ancestral spirits. Since their **initial** discovery in 1899 CE, more than 150,000 **fragments** of such inscriptions have been found. They range in length from just a few to several dozen characters and preserve accounts of royal **divinations** on a wide range of topics — the well-being of the king, military success, the **timeliness** of **sacrifices**, the weather, and so on — that affected both the person of the ruler and the prosperity of his state. **Incised** into the very material used for divination, these inscriptions recorded the king's successful communication with his ancestors and were hence of both religious and political significance. The second group of Late Shang texts, far smaller in number, were inscriptions cast into **elaborate bronze vessels** (most prominently food and wine containers) that were used in ancestral sacrifices. The Shang had produced ritual bronzes since at least the 15th century BCE, but inscriptions appeared only around 1250 BCE. In their vast majority, these earliest bronze inscriptions (*jinwen*) contained only one to five characters to denote the donor and the sacrificial purpose of the bronze vessel. However, both bone and bronze inscriptions from the late second millennium BCE show the Chinese writing system as **sophisticated** and well developed, indicating that its origin and development might reach further back in time. Moreover, the inscriptions, while not created for mere **archival** purposes or the recording of history, seem

scratch *v.* to make a mark, etc. on sth deliberately by rubbing it with sth hard or sharp 刮出痕迹; 划下痕迹

bovine *adj.* connected with cows 牛的; 与牛有关的

plastron *n.* the bony plate forming the ventral part of the shell of a turtle 乌龟的胸甲

initial *adj.* happening at the beginning; first 最初的; 开始的; 第一的

fragment *n.* a small part of sth that has broken off or comes from sth larger 碎片; 零块

divination *n.* the act of finding out and saying what will happen in the future 占卜; 预测; 预言

timeliness *n.* the fact or quality of happening at the best possible time or at the right time 时间性; 时机

sacrifice *n.* the act of offering sth to a god, especially an animal that has been killed in a special way 祭祀

incise *v.* to cut words, designs, etc. into a surface (在表面) 雕, 刻; 切入

elaborate *adj.* very complicated and detailed; carefully prepared and organized 复杂的; 详尽的; 精心制作的

bronze vessels 青铜器皿

sophisticated *adj.* clever and complicated in the way that it works or is presented 复杂巧妙的; 先进的; 精密的

archival *adj.* relating to an archive of historical records or electronic documents 档案的; 案卷的; 文献的

based on writings that were first composed on **perishable** materials like wood and bamboo. Nothing suggests that writing at the Shang capital was limited to oracle records and bronze inscriptions; instead, all other writing on less durable surfaces has simply disappeared.

- [3] What is not an accident of **preservation**, though, is the fact that the early Chinese limited the use of their most precious and **prestigious** materials to those writings that had the closest connection to their religious practices of divination and the ancestral **cult**. The same observation still holds for the Western Zhou (c. 1046–c. 771 BCE). While oracle bone inscriptions soon disappeared under the new dynasty, the production of bronze ritual artifacts, both inscribed and uninscribed, proliferated enormously; bronze vessels, bells, ritual weapons, and so on must have numbered in the tens, if not hundreds, of thousands. Moreover, Western Zhou bronze texts on occasion extended to hundreds of characters and became more regular in both their **visual** appearance and the use of **rhyme**, meter, and **onomatopoeia**. At the same time, these aesthetic devices also appeared in the earliest **transmitted** writings of the Chinese literature: the core layers — most likely dating from the ninth and eighth centuries BCE — of the *Classic of Documents* (*Shangshu* or *Shujing*), the *Classic of Poetry* (*Shijing*), and the *Classic of Changes* (*Yijing*). Unlike the inscriptions, these texts are preserved in the standardized **orthography** in which all received writings from the early period have come to us.

- [4] The initial move to standardize the forms of Chinese characters dates from the Qin Dynasty (221–207

perishable *adj.* likely to decay or go bad quickly 易腐烂的; 易变质的

preservation *n.* the act of keeping sth in its original state or in good condition 保护; 维护; 保存

prestigious *adj.* respected and admired as very important or of very high quality 有威望的; 声誉高的

cult *n.* a system of religious beliefs and practices 宗教信仰; 宗教习俗

visual *adj.* of or connected with seeing or sight 视力的; 视觉的

rhyme *n.* the use of words in a poem or song that have the same sound, especially at the ends of lines 押韵; 韵词的应用

onomatopoeia *n.* the fact of words containing sounds similar to the noises they describe, for example hiss; the use of words like this in a piece of writing 象声; 拟声; 拟声法

