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Foreword

Singapore has adopted a bilingual education policy since Independence in 1965. This is to ensure connection with the world and inter-racial harmony. Therefore, English is the "first language," and the other three ethnic languages (Chinese, Malay, and Tamil) are positioned as the "mother tongues." All primary and secondary school students study their ancestral language as a subject, and it is one of the four subjects of the Primary Six Leaving Examination (PSLE) and the General Certificate of Education O-Level, at the end of secondary schooling. As Chinese accounts for about 75% of Singapore's population, the importance of Chinese language under Singapore's bilingual education policy is self-evident. The 2010 Mother Tongue Review Committee report *Nurturing Active Learners and Proficient Users* stipulates 3Cs as its goals: Communication, Connection, and Culture. This special issue contains five papers discussing the cultural aspects of Chinese teaching.

First of all, Foo Suan Fong (符传丰), Zheng Yingjiang (郑迎江), and Liu May (刘渼), in *Singapore Chinese Curriculum and Teacher Training: Review and Prospect*, first traced the evolution of bilingual education policy in Singapore in the last century and its impact on Chinese language education. The Chinese language curriculum is explored in depth from the two recent education review reports of this century. Next, the specific connotation of in-service teacher training at the Singapore Centre of Chinese Language is detailed. Then, they look forward to the prospects of Chinese education in Singapore with five aspects. Finally, from various perspectives, they discuss the efforts of Singapore in maintaining its advantages in bilingual education, which can serve as a model for language teaching in the world.

Next, there are two articles commemorating the 10th Anniversary of the Singapore Centre for Chinese Language. The first is Foo Suan Fong's *Language Learning and Culture Teaching: Rejection versus Integration.* It compares traditional Chinese culture and Singaporean Chinese culture from six aspects: people, things, things, feelings, scenery, and views. Secondly, it explores the relationship between language and culture and the relationship between language learning and cultural teaching, with reference to the cultural policy of the report of the Mother Tongue Education Review Committee. Finally, Foo puts forward some principles and recommendations for cultural teaching. The second article by Soh Kay Cheng explores how to teach culture

in a second language environment. Taking Chinese texts as examples, it explains first the difference between "non-cultural texts" and "cultural texts" and illustrates cultural teaching and follow-up activities. The article ends with a discussion on cultural teaching in terms of teacher abilities, teaching time, and teaching methods.

The fourth article is a survey report by Foo and Soh, *Exploratory Study on Chinese Culture Literacy of Chinese Teachers in Singapore.* It is an attempt to study the Chinese teachers' cultural literacy, cultural values, desires, and practices of culture teaching. The questionnaire was completed by 240 Singapore Chinese teachers. Results show that: (1) the performance of teachers in cultural knowledge test is generally satisfactory; (2) in the cultural dimension, teachers pay more attention to power distance, individualism and long-term aspiration, and less attention to masculinity and avoidance of risks; (3) teachers have a positive attitude toward the three aspects of cultural teaching (the relationship with Chinese teaching, teaching practice, and cultural teaching training).

Finally, Liu May's *Singapore Primary School Culture Teaching and Learning* explores the cultural connotation of the *Nurturing Active Learners and Proficient Users*. Liu analyzed the cultural elements of Singapore's primary school Chinese textbooks, based on three paradigms of cultural pragmatic studies (intra-cultural, communicative, and cross-cultural). The article highlights the pragmatic functions, use of fun games, encouraging image-thinking, building theoretical depth, and integrating technology for effective culture teaching.

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Preface

This is the fourth volume of the generic title *Teaching Chinese Language in Singapore* published by Springer. The subtitle *Cultural Teaching and Development* indicates the focus of this volume: the need to teach culture as part of language lessons and how to do it as well as the need to further develop certain cultural activities in Singapore schools, to take what has been hitherto achieved to a higher level.

In the Chinese tradition, language learning and culture leaning are always intertwined, so much so that it is difficult to differentiate the two aspects of learning. The saying "Essay is the vehicle of virtue (文以载道)" attests to this. However, when Chinese language is taught as a second language, the emphasis is almost exclusively on the four skills of listening, speaking, reading, and writing, with greater emphasis on the first two. In this case, the teaching of culture is non-essential and, if at all, incidental. This is evidenced by an analysis of four sets of Chinese language primary textbooks which show texts having explicit reference to Chinese culture as content represents only 14% of the lessons (Cao and Goh, 2019). However, the learning of Chinese culture is stipulated in the syllabuses, albeit as a secondary objective, after the language skills.

In recent years, the second language teaching communities the world over have realized the importance of cultural base for effective teaching of second and foreign languages (e.g., Byrd, 2014), and some authors even go the extent of saying *Language is culture and culture is language* (Guessabi, n.d.). Besides, over all these years, the local Chinese community has every now and then call for the teaching of culture in language lessons. And, the late Mr. Lee Kuan Yew (2004), the founding father of Singapore, had made explicit recognition of culture as the root of identity when he says, "If we have only English and we allowed the other languages to atrophy and vanish, we face a very serious problem of *identity* and *culture*" (Emphases added). In short, the importance of cultural teaching can be seen from these different perspectives—enhancing teaching effectiveness, preservation of culture, and consolidating social identity.

With the above trends noted, there is always a tension between teaching a language and teaching its culture. One extreme view is that learning a language (be it as first language or second/foreign language) is equivalent to learning its culture; thus, the

terms *language* and *culture* are considered interchangeable or even the same. A more moderate view is to treat the language and culture as two sides of one coin and see language teacher as a cultural mediator. Therefore, there are two different but closely related aspects of language learning, that is, learning a language and learning a culture.

Late 2019, the Singapore Centre for Chinese Language organized a seminar in which the teaching of Chinese culture in Chinese language lessons was propagated. The participants were highly supportive of the call to teach culture as part of language lessons. The keynotes were written up subsequently by the speakers. It was then decided that these will be published for wider circulation and are to be reinforced by more relevant papers for proper backgrounds in terms of curriculum structure and textual resources. The end results are the collection of five articles published in Taiwan (in Chinese) by the well-received journal *Guowen Tiandi* «国文天地». With the kind permissions of the Editor and Publishers, these five articles were translated into English, edited, and expanded for inclusion as the first five articles in Part One of this volume. Then, as an afterthought, a sixth chapter on assessment of cultural teaching was composed to complete the full cycle of instruction, from curriculum to evaluation. Thus, the first six chapters form Part I: The Curriculum and Teaching of Culture.

Part I: The Curriculum and Teaching of Culture begins with a brief introduction to the five articles as a special issue of *Guowen Tiandi.*

Chapter 1 by Foo Suan Fong (符传丰), Zheng Yingjiang (郑迎江), and Liu May (刘渼) traces the developments and revision of the Chinese language curriculum. It summarizes the curriculum reviews undertaken by the Singapore's Ministry of Education over the past half a century or so. This chapter also highlights the role of the Singapore Centre for Chinese Language.

Chapter 2 by Foo Suan Fong first discusses the relation between language and culture and advocates teaching of Chinese culture as part of Chinese language teaching. However, it also highlights some subtle but important differences between traditional Chinese and Singapore's Chinese cultures.

Chapter 3 by Soh Kay Cheng (苏启祯) points up the difference between culture-based texts and non-culture-based texts and continues to explicate the possible approaches to teaching the two types of Chinese language lessons. Suggestions for learning activities that can be undertaken in class or after class are introduced.

Chapter 4 by Foo Suan Fong and Soh Kay Cheng reports of a survey of Chinese language teachers on their knowledge of Chinese culture and attitudes toward culture teaching. Comparisons were made between teachers born in Singapore and China. The findings provide information that can be used for planning in-service training.

Chapter 5 by Liu May is a comprehensive analysis of the primary textbooks highlighting the explicit and hidden cultural elements in the lessons. This enables Chinese language teachers to have a proper understanding of the texts where Chinese and other ethnic cultures are concerned.

Chapter 6 by Soh Kay Cheng introduces various methods for assessing the effectiveness of cultural teaching. It stresses that learning cultural knowledge is only a tool to learning cultural behaviors and values and presents examples of how these can be

evaluated. It also advises that for evaluating cultural teaching, formative assessment should be given the priority over summative assessment.

Part II: Cultural Activities and Needed Developments consists of four invited articles. The three writers are well known in Singapore and abroad for their mentorships and contributions in their respective specialized domains, namely Chinese orchestral music, drama (crosstalk), and dance. Two of them are Cultural Medallion awardees, and one is a Dance Ambassador, all conferred by the National Arts Council.

Chapter 7 by Tay Teow Kiat (郑朝吉) depicts a possible lesson, using the very popular *Horse Racing* as an example, and demonstrates how Chinese language teaching and Chinese music can go hand in hand. It then documents the emergence and achievement of school Chinese orchestras with the support of the Ministry of Education and the National Arts Council. The chapter concludes with a discussion on the many aspects of needed development for Chinese orchestras in schools.

Chapter 8 by Han Lauda (韩劳达) documents the development and achievement of crosstalk, one form of Chinese drama, in Singapore schools in the recent decades. The potential contribution of crosstalk to Chinese language teaching is expounded with examples from the writer's own creative masterpieces. The satirical features and subtle language nuances that will benefit Chinese language teaching while enjoying Chinese folk art are highlighted.

Chapter 9 by Danny Tan (陈君明) is first a documentation of the vibrant dance programs and achievements of dance in Singapore schools, with the supports of the Ministry of Education and the National Arts Council. The writer then makes interesting and practical suggestions for linking together the teaching Chinese language and Chinese dance.

Chapter 10 by Danny Tan is, in a sense, a sequel to the previous chapter. Here, the writer takes a stand of treating dance, not so much as performance, but as educating the students as persons, hence dance education. Values and behaviors of cultural nature that can be effectively cultivated via dance education are discussed together with factors and contexts that will affect the effectiveness of dance as education. Although the discussion centers on dance as an educational instrument, the ideas are not limited to dance alone but are applicable to other forms of arts (as part of culture).

In Singapore schools, culture has been promoted mainly as extracurricular activities (ECA), later re-named as co-curricular activities (CCA). The three CCA which are highly popular in schools are Chinese music, crosstalk, and dance. It is believed that for such activities to be real co-curricular in nature, they need be more closely linked to the teaching of language. In view of this, it should be useful to take stock of what has been done and achieved over the years and to project the future needs.

Perhaps, it should be acknowledged that this volume is only the beginning of enhancing language teaching with cultural teaching and much remains to be done. While this volume provides some relevant backgrounds in the Singapore context, willingness, time, and efforts of all relevant parties are needed to put the two, language and culture, together for mutual benefits and those of the students.

With globalization, cultures of the world are transforming how lives are being lived practically everywhere. A concrete instance is that McDonald and Starbucks have changed the taste buds of people around the world, at least the younger generations.

Another instance is the young people's preference to wear *torn* Levi jeans, perhaps sending the message *we don't care*. Moreover, handphones are changing how people communicate even when in close proximity, practically face to face. All in all, living styles (what and how people do to live) have changed and are changing.

Notwithstanding such changes that have taken place and those that are forthcoming, there are always those parts of a culture that are historically and socially worth preserving for and propagating among the younger generation. It is these cultural essentials that form the treasured cultural elements of language curricula—the perspectives, the products, and the practices of a culture. These have much to do with a people's history and culture by which they are identified and, hopefully, understood—their identity. While not denying that culture is dynamically changing, which students need to be made aware of, it is the seemingly unchanging constants that need to be taught the younger generation through language lessons and CCAs. And, limited though this may be, cultural transmission is the concern of this volume.

Admittedly, this volume is not an academic and theoretical discourse on culture *per se*, nor does it aspire to be one. It takes a careful look at the teaching of culture as it is in language teaching and attempts to suggest ways to rectify the situation, hopefully putting cultural teaching where it should be, at least in the Singapore context.

It must also be admitted that this volume was not conceived as an integrated whole in the first place. While the articles making up the first five chapters were the outcome of a seminar, the other chapters are, honestly, afterthoughts. This being the case, the formats of the various chapters are left to the discretion of authors, and this inevitably creates an impression of being *ad hoc*. However, editorial effort was attempted to forge links among the chapters for them to appear cohesive.

Singapore
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Soh Kay Cheng

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About the Editor

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Part I
The Curriculum and Teaching of Culture

Chapter 1
Chinese Language Education in Singapore: Retrospect and Prospect

Foo Suan Fong, Zheng Yingjiang, and Liu May

Abstract Over the past half a century or so, Chinese Language as a subject in Singapore's curriculum has gone through several rounds or review and revision in response to the changing needs of the nation as a cohesive whole with multiplicity in language and culture. Singapore's language policy is a response to geo-politics and economic developments of the new nation. The revisions were necessary for the curriculum to be congruent with the nation's developmental needs as well as the changing student learning capability. This chapter provides a background of the Chinese Language curriculum and the changes made in it over the years.

Singapore has a rather special cultural background: a multi-ethnic population and a multi-lingual social environment. Singapore's transition from a multi-lingual and multi-lingual social environment to a relatively single bilingual education system has its base of racial assimilation, cultural identity, ethnic harmony, and social stability. Lee Kuan Yew pointed out that bilingual education policy is one of the cornerstones of the founding of the country (Lee, 2012). The bilingual policy can be traced back to the full internal self-government in 1959. The study of a second language was made compulsory in primary schools in 1960 and subsequently in secondary schools in 1966 (Ang, 2008). In Goh Keng Swee's Report, a bilingual education policy with English as the "first language" and the mother tongue language (particularly that of the three main ethnic groups: Mandarin for the Chinese, Malay for the Malay community and Tamil for the Indians) as the "second language" was implemented (Goh, 1979). Thereafter, the policy was intermittently reviewed and modified at about six-year interval.

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1.1 Bilingual Education Policy and Major Initiatives

Regarding the review, current situation and prospects of Chinese language education under the bilingual education policy, many scholars have successively discussed in different periods. This article first reviews the review reports and related research on the bilingual education policy and Chinese language education in the last century, which is followed by the review of bilingual policy and its impact on Chinese language education in the twenty-first century.

On the language policy in the multiethnic Singapore, Guo (2006) provides a comprehensive case study in his article *Mother Tongue Maintenance in a Multilingual Cultural context: A Singapore Case*. Language planning in Singapore has always played an important role in political, educational and social policies. Language planning is often influenced by government power, language concepts, language positioning, and the acceptance of users (Guo, 2006). The complexity and challenges of Singapore's language planning can be glimpsed from a few perspectives.

First, from the government perspective, Singapore's bilingual education policy adopts an instrumentalist stance, which advocates that language is a tool and should serve the national interests (Dixon, 2009). Bilingual education policy adopts a top-down strategy: English is the main official language and the working language of communication among ethnic groups. Although the mother tongues of the three ethnic groups are also the official languages, they are not as important as English (Goh, 1979). Goh Nguen Wah pointed out that such mother tongue learners are called "receptive bilingual" in linguistics. (Goh, 2000a) Under the "English-knowing Bilingualism Policy" (Pakir, 1991), students only need to learn the Mother Tongue as a second language, mainly mastering listening and speaking skills, and limited mastering writing and reading skills. Cavallaro Francesco, and Ng Bee Chin (Cavallaro & NG, 2014) believe that Singaporeans have transformed into "English-dominant bilinguals" after nearly 50 years of the bilingual policies.

Secondly, from the perspective of "language positioning", in addition to the above-mentioned instrumental consideration, the positioning of Chinese education also includes prescriptive and sociolinguistic considerations. The government does not look at the role of Chinese language in Singapore purely from the perspective of language pedagogy or linguistics, but considers it as part of the overall strategy for the survival and economic development (Goh, 2000b; Dixon, 2009). Goh Nguen Wah analyzed the five stages of bilingual students' Mandarin Chinese development in Singapore (Goh, 2010), which is close to the review and reform of bilingual education policies.

Thirdly, from the perspective of "the main user of language", the 1980 population census of Singapore is the first census that gathered detailed information on languages spoken at home. Since then, a population census has been carried out every 10 years. The 2010 Ministry of Education survey of the Chinese language of Primary One new entrant shows that the proportion of English- speakers at home has increased from 28% in 1991 to 59% in 2010 (Mother Tongue Review Committee, 2011).

A fourth perspective may be added—that of nation building and cultural ballast. As a young new nation with its population made up of people coming from diverse cultural backgrounds, there is a need to consolidate the cultures of the various ethnic groups and, also, to avoid excessive Westernization (Patrick, 2011) as well as to integrate them with the hope of the emergence of a culture of Singapore with its unique character. This can be effectively achieved through educating the younger generation. This is in fact reflected in the language curricula from preschool to secondary school level, although this goal takes a secondary place to the goal of language skills in the specification of instructional objectives.

1.2 Key Developments in Bilingual Education Policies

Since Singapore's independence in 1965, the PAP government has introduced a series of bilingual education policies to support national integration and nation-building. During the twentieth century, four important educational reviews and reforms were carried out, which have influenced the Chinese education.

According to the 1957 Census Report, the population composition of Chinese dialects in Singapore accounted for 80% of the total Chinese population (Chua, 1964; Kuo, 1980). The early Singaporean Chinese mainly came from South China. They were "immigrant Chinese" who moved south in the late Qing Dynasty. They spoke more than ten dialects, including Fujian, Chaozhou, Cantonese, Hakka, and Hainanese. After Independence, government legislation stipulated that English was the common language of the people, highlighting English as a government and business language. The 1966 Report (Singapore Education Inquiry Commission, 1966) adopted the first bilingual education policy: students in Chinese schools must study English as a second language; students in English schools must study Chinese as a second language; and English is used as the medium of instruction in Mathematics and Science in Chinese, Malay, and Indian schools. A series of initiatives was introduced including making second languages compulsory examinable subjects in the Primary School Leaving Examination (PSLE) in 1966 and then in the Cambridge School Certificate examination—predecessor of the General Certificate of Education (GCE) examination—in 1969. These emphasized the learning and application of second language in bilingual education.

1.3 Establish a Bilingual Education Policy

The Goh Keng Swee Report was a milestone in Singapore's bilingual policy, which established a bilingual education policy with English as the mainstay and Mother Tongue as the supplement (Goh, 1979). This report has three major recommendations and measures: (1) *Ability-based streaming system.* According to the study team led by then Deputy Prime Minister Goh Keng Swee, students were unlikely

to achieve the same level of proficiency for both English and their mother tongue. The instructional time needs to be distributed based on students' language abilities. Under the streaming system, only 8% of students with the highest PSLE scores enter the bilingual Special Stream (with both English and Chinese as first languages), while the other 92% students study Chinese as a second language (Xu & Wei, 2007). (2) *Setting up Special Assistance Plan (SAP).* The Special Assistance Plan (SAP) was introduced to preserve the best Chinese-stream schools so as to develop effectively bilingual students who were inculcated with traditional Chinese values. Nine Chinese-stream secondary schools were initially selected to serve as SAP schools. (3) *Launching Everyone Speak Chinese Mandarin Campaign.* For this, in 1982, the then Prime Minister Lee Kuan Yew advocated the replacement of dialects with Mandarin, and the subsequent Speak Mandarin Campaign also encouraged Chinese students to at least not speak Chinese dialects at school but only English and Mandarin. The Campaign has caused the proportion of the population of Chinese dialects as the main family language to decrease year by year, from 76% in 1980 to 19% in 2010 and only 5% of young people speak Chinese dialects. The proportion of Chinese Mandarin as a family language rose from 13% in 1980 to 48% in 2010 (Lee, 2014).

Regarding the disappearance of Chinese dialects consequent to the Campaign, some scholars expressed their reservations (Chew, 2006; Goh, 2005). However, on this, Prime Minister Lee Hsien Loong pointed out that "Chinese dialects have a complicated environment and they are mixed with other Singaporean languages. …, it is not possible to retain all dialects … The result is that people can learn dialects by learning a third language. You can sing dialect songs, learn operas, etc." (Lee, 2014).

1.4 Chinese as a Second Language

Since the mother tongue language has become a supplement in 1979, the Chinese language learning environment has changed greatly. In 1976, about 17% of Primary One students enrolled in the Chinese-stream school, but by 1984 there was less than 1% (Mother Tongue Review Committee, 2011). The national stream was introduced in 1983 which required all schools—with the exception of the SAP schools—to offer English as a first language and mother tongue as a second language by 1987. At that time, Lee Kuan Yew repeatedly emphasized the original intention of the bilingual education policy. In the opening speech at the World Chinese Teaching Symposium in 1989, he said, "If we abandon the bilingual policy, we must be prepared to pay a huge price to reduce ourselves to a loss of ourselves. A nation without cultural characteristics … We will become a pseudo-Western society." (World Chinese Language Teaching Symposium, 1990, P5.) This shows that the original purpose of bilingual policy is to preserve cultural values and identity through the Mother Tongue.

1.5 The First Formal Committee to Review Chinese Language

In 1992, Chinese Language Review Committee (1992) proposed two important suggestions and measures for Chinese Language. First, in primary school, MOE renamed the subject of Chinese as "Chinese Language" when it is a second language and as "Higher Chinese" when it is a first language, so as to correct the impression that Chinese was an unimportant subject. All students learned Chinese Language before Primary 4. Only 10% students took Higher Chinese in Primary 5 to 6 (EM1). 90% students entered EM2, or EM3 (mainly focusing on oral Chinese). In secondary school, the GCE N level examination was divided into two streams, normal academic (NA) or normal technical (NT) which is a four years course. Special and Express courses remain unchanged. MOE also allowed selected students beyond the SAP schools to take Higher Chinese and Chinese Literature in the GCE O-Level examination. Secondly, MOE revised the Chinese curriculum outline, cultivated four language skills and instilled Chinese culture with traditional values, as well as started to use the "Good Citizen" textbook. In the subject of Citizenship and Moral Education, Chinese was used as the medium of instruction (Bao, 2017).

1.6 The Second Formal Committee to Review Chinese Language

In 1999, Chinese Language Review Committee (1999) highlighted the difficulties in learning mother tongue faced by Chinese children from English-speaking homes. Therefore, the requirement of the Chinese language level was lowered. Nonetheless, the then Deputy Prime Minister Lee Hsien Loong reiterated the importance of mother tongue in the Parliament: "English is a common working language and will continue to be so in the future. English is a global medium for business, trade and technology, but mother tongue constitutes our values, roots and it is an important part of our identity. Our mother tongue enables us to understand our own cultural traditions and gives us a more balanced world view that complements the English-speaking world. The teaching of Chinese is not only the teaching of listening, speaking, reading and writing, but also instilling Chinese culture and traditional values." (Lianhe Zaobao, January 21, 1999).

In this Report there are three key changes: (1) giving more options to students with high Chinese scores to study Higher Chinese in primary school; (2) opening the tenth SAP School (Nan Hua Secondary School); and (3) introducing a simplified Chinese-language "B" syllabus in 2001 for secondary and junior college students struggling with the language.

The above are the major changes in bilingual education policy since Independence influencing the Chinese language education.

1.7 The Third and the Fourth Formal Committee to Review Chinese Language

The 2004 Report of Chinese Curriculum and Pedagogy Review Committee (2004, also known as *Wee Heng Tin Report*) is the third review of Chinese Language in Singapore. The Mother Tongue Languages Review Committee Report (2011) (*Nurturing Active Learners and Proficient Users*) (led by Former Director-General of Education Ho Peng) is the fourth comprehensive review of Chinese Language.

As the Chinese language education in Singapore has attracted international attention, many scholars have discussed the recent two reports covering a wide range of topics such as the reform in Singapore (Chen, 2013; Xie, 2006), reading reform from the perspective of teaching and testing (Sun, 2006), analysis of the characteristics of teaching models (Fan & Peng, 2008), analysis of teaching materials (Meng, 2009; Tan, 2006; Xu, 2011), analysis of curriculum standards and teaching materials (Hu, 2012), and comparative studies on curriculum standards, language planning, and textbooks (Chen, 2007; Lin, 2011; Liu, 2018).

Looking at the recent two reports of Chinese Language, both of them shift a teaching focus on the student-centered learning. They have put forward to the general direction for students to study Chinese seriously, enjoyably and willingly to study and use Chinese continually. This article further compares the recent two reports and uses primary schools as the main example to explore their impact on Chinese language curriculum and pedagogy (Table 1.1).

Looking at the recent two reports, there are the following major decisions and measures:

1. ***From "Teach Less, Learn More (TLLM)" to " Nurturing Active Learners and Proficient Users"***. In his speech of 2004 National Day Rally, Prime Minister Lee Hsien Loong stated that "We've got to teach less to our students so that they will learn more" (Lee, 2004) TLLM is not a call for "teacher to do less." It is a call to educators to teach better, to engage our students and prepare them for life, rather than to teach for tests and examinations. According to the 2004 report, Ministry of Education made many changes, such as the requirement to pass the Chinese exam before entering the university was cancelled in 2005. After 2006, approximately 95% of students can take Higher Chinese based on their interests.