transmitted *adj.* handed down 流传的, 传承的

orthography *n.* the system of spelling in a language (文字的) 拼写体系; 正字法

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BCE) and was part of the overall administrative standardization **enacted** by the newly founded **imperial** rule. During the four centuries of the subsequent Western Han Dynasty (202 BCE–9 CE) and Eastern Han Dynasty (25–220 CE), including Wang Mang's brief Xin Dynasty (r. 9–23 CE) in the middle, the texts of **antiquity** were **transcribed** into the then standard script. This script was further refined over the course of the Six Dynasties (220–589 CE). In the course of this development, the number of characters proliferated greatly by the systematic **application** of **semantic** classifiers — graphic elements to indicate different categories of meaning — to graphically distinguish **homophonous** but semantically different words, finally matching the sound, meaning, and written form of a word with far greater **precision** than before. The **crowning** achievement of these scholarly efforts was the character dictionary *Cut Rhymes (Qieyun)*, arranged by tone and rhyme, that Lu Fayuan (fl. 581–601 CE) and his **collaborators** completed in 601 CE.

- [5] Today, the Chinese script **encompasses** more than 80,000 characters, with the actual number **contingent on** how variant writings are counted. By comparison, Shang oracle bone inscriptions include fewer than five thousand different characters; the *Thirteen Classics (Shisanjing)* of the Confucian **canon**, containing **diachronic** textual layers from the Western Zhou through the Han Dynasties, total 6,544 different characters; **Cangjie**, a dictionary **attributed to** the Qin **Chancellor** Li Si (d. 208 BCE) and further elaborated upon by Yang Xiong (53 BCE–18 CE), included 5,340 characters; and Xu Shen's (c. 55–c. 149 CE) *Explanation of Simple Graphs and Analysis of Composite*

enact *v.* to put sth into practice 把…付诸实践; 实施

imperial *adj.* connected with an empire 帝国的; 皇帝的

antiquity *n.* the state of being very old or ancient 古老

transcribe *v.* to record thoughts, speech or data in a written form, or in a different written form from the original 记录; 抄录; 把…转成(另一种书写形式)

application *n.* the practical use of sth, especially a theory, discovery, etc. (尤指理论、发现等的)应用, 运用

semantic *adj.* connected with the meaning of words and sentences 语义的

homophonous *adj.* having the same pronunciation as another word but a different meaning or spelling 同音的

precision *n.* the quality of being exact, accurate and careful 精确; 准确; 细致

crowning *adj.* making sth perfect or complete 使完美的; 使圆满的

collaborator *n.* a person who works with another person to create or produce sth such as a book 合作者; 协作者; 合著者

encompass *v.* to include a large number or range of things 包含, 包括, 涉及(大量事物)

contingent on 视…而定; 因…而变; 取决于…

canon *n.* a list of the books or other works that are generally accepted as the real work of a particular writer or as being important (某作家的)真作, 精品

diachronic *adj.* relating to the development of a phenomenon through time 历经历史长河的; 历时的

Characters (Shuowen Jiezi) was originally composed of 9,353 different characters and in addition included 1,163 variant forms (the received version of the dictionary includes 10,700 characters). These numbers **illustrate** the gradual development of the writing system. A first **peak**, reflecting Eastern Han scholastic attempts to create a standardized inventory of writing and, hence, **normative** readings of the Classics, emerged with the *Shuowen Jiezi* around 120 CE; yet it was the later differentiation of characters through the systematic addition of semantic classifiers that multiplied the **repertoire** of the written language.

- [6] Chinese characters possess specific features that have influenced the development of Chinese writing, literature, and even culture in general. Because the characters represent syllables, and because the vast majority of early Chinese words were monosyllabic, individual characters wrote individual words in classical literature. At the same time, the syllables of any Chinese **dialect** number merely in the hundreds; even while further differentiated by different tones, this tightly limited repertoire of sound resulted in very large numbers of homophonous words. Prior to the large-scale post-Han differentiation and standardization of writing, the **pervasive** homophony of words combined with a limited repertoire of characters led to the **promiscuous** use of “loan characters” (*jiajiezi*); that is, characters being “borrowed” to write a whole range of homophonous words. This widespread phonetic use of the writing system **infused** a considerable **potential** of ambiguity **into** all but the most **pedestrian** administrative pieces of writing and shows that writing — especially the writing of the texts of high antiquity — functioned properly

attribute to 将…归因于

chancellor *n.* the head of government
大臣; 总理; 宰相

illustrate *v.* to make the meaning of sth clearer by using examples, pictures, etc.
(用示例、图画等) 说明, 解释