   In the 2010 MOE Mother Tongue Review Committee Report (2011), it aims at "Nurturing Active Learning and Proficient Use". It is believed that to learn mother tongues effectively, students must be willing to learn and often use them so that they can effectively communicate in a variety of real-life situations and make their mother tongue a living language. Moreover, making mother tongue learning vivid and interesting reduces the stress in learning.
2. ***From "Streaming System" to "Subject-Based Banding (SBB)"***. According to the two reports, the streaming system for primary and secondary schools was abolished. First, in the primary school, the then Minister of Education, Tharman Shanmugaratnam (尚达曼) announced in his speech of the 2006 MOE Work

Table 1.1 The 2004 and 2010 reports and their impact in primary school

	2004	2010
Background	50% of Chinese primary one students use english as their main family language	1. Changes in home language: Chinese primary one students with english as the main family language rose to 59% 2. With the rise of China, more and more people are willing to learn Chinese as a second language
Syllabus	2007 Syllabus Chinese language (Primary) (CPDD, 2007a) Syllabus 2011 Chinese language (Secondary) (CPDD, 2011)	2015 Syllabus Chinese language (Primary) (CPDD, 2015a)
Pedagogies	Teach less, learn more (TLLM)	Nurturing active learners and proficient users
Goals	To strengthen oral communication and reading skills training	3. Cs: Communication, Culture and Connection
Language Skills	Four skills: listening, speaking, reading, writing	Six skills: listening, speaking, reading, writing, oral interaction and written interaction
Curriculum	1. The streaming system of the primary school will be completely abolished 2. The curriculum structure will be based on teaching students in accordance with their aptitude (因材施教) (1) Setting up orientation phases in primary 5 and 6: higher Chinese, Chinese and basic Chinese (2) Streaming into higher Chinese, express Chinese, normal (Academic), normal (Technical), Chinese "B" in secondary school	1. The streaming system of the secondary school will be completely abolished in 2024 2. Launching new syllabuses and rewriting textbooks both in primary and secondary schools 3. Providing resources for students of different abilities to enhance learning, such as revising the mother tongue 'B' curriculum

(continued)

Table 1.1 (continued)

	2004	2010
Class hours/per week	1. Primary 1–4: 8 h periods 2. Primary 5–6: 5.5 h	Adjusting teaching hours 1. Primary 1–2: 7 h 2. Primary 3–4: 5.5 h 3. Primary 5–6: 6.5 h
Compilation of textbooks	New textbooks: *Chinese Language for Primary Schools (CPDD,* 2007b) co-edited by the Singapore Ministry of Education and the people's education press in China 1. Reducing 20% content in textbooks 2. In addition to the five themes, schools can customize the theme as appropriate	New textbooks: *Happy Partners* (欢乐伙伴 *CPDD* , 2015b), published by Marshall Cavendish Education SG
Modular system	Introducing a modular system based on the language levels for teaching Chinese in primary schools (1) Bridging modules. Students with little prior exposure to Chinese would take simpler bridging modules (focusing on listening and speaking skills) in primary one and two (2) Reinforcement modules. Students who need additional instructions would take reinforcement modules (focusing on reading skill) in primary 3 and 4 (3) Core modules. 70%-80% students would take core modules (4) Advance enrichment modules Students with a stronger ability and interest would take advance enrichment modules	Introducing a modular system including 1. "*Listening and Speaking Theater*" for learning oral communication and oral expression 2. "*Read and Write Paradise*" for learning literacy, reading and writing 3. "*Use in life*" for using Chinese in real life 4. Maintaining a modular system based on the language levels

(continued)

Table 1.1 (continued)

	2004	2010
Pedagogy	1. Introducing student-centered and teaching students in accordance with their aptitude (因材施教) as well as adopting "Differentiated Approach" (1) Teaching method: recognition words before writing; listen more, speak more; effectively reading and writing; and making learning enjoyable (2) Bilingual teaching method: English as a medium of instruction in some primary schools (3) Comprehensive teaching method: adopting flexible and comprehensive teaching method (4) Use of information and communication technology	1. Adjusting teaching and assessment methods so that students can use their mother tongue effectively: (1) Continuing to adopt the student-centered (2004); (2) Introducing more interactive elements; (3) more use of information and communication technology 2. Streaming into language and literary: first listening and speaking, and then reading and writing 3. General teaching process: Introduction—Learning—Practice—Use—Evaluation 4. Teaching method including situational teaching method, bilingual teaching method 5. Reading teaching method: five reading steps 6. Teaching according to aptitude: There are different teaching examples in the Teacher's Book
Evaluation	To relieve the child's test pressure, making the test questions more open, rather than simply learning by rote and mechanical memorizing 1. Allowing using electronic dictionary for PSLE and elementary/general/higher composition questions since 2007 2. Using integrative and communication approaches 3. Formative assessment including portfolios of reading and writing 4. Rubrics as an evaluation tool for active and independent learning	Testing methods are more interactive, emphasizing the use of language in real situations, and a timetable for the implementation of various reforms has been drawn up 1. Formative Assessment: using effective classroom assessment strategies including effective questioning, regular and timely feedback, peer and self-assessment. In the section of "I can" of textbooks, Happy Partner, students can do peer and self-assessment for each learning point 2. Adding new interactive question types to the school and national exams (e.g., 2017 PSLE): (1) Oral interaction: watching video clips instead of talking about pictures, interacting with the examiner on the topics in the videos. (Secondary Higher Chinese oral test has a two-minute presentation from 2016.) (2) Written interaction: adding the written interactive questions to the reading comprehension test 3. Changing PSLE scoring methods (details below)

(continued)

Table 1.1 (continued)

	2004	2010
Teaching Resources	1. Establishing "Committee to Promote Chinese Language Learning" 2. Establishing the "XueLe" platform	Creating an environment for students to learn and use the mother tongue, such as hosting language and cultural camps, immersion activities, and carrying out systematic reading activities (such as short play performances, book reviews, sharing sessions, storytelling weeks) 1. Bi-weekly events of the mother tongue funded by MOE 2. Establishing "iMTL/SLS" platforms: (1) designing task-based activities (such as dialogue and interviews) for oral learning; (2) conducting Human–Computer Interaction; (3) providing feedback, peer and self-assessment immediately. (4) Evaluating students' reading aloud via Intelligent Voice Reading (智能语音朗读) 3. Reducing 10% content in textbooks for Primary 3 to 4 for interactive skills training 4. Using Big Books, Small Books, online resources, etc
Teachers training and professional development	1. Increasing the recruitment of Chinese teachers; strengthen pre- and in-service teachers training 2. Establishing the Chinese language teaching excellence centers	1. Increasing 500 Mother Tongue Language teachers 2. Providing teachers' training to improve their language proficiency-oriented teaching and assessment (see below)

Plan Seminar: "We will therefore put in place subject-based banding in our primary schools, starting from the 2008 Primary 5 cohort, replacing the current EM3 stream. Under subject-based banding, students will be able to choose a mixture of Standard and Foundation subjects, depending on their proficiency and aptitude in those subjects." (Tharman, 2006) This announcement allows most students who are previously classified into EM3 can study the higher level in their strong subjects. Students who are previously classified into EM1 and EM2 can study the basic level based on their ability. Thus, the "Subject-Based Banding (SBB)" makes the education system more flexible. Secondly, in the secondary school, Subject-Based Banding (SBB) was first introduced in 12 prototype secondary schools in 2014. It aims to provide greater flexibility in subjects offered at the lower secondary levels to cater to the different learning needs of students. MOE will be rolling out Full Subject-Based Banding (Full SBB) to secondary schools by 2024. Ahead of this, 28 secondary schools will start piloting aspects of Full SBB from 2020 (MOE, 2019a). From 2024, Secondary 1 students will be able to offer subjects at three levels: G1/G2/G3 (G stands for General), mapped from today's N(T), N(A) and Express standards respectively. Students can take a range of G1/G2/G3 subjects based on their abilities. MOE will remove the labels of Express/N(A)/N(T), to give all our students the experience of "One secondary education, many subject bands". (MOE, 2019b).

3. ***New PSLE 2021 Scoring System and New National Examination***. Under the new PSLE 2021 scoring system, students will be graded based on their Achievement Level (AL) instead of T-score. Students in the first band (26 points and above) will take G1 subject level (basic level, equivalent to NT). Students in the second band (23 to 24 points) will take G2 subject level (standard level, equivalent to NA). Students in the third band (4 to 20 points) will take G3 subject level (advanced level, equivalent to Express). Students with 21 to 22 points will take G2 or G3 subjects. Students with 25 points will take G1 or G2 subjects. For example, a student with a PSLE score of Achievement Level (AL) 23 or 24 will predominantly take a G2 suite of subjects but would be offered a G3 English in Sec 1 if he scores well for his English at PSLE. Students will continue to be posted to secondary schools using three PSLE scoring bands, so that they start with a suite of subjects at levels suitable to their pace of learning. Thereafter, they can take subjects at a level suited to their level of ability (MOE, 2019a).

   When students reach Secondary 4 in 2027, they will sit for a common national examination (replacing the GCE N- and O-Level examinations); and receive a new national certification with subjects at G1, G2, or G3 levels.

   A new post-secondary (e.g., the junior college, polytechnic and the Institute of Technical Education) pathway will also be rolled out in 2028 once the first batch sits for the new national examination, for example, G1/G2/G3 are equivalent to H1, H2, and H3 in the junior college.

4. ***Reducing Assessments in Schools to Allow More Time for Learning***. Fewer exams, assessments in schools to reduce emphasis on academic results. The changes are implemented in stages, beginning with the removal of all weighted

assessments and exams for Primary 1 and 2 students from 2019. Weighted assessments can take various modes such as class tests, presentations or group projects. Secondary 1 students also no longer have a mid-year examination from 2019. From 2020 and 2021, this will also be removed for Primary 3, Primary 5 and Secondary 3 students. The removal of the mid-year exams will free up about three weeks of curriculum time every two years. Schools can use this time to pace out more hands-on learning or investigative lessons, and leverage engaging pedagogies to deepen understanding, and develop twenty-first century competencies in students.

The then Minister of Education Ong Yee Kang (Ong, 2019) pointed out that in 2019, almost half of the primary schools removed the mid-year exams for Primary 3 and 5 students, and more than 90% of the secondary schools removed the mid-exams for secondary 3 students. This has already exceeded the timetable prescribed by the Ministry of Education. The earlier removal shows that schools welcome this new policy.

As can be seen from the above, in the 21st Century, the recent two reports are a reflection and amendment to the education policy of the last Century.

1.8 Establishing Singapore Center for Chinese Language

The establishment of Singapore Centre for Chinese Language (SCCL) was announced by Prime Minister Lee Hsien Loong on 6 September 2008, and was opened by Founding Prime Minister Lee Kuan Yew on 17 November 2009. The objective of SCCL is to enhance the effectiveness of teaching Chinese as a second language in a bilingual environment. The comprehensive training courses provided by SCCL cover the current Chinese curriculum, pedagogy, assessment and teaching literacy for K-12 in-service teachers. To date, more than 3,000 Chinese language teachers have completed their training. The courses include degrees programmes (Bachelor degree for pre-school CL teachers in collaboration with SUSS, and Master degree for CL teachers in collaboration with HKU), Traisi courses (OPAL 2.0 courses), Specialized courses, Specialist Diploma Course, and Professional Certificate in Teaching of Chinese as Second Language. SCCL also provides consultation services to schools as well as Professional Development Leave (PDL) Package for experienced teachers.

SCCL focuses on researching innovative teaching and learning strategies, hopes to develop unique and effective teaching methods. To meet the rising challenges in Chinese language teaching and learning in Singapore, SCCL applies its "Research-Validate-Train (RVT)" model in the development of innovative pedagogies and teaching toolkits.

NTU-SCCL Press has published many materials (journal) including Journal of Chinese Language Education (JCLE) which was officially included in the list of journals under the prestigious Chinese Social Sciences Citation Index (CSSCI) (Overseas) (2014–2015), reference tools, teaching toolkits, readers and story books. (see SCCL website).

SCCL has a great contribution to the local and regional teaching and research for Chinese as a second language.

1.9 Prospects for Chinese Language Education

The then Minister of Education Ong Yee Kang put forward the concept of "Make Language Learning a Lifelong Journey" at the Ninth National Teachers' Seminar (Ong, 2019). He highlighted that nowadays education paid more attention to language, especially a passion to master and use his/her Mother Tongue language, strengthening bilingual advantages, and encouraging the third language learning. In order to make language learning more flexible, it will not be limited to a certain stage of education but will extend to lifelong learning in the workplace. He emphasized that language learning is not only for riding on the Asian economic growth. At the end of the speech, he concluded that "Languages develop our minds and character, strengthen our sense of identity, open new worlds, and create new understanding".

The prospects of Chinese language education in Singapore can be explored from the following five aspects:

First, learning MTLs/Chinese down to the roots from kindergarten. Two major waves of preschool policy reviews were undertaken based on the recent two reports. The 2004 report recommended more systematic training in listening and speaking skills from early childhood (from infancy to early primary school). MOE has launched the NEL Curriculum resources to support early childhood educators in Singapore in creating and delivering quality learning experiences for children aged four to six years. In 2003, the MOE first launched a curriculum framework that emphasizes holistic development of children instead of academic readiness, which was refreshed in 2012 (currently called *Nurturing Early Learners: A Curriculum Framework for Kindergartens in Singapore* or the NEL Framework (MOE, 2012a) to promote consistent quality standards in the delivery of kindergarten programs across the sector. Aligned to the NEL Framework, the NEL *Framework for Mother Tongue Languages* (MTLs) articulates a broad set of vision, objectives, guiding principles and learning goals for MTL teaching and learning (MOE, 2013). In addition, the *Educators' Guide for MTLs/Chinese* help teachers translate the NEL Framework for MTLs/Chinese into quality learning experiences for children (MOE, 2015).

Moreover, the Lee Kuan Yew Bilingual Foundation was founded. Lee Kuan Yew believed that only 15% and 10% of the total curriculum time was taught in primary and secondary schools, respectively, and it was not enough to learn a mother tongue at all for that amount of Language Exposure Time (LET) (Lee, 2012). Therefore, he announced the establishment of the Lee Kuan Yew Bilingual Foundation

to promote bilingual education and invested about 100 million Singapore dollars to design English and mother tongue textbooks suitable for children in preschool education (with the "start sooner the better" hypothesis), as well as upgrading teachers to provide preschool education. Educational institutions provide a more bilingual environment ("input hypothesis"), with the goal of equipping preschool children with the ability to listen and speak.

In 2012, the Prime Minister, Lee Hsien Loong, announced that government efforts to uplift the overall quality of preschool education (PSE) would be amplified by strengthening teacher training and curriculum leadership, establishing government kindergartens to catalyse quality improvements, enhancing affordability for financially disadvantaged families, and improving policy coordination and regulation of the early childhood sector by forming a new agency known as the Early Childhood Development Agency (ECDA) (MSF, 2013). In this year, MOE announced that it would for the first time in history establish 15 MOE kindergartens between 2014 and 2016 to provide quality and affordable K1 and K2 programs (MOE, 2012b).

In 2017, Prime Minister Lee Hsien Loong announced that he would inject 1.7 billion Singapore dollars in preschool education within five years, and promote preschool education through three strategies: increasing school places, improving the quality of preschool education, and strengthening teacher training. First, 40,000 full-day places are added, bringing the total to 200,000. Secondly, the MOE kindergartens are increased from the current 15 to 50. Finally, the National Institute of Early Childhood Development (NIEC) was established to provide preschool teachers with a complete diploma and certificate programme as well as more opportunities for further education and development.

In 2019, the then Minister of Education Ong Yee Kang exemplified the specific plans of different kindergartens based on the early mother tongue learning. "In MOE kindergartens, language learning is the first priority. Young children receive 100 min of language teaching every day: one hour of mother tongue and 40 min English lessons. Teachers use stories, games, role-plays, songs and dances in the local context to bring the language to life." (Ong, 2019) For another example, NTUC First Campus offers a one-hour native language lesson and 30 min per day Reading time in mother tongue. In the daily activities, children's exposure to their mother tongue accounts for about 50% of children's language lessons. Judging from the policies of the government in recent years and the adjustment of the time and proportion of mother tongue learning by the MOE kindergartens and other than MOE kindergartens (e.g., private ones), it is very forward-looking for mother tongue to take root in preschool Chinese language education.

Secondly, lifelong learning MTLs/Chinese through SkillsFuture Singapore (SSG). In 2016, the SkillsFuture was introduced to provide training subsidies to Singaporeans who have reached the age of 25. It is a national movement to provide Singaporeans with the opportunities to develop their fullest potential throughout life, regardless of their starting points. One of the four key objectives is "*Foster a culture that supports and celebrates lifelong learning.*" It promotes the habit of learning throughout life—for work as well as for personal development and interest. (SkillsFuture SG website) In 2019, the then Minister of Education Ong Ye Kung (Ong, 2019)

further promotes SkillsFuture courses of conversational language training. Therefore, business conversations and cultural courses were held in 20 training centers across the island, providing more language learning channels for Chinese. In addition, for making it easier to enroll in language courses, it simplified the way of enrollment through online, shopping malls and people's clubs. Judging from the government encouragement of lifelong learning language and culture, adult Chinese education are very promising.

However, the research found that many studies collectively reached the conclusion that the English of young people aged 18–29 in Singapore were more comfortable in English (Cavallaro & NG, 2014). How to help adults learn Chinese for their daily working and socializing? Cheng (2005, pp. 24–26) provides a new triplization model that includes globalization, localization and individualization in education. Globalization refers to the transfer, adaptation and development of values, knowledge, technology, and behavioural norms across countries and societies in different parts of the world (e.g., curriculum content on cultural through internet, web-based teaching, video-conferencing, cross-cultural sharing, for example, the comparison between Singaporean Chinese culture and traditional Chinese). Localization refers to the transfer, adaptation, and development of related values, knowledge, technology, and behavioural norms from/to the local contexts (e.g., learning Singaporean Chinese culture). Individualization refers to the transfer, adaptation and development of related external values, knowledge, technology, and behavioural norms to meet the individual needs and characteristics (e.g., designing and using individualized learning targets, methods, and progress schedules, for example, self-lifelong learning). This "triplization model" focuses on the learner, and then expands to the community, as well as connects to the world. It would benefit for lifelong learning, especially learning Chinese language.

Thirdly, solving the dilemma of teaching Chinese. Goh Nguen Wah pointed out three main sticking points: (1) Chinese is only a single subject and the subject of the exam. (2) Chinese practical use is limited. English is the working language and high-level social language. (3) The economic value of Chinese language is not high. The socio-economic environment, a small demand and few users all affect the market value of Chinese. (Goh, 2005).

In view of the above dilemmas, what is urgent to solve is the problem of single subject in teaching and learning Chinese language. To solve this problem, Chew Cheng Hai proposed that some schools may shift their focus from Chinese as a second language to a first language (Chew, 2018). The call for the use of Chinese as the medium of instruction in certain subjects is also increasing. According to the linguistic interdependence hypothesis proposed by Jim Cummins in 1978, what a learner knows in the native language can positively transfer to the second language the learner is acquiring. Hence, if students are provided more opportunities to develop academic concepts and skills in Chinese language, they may achieve the best bilingualism development.

To solve the problem of Chinese language practical use, Wee Lionel stated that the functional separation between English and the 'mother tongues' in Singapore has been shaken within the wake of economic globalization, so that the utilitarian

value traditionally assigned exclusively to English has now also been extended to Mandarin Chinese. This shift in emphasis has been promoted by government policies and educational reforms (Wee, 2003). Recently, many scholars have argued that the rhetoric of language planning for Mandarin Chinese should be shifted from emphasizing its cultural value to stressing its economic value since China's economy is on the rise.

Fourthly, inheriting Chinese culture and Asian values. Lee Kuan Yew believed that "the greatest value of learning Chinese is the transmission of social norms and ethical behavioural norms." (Goh, 1979, p. V) In the Memoirs of Lee Kuan Yew, he mentioned that it is important to retain the advantages of the traditional Chinese schools and pass these virtues to new bilingual schools. (Lee, 2012) Therefore, under the initiative of Lee Kuan Yew, some special courses were launched including the Chinese Language Elective Course (CLEP) for high school students in junior colleges and Through-Train Programme (直通车) schools in 1990 which was expanded to the secondary schools for the first time in 2019.

In the 2004 report, the Committee recommends that students with strong language skills and interests should be encouraged and supported for the comprehensive mastery of various language skills. MOE also set up the "Chinese Culture and Thought" course to deepen students' understanding of Chinese Language and Culture. In the 2010 report, "Culture" officially refers to as one of the three goals of Mother Tongue. Learning culture through mother tongue is one of the most effective ways to master a language (MOE, 2011). The then Minister of Education Ong Yee Kang also emphasized that "To understand culture, language must be learned." (Ong, 2019).

Recently students are encouraged to learn the third language, including (1) another official mother tongue to learn about the language and culture of other Singaporean; (2) national languages of developed countries (e.g., French, German, Spanish, or Japanese); (3) Regional languages (e.g., Chinese, Vietnamese, Indonesian, and Thai). The third language learning mainly focuses on practical use. Its learning methods include online and offline to encourage more people to learn conversation. The third language won't be one of the subjects in any exams. (Ong, 2019) The introduction of the third language policy encourages more students to learn Chinese.

Finally, conducting in-depth research on the frequency and proficiency of learners. Since the first population census of Singapore in 1980, the census and survey data over the years only shows the use of home language, not the frequency of use and/or the levels of proficiency of learners (DOS, 2011). The 2010 report points out that a learner's language ability is mainly affected by the frequency of use (MOE, 2011). Since English is the main official language and the working language of communication among ethnic groups, it obviously is used more frequently than Chinese. But it is still necessary to understand the use of Chinese language in everyone's daily life (e.g., buying foods, taking a taxi). Therefore, the research on the frequency and proficiency of Chinese language is helpful to teaching and learning Chinese language.

1.10 Conclusion

Since 1960 when Chinese Language was made a compulsory subject in the school curriculum, several reviews have taken place to adjust the programmes according to the needs of students with varying abilities, Chinese Language in the Singapore schools have come a long way. The key revisions and relevant events are summarized in the Timeline (see Appendix).

By way of summary, over the past half a century or so, Chinese Language teaching in Singapore has different facets of changes in terms of expected standards, curricula programmes, and methodology. Such changes were made to better meet the changing needs of the multiethnic nature of Singapore society and the learning capability of students with diverse linguistic backgrounds. Basically, it changed from a monolithic curriculum for all to diversified programmes for multiple groups of Chinese Language learners to attain a level of Chinese Language commensurate to their ability and needs. In the meantime, the traditional teacher-centred approach to teaching was gradually replaced by a more learned-centred approach of learning in line with the development of second language teaching.

To sum up, under the circumstances that the current international situation is conducive to Chinese language education, the Singapore government also attaches great importance to mother tongue (Chinese) education. Not only has it introduced many major policies to support and encourage it, the government has also assembled non-governmental forces to work together. From the view of comprehensive, mother tongue (Chinese) learning from preschool education to lifelong learning covers almost the entire life journal of a person. From the view of breadth, from the mother tongue to the first language level, to the experimental field of the mother tongue as a second language, to the mother tongue as a regional language learning, mother tongue (Chinese) learning covers almost K-12 Education. From the view of depth, mother tongue (Chinese) is deeply embedded in real life, docking with cultural essence, language identification, and identity. It is shaped by multiple languages and cultures. This shows that Singapore has spared no effort in maintaining its advantages in bilingual education and can serve as a model for world language education.

Appendix

Timeline of Curriculum Revisions and Relevant Events

Year	Events
1960	Study of “second language” made compulsory
1965	Introduced a series of bilingual education policies to support national integration and nation-building

(continued)

(continued)

Year	Events
1979	Goh Keng Swee Report recommended: (1) English as the mainstay and Mother tongue as the supplement. (2) Setting up of Special Assistance Plan Schools. (3) Launching of Speak Chinese Mandarin Campaign
1992	Chinese Language Review Committee recommended: (1) "Chinese Language" as a second language and "Higher Chinese" as a first language. (2) Revise the Chinese curriculum outline, cultivated four language skills and instilled Chinese culture
1999	Chinese Language Review Committee recommended: (1) more options to students with high Chinese scores to study Higher Chinese in primary school; (2) opening the tenth SAP School; and (3) a simplified Chinese-language "B" syllabus for secondary and junior college students struggling with the language
2004	Chinese Curriculum and Pedagogy Review Committee (See Table 1.1 in the text for highlights of the Committee's report)
2009	Opening of the Singapore Centre for Chinese Language
2011	*Nurturing Active Learners and Proficient Users* (See Table 1.1 in the text for highlights of the Committee's report)

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Chapter 2
Chinese Learning and Cultural Teaching: Exclusion and Integration. I. Language in Culture

Foo Suan Fong

Abstract To say Chinese language is closely related to Chinese culture is an understatement. When Chinese Language is taught as a second language with emphasis on communicative skills, the teaching of culture takes a second seat by default. However, in recent years, the world's second/foreign language teaching community has recognized the contribution culture can make to effective teaching of its language. It is necessary that the teaching of Chinese Language be re-connected with Chinese culture. This chapter highlights many instances where Chinese Language is closely linked to its culture and argues that the teaching of Chinese Language in conjunction with its culture is the way to go for meaningful learning.

Singapore's language learning and cultural teaching are often on a balancing scale (Fig. 2.1), and they are placed on one side or the other side of the scale, but they are dependent on each other. Singapore is a multi-ethnic society. While we are communicating Chinese traditional culture, we must also properly communicate multi-ethnic and Singapore's Chinese cultural characteristics. Therefore, Singapore is uniquely endowed. We are best suited to learn our own culture, as well as the cultures of other races.

The earliest and widely accepted definition of *culture* in academia was established by Edward B. Taylor, a British anthropologist and founder of culture. He defined culture in his *Primitive Culture* published in 1871, thus, Culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." (Taylor, 1871:1) In other words, in Taylor's early view, culture refers to the common customs, behaviors, and beliefs of a group of people at a time. In a broad sense, there is life where there are people, and there are different styles of life and different cultures. For example, the life events symbolized by color, the rules of using tableware, the way to celebrate the festival, and the greetings at social encounters, etc., are different in different cultures.

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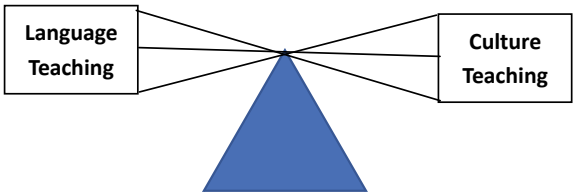

Fig. 2.1 Chinese language learning and cultural teaching

Of late, Zimmermann (2017) defines culture as "the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts". American Sociology Association (n.d.) defines l "culture as the languages, customs, beliefs, rules, arts, knowledge, and collective identities and memories developed by members of all social groups that make their social environments meaningful."

Three aspects of culture are worthy of further exploration in depth. The first is cultural change or lack of it. We all know that traditional culture is unchanged, but what changes is that new culture will rise with a traditional culture. For example, online culture. Development of science and technology has reached an astonishing point. Think about it, when did you start using WhatsApp, Line and WeChat? Has anyone given up on Facebook? Of course, our students also walk in both real and virtual worlds. For example, six or eight hours ago, the student was chatting with a friend in the virtual world on the Internet, but now we want him/her to participate in the flag-raising ceremony and write an essay in the classroom. Is s/he thinking of reality? Or still living in a virtual world? What kind of cultural conflict is there between real and virtual worlds? Is there culture in the virtual world? Do our students know the culture of the virtual world? Second, there are formal and informal cultures. For example, is Singapore's "song stage" (歌台) a subculture? If the community can accept it, can our education system accept it? All these are worth pondering. The third is Chinese traditional culture and Singapore Chinese culture. Under the impact of multiracial, multicultural in Singapore, how much do we know about our own culture? At the 50th anniversary of the founding of Singapore, does Singapore have its own unique culture? What is Singapore's culture? Today, our students go abroad to study and work. Can we really say that our education has taught them well? In case we are asked, "You are a Chinese, how much do you know about traditional Chinese culture? How much do you know about Chinese culture in Singapore?" Can our students answer the questions? As a Chinese Singaporean, I don't even know my own culture. How do I settle down in the 21st Century, let alone master 21st Century skills? Whether we want to explicitly teach traditional Chinese culture and values in the textbook or implicitly integrate the culture and values of Singapore's multi-ethnic society into the lesson? These are worthy of our discussion.

2.1 Relationship Between Language and Culture

What is the relationship between language and culture? Some people say that language is part of culture (Fig. 2.2), there the teaching of first language takes precedence. Another view is to emphasize more on language and less on culture (Fig. 2.3); the teaching of second language falls into this category. The third view is that there is no relationship between the two (Fig. 2.4). I have my own language system, and you have your cultural avenue. Therefore, Chinese in language teaching is not related to sinology. Of course, the most ideal is you have me in you and I have you in me (Fig. 2.5), each is wonderful, and each reflects the efforts to teach the next generation Chinese cultural heritage.

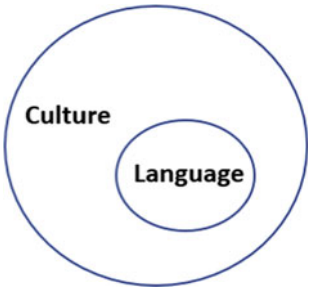

Fig. 2.2 Language is part of culture

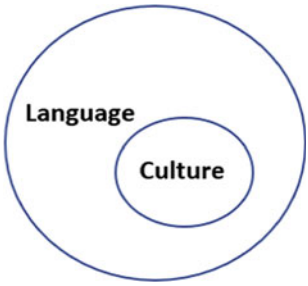

Fig. 2.3 More on language and less on culture

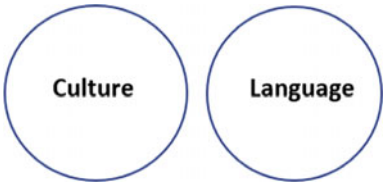

Fig. 2.4 No relationship between the two

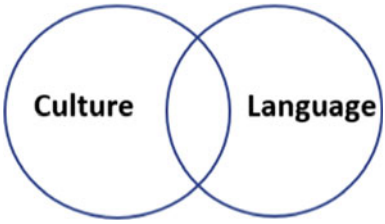

Fig. 2.5 Focusing on both

2.2 Chinese Language Teaching and Cultural Heritage

Second language learning has a close relationship with culture. In the 1970s, Schumann (1978) proposed that language teaching should adapt to the target culture thereby helping successful acquisition of the target language. He explored the impact of culture on second language acquisition from a social and cultural perspective and proposed the Acculturation Model. The main suggestion of the theory is that the acquisition of a second language is directly linked to the acculturation process, and learners' success is determined by the extent to which they can orient themselves to the target language culture.

Likewise, according to the Standards for Foreign Language Learning (National Standards in Foreign Language Education Project, 1999), "The true content of the foreign language course is not the grammar and the vocabulary of the language, but the cultures expressed through that language" (p. 43).

Chinese language teaching and cultural heritage are more important in today society than in any era. In the past, language and culture could be taught in the classroom. However, today our students are studying online. Every sentence you say can be enlarged, or is s/he trusting you? Because s/he is no longer learning a language and culture in a fixed space and time. Language itself and culture vary with time and space. We need to ask the teacher first: Do you understand these? The teacher just follows the manual and teaches the knowledge provided in the textbooks. Or, can the teacher enter the textbook and jump out of the textbook so that the learning can be lively? This is the biggest challenge facing teachers today.

Here are basically two home language modes in Singapore, one is to speak mainly Chinese at home and the other is to speak mainly English at home. However, in English-speaking families, they still retain some Chinese customs in life, such as wearing red clothes and sending red packets filled with lucky money for the Lunar New Year. Do they know the deep values of the practices? What should we do when we teach? Shouldn't we show the values more deliberately so that students can learn by analogy?

2.3 Comparison of Traditional and Singapore Chinese Cultures

In terms of cultural connotation, the Table 2.1 compares Chinese traditional cultural elements and values with Singapore's Chinese cultural elements and values from the

Table 2.1 Comparison between Chinese traditional culture and Singapore's Chinese culture

		Chinese traditional cultural elements and values	Singapore's Chinese cultural elements and values
1	People	Philosopher, writer, historical hero, artist, etc. Such as *Cao Chong weighted the elephant (3A9)*	Cultural person, pioneer character, multi-art cultural character, ordinary person and outstanding hero. Such as *The Great Gardener: Mr. Lee Kuan Yew, The Founding Prime Minister (2A8); Singapore's first Olympic gold medalist (3A1)*
2	Events	Traditional festivals, celebrations, red and white etiquette, life and death etiquette, etc. Such *as Mid-Autumn Festival (1B17) and New Year (2A2)*	Multi-ethnic festivals, events, important celebrations, etc. Such as *Singapore National Day (1B17); Multiracial Day (3B12)*
3	Objects	Eight major cuisines, clothing, architecture, art, literature, inventions, etc. Such as *calligraphy class, Taijiquan class (3A5); giant panda (3B14); martial arts team, martial arts, Chinese band, erhu, Chinese dance; lion dance group (4A6)*	Multicultural food, clothing, architecture, toys, art, literature, songs, proud inventions, etc., such as: Sound Blaster Card, USB Flash Drive Singaporean cuisine includes *chicken rice, duck noodles (1B15); kebabs, fried chicken wings (2B17); satay, noodles (3A5); oyster fried, coconut milk, squid amaranth, fish stew, chili crab (4B11,* etc.*)*
4	Feelings	Love, worldly, respect for the elderly and respect. Such as *respecting the elders (4A3)*	Patriotism, meritocracy, integrity. Such as *Singapore National Day, national flag, national anthem, Singapore citizens, elegant manners and ambition, Singapore passport, you make me proud (3B12)*
5	Scenery	Scenic cultural attractions, historical monuments, etc.	Various cultural and religious landmarks and landmarks. Such as *the Botanical Garden and Singapore are really fun: Orchid Garden, River Ecological Garden, Merlion, Sentosa, Gardens by the Bay* (2B18)
6	Perspectives	Chinese traditional cultural values, Confucianism, Taoism, etc. Such as *"Mu Lan Enlist" (5A8)*	National values. Such as *"Singapore, I am Proud of You" (5B11)*

Note The number and alphabet in brackets refer to the text number of Primary School Chinese Language

six levels of people (人), events (事), objects (物), feelings (情), scenery (景), and perspectives (观), and outlines the important content of cultural teaching.

Take events as an example. Singapore attaches great importance to the Lunar New Year and the Mid-Autumn Festival, and occasionally celebrates the Dragon Boat Festival. All festivals that are closely linked to business will last forever. Every traditional festival celebrated is related to the need of modern society, such festivals must be continued.

Take objects as an example. Lanterns are very important items in Chinese culture. When we teach "roundness", are there any further extensions besides the round of mooncakes and the round of the moon? When you see something round, it symbolizes the traditional Chinese culture which values completeness. Therefore, the New Year's Eve dinner is called "reunion dinner". Big families of several generations sit around round tables and enjoy the food and time together. In addition, Chinese people value the way of conducting themselves and dealing with others. There is a Chinese saying along the lines of "round on the outside and square on the inside. (外圆内方)" That means, be "square inside"—live by principle; and "round outside"—exercise expedience (skillful means). All these have an influence on our lives. Moreover, when we teach "pair by pair", besides chopsticks, there are many things that are in pair such as dragon-and-phoenix (龙凤) and Mandarin ducks (鸳鸯). So, what can represent the objects of the Singaporean Chinese? For example, the pandan cake, salted egg fish skin, or orchids souvenir.

Take feelings as an example. When we talk about love, we naturally attach importance to it in Confucianism. For example, we use *nin hao* (*您好, hello* in respectful form) and *ni hao* (*你好, hello* in ordinary form). There is a cultural heritage behind the word *nin* (*您,* respected form of *you*) as differentiated from *ni* (*你, you*). Also, you ask people: "*How old are you?*" And you ask him in a respectful manner, "*What is your respected age?*" The meaning is different.

Take scenery as an example. When we introduce the scenery, we will introduce *the Yangtze River and the Yellow River*. For Singapore, we will introduce *the Botanical Gardens, Orchid Gardens, River Ecological Gardens, Merlion, Sentosa, and Gardens by the Bay*.

Take perspectives as an example, such as patriotism, meritocracy, and integrity are worthy of our inheritance. The motto of all 26 Special Assistance Plan (SAP) Primary and Secondary Schools is "Loyalty, Filial Piety, Humanity, Love, Courtesy, Righteousness, Integrity, Sense of Shame (忠孝仁爱、礼义廉耻)" which fully reflects the Chinese cultural spirit.

In addition to the above, the Chinese vocabulary also reflects values. For example, although dogs are said to be the most loyal friends of human beings, the use of the word *dog* in Chinese tends to have a negative connotation and reflects a kind of dislike in traditional thinking.

What kind of culture should be selected in Singapore teaching? I think the right values are very important. The 1991 government white paper (Singapore Parliament, 1991) puts forward five shared values: (1) Nation before community and society above self (国家至上, 社会为先); (2) Family as the basic unit of society (家庭为根, 社会为本); (3) Community support and respect for the individual (族群关怀,

尊重个人); (4) Consensus, not conflict (协商共识, 避免冲突); and (5) Racial and religious harmony (种族和谐, 宗教宽容). These five shared values should help us develop a Singaporean identity.

2.4 Principles and Suggestions for Chinese Teaching and Cultural Heritage

A. ABC principles

How to plan a mother tongue cultural event? Waiyu (2019) proposed three principles of ABC: Age-appropriate, Balanced, Coherent. The following are the examples to illustrate:

(1) *Age-appropriate*. Ensuring the age-appropriateness of cultural issues in all grades, that is, (a) from concrete to abstract: concrete refers to simple and clear cultural products and customs, such as red envelopes and giving red packages. Abstraction refers to cultural perspectives, such as when you drink from the stream, you remember the source (饮水思源). (b) From simple to complex: simple as greetings/concessions, complicated as arranging cultural immersion trips, etc.

(2) *Balanced*. To ensure the overall 3 Hs balance of cultural activities, that is, to balance knowledge in the head, affection in the heart, and hands on activity.

   a. Cultural knowledge in the head. According to the cultural knowledge in the textbooks, *Happy Partners (欢乐伙伴)*, it can be divided into three levels to consolidate the practice: (a) Chinese traditional culture such as the Mid-Autumn Festival (4B15); (b) Singapore-specific Chinese culture: such as Singapore Food Show of *satay* (Malay, roasted meat stick), Chicken rice, noodles (3A5), fried oysters, coconut milk, squid amaranth, fish maw, chili crab (4B11); (c) cross-cultural understanding: such as the way people greet each other (4B10), Uncle Barra Pancake shop (2A7). Through the above three levels, a comprehensive Chinese cultural and cross-cultural knowledge system can be established.
   b. Affection in the heart. The culture and identity in the textbooks, *Happy Partners (欢乐伙伴)*, are also introduced in two aspects: (a) identification with traditional Chinese culture, such as participating in the Chinese Orchestra and to play *erhu* (Chinese, two-string instrument), or participating in martial arts teams and practicing *kung fu* (4A6); (b) identification of Singapore culture and identity: such as *I love Singapore* (3B12), *Singapore, I am proud of you* (5B11).
   c. Hands on activity, which means participating in meaningful cultural activities. Cultural experience activities in the textbooks, *Happy Partners (欢乐伙伴)*, such as visiting the Presidential Palace (4B12) with the author

on the Presidential Palace Open House Day and experiencing the national landmarks first-hand.

(3) *Coherent*: To ensure the cohesion of cultural teaching and activities between grades, that is, to gradually deepen the theme and increase the difficulty according to the grade.

a. Deepen the theme, taking "*Botanical Garden*" as an example. The lower grade has "*Little yellow bird flew over the city and flew over the botanical garden. It found that the island was full of flowers and trees ….*" (2B18). The middle grade has "*Welcome to the botanical garden …. There is a Swan Lake in the south, a Symphony Lake in the west, an ecological lake in the north, and a tropical rain forest in the east …. Continuing from the ginger garden Before walking, I came to the National Orchid Garden …*" (4B12). From the thematic point of view, as the grade rises, it has its own deepening content.

b. Increasing the difficulty. Take "Gourmet" as an example. Primary 1 students learn about *chicken rice* and *duck noodles* (1B15); Primary 2 students learn about *kebabs* and *fried chicken wings* (2B17); Primary 3 students learn about *satay* and *noodles* (3A5); Primary 4 students learn f*ried oysters, coconut milk rice, squid and amaranth, fish maw soup, chili crab* (4B11). The depth and difficulty of the theme content of each grade are increased as to strengthen its consolidation exercises.

B. Suggestions

With regarding to language teaching and cultural heritage, there are four suggestions:

1. *Explicit teaching*. Teach students cultural knowledge in an easy-to-understand manner and integrate cultural teaching into all aspects of language teaching. Because cultural factors are often implied in the structure and expression system of language, it is difficult for foreigners to understand and the natives are unaware. And, this leads to cultural conflicts and communication obstacles. Therefore, in the process of teaching a second language, it is necessary to simultaneously reveal the cultural factors contained in the language to help students use the target language correctly for communication (Quan, 2005). Hence, it is necessary to design cultural teaching and learning activities with explicit teaching methods.
2. *Timely acquisition*. At the same time of language teaching, the teacher must always guide students to pay attention to cultural connotation. For example, *chongliang* (冲凉, bathing) is a cultural word with Singapore characteristics (5A1). Moreover, when a traditional festival is approaching, the teacher tells the students when receiving a gift: "Dear students, look, my Chinese friend gave me a gift yesterday. Do you remember what we have learned about this gift?" Because it is related to students' real life, they can understand it immediately.

3. *Discussion.* Through group work and discussion, students learn cultural festivals and other Chinese culture connotations. For example, they discuss the relations among products, practices and perspectives of the Lunar New Year (2A2).
4. *Experience.* Through cultural activities, communication with native speakers and cultural immersion activities, etc., allow students to directly participate in cultural exchanges and help them learn and use in real life through, for example, attending cultural appreciation courses, calligraphy writing, the facial makeup of Beijing Opera, carrying lanterns around on a Mid-Autumn Festival, making and eating Zongzi on Dragon Boat Festival, etc. These are learned through experience.

2.5 Conclusion

Having looked at the nature of culture and its changes over time (past and present) and with location (China and Singapore), we have also explored the relations between Chinese language and culture and discussed the implications of Chinese Language teaching in the Singapore context and suggested approaches to teaching language together with culture.

The society is peaceful, and the current situation is very conducive to learning Chinese. But we still need to prepare for danger in times of peace. Can our students truly become the easy-going people of the 21st Century? Speaking Mandarin Campaign has been going on for 40 years, can it enhance the color of culture a little? These are worthy of continued efforts.

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Chapter 3
Chinese Learning and Cultural Teaching: Exclusion and Integration. II. Culture in Language

Soh Kay Cheng

Abstract This is a sequel to the immediate previous chapter. It amplifies some of the conceptual points thereof and suggests practical ways of teaching Chinese culture in conjunction with Chinese Language. This is done for language texts with and without direct references to Chinese culture. Post-lesson activities are suggested to be followed up in class or afterwards to suit students of different learning capabilities.

Language and culture have an inseparable close relationship; this is a commonplace. The general language curriculum outline, in addition to enumerating language knowledge and abilities as the goals to be achieved often includes cultural learning as a secondary goal. For example, the relevant Chinese Language syllabus sets out three goals:

1. Develop language skills
2. Cultivate humanities
3. Cultivate general ability.

Among them, the goal of humanistic literacy includes the following details:

- Cultivate moral self-cultivation, cultivate positive values, and promote the development of the whole person.
- Value, love, appreciate and inherit outstanding Chinese culture.
- Have common sense of life and popular science knowledge, and know Singapore's local things, customs and so on.
- Caring for your family, your society, your country, and the world.
- Cultivate global awareness, understand and respect different cultures for cross-cultural communication.

However, there is no denying that the first overall goal (cultivation of language ability) has been given much more attention than the second overall goal (cultivation of humanities). This difference in emphasis is specifically reflected in the

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content of Chinese textbooks. Even if culture teaching cannot be said to be in vain, it obviously does not receive due attention as it deserved. For example, Cao and Goh (2017) analyzed the texts related to culture in primary school Chinese textbooks. The percentages were 12% (1986), 29% (1994), 27% (2001), and 14% (2009). These changes also reflect the relative emphasis on cultural teaching in different periods of time.

In view of this, the Asian Languages and Cultures Academic Group of the National Institute Education and the Singapore Centre of Chinese Language jointly held a seminar on *Innovative Practice and Practical Innovation* in 2018 to re-examine the teaching of Singapore's mother tongues (Chinese, Malay, and Tamil) and their social meaning and function (Tan, 2019). The present writer was honored to be invited as one of the keynote speakers (the other is Professor Stephen Krashen, a well-known American scholar of second language teaching). The thesis of the paper emphasizes the significance and function of cultural teaching in second language teaching and the need to re-examine and even transpose the two goals (Soh, 2019). This article is a follow-up of the keynote speech, trying to clarify the function of cultural teaching in Chinese teaching and the possible ways of practice with examples to illustrate.

3.1 What is Culture?

The definition of *culture* is abundant in the pertinent literature, which is vast enough to turn it into a monograph (Spencer-Oatey, 2012). Generally speaking, culture can be viewed from two levels. The restricted definition of culture usually refers to arts, including specific cultural products such as music, fine arts, literature, dance, architecture, and so-called *high arts*. For example, "I'm afraid you can't find much culture in this town", culture here refers to this type of activity. On the other hand, the broad meaning of culture refers to the lifestyle styles of a group of people, especially their customs, beliefs, and values during a period of time, which is the daily behavior of the group. For example, in the phrase "she is studying modern Chinese language and culture", culture here refers to the past or modern way of life of modern Chinese.

Wherever there is life there is culture and there are different ways of living and hence different cultures: therefore, lifestyle is culture. Different nationalities have different lifestyles and therefore different cultures. For example, the use of color to symbolize life events, the use of meals having different rules, the way of celebrating the festivals, the words of greetings when people meet, etc. Different nationalities have different practices, forming different national cultural characteristics. There are many details of Chinese culture, such as calligraphy, Chinese knots, Peking opera masks, martial arts, lacquerware, lanterns, paper-cuttings, *bixiu* (貔貅 sculpture of imaginary lion-like animals posted at the entrance of important building), ruyi (如意 jade), Spring couplets (春联), etc.; there are no less than a hundred kinds these symbolic objects.

Language and culture are closely related, which is reflected in the literature on language teaching. For example, the American Foreign Language Teaching Association's document *Foreign Language Teacher Training Standards* (ACTFL, 2013) is full of *culture* and the frequency of appearance is comparable to the term *linguistics*.

Scholars' lists of cultural elements is an issue, some more other less. For example, Barkan (2012) only lists 5 items, while Spiegelman (2014) lists 10 items. However, Dema (2012) summarizes the emphasis of cultural teaching into the following three items:

- *Perspectives*: Views, requirements, values, etc. about things.
- *Practices*: Customs, etiquette, rules, habits, etc.
- *Products*: Tools designed for the convenience of life, or the results of behavior, including appliances, inventions, etc.

For example, Dutch psychologist Greet Hofstede (2019) studied the values of countries around the world in the early years. He operationalized cultural attitudes or behavioral tendencies, highlighting the characteristics of different countries, in mainly the following six *cultural dimensions*:

- *Power distance*: In a high-scoring society, people accept a social structure with uneven power.
- *Individualism*: In a high-scoring society, people care most about themselves, their families, and ignore the interests of the group.
- *Masculinity*: In a high-scoring society, people value achievement, heroism, assertiveness, and material rewards.
- *Uncertainty avoidance*: In a high-scoring societies, people are uneasy about uncertain situations and strive to manipulate them.
- *Indulgence*: In a high-scoring society, people are passionate about enjoyment and the satisfaction of natural needs.
- *Long-term orientation*: In a high-scoring society, people face reality and encourage frugality and hard work.

As shown in Table 3.1, according to Hofstede's data, the values of people in the United States, China, Taiwan, and Singapore are different, and they are reflected in the evaluation results of the cultural dimensions. For example, the most obvious difference is *individualism*: the United States has the highest, and China, Taiwan,

Table 3.1 Cultural dimensions of the Four Nations

	Power distance	Individualism	Masculinity	Avoidance risk	Indulgence	Long-term desire
Singapore	74	20	46	54	46	16
Taiwan	58	17	45	69	93	94
China	80	20	66	40	24	118
United States	40	91	63	46	68	29

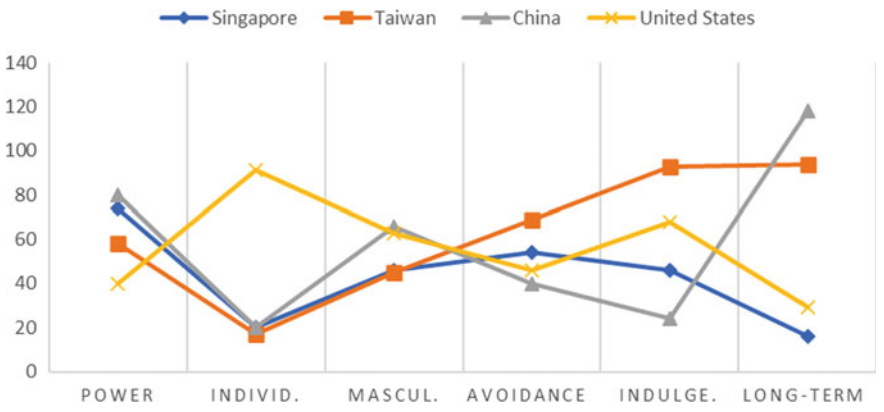

Fig. 3.1 Profiles of cultural dimensions

and Singapore have the lowest. The differences in the cultural dimensions of the three countries are clearly evident in Fig. 3.1, especially the differences between the United States and the three Asian nations.

Values (cultural dimensions) may be more abstract concepts in culture, so teaching is also more difficult. Its understanding must be based on many practical examples of behavior. However, most cultural activities (such as festivals and celebrations), cultural products (such as Spring Festival couplets, paper-cuttings), and simpler cultural concepts (such as respect for teachers and filial piety) can be embodied and lived, allowing students to learn in actual activities.

With the above summaries and before discussing how culture can be taught, we can recall the definitions of culture as given in Chap. 2. Basically, *culture* is in essence a summary terms for all that people do in their living, including how they behave towards one another, what they produce to make life more comfortable and meaningful, and things they value and treasure. In short, culture is the way of life.

3.2 Second Language Teaching and Cultural Teaching

For more than half a century, the teaching of second language were seen as a training of language skills, with emphasis on students' listening, speaking, reading and writing. It is assumed that the content of language texts is not important; the text is just a necessary tool and any content can be used to teach language skills.

In recent years, the second language teaching community has become keenly aware of the close relationship between language and culture and believes that language is the carrier of culture (Peterson & Coltrance, 2003). Culture is the foundation of language and the two must complement each other to make language learning rich in culture: content is basic, not just empty language skills. Scholars have even pointed out that to learn a language well, students must also learn some

relevant cultural phenomena in order to understand the true meaning of language. This emphasizes that second language teaching must be carried out simultaneously with cultural teaching in order to achieve the following effects: the concreteness of the language in the text; the strengthening of students' motivation; and, the students' authentic learning.

To introduce cultural teaching into Chinese language teaching, the first task is to classify the text. In general, Chinese texts can be divided into cultural texts and non-cultural texts. Taking the Chinese Language texts of Singapore Secondary 1 as an example, there are Lesson 19 *Self-recommended by Mao Sui*《毛遂自荐》, Lesson 29 *Empty City Trick*《空城计》, and Lesson 30 Wang Xizhi Fan《王羲之画扇》. These Chinese texts directly describe the actual or fictional experiences or events of the ancient personalities, and explicitly or metaphorically their values. For example, *Empty City Trick* is a fictional story, but it highlights the legendary strategist Zhuge Liang's (诸葛亮) wit and creativity.

Non-cultural texts, of course, have no direct mention of ancient culture, nor do they describe the deeds of ancient people. The characters or deeds and values mentioned in the text have only an indirect relationship. For example, the Chinese language textbook of Secondary 1, Lesson 10 *Work Hard, There Is Hope.* This text describes the struggle of a Singaporean entrepreneur. After years of hard work, he finally pushed the traditional pancake skin (薄饼皮) to the world. Pancakes are not only Chinese food. They are closely related to Chinese festivals and its original and history can be used as teaching materials for cultural teaching. In fact, if culture is life, almost all Chinese texts can be expanded into cultural texts.

3.3 Teaching Noncultural Texts

At present, many texts are non-cultural texts, and there is no direct or obvious relationship between content and culture. However, such texts can be expended for cultural teaching.

When preparing lessons, teachers should associate cultural issues and follow-up activities with the text. First, carry out traditional Chinese teaching, handle content understanding, learn new words, master sentence patterns, and practise Chinese. After these language teaching activities, follow-up activities related to culture are carried out.

Take Lesson 10, *Efforts and Hopes* as an example. The text is about how a Singaporean businessman persisted in the face of difficulties and repeated failures in promoting "spring roll skins" (薄饼皮) overseas. He finally overcome the hurdles he encountered overseas. The values to be inculcated through the lesson are foresights, endurance, and diligence. In addition to language learning, activities in or after class may involve the following:

1. Historical background of pancakes (cold food festival, Qingming (清明):
    - Legend (Cai Fu, 蔡复, the industrious Governor)

- Practices and materials, differences between North and South China
- Similar foods in other countries (Korea, India, Middle East).

As for the follow-up activities, the following activities can be carried out in groups according to the students' ability and interests, then the obtained information is displayed and shared in the class:

Online inquiry.

2. Collecting pictures
3. Field production
4. Visit the factory
5. Comparison of nutritional ingredients.

3.4 Teaching of Cultural Texts

Some of the texts are cultural texts which directly describe people or deeds related to culture. The text is taught as usual, and then students follow up with cultural content. Such activities can enrich the text, provide further opportunities for language practice, thereby increasing learning interest and allowing students to master cultural concepts.

Taking the example of Secondary 1 Lesson 21 *Wang Jizhi Drawing Fan*《王羲之画扇》as an example, the content teaching includes the following items:

1. Historical background
2. Values (helpfulness, hard-working)
3. The evolution of calligraphy and painting and Chinese characters
4. Fan formation (China, Japan)
5. Collections in Foreign Museums.

As for the follow-up activities, in accordance with the abilities and interests of students, there are the following items:

1. Online inquiry
2. Fan painting and making
3. Learn to sing "Ten Fans"《十把扇子》
4. Fan dance.

In comparison, the difference between cultural texts and non-cultural texts is whether the content of the text directly describes the deeds of the ancients. As for the teaching process, the two are generally the same. However, the follow-up actions of cultural teaching may be diversified and not limited to language skills. Possible follow-up activities include the following, depending on the nature of the text content:

1. Read related materials, pictures and samples online.
2. Make cultural artifact models.
3. Compare cultural behaviors.
4. Compile a collection of cultural materials.