peak *n.* the point when sb/sth is best, most successful, strongest, etc. 顶峰; 高峰

normative *adj.* describing or setting standards or rules of behavior 规范的; 标准的

repertoire *n.* a list or supply of capabilities
全部功能

dialect *n.* the form of a language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language
地方话; 土话; 方言

pervasive *adj.* existing in all parts of a place or thing; spreading gradually to affect all parts of a place or thing 遍布的; 充斥各处的; 弥漫的

promiscuous *adj.* taken from a wide range of sources, especially without careful thought 大杂烩的; 杂乱的

infuse... into 将…注入…

potential *n.* the possibility of sth happening or being developed or used
可能性

pedestrian *adj.* without any imagination or excitement; boring 缺乏想象的; 乏味的; 无趣的

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only within a framework of interpretation, commentary, transcription, and personal instruction. All received Chinese texts from classical antiquity have reached us through the filter of these **hermeneutic** practices that continuously served textual continuity.

- [7] A second characteristic of Chinese characters, very much matching the isolating nature of the Chinese language, is their **immutable** form. Without **profuse** use of grammatical particles (*xuci*, also known as “function words”) — something normally avoided in classical literary writing — the written language was both extremely economical and seriously underdetermined in terms of tense, number, gender, and syntactical relations. Moreover, the **proliferation** of dialects over the vast geographic expanse of the **realm** of spoken Chinese, and diachronic changes within these dialects, are **rendered moot** and invisible by the stability of the characters. Yet, perhaps even more importantly, the stability of the characters has created an **illusion** of linguistic and cultural stability that generated a **formidable** reality in its own right: a continuous literary tradition of three millennia where any newly written text could be enriched by expressions from various earlier written texts without necessarily giving the appearance of stylistic **antiquarianism** or phonetic **incompatibility**.

- [8] The third feature of Chinese characters that has contributed to the power and **coherence** of the written tradition is their use to write foreign words that were either phonetically transcribed or genuinely translated into Chinese. During the Six Dynasties, when Buddhism made its powerful entry into Chinese civilization,

hermeneutic *adj.* relating to the meaning of written texts (对书面文本) 解释的, 阐释的; 解经的

immutable *adj.* that cannot be changed; that will never change 不可改变的; 永恒不变的

profuse *adj.* produced in large amounts 大量的; 众多的; 丰富的

proliferation *n.* a large number of a particular thing 大量的事物

realm *n.* an area of activity, interest or knowledge 领域; 场所

render *v.* to cause sb/sth to be in a particular state or condition 使成为; 使变得; 使处于某状态

moot *adj.* unlikely to happen and therefore not worth considering (因不大可能发生而) 无考虑意义的

illusion *n.* a false idea or belief, especially about sb or about a situation 错误的观念; 幻想

formidable *adj.* if people, things or situations are formidable, you feel fear and/or respect for them, because they are impressive or powerful, or because they seem very difficult 可怕的; 令人敬畏的; 难对付的

antiquarianism *n.* the study of old and rare objects and their history 古物研究

incompatibility *n.* the state of not being able to exist with another person or thing 不相容; 不和谐

coherence *n.* the situation in which all the parts of sth fit together well 连贯性; 条理性

thousands of new terms and names found their way into the Chinese language. Written with existing Chinese characters that at the same time **maintained** their conventional use to write **indigenous** Chinese words, the foreign additions to the Chinese dictionary were easily naturalized and became part of the Chinese intellectual and literary tradition.

[9] Finally, the basic monosyllabic structure of most Chinese words, cast into individual and immutable characters, provided the rhythms for both poetry and prose. Classical Chinese seems to fall naturally into simple rhythms of beats that are also words: the xx | xx structure of the *Classic of Poetry*, the xx | xxx meter of the classical poem in the five-syllable line, the **alternating** sequences of four and six characters in **parallel prose**, the four-syllable-line structure of proverbs and **slogans**, and other metric forms give the classical language a **profoundly** rhythmical appearance. The resulting **regularity** of poetic meter lends itself most naturally to the aesthetics of end-rhyme and parallelism, two defining formal features of the Chinese literature that can be traced throughout the tradition.