5. Learn related arts (drawing, singing).
6. Others.

3.5 How to Teach Culture in a Second Language Environment?

As the content of cultural teaching materials is concrete, and students learn from different angles and different activities, this should be beneficial to Chinese learning, and students can avoid monotonous repetition of abstract Chinese lessons. However, teachers must consider the students' second language ability and choose the vocabulary they can learn in a planned way. When necessary, you can preview the relevant words and concepts first, so that students have confidence in learning. This is in fact the same as teaching non-cultural texts. This is the same as children acquiring Chinese in the natural environment. They acquire Chinese in life (culture), apply what they have acquired, and use it as they go, increasing opportunities to use the language.

Children acquire language at home, usually by random incidental learning. They pick up language in conversations with their parents. In this kind of learning, children and parents pay attention to the content of the conversation, not the grammar and pronunciation.

Studies have shown that children repeat mistakes even when parents try to correct language errors. This means that the acquisition of Chinese Language is a consequence of the growth process and can be learned and taught. The introduction of cultural teaching into Chinese Language teaching is to provide such learning opportunities for students to inadvertently acquire Chinese language through activities where the language is a functional part of the activities that they can understand, make sense of, and be realistic and natural, instead of deliberately engaging in Chinese literature.

3.6 Teachers, Time, Teaching Methods

Teachers must be familiar with the content of cultural texts, which is the same as preparing for non-cultural texts. However, there is a subtle difference between cultural teaching and otherwise. In cultural teaching, the teacher's task is not to master the teaching material (cultural content) himself and then pass it on to the students. In cultural teaching, teachers should be familiar with the sources of information of cultural topics, such as appropriate websites, production activities within the reach of students' capabilities, relevant social organizations, and persons who can be invited to demonstrate. With this kind of information, teachers can plan for students to take the initiative to learn and contact individuals in relevant groups.

Therefore, the training of teachers is not only the training of classroom teaching techniques, but also the training of teachers 'communication and organizational skills

and expands teachers' sources of information. In short, in cultural teaching, teachers are not just traditional knowledge disseminators, but organizers and instructors of cultural learning activities. This literally expands the scope of teachers' work. This is beyond the language knowledge and skills of teachers. This also make the teachers more cultural as persons. It is also a form of professional growth—learning while teaching (教学相长).

Obviously, the follow-up activities of cultural teaching require more time. The question is where the extra time is to come from. For cultural texts, students can use them in class and outside the classroom, thereby reducing the language activities listed in the text. Teachers can also use the time of the school-based curriculum to carry out cultural teaching. Of course, some follow-up activities can be used as homework. If the cultural topic cooperates with extra-curricular activities, the time of extra-curricular activities will become the time of the follow-up activities of cultural teaching. The practice requires flexible use of classroom and co-curricular time. In traditional Chinese teaching, learning begins with the text and ends with the text. Cultural teaching will attract cultural knowledge and activities beyond the text. This is a more flexible and open teaching method. For example, in addition to reading texts on paper, students can read more related articles online which expands the scope of reading and diversifies reading.

In doing so, Blended Learning, in which Internet surfacing and in-class conversation are integrated, has been virtually implemented. Teachers can also arrange students to preview the text, first do activities (including online reading), and then learn the text. This virtually engaging Flipped Instruction, reversing the sequence of doing homework and activities and then attending class, in a sense, working backward to achieve the lessons's objectives. In the recent years, these two instructional procedures have caught the attention of teachers in Singapore and their use in the teaching of culture affords Chinese Language teachers with ample opportunities of getting involved in innovative teaching.

3.7 Conclusion

Due to the influence of traditional concept of culture being high arts, Chinese teaching is often separated from cultural teaching, especially when the second language teaching emphasizes Chinese skills. At the same time, it adopts a narrow sense of culture, equating advanced culture (arts) with broad culture, and mistakenly believes that students must learn Chinese well before they can learn abstract and advanced arts (higher culture). These ideas deprive students of the opportunity to make language better and more interesting through culture. To make Chinese language teaching and Chinese cultural teaching complement each other, in fact is allowing Chinese language teaching to be natural as it should be.

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Chapter 4
Chinese Cultural Literacy of Chinese Language Teachers in Singapore: An Exploratory Study

Foo Suan Fong and Soh Kay Cheng

Abstract As teachers cannot teach what they do not know, it is necessary to find out what Chinese Language teachers in Singapore know about Chinese culture. A survey questionnaire was responded to by Chinese Language teachers who attended in-service courses at the Singapore Centre for Chinese Language. Questions asked about aspects of Chinese culture, including ancient sages' thoughts, famous modern writers, well-known festivals, folk customs, etc. Comparisons were made between teachers born in Singapore and those who came from China. Their attitudes toward cultural teaching were also measured.

However skilful methodologically speaking, a teacher cannot teach what she does not know, although knowledge is a necessary but not sufficient condition of effective teaching. For effective teaching of Chinese culture, Chinese Language teachers need not only a repertoire of teaching skills but also sufficient familiarity with Chinese culture. Therefore, it is useful, for planning purposes, to find out from Chinese Language teachers of Singapore what they know about Chinese culture. It is also useful to find out from them how interested they are to attend in-service courses that are designed to up-grade them in either cultural knowledge or teaching, or both.

Connection between culture and language. Culture is the connotation of language and language is the carrier of culture. The relationship between the two is self-evident. When language is taught as a second language, it is about superficial communication skills, not deeper details. Cultural heritage is reflected in the different connotations of language through language expression. For example, in Chinese conception, *cousins* are distinct between *paternal* (堂) and *maternal* (表). Such meticulous differentiation is manifested in different words; paternal cousins are

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different from maternal cousins. Moreover, grandfather (爷爷) and grandfather-in-law (公公) are different, and paternal aunts (姑母) and maternal aunts (姨妈) should not be confused, not just uncles but paternal uncles (叔、伯) or maternal uncles (舅). Besides, although the rainbow is said to have seven colors of red, orange, yellow, green, blue, indigo, and purple; in fact, it has a continuous spectrum of countless colors, Western languages have 11 color names, but African Xin tribe's language has only five: red, brown, orange and some yellow, all called *serandu*, while black, crimson, deep purple, and dark blue are all called *zuzu*. These examples reflect the different ideas and needs of different societies, that is, the linguistic appearance of cultural differences.

The differences in culture are not only manifested in language, but also in behavior. Looking directly at each other while talking shows attention and respect in the West, but in the East, this is seen as disrespectful or challenging. The Chinese can accept others standing close to them, but the Americans believe this violates personal space. The Chinese shook their heads to disagree, and the Indians shook their heads to express appreciation. In South Africa, it is polite to board a bus with few passengers and sit next to a lone passenger. The same goes for the theatre. These different behaviors reflect un-stated implicit social rules in different cultures.

The differences in culture are more subtly revealed in customs and feelings. Objectively speaking, different colors are visual phenomena caused by different wavelengths. However, the same color has different meanings in different cultures and will cause different feelings. In Chinese culture, red represents joy and white represents sadness. But in the West, red means danger, and white means purity. Even more interestingly, the future of the Greek is behind him (because it is invisible), the past is in front (visible), and the Indian vocabulary does not have the past, present, and future. For another example, there are not many words related to *snow* in Chinese. However, there are more than 20 words in the North American native people indicating the snow at different times after snowing. For another example, *camel* refers to one kind of animal in Chinese, but Arabic has many different names which represent camels with different body hair textures and colors. Besides, Chinese believe *cold food* and *hot food* have different effects on the body, a concept which is difficult for Westerners to understand, let alone the five elements of *gold, wood, water, fire,* and *soil* which form the basic concepts in Traditional Chinese Medicie. These linguistic differences are also cultural differences and necessary differences that affect life.

From the above examples, to learn a language is not only to learn its words and grammar, but to understand the cultural underpinnings of the language and the cultural meanings behind the expression of the language. In fact, as early as the 1930s, anthropologists Edward Sapir and Benjamin L. Whorf have proposed the theory of "Linguistic Relativism", also known as "Sapir-Whorf Hypothesis" (Cibelli et al., 2016). This theory or hypothesis states that language is controlled by culture, so language often reflects cultural differences. This means that to learn a language well, you must also learn its culture. Similarly, to learn a language well, you must master its culture.

In recent years, the second-language teaching community has begun to pay attention to the function of culture in second-language teaching (Byram & Grundy, 2002;

Cakir, 2006; Kramsch, 1995), and believes that the teaching of a second language must be supported by teaching its culture. In other words, second language teaching must be based on its culture. This is quite different from the previous view of "learning language first, then learning culture", using language as a tool and culture as a teaching material. However, as the Chiness saying goes, clever women cannot cook without rice (巧妇不能作无米之炊). If teachers' cultural education is insufficient, cultural teaching cannot be effectively. Therefore, the teachers' culture literacy is a question worthy of discussion. This is what this survey is about.

Teachers' cultural literacy can be viewed from three perspectives: cultural knowledge, values, and cultural teaching attitudes. That is to ask: (1) How much do Chinese teachers in Singapore know about Chinese culture? And, (2) what attitude do they have towards cultural teaching?

Cultural knowledge. This is the most basic condition for teachers' cultural development. The more the teacher knows and understands the cultural-related issues, the more appropriately and timely the cultural heritage can be brought into the Chinese textbooks and Chinese teaching. This will not only improve students' understanding and interest in Chinese, but also promote cultural understanding and the cultivation of values, so that Chinese learning will not be reduced merely to the drill of language skills.

Scholars have different views on the definition of culture, and the issues they cover are also inconsistent. For example, Barkan (2012) only listed 5 items, while Spiegelman (2014) listed 10 items. Generally, *broad culture* includes specific cultural products such as language, invention, literature, music, painting, theater, celebration, architecture, food, etc., and also includes abstract cultural characteristics such as values, interpersonal relationships, and symbolic objects. On the other hand, *narrow culture* refers specifically to arts (art, music, dance, etc.), literature, and architecture, and so-called *high arts.*

This survey adopts the definition of broad culture, and the questions used in the survey are also designed based on this definition. It involves the cultural knowledge that teachers should have learned in daily life, such as festivals and celebrations, masters' expertise, and ideas of ancient sages. This approach is similar to the tests used in Chinese teacher examinations in China. For example, the test questions for Qualification Examination for Secondary School Teachers (Jiangsu Teacher Recruitment Examination Net, https://js.huatu.com/jiaoshi/) in Jiangsu Province involve knowledge of traditional Chinese festivals, and hundreds of scholars. Another example is Teacher Qualification Certificate: Subject-Comprehensive Quality-Cultural Literacy.

The exam outline lists the following:

- Learn about major events in Chinese and foreign history.
- Understand the representatives of Chinese and foreign science and technology development and their main achievements.
- Familiar with some scientific knowledge, familiar with popular science books, and have a certain scientific literacy.
- Know important Chinese traditional cultural knowledge.

- Learn about important literary works in the history of Chinese and foreign literature.
- Know some art appreciation.
- Understand the general rules of art appreciation that can be effectively used in education and teaching activities.

Generally, teacher training courses focus more on the mastery and practice of teaching technology. The study of cultural knowledge is often ignored, let alone the cultivation of cultural teaching ability and technical training. Based on this, investigating how much teachers know about the issues covered by culture is the key to understanding teachers' culture.

Cultural attitude. It is to be expected that teachers' attitudes towards cultural teaching will affect the implementation of cultural teaching in Chinese teaching. When teachers take a positive attitude towards cultural teaching, they will regard cultural teaching as a normal teaching task, they will appropriately handle the cultural elements in the text, and they will be interested and needed in the training of cultural teaching techniques. On the contrary, if the attitude towards cultural teaching is not positive, the teaching will only limited on the study of language skills. The cultural elements in the teaching materials will be underplayed and not properly taught. Teachers will not feel the need for cultural teaching training.

Lessard-Clouston (2009) used a case study to explore the perspectives of 16 Chinese secondary school teachers teaching English as a foreign language on cultural teaching. They both believed that Chinese teaching and cultural teaching should complement each other. They also expressed the need for further understanding of the technology of cultural teaching and how to combine Chinese language and culture in the same curriculum. They also pointed out that this is a complex issue and needs more research. Recently, Fan (2017), in Iowa State University's Ph.D. dissertation, discussed the teaching of cultural instruction with principals (3), teachers (39) and counselors (1) who were related to the teaching of heritage language. The results show that teachers' beliefs and practices in culture teaching have a great impact on students' beliefs and performance.

However, Luk (2011) used an interview method to explore the opinions of 12 English teachers in Hong Kong on cultural teaching. The teachers interviewed agreed that culture has a driving effect on students' second language learning. However, teachers are ambiguous about the relationship between the role of culture in teaching and the purpose of teaching. This shows the problems to be solved between Chinese teaching and cultural teaching.

In short, teachers' cultural knowledge and cultural attitudes are the two areas of concern of this survey. The survey results not only can show the current status of Singapore Chinese teachers in these three aspects, but also serve as a reference for the content and target for the design of cultural teaching training courses.

4.1 Method

4.1.1 Respondents

A convenience sample was used in this survey. The target group is Chinese teachers who attended the inservice courses at the Singapore Centre for Chinese Language from July to September 2019. As shown in Table 4.1, these 240 teachers include 12% male teachers and 80% female teachers, with 8% missing data. In terms of place of birth, Singapore is 47%, China 30%, Malaysia 13%, and other countries 2%. In terms of education, 4% of non-university graduates, 70% of bachelors, 17% of masters, and 0.4% of doctors. Years of teaching, 15% for less than 5 years, 33% for 6 to 10 years, 25% for 11 to 16 years, and 20% for 16 or more years. In terms of titles, 86% are classroom teachers and 6% are heads or other positions. Of the respondents, 74% teach in primary schools, 17% in middle school teachers, and 1% in high school teachers.

Table 4.1 Sample

Background information		Percent (N = 240)
Gender	Male	12.0
	Female	79.8
Place of birth	Singapore	47.1
	Malaysia	12.8
	China	30.2
	Others	2.1
Qualification	Non-graduate	3.7
	Graduate	69.8
	Master	17.4
	Ph.D.	0.4
Years of teaching	5 years or less	14.5
	6–10 years	32.6
	11–15 years	24.8
	16 years or more	19.8
Position	Teacher	86.0
	Head of department	4.5
	Others	1.7
Students taught	Primary	74.0
	Secondary	16.9
	Pre-university	1.2

Note Percentages may not add to 100% due to some missing data

4.1.2 Questionnaire

The questionnaire used in the survey includes cultural knowledge, cultural dimensions, and cultural attitudes.

Cultural knowledge. This section measures teachers' basic knowledge of Chinese literature, history, personalities, and festive customs. There are 40 questions, each with 1 point. The test question only requires correct association. It does not require in-depth understanding and interpretation. It is assumed that correct association will have in-depth knowledge. From a psychological point of view, this assumption is reasonable.

Cultural attitudes. This section includes three aspects. The first is the relationship between cultural teaching and language teaching in the minds of teachers, the second is the cultural teaching practice when teachers are teaching, and finally the willingness to train in cultural teaching. Each item has 5 questions with a perfect score of 20 points.

4.1.3 Data Analysis

The teacher's response to individual test questions uses percentages to indicate the degree of correctness or agreement, and then uses the average (and standard deviation) to classify. Comparisons were made using the effect size, and the magnitude of the difference was assessed using criteria recommended by Cohan (1988). It should be noted that as no random sampling was performed in this survey, the commonly used t-test is not applicable.

4.2 Results

4.2.1 Full Sample

Cultural knowledge. The response of the entire sample to cultural knowledge questions is shown in Table 4.2. If 80% of the correct responses are taken as the criterion, 27 (68%) of the 40 questions will meet this standard. The weakest response is for knowledge of the ancient sages' thoughts, the correct response rates vary from 43 to 74%. This is followed by the item on *sangu* 三姑 (*liupo* 六婆), Five Classics 五经, Six Arts 六艺。. In addition, three out of every four are related to modern novel authors, masters' expertise, and traditional festivals.

Obviously, the error of associations related to the facts that are relatively unfamiliar. For example, compared with other novels, Hulan River <呼兰河传> is read less often. Another example is that compared with the other three famous masters, Xian Xinghai (冼星海) is generally unfamiliar with teachers who are less exposed

Table 4.2 Cultural knowledge

Question	Answer	Percent (N = 240)
Who authored the following classical novels?		
1. Three Kingdoms《三国演义》	Luo Guanzhong 罗贯中	**84.7**
2. Journey to the West《西游记》	Wu Chernen 吴承恩	**89.7**
3. Red Chambers《红楼梦》	Cao Xueqin 曹雪芹	**96.3**
4. Water Margins《水浒传》	Shi Naian 施耐庵	**87.2**
Who authored the following modern novels?		
5. Luotuo Xiangzi《骆驼祥子》	Lao She 老舍	**84.7**
6. Dairy of a Madman《狂人日记》	Lu Xun 鲁迅	**91.7**
7. Legend of River Hulan《呼兰河传》	Xiao Hong 萧红	71.1
8. Family, Spring, autumn《家》、《春》、《秋》	Ba Jin 巴金	**89.3**
What is the expertise of each of the following personalities?		
9. Xu Beihong 徐悲鸿	Painter 画家	**83.9**
10. XianXinghai 冼星海	Musician音乐家	75.6
11. Xu Zhimo 徐志摩	Poet 诗人	**90.5**
12. Yang Zhenling 杨振宁	Scientist 科学家	**83.9**
Whose thoughts are the following?		
13. Self-control and observe rites 克己复礼	Confucius 孔子	69.8
14. Be peaceful and do nothing 清静无为	Laozhi 老子	63.6
15. Heavenly movements have regularities 天行有常	Xunzhi 荀子	43.0
16. Love all and no attack 兼爱非攻	Mozhi 墨子	74.4
What are related to the following festivals?		
17. New Year Eve 除夕	*Hongbao* 压岁钱	**97.9**
18. First Fifteenth Day 元宵	Lantern riddes 猜灯谜	75.2
19. Qingming 清明	Visit ancestral tombs 扫墓	**97.9**
20. Winter solstice 冬至	*Tangyuan* 汤圆	**92.1**
Which of these are the Three isms?		
21. Confucianism 儒教	Yes 是	**94.6**
22. Taoisism 道教	Yes 是	**96.3**
23. Nestorianism 景教	No 不是	**88.8**
24. Buddhism 佛教	Yes 是	**93.4**
Which of these are the "Three aunts"		
25. Nun 尼姑	Yes 是	**86.4**
26. Family aunt 家姑	No 不是	71.1
27. Taoist nun 道姑	Yes 是	**93.8**
28. *Guagu* 卦姑	Yes 是	77.7

(continued)

Table 4.2 (continued)

Question	Answer	Percent (N = 240)
Which of the following belongs to the: "Five element"?		
29. Gold 金	Yes 是	**97.9**
30. Water 水	Yes 是	**98.3**
31. Fire 火	Yes 是	**97.1**
32. Wind 风	No 不是	**93.0**
Which of the fooling are the "Five Books"?		
33. *Nine Song*《九歌》	No 不是	79.3
34. *Poems*《诗经》	Yes 是	**93.8**
35. *Rites*《礼记》	Yes 是	**85.1**
36. *Spring Autumn*《春秋》	Yes 是	76.9
The "Six Art " includes which of the following?		
37. Poetry 诗	No 不是	24.0
38. Literature 书	Yes 是	**95.0**
39. Rites 礼	Yes 是	**85.5**
40. Mathematics 数	Yes 是	37.2

Note Responses higher than 80% are highlighted in bold

to music. Lantern riddles (灯谜) are of course a Chinese tradition, but they are not popular in Singapore. Regarding the Five Classics, although the responses to the two questions did not reach the criterion, the response accuracy rate was very close to the 80% standard. As for Six Arts, the rate of correct responses (poems, books) that did not meet the critirion was very low, only 24% and 37%. Of course, the most serious mistakes are in the four questions of the thoughts of the ancient sages, especially Xunzi's idea that there are regularities in heavenly movements (天行有常) which only has a correct response rate of 43%.

In sum, the Chinese Language teachers surveyed could answer correctly at least two-thirds of the questions posted in the questionnaire which covered many aspects of Chinese culture. In view of the fact that such knowledge was not explicitly taught when the teachers were themselves students, their performance could be considered acceptable; but, more importantly, the results provides a base for identifying which cultural aspects need to be attended to in planning in-service courses to up-grade the teachers' knowledge base where Chinese culture is concerned.

Cultural attitudes. Table 4.3 shows three sample attitudes towards culture and teaching. First, in terms of the relationship between culture and teaching and language teaching, the response rate to positive questions is 83–95%. This shows that teachers have a very positive view of the role of cultural teaching in Chinese teaching and believe that the two can complement each other and will not increase the learning load of students.

Second is the cultural teaching practice of teachers in Chinese teaching. Judging from their responses to the questions, most teachers expressed the importance they

Table 4.3 Attitude towards cultural teaching

Cultural attitudes	Percent (N = 240)
The relationship between cultural teaching and language teaching	
1. Students must learn Chinese before they can learn culture (-)	25.6
2. Students learn Chinese and learn better based on culture	82.6
3. Chinese and cultural learning complement each other and the teaching effect is better	94.5
4. Students learn Chinese and culture at the same time, and the burden is too heavy (-)	21.9
5. The study of culture will make students' literacy better	86.8
Cultural teaching practice	
6. Chinese Language teaching and cultural teaching have different goals and should be conducted separately (-)	38.5
7. I attach great importance to the cultural part of the Chinese text	86.3
8. Even if there is no obvious cultural element in the Chinese text, I will find opportunities to bring in culture	79.0
9. I only understate the cultural part of the Chinese text (-)	29.3
10. The focus of Chinese teaching is on language learning. I don't pay much attention to the cultural part	7.4
Training for cultural teaching	
11. I hope to have a chance to learn more about Chinese culture	88.9
12. I feel that I need more knowledge of Chinese culture	87.6
13. I want to learn how to teach culture	85.9
14. I want to learn to combine language and culture	90.9
15. I am willing to try to introduce culture in Chinese teaching	92.2

attached to cultural teaching (the positive response rate was 79–86%) and did not separate cultural teaching from Chinese teaching completely.

As for the training of cultural teaching, the positive response rate in this area is 86% to 92%. Teachers look forward to opportunities for further training, allowing them to absorb Chinese cultural knowledge, master cultural teaching methods, and combine Chinese and cultural teaching to enable them to introduce culture into Chinese teaching.

In general, teachers have positive views on the teaching of Chinese language and culture. They also attach importance to cultural elements in teaching and look forward to relevant further training.

Integrated Results

Details of the Table 4.3 were summarized simply by averaging the item means and standard deviations. This is a valid approach since the base of the item percentages is the same (N = 240). The resultant statistics are shown in Table 4.4. As shown therein, cultural knowledge of the entire sample was 33 points out of 40, or 83. As

Table 4.4 Integrated Results

Surveyed aspects	Mean (Standard deviation)	Percent
Cultural knowledge	33 (6.1)	82.5
Cultural attitudes		
Relation between culture teaching and language teaching	15.0 (1.7)	75.2
Practices in culture teaching	14.7 (2.0)	73.5
Training in culture teaching	16.3 (2.9)	81.3

for cultural attitudes, cultural and language teaching are considered closely related (15 points or 75%), culture introduced into Chinese teaching (15 points or 74%), and cultural teaching training expectations (16 points or 81%).

4.2.2 Comparison of Singapore-Norn and China-Born Teachers

Although the sample is composed of Chinese teachers, there are 114 born in Singapore and 73 born in China. They came into contact with Chinese culture during their studies and daily life. However, because of different environments, it is not unexpected that they have different perceptions of Chinese culture. Based on this, it should be meaningful to compare the cultural differences between these two groups of teachers and further explore the cultural dimensions and attitudes towards cultural teaching.

Cultural knowledge. As shown in Table 4.5, overall, China-born teachers performed slightly better than teachers born in Singapore in this respect, which should be expected. Specifically, of the 40 questions, China-born teachers had 29 (73%) items with greater percentages of correct answers, while Singapore-born teachers had only two (5%). The effect sizes of the differences are between $d = 0.2$ and $d = 0.7$. According to Cohan's standard, this indicates a small to moderate difference between the two groups.

In terms of scores, the averages are 32 for teachers born in Singapore and 35 for teachers born in China. The difference between the two groups is only 3 points, and the effect size is $d = 0.5$. According to Cohan's standard, it is a moderate difference.

From the perspective of the content of the questions, the obvious difference is the problem with the expertise of modern novel writers and famous artists. This might reflect the differences in the curricula and the life experiences the two groups of teachers have gone through when they themselves were students in the college or university. As for the question of folklore, the difference between the two groups is relatively small. This finding may reflect the similarity in life styles, especially festivals and customs, the two groups of teachers have experienced though in different locations; indirectly, this reflects that fact that Singaporean Chinese have retained much of the festivals and customs of the traditional China.

Table 4.5 Cultural knowledge: birthplace comparison

Question	Answer	Percent (114, 73)		
		Singapore	China	Effect size
Three Kingdoms《三国演义》	Luo Guanzhong	80.7	91.8	**0.3**
Journey to the West《西游记》	Wu Chengen	82.5	95.9	**0.4**
Red Chambers《红楼梦》	Cao Xueqin	93.9	98.6	**0.2**
Water Margins《水浒传》	Shi Naian	84.2	93.2	**0.3**
Luotuo Xiangzi《骆驼祥子》	Laoshe	78.1	94.5	**0.5**
Dairy of a Madman《狂人日记》	Luxun	88.6	95.9	**0.3**
Legend of River Hulan《呼兰河传》	Xiao Hong	64.9	83.6	**0.4**
Family, Spring, Autumn《家》、《春》、《秋》	Bajin	85.1	91.8	**0.2**
Xu Beihong 徐悲鸿	Painter	83.3	95.9	**0.4**
Xian Xingai 冼星海	Musician	67.5	90.4	**0.5**
Xu Zhimo 徐志摩	Poet	86.0	97.3	**0.4**
Yang Zhengling 杨振宁	Scientist	71.9	98.6	**0.7**
Self-control and observe rites 克己复礼	Confucius	64.9	79.5	**0.3**
Be peaceful and do nothing 清静无为	Laozi	62.3	69.9	**0.2**
Heavenly movements have regularities 天行有常	Xunzi	36.0	57.5	**0.4**
Love all and no attack 兼爱非攻	Mozi	65.8	79.5	**0.3**
New Year Eve 除夕	Red package	100.0	95.9	**0.3**
First Fifteenth Day 元宵	Lantern riddles	*75.4*	*67.1*	***0.2***
Winter solstice冬至	*Tangyuan*	*98.2*	*80.8*	***0.6***
Buddhism 佛教	Yes	93.0	98.6	**0.3**
Nun 尼姑	Yes	83.3	93.2	**0.3**
Family aunt 家姑	No	67.5	83.6	**0.4**
Taoist nun 道姑	Yes	92.1	98.6	**0.3**
Guagu 卦姑	Yes	76.3	87.7	**0.3**
Gold 金	Yes	98.2	100.0	**0.2**
Nine Songs《九歌》	No	77.2	86.3	**0.2**
Poems《诗经》	Yes	92.1	98.6	**0.3**
Rites《礼记》	Yes	82.5	89.0	**0.2**
Spring Autumn《春秋》	Yes	71.1	84.9	**0.3**
Literature 书	Yes	94.7	98.6	**0.2**
Rites 礼	Yes	82.5	90.4	**0.2**

Note This table does not include questions where no group difference was found

Table 4.6 Attitudes to cultural teaching: a comparison of places of birth

Surveyed aspects	Percent (114, 73)		
	Singapore	China	Effect size
Culture teaching attitude			
Relation between language teaching and culture teaching	14.8	15.0	0.1
Practices in culture teaching	14.8	14.9	0.1
Training in culture teaching	15.8	15.8	0.1

Cultural teaching attitude. Although there are some differences in cultural knowledge between the two group of Chinese Language teachers, they did not differ in attitudes to cultural teaching, as shown in Table 4.6. Regarding the relationship between culture and language, the introduction of culture in Chinese teaching and the expectations for cultural teaching and training, the differences between the two groups are small, and the effect size is only $d = 0.1$, that is, if the minute differences are ignored, the two groups can be said to be the same where attitude toward culture is concerned.

4.2.3 Comparison of Teachers of Different Ages

Teachers' years of teaching (teaching age) are highly correlated with their age and can be used as indicators of education and life experience. Different education and life experiences reflect the qualitative and quantitative differences in the cultures they are exposed to. Based on this assumption, it should be instructive to explore the cultural knowledge, cultural dimensions, and cultural teaching attitudes of teachers of different ages. In the sample, there were 222 teachers indicating their teaching age. Of these, 114 have less than 10 years of teaching, and the remaining 108 have 11 years or more.

Cultural knowledge. Overall, Table 4.7 shows the differences in cultural knowledge between two groups of teachers with different teaching ages. Specifically, of the 40 questions, only seven questions differed between the two groups. Among them, only three questions with teachers (8%) of higher teaching age performed better. The questions, involve modern novel writers, masters' expertise, and traditional festivals. Teachers with lower teaching age performed better in four questions (10%), involving religion, *Sangu* (Three Aunts), and the Six Arts. The effect sizes of these differences are mostly $d = 0.2$. Only one question has $d = 0.3$. In short, they are small differences. In terms of scores, the average score of both groups is 33.4, and the effect size is $d = 0.0$, that is, there is no difference.

Cultural teaching attitude. As shown in Table 4.8, regarding the relationship between culture and language, there is no difference between the two groups, and the effect size is only $d = 0.1$, which can be regarded as the non-difference theory. However, when introducing culture into Chinese teaching, teachers with higher

Table 4.7 Cultural knowledge: teaching age comparison

Question	Answer	Percent (114, 108)		
		10 years or less	11yer or more	Effect size
Family, Spring, Autumn《家》、《春》、《秋》	Bajin	86.8	91.7	0.2
Yang Zhengling 杨振宁	Scientist	80.7	88.0	0.2
Winter solstice 冬至	*Tangyuan*	92.1	93.5	0.2
Confucianism 儒教	Yes	*98.2*	*93.5*	0.2
Buddhism 佛教	Yes	*98.2*	*92.6*	0.3
Taoist nun道姑	Yes	*97.4*	*92.6*	0.2
Literature 书	Yes	*98.2*	*95.4*	0.2

Notes This table does not include questions that the groups do not differ

Table 4.8 Attitudes to cultural teaching: comparison of teaching ages

Surveyed aspects	Percent (114, 108)		
	10 years or less	11 years or more	Effect size
Culture teaching attitudes			
Relations between language teaching and language teaching	15.2	14.9	0.1
Practices in culture teaching	14.8	15.1	**0.2**
Training in culture teaching	16.2	15.1	**0.3**

teaching age are more active, and expectations of cultural teaching and training are lower. However, the effect strength of these differences does not exceed $d = 0.3$, indicating that the differences are not significant.

4.3 Discussion and Conclusion

The purpose of this survey is to understand the cultural literacy of Chinese teachers in Singapore, including their cultural knowledge, cultural dimensions (values), and attitudes towards cultural teaching. Survey results show:

1. **Cultural knowledge**. The performance of teachers in cultural knowledge is generally satisfactory, although it needs to be strengthened, especially where modern Chinese literary personalities are concerned. At the same time, teachers born in China performed better than teachers born in Singapore. There is not much difference between teachers of different ages in this regard.
2. **Cultural attitude**. Teachers have a positive attitude towards the three aspects of cultural teaching (the relationship with Chinese teaching, teaching practice, and cultural teaching training). In these three aspects, teachers from different places

of birth are not different and are equally positive. However, the relationship between cultural teaching and Chinese teaching is equally positive for teachers of different teaching ages. However, teachers with higher teaching age are more likely to bring cultural teaching into Chinese teaching, while teachers with lower teaching age are more looking forward to training in cultural teaching.

The above survey results are generally not unexpected, but also show some need for further discussion.

The education background and living environment of Chinese teachers naturally make them more exposed to Chinese culture, which can enrich their cultural knowledge through life experience. As this is expected, weak responses are most likely related to education and life experience. For example, teachers are less exposed to music and of course they are relatively unfamiliar with musicians. For example, the thoughts of the ancient sages are more abstract, and they are less familiar to teachers, so they are relatively unfamiliar. Of course, this kind of relatively unfamiliar knowledge can be strengthened in training courses.

It must be acknowledged that although the 40 questions used in this survey cover diverse cultural knowledge, they are only a very small sample of the extensive and profound Chinese culture. This is only for preliminary research and discussion, as a basis for estimating the cultural knowledge of teachers. At the same time, the questions use multiple-choice questions. Accordingly, when designing training courses, the cultural area must be expanded, selected, and balanced more systematically, and provide learning activities with deep understand of cultural connotations, not just simple associations and memories. In this way, through training courses, teachers can expand and deeply understand the ins and outs of Chinese culture and can more effectively introduce cultural teaching in Chinese teaching, thus making Chinese learning more interesting and substantial.

The survey results show that teachers have a positive attitude towards cultural teaching, which is comforting. They are aware of the function of cultural teaching in Chinese teaching, they also introduce cultural elements in Chinese teaching appropriately, and they hope to receive training in the technical aspects of cultural teaching. These are all favorable conditions for cultural teaching, and should be given moderate attention, so that language and culture complement each other organically and promote the achievement of the two related goals of the Chinese curriculum. As mentioned above, training courses can include the absorption and understanding of cultural knowledge, and the exploration and in-depth understanding of values. This can combine language and culture to make the learning of the two complement each other. Improving the effectiveness of Chinese learning can also make sense in cultural teaching.

This discussion brings up the recent concept that teachers of foreign language are cultural mediators (e.g., Jata, 2015). It is argued that teachers are not only responsible for teaching the language but also responsible for helping the learners to understand the culture of the language they are learning. This kind of mediation is summarised in the *Common European Framework of Reference for Languages*, thus, "*… the written and/or oral activities of mediation make communication possible between persons*

who are unable, for whatever reason, to communicate with each other directly… Mediating language activities – (re)processing an existing text – occupy an important place in the normal linguistic functioning of our societies" (p. 4).

In the context of the present study, although the students are not learning a foreign language but their heritage language, the emphasis has been on language skills, and the learning of Chinese and other local cultures is accidental at best. This, ironically, makes the student a foreigner in their homeland and, for this reason, Chinese Language teachers need to function as mediators connecting the students with cultures, over and above the training on language skills.

4.4 Limitation

This survey makes a preliminary discussion on the three aspects of cultural teaching of Chinese teachers in Singapore, and there is room for improvement both conceptually and technically. The most obvious limitation is the sample. Since it is a convenient sample, whether the structure matches the population structure (such as the ratio of male to female teachers) or whether it can represent Chinese teachers in Singapore remains to be determined. From a sample structure point of view, the results of this survey are more applicable to Singapore-born primary school female teachers. However, despite the limitations of convenient samples, there are still some merits, especially convenient samples (Jager et al., 2017). The sample of this survey is quite large, and the information obtained should still be of reference value, but it must be used with caution. Secondly, as pointed out above, the number of cultural knowledge questions is small and the coverage is not large. If this survey is deemed as a pilot study, it should be worthwhile to prepare for large-scale research.

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Chapter 5
On Cultural Connotation and Cultural Teaching in Singapore Primary School Textbooks

Liu May

Abstract Language textbooks are the essential learning resource for language learning. The same may be said of cultural teaching. Some language texts make explicit reference to cultural aspects (e.g., historical events and personalities) whereas some others do so only implicitly. This chapter analyzes the Chinese Language textbooks in use in Singapore primary schools, at the time of this writing, by highlighting the cultural contents, expressed or hidden in the texts. It is believed that this will help in the teachers in teaching Chinese culture.

5.1 Introduction

In recent research, scholars have put forward different views on the cultural teaching modes in the classroom (e.g., knowledge transfer, communication training, and multiple interactions) as well as the teaching methods (e.g., culture specialized courses, the real-life practice, and role-play). Sometimes folk culture is also reflected in language teaching (e.g., vocabulary, words, pragmatics, and rhetoric). Some studies focused on the case study to analyze the similarity and differences between Chinese and Western culture. In short, language teachers are seen as cultural mediators over and above the responsibility to training students in second or foreign language (see Chap. 4).

This article is an introduction of design for culture teaching based on the cultural content in textbooks. It also explores cultural learning experience via "Mother tongue bi-weekly activities". This paper aims at helping students to eventually become bilingual and bicultural, as well as assisting Chinese Language teachers to achieve the culture goal of teaching Mother Tongue Language in the Singapore context, where

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ethnic Chinese students have to simultaneously learn English Language at the first language level and Chinese Language at the second language level.

The inheritance of Chinese culture and Asian values has played an important role in bilingual education in Singapore. Lee Kuan Yew believes that the greatest value of teaching and learning Chinese is the transmission of social norms and codes of ethical behavior (Goh, 1979). In the Memoirs of Lee Kuan Yew, he mentioned that it is important to retain the advantages of the Chinese schools (e.g., upholding Chinese traditions, values and culture, and instill students' discipline, self-confidence, morality and social values) and pass these virtues to new bilingual schools (Lee, 2011). Therefore, under the initiative of Lee Kuan Yew, Singapore Ministry of Education have successively launched special courses, such as Chinese Language Elective Programme (CLEP) which was opened to high school students in junior colleges and Through-Train Programme (直通车) in 1990, Chinese Culture and Thoughts course (中国文化思想课程) to deepen the understanding of language and culture, Bi-cultural courses in 2005 and flagship programs at the school level (such as the preferred bi-cultural Chinese courses offered by the five primary schools under the Hokkien Association; Chinese literature, history, and art appreciation courses offered by Dunman Government Secondary School). These courses are still ongoing today.

5.2 Culture: The Goal of Mother Tongue Language

The 2010 MOE Mother Tongue Review Committee reports that Culture is one of three goals in teaching mother tongue language. It mentioned that learning culture through mother tongue language is one of the most effective ways to master a language (Ministry of Education, 2011). In 2019, Singapore's Minister of Education Ong Ye Kung reiterated that Culture is essential to learning a language well enough to communicate with natives. For this purpose, Ministry of Education has expanded the Chinese Language Elective Programme (CLEP) to secondary schools for the first time. Students in CLEP need to take O-level subjects (Chinese literature), as well as participate in language camps, literary lectures and immersion programs to develop literature interest and enthusiasm of learning mother tongue, and enhance their appreciation and cultural literacy. In 2019, Special Assistance Plan (SAP) schools celebrated their 40th anniversary. In Ong Ye Kung's speech, he emphasized that "It is important to continue to maintain the cultural heritage and excellent values in the mother tongue education of SAP schools." (Ong, 2019) He believes that through these SAP schools, we can educate a group of people who can intuitively understand Chinese culture, history, and ideas, in order to cultivate talents, close to the native speakers."

How to help students use both Chinese and English as their first language in primary schools? Although there are few cultural courses in primary schools, there are rich cultural content in textbooks, *Happy Partners (欢乐伙伴)* of Standard Chinese (普华) and Higher Chinese (高华) (e.g., in the sections of *I Know, Little*

Discovery, Use in Life, Life's Noticeboard). There are also many cultural information and cross-cultural comparisons in the section "*Cultural House*". Through the above sections, students learn Chinese culture and cross-cultures to understand the meaning of cultural products, practices and perspectives.

5.3 Cultural Intelligence

What is the main purpose of teaching culture? Scholars have proposed to cultivate students' *Cultural Intelligence*. P. Christopher Earley and Soon Ang proposed the term *cultural intelligence* which refers to a person's understanding of culture and ability to adapt to different cultures (Earley & Ang, 2003). There are three main aspects of cultural intelligence: (1) **Knowledge** mainly includes basic knowledge of cultural and cross-cultural activities, such as the concept and characteristics of culture, national and global culture, major cultural values, and cultural diversity; (2) **Mindfulness** mainly includes observing the situation intently, understanding the situation from the perspectives of each other, and consciously adjusting ideology to adapt to the situation; and (3) **Skills** mainly include interpersonal skills, tolerance of uncertainty, empathy, perceptual sensitivity, adaptability, etc. These skills also include choosing a suitable behavior from mature behavioral skills that adapt to different cross-cultural contexts.

Cultural intelligence can be tested in context through cross-cultural activities (e.g., cross-cultural decision-making processes, communication, negotiation, conflict resolution, motivation and leadership, and teamwork). Cultural intelligence also can be learned and improved through modified behaviors. For example, in the context of Chinese culture, through personal and continuous interaction with Chinese people, deeper understanding of Chinese culture can be attained, gradually making a person's thinking more supportive of Chinese culture in interacting with Chinese people as well as making one's behaviors more skilled and culturally appropriated.

Cultural intelligence is particularly needed in Singapore, as Premier Lee Hsien Loong said: "(SAP school) students must not only master the Chinese cultural traditions, but also understand the role that Chinese culture plays in our multiracial cultural society and how to communicate and cooperate with other races to maintain social stability and racial harmony." (Lee, 2013) The then Minister of Education Ong Ye Kung suggested that students learn language in the spirit of *rojak* (Malay, *mixed salad*). In addition to bilingualism, students are encouraged to learn the third language (Ong, 2019). The introduction of the third language policy not only help to cultivate students' cultural intelligence but also encourage more foreign students to learn Chinese.

5.4 Five Main Points of Designing Culture Teaching

There are five main points of designing culture teaching in primary school:

1. Highlight pragmatic functions such as narration, description, explanation, comparison (NCSSFL-ACTFL, 2017) based on each grade-level and language levels to help students enhance their pragmatic ability and cultural awareness.
2. Use fun games such as earth tracking, situational games, matching, answering calls, drama conventions. The "Mother tongue bi-weekly activities" are also based on the cultural content in textbooks. It focuses on lively and fun games to help students enjoy learning and use mother tongue language in real life.
3. Encourage image thinking/making thinking visible (MTV), for example, teachers can use the framework of 3Ps to help students build up the relationship among products, practices, perspectives.
4. Build conceptual depth by providing interactive negotiation strategies (e.g., clarification, politeness principles, turn-taking and adjacent pairs) and the rules of language usage.
5. Appropriate integration of technology (e.g., iMTL and SLS) with collaborative learning and inquiry learning on the internet platform.

The above-mentioned points are important in designing cultural activities in primary school.

5.5 Design of Culture Teaching

There are two ways to design culture teaching: (1) integrating culture teaching into language teaching based on three paradigms of cultural pragmatic (intra-cultural, communicative culture, and cross-cultural); (2) the cultural learning experiential of "Mother tongue bi-weekly activities".

I. **Intra-cultural, communicative culture, and cross-cultural**

The following discusses the design culture teaching based on three paradigms of cultural pragmatics (Zhu & He, 2018):

1. Intra-cultural

Intra-cultural refers to explaining a single culture and how the specific cultural elements affect the language used in the community, as well as how to participate in the verbal communication as contextual resources to understand meaning. The examples are as follows:

(1) Simply describe the products and customs of traditional festivals

In 1B17, there is an introduction of activities in *Mid-Autumn Festival* such as "watching painted lanterns, solving riddles, setting off fireworks, eating moon cakes

and watching the moon" (more in P2-P5). Activities can be designed to connect to the real life situations. "*Students will practice in the classroom to briefly describe the products and customs of traditional festivals, and feel the joy of the celebration.*" (*Happy Partners Teaching Book,* 1B, p2). For other traditional festivals, such as Dragon Boat Festival (4B11), Bao Zhongzi (Higher Chinese, 3A8), teachers can ask students to perform the similar activities in each grade level in a timely manner.

(2) Simply explain the relationship between cultural customs and their meanings

In 2A2, *Chinese New Year* introduces many traditional customs (e.g., congratulations). For example, "We give two mandarin oranges to our grandfather and grandmother and say *Happy New Year and good health*!" Grandparents give each of us a red envelope and say: "*Wish you progress in study*!" Students simply explain the relationship between products and customs in the classroom. They will initially understand: "*This is the custom of the Chinese New Year. We must respect the old ones and love the young as well as inherit the traditional values of the Chinese ethnic group.*" (*Happy Partners Teaching Book*, 2A2). Other related lessons are *How Much Do You Know about New Year's Customs?* (Higher Chinese, 2A2); the zodiac signs (Higher Chinese, 2B13 [*Culture House*]); the year of birth are connected to the zodiac signs (3A2).

(3) Simply compare the traditional and modern customs

For higher-grade-level students, teachers can help them simply compare the traditional and modern customs (e.g., the meanings of legend, the customs of setting off firecrackers and sticking red spring couplets). Teachers provide a comparative framework and design the collaborative learning to help students learn culture in depth.

(4) Simply identify cultural elements and values of traditional Chinese culture, and Chinese culture in Singapore

In 2A2, there are two different cultural contents in two sections of *Listening and Speaking Theater (听说剧场), and Reading It (读一读)*:

Elements and values of traditional Chinese culture	Elements and values of Chinese culture in Singapore
Legend of New Year; New Year's Goods; New Year's Flowers; Firecrackers; Rice Cakes; Mandarin Oranges; Cleaning; Spring Festival Couplets; Cheongsam; Tang Costumes; Red Envelopes; Dragon and Lion Dance, etc. (2A2; Higher Chinese, 4A8, *Culture House*)	Roasted Pork; Egg Roll; Pineapple Tart; Visiting Chinatown, etc.

Activities such as matching games can be designed.

(5) Others

For learning the traditional virtues such as "respect the elderly" (4A1, 4A3; Higher Chinese, 4B10), "love each other" (4A9), the activity of role-play is a fun game for students.

As for poetry such as "Yu Ziyin (游子吟)", although students have performed solo reading and chanting (5A3), they can use the drama conventions "Sound Collage" to hold reading competitions and/or use "Intelligent Voice Reading (智能语音朗读)" via iMTL portal to consolidate the practice and evaluation, in order to "experience the good feelings in poetry" (Higher Chinese, 4A3), and "appreciate the characteristics of poetry" (5B14). In addition, for learning different types of traditional literature (e.g., idiom stories, myths and legends, allusions, and ancient novels), the activity can be a storytelling contest using the method of drama conventions "Narration".

2. Communicative culture

Communicative cultural pragmatics pays attention to the pragmatic issues of intercultural communication and interaction among communicators from different cultures/linguistic backgrounds. In teaching communicative culture, teachers can simply explain the relevant theories such as turn-taking. It can help teachers grasp the main points, for example, "adjacency pairs", that shows the relationship between discourses produced continuously by two parties in turn. The examples are as follows:

(1) Question–answer

In 1A3, *I'm Seven Years Old*, there is a "question–answer" dialogue:

How old are you?
I'm five years old
What's the date of your birthday?
My birthday is May 7th
Today is your birthday! Happy birthday to you!

There are a large number of "question–answer" dialogues in the textbooks of P1 and P2. More similar dialogues can be designed in the section of "speaking in pairs".

(2) Complain-apology

In 1B14, there is a dialogue among the teacher and two students in the section of [*Listening and Speaking Theater/fragment 2*]:

Teacher Lin: Huanhuan, what happened to you?

Huanhuan: Ms. Lin, Xiao Le was playing with my book and tore out the pages. I am very angry…

Xiaole: (to Huanhuan) Sorry, please forgive me.

More similar dialogues can be designed in the section of "speaking in pairs".

(3) Request-agree/disagree

There are a large number of "request-agree" dialogues in the textbooks of P1 and P2. The following example is a "request-disagree" dialogue between two students:

Can I borrow your glue?

Sorry, I'm using it. Please wait a moment.

It doesn't matter. I can borrow it from others.

More similar dialogues can be designed to connect to the real life situations.

(4) Clarification

The clarification is a strategy for two parties to negotiate meanings and interact with each other. In *Happy Partners Teaching Book*, there are clear instructions: "*When the discourse is unclear, ask the other party to repeat.*" (1A, p2); "*Questioning when speech is unclear*." (2AB-5AB, p2). In 1A1, there is an example: "*Did you hear me clearly? Can you say it again?*" ([*Listening and Speaking Theater/you said I said*]). In 3A3, there is another example: "*Wait, can you say it again?*" ([*Listening and Speaking Theater/fragment 3*]). More similar dialogues can be designed to help students use this strategy in communication.

(5) Polite language

The polite language can be practiced using the drama conventions "using re-enactment and role-reversal". In 4A4, there are examples in the sections of [*Listening and Speaking Theater/video/task*], and [*You say I say/tips*]. In 4B15, the polite language was emphasized again: "Be polite when talking to people." and "Use polite language in letters."

(6) Rejoin

Rejoin is an important skill in communication. There are clearly explanations in the textbooks and *Happy Partners Teaching Book* such as *I can answer the conversation and cause others to speak*. [Tips 1] *Agree with what others say: yes; right; I agree. Me too; I am the same as you.* [Tips 2] *Cause others to talk: what about you? When communicating with people, they can rejoin the conversation and use a fixed form of expression in turn-taking.*" (4A1, [*Listening and Speaking Theater/I can; and Segment 2*]).

There are more examples in textbooks: "*My name is Huanhuan. How about you?*" (1A1); "These are what I did today, How about yours? *And yours?*" (1A5). More similar dialogues can be designed to connect to the real life situations.

(7) Written interaction

Written interaction is one of the six language skills in Singapore. In *Happy Partners Teaching Book*, there is a clear instruction: "*It is necessary to discuss in writing with others about the topic and respond appropriately to the views of others.*" (5A8, p143). The activity can be designed using the drama conventions "ceremony". For example, in 5B13, *Teacher, thank you*, students have practiced writing a greeting card to the teacher ([*Extended Outreach • Life Writing*]). They also have answered the questions: "*What day is Teacher's Day in other countries? Why do they choose this*

day?" ([*Extended Outreach • Comprehensive Activities*]). Teachers can ask students to reply e-mail.

(8) Discourse markers

There is a clear instruction in *Happy Partners Teaching Book*: "*Use the discourse markers in turn-taking*." (5A6 [*Listening and Speaking Theater/Video*]). Teachers can ask students to record their answers using discourse markers.

3. Cross-cultural

Cross-culture pragmatics is the study of interrelationship communication between people who are from different culture backgrounds. There are examples of comparing the similarities and differences of the same pragmatic phenomenon between two cultures.

(1) Time representation and its rule

The expression of time is clearly explained in the textbook, *Happy Partners.* In 1A3, the time icon (horizontal axis direction) is used to indicate "last year, this year, and next year". Teachers can help students understand the simple rules. For example, both Chinese and English use the horizontal axis to express time (e.g., the previous/next week (前/后个星期); the previous/next month (前/后个月); the day before tomorrow/the day after tomorrow (2A3, 5A7). But in Chinese, sometimes they use the space (the vertical direction) to represent time (e.g., 上/下星期、上/下个月, 1B17; 上午/下午, 1A5, 3A5). Teachers can provide a comparative framework to design the collaborative learning for students to practice.

(2) Representation of name and address, and the rules

In 3A2, there is a comparison of name representation between Chinese and English: "*What's the difference of speaking names between Chinese and English?*" ([*Little Discovery*]). In 4B15, there is a comparison of address representation between Chinese and English. Teachers can make a simple explanation of the rules: the arrangement of name and address in Chinese is from the whole to individual (e.g., surname and then name; first country, streets, lanes and then house number), indicating the concept of underestimating individuals but valuing the whole. But in English, it is in contrast (e.g., first name and then surname; first house number, lanes, streets, and then country), indicating the concept of underestimating the whole but valuing individual.

(3) Other differences between Chinese and English

From P1 to P6, there are a large number of comparisons between Chinese and English in the section of [*Small Discovery*]: title, date, quantity, punctuation, greeting, lost property, etc. Teachers can design the single choice (MCQ), multiple Choice (MRQ) and/or correction to help students consolidate cross-cultural comparison.

(4) Others

There are cross-cultural comparisons between Chinese and Western inventions ([*Extended Expansion* • *Cultural Exploration*], 5A7), and Chinese chess and international chess (5B10). The activities can be designed via iMTL using the tools of post-it, mind maps and collaborative writing.

5.6 ABC Principles

The above cultural activities can be designed based on ABC principles (Wong, 2019).

"A" refers to Age-appropriate such as (a) from concrete to abstract, for example, P1 students simply describe the activities of Mid-Autumn Festival; P2 students simply compare the customs between traditional and modern Chinese New Year; P3/P4 students compare the representation of names and addresses between Chinese and English and then explain the rules; (b) from simple to complex, for example, P1 students practice the simple communication skills (e.g., question-response); P4 students practice the rejoin skill; P5 students practice using discourse markers in turn-taking.

"B" refers to Balanced, for example, the three paradigms (intra-cultural, communicative culture, cross-cultural) are equally important; 3 Ps (Products, Practice, Perspectives) are weighted the same value.

"C" refers to create a coherent curriculum. For example, in the lower-grade levels, students practice the dialogue based on the paper scripts. They conduct the face-to-face interpersonal communication. In the higher-grade levels, there are more autonomous exercises and collaborative learning for students, taking into account deepening the themes and increasing difficulty.