[10] These characteristics of the classical written language contributed forcefully to a tradition of the Chinese literature that by now has continued well into its fourth millennium. Part of the attraction and cultural force of the writing system was based in its early mythology, which described the system of Chinese characters as not **artificially devised** but found in nature, imagining writing as an element of cosmic order. In the absence of a creator god, the order of writing was seen as emerging from the natural world and revealed to the **sages** of high antiquity.

maintain *v.* to make sth continue at the same level, standard, etc. 维持; 保持

indigenous *adj.* belonging to a particular place rather than coming to it from somewhere else 本地的; 当地的; 土生土长的

alternating *adj.* changing directions at regular intervals many times a second 交流的; 交替的

parallel prose 骈文

slogan *n.* a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people's attention or to suggest an idea quickly 标语; 口号

profoundly *adv.* in a way that has a very great effect on sb/sth 极大地; 深刻地

regularity *n.* the fact that the same thing happens again and again, and usually with the same length of time between each time it happens 规律性; 经常性

artificially *adv.* created by people; not happening naturally 人为地; 非自然地

devise *v.* to invent sth new or a new way of doing sth 发明; 设计

sage *n.* a very wise person 哲人; 智者; 圣人

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[11] The invention of the Chinese script is both a civilizational feat of the ancient sages and an act of “finding” writing in nature, tracing the origins of writing to both history and the natural cosmos and envisioning the script as a representation of order that encompasses and comprehends both. This view of the origin of the Chinese script became enormously influential over the following centuries, extending into the **cosmologies** of literature, calligraphy, and painting. The idea that literature was an order of nature remained at the core of literary theory as expressed in Lu Ji’s (261–303 CE) “*Poetic Exposition on Literature*” (*Wen fu*), in Liu Xie’s (c. 467–c. 522 CE) *The Literary Mind and the Carving of the Dragon* (*Wenxin Diaolong*), and even in Tang and Song ideas about “ancient-style literature” (*guwen*).

[12] The early Chinese term for writing-as-culture is *wen*, which originally **denotes** any kind of natural or human “pattern.” Before the empire, the term was not **restricted** to “writing” but used broadly for “cultural accomplishment,” especially in ritual **demeanor** and performance, including the “patterns” of music and material **ornament**. It was only in late Western Han times, around the middle of the 1st century BCE, that *wen* began to denote primarily “writing.” This shift was more than a change in meaning of a single word: it signaled an overall move of the cultural core from ritual to textual expression. It generated a cultural history of the written text together with the institutions to **sustain** it — first and foremost the imperial **bureaucracy** and its civil examination system that remained intact and in place throughout the rise and fall of succeeding imperial dynasties.

[13] In this continuity, the written tradition constituted its

cosmology *n.* the scientific study of the universe and its origin and development
宇宙学; 宇宙论

denote *v.* to mean sth 表示; 意指

restrict *v.* to limit the size, amount or range of sth 限制, 限定 (数量、范围等)

demeanor *n.* the way that sb behaves
行为; 举止

ornament *n.* an object that is used as decoration in a room, garden, etc. rather than for a particular purpose 装饰品

sustain *v.* to make sth continue for some time without becoming less 使保持; 使稳定持续

bureaucracy *n.* a system of government in which there are a large number of state officials who are not elected 官僚体制

own **sovereign** realm, parallel and always superior to the reality of imperial rule, and explicitly **imbued with** the capacity not only to express human emotion and thought, but to reflect the nature and condition of social and cosmological order. Yet despite the powerful interpretation that the later tradition has **exerted** over its origins, it is **imperative** not to **project** this later understanding of *wen* into the twelve centuries of Chinese writing before the late Western Han cultural shift.

(2,177 words)

sovereign *adj.* (of a country or state) free to govern itself; completely independent (国家) 有主权的, 完全独立的

imbue with 使…充满; 将…灌输给

exert *v.* to use power or influence to affect sb/sth 运用; 行使; 施加

imperative *adj.* very important and needing immediate attention or action 重要紧急的; 迫切的; 急需处理的

project *v.* to make light, an image, etc. fall onto a flat surface or screen 放映; 投射; 投影



Online Exercises

Post-Reading Activities

SECTION 1

Reading Comprehension

1 True or False Questions

Decide if each of the following statements is **TRUE** or **FALSE**.

- 1) The sophisticated Chinese writing system reflected in the bone and bronze inscriptions from the late second millennium BCE indicates that its origin and development might reach further back in time.
- 2) The Han Dynasty was when the forms of Chinese characters were first standardized.
- 3) The basic monosyllabic structure of most Chinese words made it possible for poetry and prose to have rhythms.
- 4) The invention of the Chinese script is not an action of “finding” writing in nature, but a civilizational achievement.
- 5) Originally the term *wen* had a broader meaning of “cultural accomplishment” than “writing.”