II. **Bi-weekly cultural experience activities**

Since 2010 MOE Mother Tongue Review Committee set Culture as one of the goals, Singapore Ministry of Education has provided students more opportunities to gain in-depth exposure in mother tongue language and culture, cultivate their interest, and encourage them to communicate with others using mother tongue language. In 2011, schools have begun a "Mother tongue bi-weekly program". The two-week (10-day) mother tongue language event is hosted by every school. The bi-weekly activities in various schools are numerous, but few combine the cultural content in textbooks to organize the activities systematically. Based on the cultural content in "*Happy Partners*", the bi-weekly cultural experience activities for students of each grade level are designed as follows:

Primary One

Activity 1. Situational games of food tour

Task description: This game is designed a food journey map, for example, dining in Pasar, food center and/or coffee shop. Students find their food via pictures on the

signboard (1B15) and then order their meals. They can also do activities such as narrating the meal process; and/or comparing different food between Chinese and Western.

Primary Two

Activity 1. Experiencing children's play

Task description: This game is designed by making real children's toys, such as paper boats, kites (1A4/5A10), five stones, glass marbles, pretend games, Jianzi (毽子), flying airplane, rock-paper-scissors, eagle catching chicks, hand shadow (2B11), Chinese chess, checkers, international chess (1A4/5A10). Students feel free to choose the above children's toys to play, and then try to simply explain how to play them and/or simply narrate the process of play as well as to express their feeling.

Primary Three

Activity 1. Calligraphy exhibition and practicing calligraphy

Task description: The calligraphy exhibition includes the recognition game of four treasures (文房四宝) (1B14, 5B12), a practicing calligraphy activity (3A5/5B12; 4A6; Higher Chinese, Calligraphy class) and comparing writing between the brush and the stylus (pencil, ballpoint pen, pen, etc.).

Activity 2. Role-play in Pasar, food centres and coffee shops

Task description: Teachers design the role-play activities. Students are acting as sellers and buyers respectively. For example, students take a picture of food from the box and then determine where to buy it. If a student wants to buy vegetables, s/he should go to Wet Pasar (2A8/3A5). According to the role-play, students have to find food they want to eat or buy in different places (e.g., eating breakfast at a food centre, 2A7, 4A3; having dinner at a coffee shop, 3A5).

Primary Four

Activity 1. Course support activities

Task description: In 4A6, there are course support activities such as Chinese orchestra, bronze orchestra, Chinese dance troupe, table tennis team, badminton team, rattan team, martial arts team ([*Listening and Speaking Theater/course support activities]*). Teachers can design the tasks such as making an introduction, designing a promotional activity, and/or doing a presentation of learning outcomes.

Primary Five

Activity 1. Seeking the roots in Chinatown

Task description: The topic of Chinatown is appeared in different grade levels (2A2, 3A5, 5B11). Students can go to Chinatown to find their roots, including "narrating/describing" the Chinese New Year and Mid-Autumn Festival in Chinatown. They can also "compare" the scenes/decorations between Chinatown during Chinese New Year and Orchard Road during Christmas time.

Activity 2. Cultural camp

Task description: Students are asked to conduct a cultural camp based on the knowledge and skills learned in 5A1, *Camping Records.* The extended activities include making cultural camp posters, multimedia cultural camp advertisements, documentary videos and/or taking part in a cultural experience camp.

5.7 Summary

With the recent calls to include culture teaching in language teaching, the students will ultimately attain not only bilingualism but also biculturalism (being familiar with both the Western and Chinese cultures).

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Chapter 6
Evaluation for Cultural Teaching: Some Preliminary Thoughts

Soh Kay Cheng

Abstract Evaluation used to be seen as an adjunct to teaching or even a necessary evil. Modern view sees evaluation as a functional phase of instruction, especially formative assessment which provides timely feedback to both the students and teacher. This chapter introduces some procedures for assessing the learning of culture, especially the learning of behaviors and values. Examples of various formats useful and convenient to teachers are given and discussed.

Evaluation has been criticized for its many ill-effects on teaching and it is the 'wrong' use of evaluation results that gives it a bad name (Prus & Johnson, 1994). But when integrated into teaching, evaluation is very much part of teaching, coming before, during, and after teaching. Before teaching, teachers need to evaluate to know what the students know and do not know. During teaching, teachers need to evaluate to know how much progress the students have made and where they are not doing well enough and therefore need further helps. After teaching, teachers need to evaluate for an overall understanding of what the students have achieved and where they can move further to. These go for the teaching of any subject and cultural teaching is no exception. One can even say teaching without evaluation is blind, like driving without watching where the car is going. Even a no-driver car needs a feedback system using big data to navigate safely.

As alluded to in earlier chapters, cultural teaching deals with three aspects of culture, namely products, practices, and perspectives. Thus, teachers need be able to assess the students on their learning of cultural knowledge (products), behaviors (practices), and values (perspectives). Although these do not seem to be different from the evaluation of learning in other subjects, there is, however, a difference in priority or emphasis. For evaluation of cultural teaching, it is here suggested that the priorities are, in descending order of importance, behaviors, values, and then

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knowledge. Moreover, the promotion of cultural behaviors and the inculcation of cultural values are a long-drawn process, therefore, formative assessment is more important than summative assessment where cultural teaching is concerned. For these reasons, the ensuing discussion will be based on these priorities.

6.1 Evaluation of Cultural Behaviors

The objective of cultural teaching is that at the end of the teaching (if there is really an end for cultural teaching), the students will show behaviours commensurate with the ultimate goals. For instance, a lesson may take the form of a fictitious story or a real event where cooperation is the key concept (the value). This lesson is successful to the extent with which the students show cooperation in situations where given-and-take and mutual respect are needed.

6.1.1 Observation

Such behaviors of cooperation are concrete and hence visible—they are observable. Therefore, observation by the teacher is the *bona fide* mode of assessment. Here, the teacher needs to design an observation schedule to record the observations when cooperative behaviours are seen and recorded. The observation schedule may consist of several overt behaviors which can be taken as cooperative in nature, such as those shown in Table 6.1.

As such cooperative behaviors do not show automatically in individual situation, the teacher will need to create a situation for them to emerge. For example, the teacher can assign a simple group project to be completed within class time. She can then go around groups to observe how cooperative group members are during discussion. Students' cooperation as described above can be tallied for an overall evaluation. Note that the group is the unit of measurement (observation) and whatever conclusion is applicable only to groups or the class as a whole and not the individuals.

Table 6.1 Observation schedule for cooperative behaviors (teacher version)

Cooperative behaviors	Frequency
Listening attentively to others' opinions and suggestions	
Giving own opinions and suggestions enthusiastically	
Expanding on others' opinions and suggestions	
Using proper language when disagreeing with opinions and suggestions	

Table 6.2 Observation schedule for cooperative behaviors (peer version)

Cooperative behaviors	Student A	Student B	Student C	Student D
Listening attentively to others' opinions and suggestions				
Giving own opinions and suggestions enthusiastically				
Expanding on others' opinions and suggestions				
Using proper language when disagreeing with opinions and suggestions				

6.1.2 Peer-Reporting

Older students may be trained to mutually peer-evaluate one another on cooperation at the end of a group project, using the same observation schedule, with Frequency replaced by rating on a 10-point scale (1 = *Not at all* to 10 = *Very much so*) as shown in Table 6.2.

An evaluation of this kind encourages the students' awareness of group-membership and self-monitoring in group situations. For less mature students, the ratings are confidential to other students and known only to the teacher. For more mature students, the ratings can be open within group and even negotiable; this has educational value in that it provides an opportunity of learning to accept and negotiate in peer evaluation.

This form of reporting needs be supplemented by teacher observation of selected if not all groups. This allows the students, and the teacher as well, to learn about group dynamics besides serving a validation purpose.

6.1.3 Self-Reporting

To even more mature students, this form of assessment affords the opportunity to self-reflection and self-evaluation (Table 6.3). By virtue of this, self-reporting is another learning tool, especially when supplemented by teacher evaluation and, perhaps, peer-evaluation as well. Self-assessment such as this is most beneficial when it is

Table 6.3 Observation schedule for cooperative behaviors (self-evaluation version)

Cooperative behaviors	Self-rating
Listening attentively to others' opinions and suggestions	1 2 3 4 5 6 7 8 9 10
Giving own opinions and suggestions enthusiastically	1 2 3 4 5 6 7 8 9 10
Expanding on others' opinions and suggestions	1 2 3 4 5 6 7 8 9 10
Using proper language when disagreeing with opinions and suggestions	1 2 3 4 5 6 7 8 9 10

formative. For a recent review of the usefulness and limitations of self-assessment, see Andrade (2019) and Chan (2010).

The above examples use *cooperation* as the focussed value. However, the formats can be adapted with some necessary rephrasing for evaluation of the learning of other values such as *achievement, adventure, compassions, fairness, service* and more. See *Six* Perfections (2012) for Rokeach's 18 Instrumental and 18 Terminal Values.

6.1.4 Chance Observation

Planned observation like those suggested above is not always convenient in view of class time. Moreover, the learning of cultural behaviors do not always happen within the classroom in terms of place and time. This implies that teachers must always be on the look-out for student behaviors which have cultural connotations, especially immediately after the teaching of certain cultural behaviors. Such observations may not be systematic but anecdotal, they are signs of successful cultural learning nonetheless.

6.2 Evaluation of Cultural Values

While evaluation of cultural behaviors as suggested above is to find out how well students have learned *when to do what* and *whether they do as they are expected*, evaluation of cultural values is the ultimate goal of cultural teaching. Values are supposed to guide behaviors and behaviors are supposed to be reflective of values. For evaluation, it is not always possible or even just convenient to conduct in situ observation, and chance observations, being what it is, leaves too much to chance. Under such an awkward if not awful situation, a complementary method is to evaluate verbal values, bearing in mind its limitations.

6.2.1 Checklists

As early as 1973, Milton Rokeach constructed the *Value Survey* by inviting 130 individuals to suggest values that were important in their lives. Out of the several hundred suggestions, 36 were retained and divided into two sets, 18 *instrumental* and 18 *terminal*. Notwithstanding criticisms on methodological grounds, Rokeach's *Value Survey* has influenced a lot of research on values. Participants in those studies were requested to rank the set of instrumental values and then the set of terminal values. However, the experience of the present writer is that ranking as original used was difficult to students and caused categorization problems (Soh, 1992). An alternative approach is for the students to choose, say, three (or five) most personally

Table 6.4 Values checklist

Value	Is it important to you?
Filial piety: love and respect parents	Yes No
Spirit of inquiry: keen to find out more	Yes No
Self-discipline: have control of own behavior	Yes No
Humility: no proud of own achievement	Yes No
Perseverance: willing to try hard	Yes No

important and then rankings were based by the teacher using group responses. This approach can be adapted for evaluation of values in the context of cultural teaching. Again, here, the students are the unit of measurement but the results apply to the group, not the individuals.

Table 6.4 is an example of a short value checklist. After a period of time during which some values related to cultural teaching (based on texts depicting cultural events or stories), a list of values can be presented to students for their endorsement as to their important to them. An example is show below.

6.2.2 Rating Scales

For more mature students, the checklist can be turned into a rating scale to obtained more fine-tuned data. Table 6.5 shows such a scale.

Table 6.5 Values rating scale

Value	Very true of me	True but not very	True just a little	Not true at all
Filial piety: love and respect parents				
Spirit of inquiry: keen to find out more				
Self-discipline: have control of own behavior				
Humility: no proud of own achievement				
Perseverance: willing to try hard				

Table 6.6 An orientation-based choice item

Kuo Meng always tells his mother if he will be late going home. Why does he do that? (1) He does not want to be scolded by his mother (2) His friends told him to do so (3) He does not want his mother worries about him

Source Soh (1987)

6.2.3 Orientation-Based Choices

Instead of scoring based on strength, choices can be based on orientation. For instance, a student may choose to do certain thing for one reason (orientation) and another for another reason. Look at the following from *Test of Moral Values* (Soh, 1987) (Table 6.6).

For such item, all three options are possible and acceptable—there is no right or wrong answers. However, choosing option (a) indicates an orientation of punishment-avoidance or fear for authorities. Choosing option (b) denotes an orientation of peer orientation and choosing option (c) is indicative of respect and love for the mother. When seen as a whole, the three orientations represent relative moral or cultural maturity, from low (a) to high (c).

6.2.4 Limitations

One obvious limitation of these methods for evaluating cultural teaching is the possibility of conscious faking good or unconscious acquiescence (tendency to choose 'good' answers). If the students are pre-advised that their responses are purely for understanding the teaching effectiveness and will not in anyway affect their language assessments, students are more likely to be truthful in answering. Another limitation is the reliance on reading comprehension since the item stem and options both need to use words in their presentation. This limitation can be minimized when the teacher consciously controls the vocabulary and sentence structures used.

6.3 Evaluation of Cultural Knowledge

Generally, teachers are most familiar with and therefore most comfortable with knowledge assessment. They have been using multiple-choice, matching, fill-in-the-blank, and even true–false items for such evaluation. For this reason, examples for assessing cultural knowledge would not be necessary.

However, it is worth reiterating that the learning of cultural knowledge is not the ultimate goal of cultural teaching—the ultimate goal is the learning of values

(perspective) and behaviors (practices). Why then are students taught cultural knowledge? The answer is that cultural values cannot be taught in vacuum; cultural values and behaviors need knowledge-base for them to be meaningful—knowledge provides the what and *why* of cultural learning.

From evaluation perspective, assessing cultural knowledge serves as a proxy of assessment of behaviors and values (Fabrigar et al., 2006), with the not unreasonable assumption that students who have learned more cultural knowledge are more likely to have also learned the relevant behaviors and values, consciously or sub-consciously.

6.4 Formative Evaluation Over Formative Evaluation

It is readily appreciated that the same cultural value (say, *cooperation*) is not taught once and for all through just one lesson (text); the same value may be the focussed one in several lessons (texts). It is also true that a lesson (text) may be used to teach several but not only one focussed value, if the lesson touches on several values. For this reason, formative evaluation is to be the main approach to cultural learning, not the one-sitting written examination (summative evaluation).

Teachers, therefore, may use more than one method of data collection: chance and contrived observations, self-rating and peer-rating using checklists and scales, group or individual projects, etc., and then combine the data. Hopefully, data collected by different methods will converge or triangulate thus pointing to the same conclusions about the effectiveness of cultural teaching of certain practices and perspectives of interest during a specific period. Note that the results are for the class as a whole and not individuals.

This approach to evaluation is to be continuous as assessment *for* learning (formative evaluation) to facilitate feedback to students and teachers with reference to those cultural behaviors and values thought during the specific period. Because of the nature of cultural teaching being continuous which calls for repetition in different contexts, formative evaluation has little to contribute to its evaluation.

6.5 Conclusion

The nature and hence the goal of culture teaching are different from teaching language skills, evaluation of cultural teaching perforce needs to have a different approach. Although many of the methods of data collection for language teaching are equally applicable to cultural teaching, the concerns are different and the data collected need to be treated differently, mainly for informing the teacher and students of the latter's cultural development.

In conclusion, the following "can do" list highlights assessment ideas which can guide the practice of evaluating cultural teaching:

1. The goal of cultural teaching assessment is the values (perspectives) and behaviors (practices) and not so much the knowledge (products).
2. There are a variety of checklists and rating scales teachers can create for their own use. For this, there is a need to consider matching the format with the students' class levels, using simpler ones for younger students.
3. As such assessment is like a survey, the obtained results apply to the class as a whole and not the individual students.
4. Formative assessment is of much greater value than summative assessment. Follow-up discussion on the results with the class is useful to further learning.
5. Higher classes can be guided to self-evaluate using self-reporting scales. This enables them to reflect on their own attitudes and behaviors.
6. Anecdotal or incidental observation may indicate teaching that is needed and teachers need to be watchful at all time.

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Part II
Cultural Activities and Needed Developments

Chapter 7
Chinese Orchestral Music in Singapore Schools: Lesson Example and Needed Developments

Tay Teow Kiat

Abstract Chinese orchestra music has been a very popular co-curricular activity in Singapore schools for the past decades. The music has built a close link between the students and Chinese culture and many of them excelled beyond playing in the orchestra. This chapter first demonstrates how Chinese music can contribute to the learning of Chinese Language. It also documents the emergence of the schools' Chinese orchestras and then discusses the developments needed for attaining an even higher achievement.

Chinese orchestras in Singapore schools have developed very well, promoted by the Ministry of Education and supported by the National Arts Council. These two government agencies have organized Chinese music competitions since the 1980s. Encouraged and funded by the Ministry of Education, primary and secondary schools have set up Chinese orchestras to participate in the Youth Festival competitions in recent decades. In its heyday, there were more than 120 school Chinese orchestras among 300-plus schools in Singapore, and the average strength of each was more than 50 players. This number is quite impressive and the popularity of Singapore Chinese music is indeed commendable.

In the early 1960s, learning Chinese music was basically self-taught by listening to audio tapes. Students with little experience taught each other and began to form bands. After the establishment of diplomatic relation between China and Singapore in the early 1990s, many professional musicians from China came to Singapore and Chinese music had since a steady development. Since then, Chinese music in Singapore continued to flourish with the supports of the National Arts Council and the Ministry of Education. However, very few schools focus on the cultural values of students learning Chinese music; many students participated in the Chinese Orchestra and studied only two pieces for the purpose of competition.

Most students participating in the school Chinese orchestra study in large classes to prepare for the competition. There was little opportunity to learn in small classes

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systematically. The main purpose of the school Chinese Orchestra is to participate in the competition. Some students were very likely to have no foundation for playing Chinese music and have been selected to participate in the competition after just one year of study.

During the nine to ten years from primary to secondary schooling, if students could learn Chinese orchestral music systemically, they would be able to reach a high level. Academic subjects such as Chinese, English, and Mathematics each has three to five hours a week of learning, and generally Chinese Orchestra has four to six hours a week of practice. Thus, in terms of time for learning, it is therefore possible to learn Chinese music step by step like regular classes. How to achieve a balance between performing and cultural knowledge and to cultivate a correct attitude and behavior in doing things should be worth discussing. However, the possibility of including Chinese music in the school's formal curriculum is very low, allow it is a popular co-curricular activity.

Chinese language teaching and cultural teaching (through Chinese music) can be mutually supporting. The integration of these should be feasible. In this article, the present author will first explore the possibility of integrating Chinese Language and music and hopes to help Chinese Language teachers make better use of Chinese music to make students like Chinese language more and make Chinese learning more interesting. Thereafter, the author will discuss some needed developments in the Chinese orchestra music that will enhance language and cultural teaching.

7.1 A Lesson Example: *Horse Racing*

There are many Chinese music that can be organically integrated with Chinese Language teaching. Students can listen to captivating music and learn the language elements related to it. This is illustrated below with the popular erhu (二胡) solo *Horse Racing* (赛马; Huang Haihuai, 黄海怀, 1964). The approach shown here can easily be adopted for other Chinese musical pieces.

7.1.1 Music Content

Students can first learn about where horse racing takes place and why: the Mongolian prairie and nomadic life. Horses are indispensable in the Mongolian life and so Mongolians are called *horseback people*. Horse racing is an annual traditional sports event of the people there. Students' attention can be drawn to the mood and speed of *Horse Racing*; these will be elaborated as the lesson goes on.

7.1.2 Vocabulary

Students can learn vocabulary related to *Horse Racing*. Words describing the atmosphere of *Horse Racing* includes *rugged, fiery, jubilant, enthusiastic, invigorating, galloping, gallant, galloping*, etc. All these are worth learning vocabulary about speed and atmosphere. Besides, the teacher can introduce some speed words commonly used in music, including *allegro* (快), *allegretto* (轻快), etc. Teachers can also briefly introduce such musical knowledge of the *measures* (小节) and *beats* (节拍). Students can also be introduced to the various kind of string instruments such as *erhu* (二胡), *gaohu* (高胡), *zhonghu* (中胡), cello (大提琴), and double bass (倍大提). Of course, not to forget *Matouqin* (马头琴) which represents the Mongolian ethnicity ◦Information of Chinese instruments can be found in the website of the Singapore Chinese Orchestra (2021).

String music is produced by wiping the strings with a bow. Pushing and pulling the bow using the right hand is the main technique in playing string instruments. There are a variety of bowing techniques which produce different sound effects. In *Horse Racing*, short and bouncy bowing produces the horse's neighing and jumping. Students can be guided to discover the differences.

Post-listening activities There are many recordings of *Horse Racing* on the Youtube. Students can be guided to listening to some of these and make comparisons—which they like more and why. Min Huifen (闵惠芬) is recommended as she premiered *Horse Racing*. Students can also watch the pianist Lang Lang and his father playing *Horse Racing* together (*Lang Lang and his father (Lang Guo-ren) at Carnegie Hal,* 2003). Other well-known players include Wang Yongde (王永德), Liu Changfu (刘长福), Chen Yaoxing (陈耀星), Zhu Changyao (朱昌耀), Song Fei (宋飞), Yu Hongmei (于红梅), Deng Jiandong (邓建栋), Gao Shaoqing (高韶青), and Chen Jun (陈军). It is worth listening to their different ways of playing the same piece of music.

After the lesson comes the usual homework. This can be writing a short essay or a few sentences about *Horse Racing*. It may even be a precise of a commentary on it downloaded from the Internet. This affords the students with the opportunity to use those language elements of having a lesson on *Horse Racing* or other Chinese music. Students may also be guided to look for Chinese musical pieces which contrast with *Horse Racing* in speed and mood and to read about them.

7.1.3 Attitude and Behavior

This is closely related culture learning. Most schools form a large Chinese orchestra of more than 40 players. Participating in the orchestra trains the students to develop good attitudes during rehearsal, such as punctuality, preparedness, respect for the section leaders and conductor. When rehearsing, follow the instructions of the conductor and listen to the music effects of other parts. These are basic attitudes and behaviors.

Playing in the orchestra is about harmony and integration. Good rehearsal attitudes and behaviors can make the performance more effective, and the harmony of people will be combined, otherwise it will become wasteful labor. These are also the coveted values of the Chinese culture.

7.1.4 Teacher's Preparation

To introduce a piece of music, what teachers need most is to familiarize themselves with the piece of music and listen to it repeatedly to discover its characteristics, such as tempo and mood, and instrumental characteristics. Of course, teachers should also read relevant background information such as the motivation and background of the composer. Teachers can also search for relevant videos and materials online and guide the students to do the same. Such lesson preparation is no different from the preparation of other language lessons, to have a solid grasp of background information.

As illustrated above, the school Chinese Orchestra is a fertile ground for teaching Chinese culture and Chinese Language. However, at the present, it is completely disconnected from Chinese Language teaching. Chinese music provides many opportunities to learn Chinese culture and Chinese Language; it can enhance the effectiveness of Chinese teaching. A question worthy of pondering is, *How to effectively combine Chinese music and language to make the two work for each other?* Besides, there are some aspects of Chinese orchestral music that needs further developments to enable more solid contributions it can made to Chinese Language teaching. To this we now turn.

7.1.5 Short Courses on Chinese Orchestral Music

Since the average Chinese teacher is not familiar with Chinese orchestral music and lacks knowledge of its history, instruments, and compositions, running short courses on these can help teachers upgrade their understanding of Chinese orchestral music and make cultural teaching in Chinese teaching more effective and interesting.

7.1.6 Training in Orchestra Management

Chinese teachers are often responsible for the management of the Chinese orchestras but without training whatsoever. The course may include relevant management skills. The Ministry of Education or a relevant institution is appropriate to organize such short-term courses. Course content may include understand the Chinese musical instruments and understand the organization of the Chinese Orchestra. It is possible

also to train students with organizational and leadership skills to assist teachers in managing the school Chinese Orchestra.

7.1.7 Appreciation of Chinese Music

A book or a series of booklets can be compiled to help in the appreciation of Chinese orchestral music. It can help the teachers to effectively integrate the teaching of Chines Language and culture. With such a reading material supplement to the Chinese Language textbooks, it can promote students' interest in Chinese music and it can also be used as a reference for teachers' lesson preparation.

Many classics in Chinese music have a close connection with Chinese literature or history. Pipa solo *Ambush of Ten Directions* (十面埋伏) and *Warlord's Armor* (霸王御甲) depict the struggle between two rivaling warlords. Erhu solo *Zhaojun Out of the Fortress* (昭君出塞) reflects the story of Zhaojun married out of the Han Dynasty. Erhu solo *Yangguan Sandie* (阳关三叠) is a setting of Wang Wei's (王维) poem. Guzheng Concerto *Lin'an's Hatred* (临安恨) presents the history of the Southern Song hero Yue Fei (岳飞) framed by the traitor. If we consider the classical music related to Chinese literature and history in Chinese music, it will enrich the teaching materials of Chinese Language and culture.

7.1.8 Training Orchestral Instructors and Conductors

Most of the conductors and instructors of school Chinese orchestras are graduates from the Conservatories of Music in China. They have not received teacher training and they do not know much about Singapore's education system. Generally, they only attach importance to students' performance skills. Poor management of students' emotions will have ill-effects on students' academic learnings. Extra rehearsal time is added during the Youth Festival and even suspension of classes is required. As a result, some students resisted the rehearsals and stopped participating in Chinese orchestral music activities. Moreover, due to professional enthusiasm, the conductor encourages students to become excellent performers in the future. With the encouragement of teachers, some students who love Chinese music and have talents are fascinated by musical instruments. They diligently practise for several hours a day and often participate in various kinds of performances outside the school, leaving behind their academic studies, resulting in unsatisfactory examination results. Therefore, training courses are needed for conductors and instructors so that they can understand the basic educational psychology, education system, teaching materials and other relevant cultural knowledge, attitudes, and behaviors.

7.1.9 Graded Repertoire

Although examination has been criticized for its ill-effects on teaching and learning, it is still the most trusted method for assessing students' learning and achievement, for whatever subject it is. Students who have participated in the school Chinese orchestra for some time need to know where they stand where performance and techniques are concerned. The Associated Board of Royal Schools of Music (ABRSM) examinations for various instruments (singing included) are for this purpose where Western music is concerned. Similar examinations for Chinese instruments are conducted. However, they are for professional musicians whereas the local students need a scheme for them as amateur musicians. It is therefore desirable to consider the development of an examination for Chinese instruments specifically in the Singapore context that will enable such students to evaluate their standards and to set further target.

7.2 Conclusion

Chinese orchestral music is the most popular Chinese art or cultural activity in Singapore schools since the 1980's. Although its contribution to the cultural scene in Singapore has not been objectively evaluated, there is no denial that students who have actively taking part by playing in the school's orchestra or just passively listening as audience of their peers' performance have benefitted culturally. However, the potential integration of Chinese orchestra music and the teaching of Chinese Language could be more fully utilized. This article, using a popular piece of Chinese orchestral music as an example, explores how such integration can be attained and thereby enhances the teaching of the language and its culture. Suggestions are made also to further develop this mutual benefit to both the teaching of Chinese language and culture.

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Chapter 8
The Role of Crosstalk in Enhancing Chinese Language Learning

Han Laoda

Abstract Crosstalk (相声) is a very popular folk performing art in China. Its popularity with the people derives from its frequent use of puns and humorous monologues or dialogues through cleverly crafted plots and choice of words. Thus, performing and writing crosstalk afford ample opportunities to learn and refine Chinese language skills. It is therefore small wonder that crosstalk as a form of co-curricular activity has been quite popular in Singapore schools, usually organized by the Chinese Language teachers for their students.

8.1 Cultural Significance of Crosstalk in Singapore

There are many kinds of folk arts in China, and Singaporeans are more familiar with crosstalk which has developed most vigorously outside of China. Since the 1970s, in Singapore, crosstalk authors and actors have created a lot of crosstalk based on Singapore themes. These are rooted in the local community and are different from those from the mainland China, both in terms of content and style.

Crosstalk is basically a comedy. It is humorous and can be used to amuse the audience. Therefore, all kinds of inconsistent, unreasonable, and illogical contradictions in life are suitable for writing crosstalk. As a cultural activity, a crosstalk is an important part of Chinese folk art and has its cultural connotation. Its "joking" artistic technique shows the pursuit of truth, goodness, beauty, optimism in life, and clear distinction between truth and falsehood. It exposes the ugly and evil through mockery. From the different crosstalk themes, we can see its cultural connotations at different levels.

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8.2 Cultural Knowledge

Introducing knowledge with comical dialogue raises interest more than plain passing knowledge. For example, the traditional narration *About Chinese Cuisine*《中华食谱》(Anonymous, n.d.) introduces Northern and Southern China dishes, *Geographical Map*《地图》(Anonymous, n.d.) introduces the names of global countries. The author's *Twelve Zodiacs*《十二生肖》(Han, 2000a) involves two people in a debate on whether there is a cat in the Zodiacs and brings out the knowledge of the Zodiacs through humorous dialogue. Inspired by the *About Chinese Cuisine*, Singapore's local crosstalk also adds a local flavour of the names of many local dishes, for example:

A. Thank for showing so many interesting places.

B. I'm hungry after taking you to so many places!

A To express my gratitude, I invite you to a North-South meal. B. North-South meal! What kind of a dish is that?

A. There are Peking duck, dried duck, roasted duck, pot-stuffed duck, braised duck, steamed eight-treasure duck, sauced chicken, grilled chicken, roasted chicken, crispy tender chicken, chestnut fried chicken, and creamy lotus chicken. If you like fish, there are fried fish noodle, pot-roasted carp, tofu catfish, steamed turtle, Xihu vinegar fish, eight treasures whole fish, hibiscus fish fillet, Taiwanese fish fillet, Longjing fish fillet, sweet and sour fish, century egg fish skin rolls. Meat dishes include top-grade meat, horse teeth meat, hibiscus meat, green onion barbecue, red braised meat, white sliced meat, cherry meat, rice noodle meat, jar meat, fried crispy meat, stew, large meat, buttoned meat, sauce meat, tofu with soy sauce meat, roasted lamb, stewed lamb, shabu lamb, five-spice lamb, fried lamb, red meatballs, white meatballs, Suzao meatballs, southern fried meatballs, dry croquettes, soft croquettes, three fresh meatballs, four happiness meatballs, chopped green onion balls, tofu balls. There are also various kinds of dim sum, including Shandong cuisine, Sichuan cuisine, Zhejiang cuisine, Cantonese cuisine, Fujian cuisine, and Singapore cuisine.

B. What then is Singapore's food?

A. Singapore's cuisine is snacks with local flavors. There are: pancakes, fried oysters, water kueh, bamboo shoots, taro kueh, noodle fried kueh, carrot kueh, red turtle kueh, fried kueh, stuffed tofu, Hainanese chicken rice, fish head rice noodles, satay rice noodles, Sinchow fried noodles, chilli crab, shrimp noodle, braised noodle, fried kwayteow, bakkut teh, horfun, risotto, shrimp dumpling, thin noodle, carrot cake, century egg congee, wonton noodle, char siew noodle, shredded chicken noodle, chee cheong fun.

B, Let's have some dessert!

A. Sago dew, red bean paste, glutinous rice balls, bean curd, longan tofu, mango pudding, durian pudding, honey turtle cream, mochi, bean sunda, lotus seed, ginkgo, taro puree, sesame paste, peanut paste, chendol, ice kacang, bobo chacha, black rice…

B: Some more food for foreigners!

A: (In Malay or Indian) Nasi Lemak, nasi briyani, tauhu goreng, mee goreng, laksa, curry pok, satay, lontong, rojak, otah, mee siam, mee rebus, mee soto, kambing soup, roti prata, putumayam, kueh tu tu! Enough?

B: Wow! You have such a long menu.

A: Do you want to eat?

B: Think so!

A: I have no money!

B: Hi!

A. Sago dew, red bean paste, glutinous rice balls, bean curd, longan tofu, mango pudding, durian pudding, honey turtle cream, mochi, bean sunda, lotus seed, ginkgo, taro puree, sesame paste, peanut paste, chendol, ice kacang, bobo chacha, black rice...

B: Some more food for foreigners!

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B: Wow! You have such a long menu.

A: Do you want to eat?

B: Think so!

A: I have no money!

B: Hi!

8.3 Satire

Satire is the lifeline of crosstalk. From the end of the Qing Dynasty (early 20th Century), crosstalk had two social functions: firstly, to entertain the audience and, secondly, to mock the then current evils. The irony of crosstalk is directed at all kinds of social ills and lifestyles of that period of the history of China.

The crosstalk *Breaking Record* 《破纪录》(Tan, 1988a) written by the present author satirizes popular record-breaking and world-record-breaking activities. Some record-breaking events aimed at creating news, though compelling, are essentially meaningless, such as breaking the record of kissing time. In Singapore, the late dramatist Guo Baokun (郭宝昆) wrote a now classic *Coffin Too Big, Hole Too Small* 《棺材太大洞太小》(Guo, 1984) which satirizes Singapore's well-known rigid bureaucracy. The author adapted it as a crosstalk and the performance received great response. This could be due to the roaring effect brought by the satirical crosstalk language which is more direct and sharper than a single-player drama.

The cultural value of crosstalk, first of all, lies in certain breadth as it has a wide range of topics. Except for tragic events such as natural and man-made disasters which are not suitable for crosstalk, the content is almost all-encompassing. Especially, the content related to national culture is even more colourful. Singapore's local crosstalk has inherited the characteristics of traditional Chinese crosstalk, carrying forward the advantages of crosstalk grounding and thereby formed a unique style of Singapore crosstalk. This is the accumulation.

In the past, in Singapore, some authors wrote crosstalk for pure reading; they used a lot of written language. Although there were jokes, they did not have the structure of crosstalk. At best, such books can only be called dialogues. This is not in line with the category of folk art we advocate. The crosstalk here is very different. The beauty of crosstalk language needs to be presented by actors. It requires clear language, accurate voice, changes and fluctuations in the rhythm, and the joking is well grasped. Therefore, letting students appreciate crosstalk with a certain level

of performance is equivalent to letting them understand the comedy and language beauty of crosstalk at a certain height. Then, students can further understand the beauty of the text and the deeper cultural heritage inherent in the text.

8.4 Function of Crosstalk Performance and Appreciation for Chinese Learning

Appreciation of crosstalk performance can play some of the following functions for learning Chinese:

8.4.1 Increase Students' Interest in Chinese

Rich, concise, humorous language can increase students' interest in Chinese. Classic crosstalk works, whether you read it from the text or appreciate it from live or recorded performance. It is not difficult to find its language features:

> rich and refined. A concise crosstalk, although it is a colloquial sentence, one more word is too much, and one less is not enough. The humorous language often makes people smile when reading the text, or even laugh out loud. The humorous expressions of the actors enhance the comedy effect. Many foreigners in China have used crosstalk to learn Chinese. For instance, the great charm of crosstalk lies in its broadness and profoundness, but also fun and amusement. It is intoxicating like a dialogue with a master who is knowledgeable and full of humorous language! Young people like the famous Canadian Mark Rowswell (Canadian), Joseph Bernard (French), Richard Doran (Irish), etc., are currently popular crosstalk actors performing all over China. They are enthusiastic with Chinese language and they have learned from the famous Chinese crosstalk master Ding Guangquan (丁广全)

8.5 Enriching Students' Knowledge of History, Culture and Modern Society

The extensive and profound crosstalk themes can show students a picture of incomparable knowledge. The subject matter of crosstalk is very broad, as found in the following examples:

(1) **Ancient jokes**. The jokes in the collections such as *Graceful Jokes*《雅谑》, *Mansion of Plenty Jokes*《广笑府》and *Joke Forest*《笑林》of the Ming Dynasty, and Good Laugh《笑得好》and *Wild Joke Jungle*《笑林广集》of the Qing Dynasty have always been important sources of comic dialogues.

(2) **Modern jokes**. The number of jokes from Eastern and Western societies is huge and they are changing with each passing day. New jokes are also emerging on the Internet every day, including daily life, political events, and famous

people. These jokes have a wide variety of themes, some are good-faith criticisms of people's shortcoming and some are harsh criticisms of unreasonable things. More of it is a healthy "laugh it off", the lubricant of life, and the selfentertainment that is not abusive.

(3) The special charm of Chinese can be said to be brought into full play in many crosstalk such as tongue twisters, allegro, poems, couplets, and subjects related to language learning. Using crosstalk to introduce scientific knowledge, the actual effect is to arouse students' strong interest in related knowledge.

8.5.1 Cultivate Correct Values

A satirical crosstalk, due to distortions caused by personality contradictions, contradictions of thoughts, and inconsistent factors produces ridiculous behaviors, storylines or scenes, and laughter. Thus, crosstalk reflects people's value judgments. For example, Ma Ji's famous piece *Hundred Boasts* <《百吹图》(Ma, n.d.) satirizes various boasting behaviours in Chinese society and uses artistic exaggeration to carefully dissect the mentality of bragging people. The present author's *Teacher's Whip*《教鞭》(Han, 2000b) is about a stubborn student teasing the teacher and how he was reformed the teacher.

Apart from appreciating crosstalk, students can also practise speaking and writing crosstalk to improve on their language accuracy and develop a sense of humor. The basic knowledge and training methods of crosstalk need to be guided by a specialist. The school can offer short- term courses or lectures, and specialists should come to the school to popularize crosstalk knowledge and serve as a guide.

8.6 Conclusion

In the Singapore context, learning Chinese Language is often a challenge to many students. There is therefore a need to find ways that can reduce the anxiety and ill-feelings associated with the learning of the language and its culture. Crosstalk as a folk performing art has been a popular co-curricular activity in many Singapore schools in the past, obviously because of its humorous dramatic effect and clever use of language. For such reason, teachers should be encouraged and guided to continue using crosstalk in the teaching of Chinese Language and its cultural elements, although not as the mainstay but definitely as a supplement that will change the students' perception of Chinese language and culture.

Appendix

Tiger Teacher (for Primary Students).

A: Hello, brother!

B: How do you call me brother? Are you older than me?

A: So, man, hello!

B: Call me buddy? I am uncomfortable all over, and I may not be much older than you.

A: Then, Lao Wang, hello!

B: The more you listen, the more it is tasteless. My surname is Wang and my name is Xiaoming. Why are brothers and me all old!

A: It's all wrong? Well, I'll change. Hello, little brother!

B: How? Call me little brother? How old are you?

A: Hello, brother?

B: Brother? Is there such a name?

A: Hello, Xiao Wang!

B: This is a bit more pleasing.

A: Hello, little overlord!

B: What!

A: I'm sorry, I slipped my lips, but in fact, you are kind of an overlord. Calling you "old" you don't like it and calling you "little" you are also unhappy. Really domineering!

B: Who told you to get all mixed up!

A: It's not that I am messy, but you know how to use them.?

B: Tell me, how do you use this "old" word?

A: Whether you call you "old brother" or "little brother", both are intimate usages. I have known you for so many years, is the relationship close enough?

B: That said, I am not used to it. So, why did you change and I became "small" again?

A: "Small" also means intimate. I call you "Xiao (Little) Wang", and I call you "Lao (old) Wang"

B: It's strange, old and young are the same!

A: This is grammatically called "prefix". For example, "old" as the beginning of a word has several meanings. Look, boss (laoban), teacher (laoshi), mouse (laoshu), three "olds"(lao's), three meanings.

B: What does the boss's "old" mean?

A: This "old" refers to the ranking of the family. I am the boss, and there are two and three children in my family.

B: What about the "old" teacher?

A: Teacher, old man, old senior, these "old" are honorific titles.

B: So, should the mouse be a "respected mouse"?

A: Mouse, why do you respect him?

B: There is also an "old" in front!

A: The "old" rats, tigers, and eagles have no special meaning.

B: Isn't it older?

A: No matter how young they are, they are still rats, tigers and eagles. They are always "old".

B: Not respect, nor intimacy?

A: If you call tiger Oh Tiger affectionately, it will eat you!

B: So, I understand now. In fact, the teacher's "old" does not mean respect.

A: Why not?

B: I respectfully call "teacher, teacher", he still scolds me!

A: Hi!

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Chapter 9
Teaching of Chinese Language and Culture Through Chinese Dance

Tan Danny

Abstract Ethnic and modern dances have been a popular co-curricular activity is Singapore schools. School celebrations cannot go without dance presentations and many schools organized dance learning programmes with professional assistance. There is a potential for dance to be taught and performed in conjunction with the learning of Chinese Language and culture. This chapter documents the unfailing enthusiasm of school leaders in supporting dance training and the students in dance learning.

The rich Chinese Dance as a form of artistic expression has enormous learning materials for the teaching of Chinese Language and culture. Chinese Dance in Singapore, though deep-rooted in dance from China, has evolved with its contemporary flavour over the years, displaying a difference from China's Chinese Dance in authenticity and modernity, thereby reflecting a 'new' Chinese Dance identity in Singapore.

Under the auspices of Ministry of Education (MOE), co-curriculum activities (CCA) are an essential learning element of students' integrated education. There are four CCA categories students can choose to participate: (1) Clubs and Societies, (2) Physical Sports, (3) Uniformed Groups, and (4) Visual and Performing Arts. Chinese Dance falls into the Visual and Performing Arts category. It is with the hope that through Chinese Dance, students can develop their dance interest and eventually hone their dancing skills eventually. Through consistent training and involvement in a series of group activities and performances, the students' character will be moulded with life values and social emotional competencies. There are a wide variety of exposures for students to experience Chinese Dance with reference to Chinese culture and related learning such as linguistic skills amongst others.

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9.1 Chinese Dance as CCA

Dance in schools primarily provides the students with exposure to specific dance genres such as ethnic and folk dances in Chinese, Malay and Indian origins, or international category like Ballet, Contemporary, Modern or Urban Dance. Students can select a genre of CCA of their choice or may be hand-picked to join a particular genre. They are trained in dance proficiency to perform at school events, and at national and international platforms.

In Chinese Dance, performance outcomes has been widely debated for a long time. Chinese Dance as a broad category covers many activities, and students have the opportunity to perform in many schools' celebrations such as Chinese New Year Celebration, Racial Harmony Day, National Day, Sports Day and Chinese Culture week. In Singapore schools, Chinese Dance has two key functions—training and performance. Students adhere to regular training in schools. In some schools, gifted students are selected to join extended CCA such as the Talent Supports that prepares them for Dance Excellence Programme with the aim of grooming the talented students, enhancing their passion in dance, equipping them to enrol for either Direct School Admission programme or admission into local arts institutions.

CCA brings students from diverse backgrounds together. It helps to foster friendship amongst students, allowing students to appreciate other languages and cultures. CCA also deepens the students' sense of belonging to the school and community ultimately. Acknowledging the needs to support students with comprehensive learning through dance, more schools have structured programmes during term breaks for wider experience in learning other dance genres. Many schools offer enrichment programmes such as International Dance Camp, Master Classes, Inter-School Exchange Programmes and Cultural Appreciation Night to allow students to be more receptive to wider dance training. Over the years, more schools are staging their own productions at professional venues such as Victoria Theatre and University Cultural Centre Hall, with the support of the National Arts Council (NAC). With the change in Central Judging of Singapore Youth Festival Arts Presentation in 2012, the students could participate in more than one item in the national dance competition, which certainly boosted students' confidence in learning beyond one stylistic choreography.

In recent years, MOE has formed strategic partnership with other government agencies to support students in pursuing their arts passion, outside of schools. For dance, MOE had partnered with NAC to mount the Dance Talent Development Programme in 2013. Students underwent training in different dance styles and received mentorship in performing choreographies by local professionals. The three months' exposure, though short, had ignited the students' excitement in achieving another milestone in gaining new knowledge through the training outside of the CCA (cited in LaSalle College of the Arts's website, 2020).

Since 2014, the MOE implemented the LEAPS 2.0 framework (LEAPS 2.0, MOE Website, 2020), which is a system involving leadership, enrichment, achievement, participation and service (LEAPS). The aim is to provide students with a comprehensive training that encompasses a broad and deep foundation. For the promotion of dance within and outside schools, it is useful for Chinese Language teachers to understand this framework in order to build greater synergy and teaching methodologies with Chinese Dance.

9.2 Promotion of Chinese Dance in Schools

Chinese Dance is taught in Chinese Language in schools. There are three broad categories: (1) Chinese Classical Dance, (2) Chinese Ethnic Dances, and (3) Chinese Contemporary Dance. Participation of schools in the Singapore Youth Festival (SYF) over the last decade has shown that Chinese Ethnic Dances are more popular at the SYF Arts Presentation. Prior to 2012, SYF Central Judging took place in April each year to award medals (from Gold with Honours down to Certificates of Participation) in various art including dance, drama and music. The SYF Central Judging changed its name to SYF Arts Presentation (AP) in 2012 with a revamped award structure of Distinction, Accomplishment and Commendation (MOE Website, 2020). This encouraged students to learn and appreciate more the various art forms.

With reference to Chinese Dance entries at SYF AP over the years, it is evident that majority of the works performed are not authentic. The choreographies are not originally created by the Chinese Dance instructors (SYF Dance Playlist, 2020). The lack of originality and creativity of the Chinese instructors have restricted their students in learning how to explore imaginative movements to express their minds and bodies. Chinese Dance students merely copy the dance routines from videos available from China. In terms of skills, this stereotype learning process has helped students to achieve proficiency in performing a specific style within a relatively short time, but it also has diminished students' creativity. This method of teaching dance may reduce students' interest in the art form and hence not being able to build in-depth appreciation and knowledge of Chinese art, history and culture.

Despite the challenges, some schools have made exceptional contributions to the promotion of Chinese Dance with consistent emphasis on professional and comprehensive training of student dancers, and preparing them well, not only in the appreciation of Chinese culture and history, but also have moulded their students to be competent performers with strong values. Schools like Nanyang Primary School, Nan Hua High School, Nanyang Girls' School and Hwa Chong Institute, have a systematic Chinese Dance training system in place for many years, grooming their students to achieve dance excellence, winning the Distinction award at the SYF AP consistently. Distinctive programmes such as compulsory dance lessons within the school curriculum, master classes with distinguished dance teachers, overseas trips to learn Chinese Dance and Chinese Language from prestigious institutions like the

Beijing Dance Academy, and the setting up of performance opportunities at world-class venues like the Esplanade Theatre, has certainly helped to build the aspirations and excitement of their students. Such programmes with the emphasis on values of the students is obviously evident in terms of their students' discipline, focus and dancing competency which are often strategically aligned with the promotion of the schools' values. Strongly imbued with value-centric programmes, it was certainly a careful and concerted effort by these schools in building their students' excellence in dance and the learning of Chinese culture.

9.3 Cultural Values Through Chinese Dance

In most instances, many schools have adopted the 'professional' model as discussed by Smith-Autard (2002, p. 6) with emphasis on the product outcome. It is the result of direct teaching which lead to swift performance as output. The 'educational' model which emphasizes the process incorporates the development of creativity and individuality. Schools needs to balance process and product. Chinese Dance instructors are encouraged to build on a set of principles using problem-solving approaches to guide and encourage students to derive their own learning (Smith–Autard, 2002, p. 7). The teaching of Chinese Language and culture can take advantage of this gap between the professional and the education models by incorporating new teaching strategies to provide an enjoyable and creative learning process through the integration of Chinese Dance, Chinese Language and culture. The success of teaching in Chinese Language and culture, embracing both the educational and the professional models of Chinese Dance will depend on how teachers harness the strength of teaching Chinese Dance within the CCA context.

As Chinese Dance requires group participation, understanding the importance for group efforts will help Chinese Language teachers to be more ready in meeting the needs of fulfilling overall Chinese Language objectives. While teaching cultural values through Chinese Dance, group work which promotes change can help introduce the students to a wider social environment and hence, provide a sense of belonging which ultimately addresses a common need (Gerald & Gerald, 2001, p. 4). Chinese Language teachers can better design their group activities with shared experiences by arranging a new dance learning journey into sequences, as well as choosing the appropriate activities that may enhance the learning of values through newly shared experiences (Gerald & Gerald, 2001, p. 75). Chinese Language teachers can also consider developing new lessons based on their own preferences, skills and training (Gerald & Gerald, 2001, p. 48).

Chinese language and values can be taught in parallel through new opportunities gained from Chinese Dance. Collaboration among various Chinese arts disciplines, such as dance, music, calligraphy and drama theatre, can yield positive results. Through writing, observation and participation in different activities under Chinese Dance, students can be exposed to creative ways to learn Chinese Language and culture. Tasks setting, such as reflective writing, essay writing, learning of new

Chinese Dance terminologies, poem learning and recital, appreciating and critique writing on performances are useful ways to engage students. For some students who are more adventurous, they may even join dance training and performance which will provide them with a totally new learning environment as compared to a typical Chinese Language classroom. The benefits of having a total immersion experience, coupled by the combined synergy between Chinese arts disciplines, will encourage students to discover and learn more through many Chinese-related media. For teachers to ascertain the complex and integrated experience gained by students, below are examples of collaborative efforts between different CCA groups, with a strong foundation in developing value-driven initiatives.

During its Arts Week 2001s opening programme, Northland Secondary School had a collaborative performance between Chinese Dance and Chinese Orchestra (refer to Arts Week 2001 programme booklet). The performance of Chinese Dance and Chinese Language classic *Dun Hwang* (敦煌), with live music by the Chinese orchestra, sparked opportunities for the teaching of Chinese language and cultures. The process of building such a programme had uplifted the spirits of the performers. The joint performance highlighted many values, such as perseverance, teamwork and the determination to perform well. The act of performing together would inculcate other values such as the respect for one another, discipline to stay focus, and team spirit to synchronise efforts for the acceptance of differences in arts practice. With a unique combined performance in music and dance, teachers could allow their students to learn values by observing, sharing and reflecting on the processes, leading to a successful presentation. By strengthening the learning of cultural values through this journey with more catalysts, teachers could introduce lessons which revolve around the topic of *Dun Hwang*. Such a dance presentation could be expanded in Chinese Language teaching through the teaching of its history, geography, gallery art, and other related knowledge that could be developed for students to improve their language proficiency in vocabulary, expression and enhancing their appreciation of many other Chinese arts. These exercises for students to reflect upon their experience through appreciating Chinese Language and culture could evoke a fresh curiosity for the students in learning Chinese Language and culture through diverse means and topics.

Another example of learning values through dance can be traced to the three major productions of Greenridge Primary School at University Cultural Centre Hall between 2010 and 2012: *Genesis, Colours of Passion,* and *Jubilation* (Refer to programme booklets). Chinese Language teachers can educate their students on values such as perseverance, passion, gratitude and discipline. Nanhua Secondary School which has a long tradition of supporting Chinese arts, Chinese Dance has placed values in its teaching. Its Chinese Dance CCA, an award-winning team, has regularly been receiving the highest honour at SYF AP. In 2017, they performed Chinese Contemporary piece *Oei!* (A dialect term to address others) which depicted determination and courage (refer to Website on Dance Society). Chinese Language lessons could be designed around determination and courage to explicitly engage the students in appreciating, learning and reflecting on shared experiences.

The Punggol Secondary School Dance Ensemble in collaboration with Metta School Lion and Dragon Dance Troup had a unique performance *Festivity* at Victoria Theatre in April 2018, as shown in You-tube video (*Festivity*, 2020). There were many learning points from such a presentation which shared the important message in Chinese Language—inclusivity for special needs students to perform in public theatre. This combined act of Chinese dance and drums by students of two different schools used the element of *Yang Ge* (秧歌)to symbolise harvesting in harmony. It had brought out the important values like inclusivity, respect and compassion in Chinese Language.

From a wide selection of Chinese Dance on You-tube, one can watch numerous SYF award-winning performances by various schools. Each Chinese Dance item has a specific theme which perpetuates values in different ways. For example, the video presentation by River Valley High School's *Memories of Childhood* (童年的回忆) had incorporated story-telling in their performance (Posted by River Valley Dance Society on 29 April 2017). Dance Drama with spoken text enables Chinese Language teachers to also explore new strategies in teaching too.

The above are just some examples on how Chinese Language teachers may find refreshing moments to teach the language and cultural values through Chinese Dance. Chinese Dance can offer much room for discussion on values through festivities. Through many opportunities, students can accept and understand Chinese language and values in wide and receptive mode. Many festive seasons such as Chinese New Year, Dragon Boat Festival, Moon Cake Festival can be explored and explained in greater depth to students. Teachers who are familiar with the organisation of Chinese Cultural Week would understand the importance in providing a holistic appreciation of the Chinese culture through various activities such as the performances of Chinese Dance and the use of lived experiences to expand the knowledge of Chinese Language and culture.

With Chinese Dance terminologies being used in teaching movements, they can be useful in shaping students' behaviour in Chinese Language classroom management as they share common denominators in the teaching of values, such as discipline and respect. The exquisite meaning behind each phrase of movement can be defined and learnt. Teachers can find how these terminologies can help to build new activities on language and its application. Some dance terminologies lend themselves to language learning and vocabulary expansion; such terms as *theme, synopsis, props, folklores, characters* can lead to in-depth learning.

For dance improvisation, Smith-Autard's Methods of Construction (1996, p. 30) shares a sequential pattern to allow dance to be created. It starts with a stimulus, followed by the type of dance for symbolic sake. After this, there is the need to improvise. Finally, there is the need to evaluate on the best choice. Teachers are encouraged to innovate on their lessons based on values. With the understanding of how Chinese Dance's work-in-progress is to maximise its output, teachers can inculcate the spirit of trying to dance along and constantly improvising to find an appropriate learning framework that may best suit in language teaching. Chinese Dance

learning which resonates with Smith-Autard's notion of repetition (1996, pp. 36–37) calls for teachers not only to construct technical knowledge, but to also have the need to allow 'live' experiences for students to comprehend Chinese Language and culture better.