UNIT 4

2 Language in Focus

Paraphrase the following sentences.

- 1) From there to the present day, a continuous line of development can be drawn for both language and script that has served the expression of the Chinese literature over the last three millennia.

- 2) Moreover, the proliferation of dialects over the vast geographic expanse of the realm of spoken Chinese, and diachronic changes within these dialects, are rendered moot and invisible by the stability of the characters.

- 3) In this continuity the written tradition constituted its own sovereign realm, parallel and always superior to the reality of imperial rule, and explicitly imbued with the capacity not only to express human emotion and thought, but to reflect the nature and condition of social and cosmological order.

3 Translation

Translate the following sentences into Chinese.

- 1) At the same time, these aesthetic devices also appeared in the earliest transmitted writings of the Chinese literature: the core layers — most likely dating from the ninth and eighth centuries BCE — of the *Classic of Documents* (*Shangshu* or *Shujing*), the *Classic of Poetry* (*Shijing*), and the *Classic of Changes* (*Yijing*).

- 2) A first peak, reflecting Eastern Han scholastic attempts to create a standardized inventory of writing and, hence, normative readings of the Classics, emerged with the *Shuowen Jiezi* around 120 CE.

- 3) All received Chinese texts from classical antiquity have reached us through the filter of these hermeneutic practices that continuously served textual continuity.
-
-

- 4) Written with existing Chinese characters that at the same time maintained their conventional use to write indigenous Chinese words, the foreign additions to the Chinese dictionary were easily naturalized and became part of the Chinese intellectual and literary tradition.
-
-

- 5) Part of the attraction and cultural force of the writing system was based in its early mythology, which described the system of Chinese characters as not artificially devised but found in nature, imagining writing as an element of cosmic order.
-
-

SECTION 2

Putting It Together

A Poster on the Chinese Language

You are a student interested in the Chinese Literature, and you have just finished listening to the wonderful lecture given by an expert on the Chinese language and literature. The expert explained the unique features of the Chinese language and its significant impact on the Chinese literature in detail. After the lecture, you and your classmates decided to make a poster with the theme of “**The Essence of the Chinese Language, the Beauty of Literature**” to demonstrate the charm of the Chinese language.



Step 1: The following ideas might help you with the collection of information on the topic.

- The Chinese language has a rich vocabulary and diverse grammatical structures,

allowing the Chinese literature to express subtle and complex emotions, thoughts, and artistic conception.

- The phonetic characteristics of the Chinese language endow literary works with unique rhythms, giving them a musical aesthetic sense.
- The images and symbols in the Chinese language are rich and colorful, providing a broad space for imagination for literary creation.
- As an important tool for carrying and passing on Chinese cultural traditions, the Chinese language makes literary works an important carrier of cultural inheritance.

Step 2: You go on to make your poster with the help of the following procedures.

- Carefully conceive the theme and make clear the core information intended to be conveyed through the poster.
- Based on the theme, collect related images, texts and other materials.
- Skillfully layout the materials, paying attention to the matching of colors, fonts, and other aspects to ensure the beauty and appeal of the poster.
- Check the overall effect of the poster and optimize the details.

Step 3: You enthusiastically introduce your work, sharing the creative ideas and various insights during the process.

- Grab the audience's attention with a concise explanation of what your work is about.
- Tailor your explanation depending on who you're talking to.
- Engage your audience with questions.

SECTION ③

Self-Reflection

Check whether you have mastered the following goals.

Language	
Vocabulary	<ul style="list-style-type: none"> I can understand and spell the new words and phrases highlighted in the text. I can use the new words and phrases to make sentences.
Cultural terms	<ul style="list-style-type: none"> I can translate the cultural terms from English to Chinese and vice versa. I can explain the cultural terms in English.
Sentences	<ul style="list-style-type: none"> I can paraphrase the sentences in the text. I can translate the sentences in the text.
Text Reading	
Skills	<ul style="list-style-type: none"> I can distinguish different ways to support the topics.
Comprehension	<ul style="list-style-type: none"> I can draw a mind map to illustrate the logic in the text.
Critical thinking	<ul style="list-style-type: none"> I can understand the linguistic and cultural basis of the Chinese literature.
Putting It Together	
Skills	<ul style="list-style-type: none"> I can make clear the information based on the theme of a poster.
Structure	<ul style="list-style-type: none"> I can lay out the materials according to the requirements of a poster.
Integrated use	<ul style="list-style-type: none"> I can make a poster using the information from the text and other sources.