9.4 Development for Chinese Language Teachers

There are several possibilities for Chinese Language teachers to enhance their professional development in connection with Chinese dance as co-ordinators:

STAR—NAC Artist Mentorship This is jointly supported by MOE-STAR (Singapore Teachers' Academy for the Arts) and the NAC council to develop arts teachers' competencies by partnering practitioners to co-teach in an art form. The Chinese Language teacher may choose an arts practitioner to propose a specific area of knowledge finding. The teacher may collaborate with Chinese Dance Teacher-In-Charge to propose a specific learning framework, in consultation with the artist mentor across a short term of three to six months.

NAC Artist-In-School The school can invite an artist to be in residence, sharing, teaching or performing a specific art form for a period of time.

Learning Chinese Dance as recreation Chinese Language teachers may propose to pick up some dancing tips for personal development. Having first-hand knowledge of the art form, the teachers may find new inspiration for teaching of Chinese language and culture to be integrated with Chinese Dance.

Learning Dance Choreography Through leaning how to construct a simple dance, Chinese Language teachers will be introduced to various styles and features of Chinese Dance choreography. It will broaden the teachers' receptivity to Chinese Dance and its function, as well as the spirit of trying in making new creative dance.

Learning Journey Chinese Language teachers will have new insights on training and rehearsals when they visit professional dance companies.

Building Resource Kits Chinese Language teachers are encouraged to document their creative teaching in Chinese Language and culture for sharing and constant research for improvement.

9.5 Chinese Language Fusion

The teaching of Chinese language and culture can be taught like the teaching of dance, with fun and enjoyable components to be in Chinese language. Students are encouraged to reflect and make comments based on their observation. Teachers can support students' appreciation of learning Chinese Language and culture through association with dance programmes. New challenges with dance programmes that represent feelings, allowing the students to like fun-packed dance activities, working

towards shared experiences will make the Chinese lessons more engaging and enjoyable (Hall, 2005, p. 7). Teachers can achieve optimal results in teaching Chinese Language and culture through well-organised planning, continual improvement of programmes, provide integrated experiences in linking all learning opportunities, and reflecting and evaluating what students have experienced (Hall, 2005, p. 11). With the understanding of how Chinese Dance functions, the teaching of Chinese Language and culture can then be exemplified to its optimal capacity, bringing the voices of our youths to express their hopes, dreams and desire to be uplifted and inspired by authentic Chinese Language classics and stories. With the holistic appreciation of Chinese arts and culture, integrated learning opportunities through Chinese Dance in particular, with digital competencies in technologies can support teachers in building creative methodologies to enhance their teaching.

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Chapter 10
Inspiring Youths Through Dance Education

Tan Danny

Abstract The tremendous support of the school leaders and enthusiasm of the students in Singapore schools for dance have been documented in the immediate previous chapter. This chapter goes beyond to discuss dance not only as a popular co-curricular activity but as an educational instrument in moulding students as persons imbibed with cultural values. Experiences of the schools and students involving in local and international dance presentations are cited to illustrate the points made. In that sense, this is a succinct visionary discourse more than a factual report.

Growing up with the dance students while witnessing their dance journey, numerous instructors with diverse aptitudes and capabilities have conducted different types of dance and arts educational programmes from a typical class size of 40 students to entire school population of 1500 students. They possess uneven professional credentials and experiences in teaching at public institutions, ranging from primary, secondary, to tertiary institutions. Mentoring students to pursue life-long learning in dance are undertaken by few established instructors who exhibit exceptional qualities as 'educators'. Over the last 25 years, the teaching role of a dance instructor in schools has been expanded to include responsibilities such as classroom management, curriculum planning, creative and production management amongst many others. With schools being able to exercise their autonomy in recruiting co-curricular activities (CCA) instructors, trainers with different expertise have been performing various roles, such as choreographer, co-teacher, artist, practitioner, curriculum planner, artistic director and consultant, to fulfil the schools' demand. Dedicated instructors would have consistently honed their skills over the years to overcome challenges, adapting well to take up more responsibilities in orchestrating major dance/arts programmes as well as national and international projects. Some, with exceptional attributes, have advised school principals in setting up holistic arts curriculum, while creating new visions for the arts in schools.

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With increasing expectations, from merely training students to perform at local and international competitions, there has been an emphasis on the promotion of dance curriculum and pedagogy in schools in the last decade. The call on imparting values and character building through CCA in Dance has become more apparent. Dance instructors have to perform traditional duties in training and choreography, while balancing other outcomes with 'value-added' dance initiatives. This has posed new challenges for young dance instructors who most likely had just graduated with Diploma in Dance without much teaching and professional experiences.

What has motivated our dance students to excel within a CCA context? What has spurred them to dance beyond a CCA, pursuing their dreams and life-long passion in dance? How can dance instructors be 'educators', providing innovative pedagogies for quality dance education to exist within an ever-evolving Singapore education system? With the focus on active learning, acquisition of life-skills, values-based and other important knowledge-based subjects, youths are driven to build greater resilience and to excel in their dance pursuits even after schools.

The sequential learning path with sound curriculum from primary to secondary levels for outstanding dance students will be discussed. This first of its kind 10-year dance syllabus has provided them with comprehensive dance training and development, assisting some talented students to enrol in local institutions such as LASALLE College of the Arts and Nanyang Academy of Fine Arts. These outstanding students have either chosen Dance as a major or selected other courses such as Arts and Production Management. Students who have shown passion and keen interest in the arts had carried on with their academic studies, thereby leading them to also achieve an arts degree. Some of them have succeeded to become professionals in the local and international arts circuits.

The paper examines the challenges and the essential conditions that might have affected our youths. What could have inspired them to lead a holistic and balanced education through dance, effectively encouraged and motivated by their circle of friends, earning the trust of their families, peers, teachers and the school community, and ultimately be able to set a new cultural tone for their schools to generate a collective dream. It is crucial for educators to examine the forces at play in dance education, as "Our information landscape has morphed into something that is larger, more dynamic and vibrant, highly personal and yet broadly shared—and almost entirely unforeseen. This new info-environment has radically changed the practices of teaching and the institution of education." (Warlick, 2012, p. 3).

10.1 Developing a Dance Ecosystem, Complementing Singapore Education System

Singapore education system aims "to help our students to discover their own talents, to make the best of these talents and realise their full potential, and to develop a passion for learning that lasts through life" (MOE, 2011, p. 1). With dance as a

CCA, dance education sets to create an ideal learning and aesthetic environment so as to encourage individuality, creativity and positivity, while concurrently developing teamwork among the students.

We should not look to the West for ideas in our education. We should find our own unique model for dance education, ideal for our complex multi-racial society, "full of Singaporean unity, full of Singaporean simplicity, full of Singaporean purpose, which accounts for Singaporean life" (Chand, 2009, p. 83). With Singapore's multi-ethnic population, it is instrumental to examine our dance programmes according to our needs of cultural development.

A diverse dance curriculum can be structured according to the ethnic characteristics of our students in line with the nation's drive towards multiculturalism. All students of different backgrounds bring talents and strengths to their learning and as educators we need to find ways to build on these. Educating our students with to accept differences in a multi-cultural society like Singapore is essential. Hence, designing suitable programmes for different groups of dance students should be of utmost consideration.

Smith-Autard (2002, p. 101) astutely pointed out that we have to instil a sense of wonder in our school students, allowing them to translate ideas for dance into quality learning experiences. We can provide an all-rounded experience for our students to undergo three stages of growth: (1) performing, creating and appreciating dance: (2) incorporating effective integration of various models in teaching method; and, (3) with tests and trials.

A complex but workable model for Singapore's dance education ought to be clearly thought through and planned to meet the rising challenges in post-modern interpretation of the twenty-first century dance education. We need to build dance curriculum that is 'transformative, open, interconnected and pluralistic in nature' (Hong, 2006, p. 46). To complement CCA's mission to nurture the students' qualities such as resilience, tenacity, confidence and perseverance, which prepare the students to adapt and thrive in a rapidly changing world, a broad–based holistic education is desired. It is with this consideration that we inspire our youths with best knowledge, creating significant impact in dance education.

10.2 Overcoming Challenges

To inspire our students, we need some paradigm shifts for a successful and dynamic Singaporean dance programme. "Any change can engender a reflexive resistance from those being asked to change. That resistance, in part, is a product of trying to change paradigms" (Thacker et al., 2009, p. 8). As Hong (2006, p. 47) asserted, we would be engaged "in an open system and one which is responsive to change, one in which flux is important and the ends become integrated into the means". Harnessing the harmonious effects of various key components with the 'needs of human body and soul' as advocated by Plato, "Education should develop a kind of reason in children

in order that they may feel a harmony between the soul and the various things of the world. This harmony is true virtue" (Chand, 2009, p. 11).

10.3 Vision of School Leaders

We must acknowledge that every school has its own unique identity and culture. For dance to be rooted in a particular school culture, it needs time to be cultivated. Its usefulness to emerge gradually and shape over time will inspire the entire school population. To mould a school culture involves deep and massive changes. It requires good faith and belief in the school management to internalize change. This "restructuring is a product of collectively internalized acceptance that engenders a motivation for change" (Thacker et al., 2009, p. 3). Therefore, it is critical for school leaders to understand these realities for a new system to inculcate a school culture through arts education. Below are three case studies which illustrate how Principals' strong advocacy for arts education in schools can benefit their students.

In 2000, Northland Secondary School (NSS) boldly established the 'Vision for the Arts' in partnership with Odyssey Dance Theatre (ODT). With the support of the Superintendent and other Principals of the North 5 Cluster, the first Northland Arts Centre managed by ODT was established to offer comprehensive arts and cultural programmes to NSS and 13 other schools within the same cluster. The massive scale in terms of programming benefitted all students in North 5 Cluster, from individual school-based dance and arts learning to combined school events. The successful partnership between NSS and ODT had led the National Arts Council to endorse ODT as the first Artist-In-School in Singapore.

In the next example, the Assumption English School (AES) embraced dance education through its CCA, AES Dance Ensemble between 2008 and 2012. The Principal set an unprecedented decision to mould a new culture in the school. As a result, the AES Dance Ensemble has been successful in implementing a four-year dance elective programme for its CCA dance, not only clinching the Gold with Honour award at the Singapore Youth Festival Competition in 2008 within three months, but also earning recognition as a driving force in secondary school dance, locally and internationally. The AES school management had introduced many small changes through dance to impact the overall school culture. Programmes ranging from Arts Exposure, Arts Appreciation and Arts Excursion were carefully planned and executed for its CCA members, and eventually encompassed the entire school population of 1500 pupils. In November 2009, the AES organised the West Zone Dance Fiesta "Leap of Faith" at the University Cultural Hall, assembling more than 300 performers from ten schools. The AES Dance Ensemble also shone at the Esplanade Theatre in 2009. It had performed an award-winning work, "Fly with Me", for the first Singapore International Principals' Conference organised by the Academy of Principals. With critical strategies to build its school cultural tone through arts education, AES's decision on its cultural development journey helped to shape a new inspiration. The school leaders had empowered their school communities to develop its strengths that

required not just skills and knowledge, but the 'heart' to change the living dreams of AES students. Indeed, with such a strong mandate riding on a successful CCA, AES dancers had continued their resilience and success into their tertiary life after graduation from AES. Many from the dance students who trained during 2008–2012 and had experience of the high adrenaline rush through dance CCA, are now in their 20 s. They have now either completed their degrees or are embarking on their new careers. Time is the best testament of the dance educational outcome.

Lastly, MINDS (Movement for the Intellectually Disabled of Singapore) Fernvale Gardens School (FGS) built new capabilities through 'Framework for the Arts' at FGS in 2018, supporting its 180 students with special needs. The school's drive to improve learning opportunities for her students and teachers, from incubating ideas to full implementation of 'Vision of the Arts' at FGS was admirable. Multi-level programmes were developed to engage all stakeholders, envisioning that a new school culture would be cultivated. Comprehensive training in diverse art forms was introduced to all students and teachers. New Arts-in-Curriculum development was strongly emphasized and FGS built its new curriculum for special needs students of age group between 7 and 17 years old. For Teachers were well prepared for upgrading through seminars and retreats to have a better understanding of arts integration into the curriculum. FGS's 'Framework for the Arts' is one very special case which has overcome many obstacles in bringing arts curriculum for special needs students to embody Creative Arts Learning into their curriculum. Arts education can indeed provide a more vibrant and stimulating environment that inspires students towards independence and integration into society. Arts-in-Curriculum can certainly play a major role in helping to shape Living, Learning and Working educational outcomes for disadvantaged students.

10.4 Inspiring Students in a New Dance Environment

How do we inspire our dance students to have the desire to achieve, the need to learn and the crave to contribute in a positive environment? John Dewey (cited in Chand, 2009, p. 91) advocated the 'dynamic, ever-changing and performing character of life' and he stressed the importance of setting the right functions of the dance club.

1. *Providing a Simplified Environment—selecting the right features which are fundamental and capable of being responded by the young.*
2. *Eliminating 'the unworthy Features of the Existing Environment'—"As a society becomes more enlightened, it realises that it is responsible not to transmit and conserve the whole of its existing achievements but only such as make for a better future society."*
3. *Balancing the various elements in the social environment. To coordinate within the disposition of each individual the diverse influences of the various social environments into which he enters.*

A case in point is the Bukit Batok Secondary School (BBSS). Like many other schools, BBSS had its strong tradition in cultural influences with multiple platforms to engage its students. Between 2010 and 2013, the school had exposed its dance students to different learning experiences, allowing them to learn dance outside of school. They had the opportunities to learn diverse dance forms instead of only one choice in a typical CCA Dance. They were encouraged to perform regularly at various platforms and had overseas expeditions to learn from the best. In 2011, dance students embarked on a cultural trip to South Korea. They performed alongside with professional companies, participated in master classes, and had exchanges with arts students. This new experience had created numerous opportunities for students to showcase their hidden talents and be seen by their peers and teachers along the trip. The encouraging support by the school equipped the students with new knowledge and life-skills which could not be taught in the school compound. It was the sense of self-worth which had spurred students to support one another in their quest to fulfil their dance aspiration. They possessed the strong desire to build on their potential, determined to excel and contribute to the whole development of the overall school profile. In this instance, by creating a suitable environment, dance has a very powerful calling to empower the students to strive, lead and breakthrough. In 2013, the BBSS Dance Ensemble performed a new choreography "Paint a Rainbow" which garnered great praise in the Singapore Youth Festival Dance Competition.

10.5 Advocate the Importance of Dance Education

Hall (2005, p. 6) states the nine components of human development to assist students to increase their human capacities, through new experiences:

1. *Physical development*
2. *Knowledge and understanding*
3. *Artistic and aesthetic appreciation*
4. *Creativity*
5. *Expression and communication*
6. *Confidence and self-esteem*
7. *Social development*
8. *Enjoyment*
9. *Eventual choice of lifestyle.*

Dance by itself is insufficient to provide the wholesome experience to the students. Most schools promote dance as a means towards performance, rather than as education through dance. Dance education also encompasses a research area in which scholars conduct original research on ways of teaching and learning dance. It is an approach towards the development of human capacity through a vast learning experience in dance. In Singapore, visual art and music curriculum are incorporated into all schools as a compulsory learning subject. Dance is not included and hence its role in formal education is often debated.

Career option can be an important aim for dance development in Singapore as the overall educational system must orient itself toward producing an appropriate labour force. Maxine Greene further explains by saying that "As we ponder educational purposes, we might take into account the possibility that the main point of education (in the context of a lived life) is to enable a human being to become increasingly mindful with regard to his or her lived situation—and its untapped possibilities." We need to advocate the importance of dance education for life-long passion and for a possible career option as well.

10.6 Empowering Dance Learning

What should we teach and what could dancers learn? Educators would agree that curriculum needs be student-centric, taking serious consideration of their interests, experiences, impulses and needs.

Dewey (cited in Chand, 2009, p. 89) had outlined the key characteristics of curriculum:

i. *Curriculum should reflect the social life and social activities. It should have utility*
ii. *It must follow the principal of progressive organisation of knowledge consisting of educative experiences and problems of the learners.*
iii. *The new experiences and problems should grow out of the old ones.*
iv. *The experiences should be flexible and changeable in accordance with the child's interests and should be graded.*

Hong (2006, p. 42–43) stressed that post-modern curriculum would be diversified and have many different features. Hong (2006, p. 45) depicted the integrative nature of dance education, thus,

> Dance education within the 21st century must consider itself as part of a web of education that seeks to educate the whole person. The emergence of holistic and ecological models of curriculum dissolve the artificial boundary between the outside community and the classroom. In this conception dance and the concept of body within a post-modern frame of reference are integral and organic to the holistic conception of life.

With diverse educational programmes having this focus in mind, an integrated curriculum Master-Class-cum-Learning Journey for 50 young children was carried out by the West View Primary School in 2012. Students gained refreshing experience in learning dance through insightful programmes such as the Theatre Etiquette programme which inculcating values. Students had the opportunity to perform for their parents and attended a dance presentation at a new site as well. This learning journey had inspired the students to experience a new approach towards dance appreciation.

Another example of such integrated experience with Curriculum Learning was the arts journey designed for 100 Southview Primary School students in November

2019. The experiences gained from experiential learning with imaginative space exploration, through appreciating a dance theatre production at the Victoria Theatre, was fascinating for the children. They were enticed with a theatre tour, accompanied by a dance production which showcased the magical interplay of stage effects brought by lighting, sound, stage design and many others. They attended a masterclass on the performing stage and had attended a Theatre Etiquette programme as well. This comprehensive learning journey required careful planning with extensive manpower and financial resources to achieve the desired outcomes. This unique experience conveyed the message that curriculum guidelines should broadly describe rather than narrowly prescribe achievement (Hong, 2006, p. 48). This is the wonder of arts in theatre space which encourages imagination and instils curiosity.

How do we generate an attitude of appreciation and love for dance—an intrinsic will to share our knowledge? Simple and direct methods of instruction with 'experience before expression' and 'objects before words' were recommended by Rousseau (cited in Chand, 2009, p. 38). It is important that we teach our students objectively, allowing them to be taught by experiences alone and not through verbal lessons. We should allow their senses to guide them in their discovery of knowledge. Dewy (cited in Chand, 2009, p. 124) on the other hand advocated 'Learning by doing', 'Learning by integration and correlation' and 'Learning through productive and creative activities'. We should teach students by respecting and affirming their backgrounds.

For Singapore, we should adopt a pluralistic multi-cultural approach to dance education. With our multi-cultural background, within the multi-cultural dance curriculum, dance pupils should be learning dance as socially constructed text from a wide range of forms, genres, styles, including western genres. Smith-Autard's Midway Model for teaching dance would be distinctive for us to deliberate. Teaching model should be responsive enough for change (Smith–Autard, 2002, p. 3). Smith-Autard's Midway Model combines the importance of two diverse teaching models, educational and professional. The concept of the art of dance in education and cultural education sets the two models apart. The Midway Model has been followed closely in CCA dance instruction as it defines the three strands of creating, performing, and appreciating dances, forming the basis for dance learning by our students.

Smith–Autard (2002, p. 10) further comments that 'Dance in education must be more embracing and less predetermined in terms of its outcomes than making of professional dancers and choreographers.' The main emphasis must be placed on developing the students' knowledge of the different possibilities and dimensions in dance.

Henceforth, we need to account for a balanced learning journey for our dance pupils, with the following considerations (Smith-Autard, 2002, p. 126–145):

(1) *Equal emphasis on process and on product*
(2) *Equal emphasis on development of creativity, imagination and individuality and an acquisition of knowledge of theatre dance*
(3) *Equal emphasis on feeling and training*
(4) *Equal emphasis on movement principles and on stylised techniques*

(5) *Equal emphasis on problem-solving and on directed teaching*
(6) *Artistic Education*
(7) *Aesthetic Education*
(8) *Cultural Education.*

It is often difficult for dance instructors to propose a well-balanced and comprehensive curriculum due to the excessive demands by schools to compete in competitions and performances. This often causes a strain in implementing systematic training in dance technique and choreography. Instead of adhering to the traditional practices by guiding the students with much longer time to build body-readiness and individual flair in technique acquisition, the training tends to be just 'steps' and 'movements' for the sake of performance and competition. There is this danger of placing greater priority on short-term gains. This has resulted in the 'narrow overspecialisation of training the body in one technique'.

For the well-being and consistent development of Singapore students in technical expertise, there should be an equal emphasis on movement principles and on teaching various stylistic techniques. Dance educators need to adopt teacher-centred approach, knowing the best way to give instruction that yield the best effects in learning (Smith–Autard, 2002, p. 25). The curriculum must equip the understanding of dance techniques and styles along with the principles of movement that can then allow our students to expose to a wide range of stylistic and expressive possibilities according to their apparent talents and abilities (Smith–Autard, 2002, p. 22).

Curriculum needs be implemented according to the various stages of development of the dancers, that is, there is a need for specific curriculum for specific stages. With good administrative support and adequate resources supporting the curriculum implementation, the students will then enjoy the best support, with a balanced development of their personalities.

10.7 Instructor Versus Mentor

According to Marshall J. Cook (cited in Chand, 2009, p. 62–63), dance educator can train and guide the students to perform the best technique by directing the students' energies to establish a clear sense of purpose in performance excellence. It is imperative not to fall into the trap of controlling them, but inspire them to be positive, enthusiastic, supportive, trusting, respectful and patience. They need to be empowered to be involved in their activities and decisions. Instructors need to listen to students' problems and assist to solve their problems together. This ultimately assures them the desired space for them to discover their own world and make sense about it. As Chand (2009, p. 63) highlighted:

> Activity should not be vague,
> It should not be a sublimated or controlled activity,
> Social atmosphere is essential in order to secure meaningful activities
> Self-activity may take the form either of work or of play.

Rousseau (cited in Chand, 2009, p. 39) stressed the importance of allowing the students to develop their own reasoning. The art of teaching includes the ability to spur one's quest for the unknown. In dance, it is a norm to witness dance teachers screaming at and reprimanding students during rehearsals and choreographic sessions. The use of authority over reasoning is harmful to the students. Students will lose their confidence and not establish their own opinion in the long run. We need to build cordial relationship with the dance students, and not to impose on them with our own standard (Chand, 2009, p. 84). We should also inculcate the appreciation and acceptance of one's successes with humility. This sportsmanship is essential to combat the ill-effects engendered by the intense competitiveness in Singapore.

Ultimately, instructors not only need to aspire and possess all the above qualities as trainers, and they need to know how to motivate youths. Students would gain most as an apprentice to be mentored by professionals. It is imperative to have instructors who are also practising artists, equipped with the professional and practical knowledge in guiding and exposing the students to the real profession. According to Smith-Autard (2002, p. 26),

> Learning… should be seen much more as a kind of apprenticeship than it normally is—learning how to do something alongside the successful practitioner, by imitating, by subjecting oneself to correction and to direction.

A good instructor is not one that just teaches technique and aims to achieve Gold-with-Honour in competitions. A good CCA programme does not mean that a dance choreography has to be taught by qualified instructors with the best training system. A good educator needs to learn to embody the basic principles of education with a heart.

In view of this, the highest function of the dance teacher consists not only in imparting knowledge, but also in stimulating the pupils to sustain their passion, in loving and pursuing their dreams.

10.8 Developing Character Through Dance Inspiration

When the above-mentioned forces are at play, we can then impart values and instil character building more cohesively and effectively, through holistic dance education. Civic education for character has become a moral imperative for democratic citizenship, especially for the young. Developing the values, knowledge, and skills have drawn much attention (Engel, 2000, p. 176).

According to Engel, "Civic education must be consciously and explicitly pursued as part of a school curriculum." Dance curriculum in education has an important part to play in our youths' education. The Singapore educational system has been undergoing a reform which is 'values-driven' and 'student-centric'. Schools are implementing related programmes to help students to understand the core values, with the hope that students will commit to them and act upon them in their lives. As former Education Minister Heng Swee Keat (Contact, 2011, p. 2) put it:

> Values education develops the values and character of our students. A student-centric education develops the whole person and brings out the best of each child. Competencies for the 21st century such as creativity, communications, collaboration and a broad outlook will enable our young to thrive in a more complex, globalised world.

Lim (The Straits Times, 2011, p. A9) commented that "Activities outside classroom are seen as integral to the Ministry of Education's renewed emphasis on building character and inculcating moral values like respect and responsibility in students". CCAs had to be reviewed seriously was echoed. Lim further commented that it was important to change the mind-sets of what CCAs could achieve. Teaching character building had to be open through more dialogues and opportunities to engage the young people, through informal curriculum like CCAs as well. The former didactic approach of sole reliance on classroom teaching to engage students is no longer effective, as current students are more articulate and open to discussion.

"CCAs are a useful tool for building self-esteem and leadership potential and offer achievement goals for students who are less academically inclined", according to Consultant psychiatrist Brian Yeo (cited by Leonard Lim in The Straits Times, 2011, p. A9). However, he cautioned the need to balance how CCAs were used in the new emphasis on a values-driven education. Unnecessary stress should not be imposed on the student with the over-emphasis on character building programmes.

Bertrand Russell (cited in Chand, 2009, p. 131) details the required qualities for character building as follows:

(1) *Vitality: increases happiness and develops the capacity of hard work. It depends on physical and mental health. So the school should provide all opportunities for the development of vitality.*
(2) *Courage: A courageous person does not run away from fearful situations. Of course, in normal situation, as well as fearful situation, he applies his intelligence and resourcefulness.*
(3) *Sensitiveness: It is in the nature of children that they take particular interest in praise and hate contempt. Sympathy makes the outlook of the children wider and helps in developing desirable qualities.*
(4) *Intelligence: Intelligence according to Russell is a power which is developed on account of the instinct of curiosity. Thus education should promote curiosity in the children."*

10.9 Online Dance Curriculum

Since January 2020, Singapore, like other countries, has been struck by the unprecedented world crisis—COVID-19, which has disrupted our lives in every aspect. The Singapore Government's strong digital push in our education and training ecosystem is evident over the last two years with the introduction of the Singapore Student Learning Space. Its roadmap to digitisation has been accelerated with COVID-19. Former Education Minister Ong Ye Kung (MOE website) commented in 2019 that the new online learning portal would hold the materials for the entire curriculum of

all school subjects and across all levels. He further added at the Launch of Collaborations at the ArtScience Museum that "Digital literacy could well be considered a critical third form of literacy for the future. But digital technology is going to be ubiquitous, and drive almost everything we do. With this in mind, we need to start to demystify digital technology for the masses and make its learning accessible to everyone."

With COVID-19, schools have been supporting teachers and students to adapt to home-based online learning. The familiarization of new technologies and revamping of its online curriculum by schools have put teachers and students to the test. Online CCA in dance training which requires social and physical attributes, has proven to be challenging to both the trainers and students, and the effective learning outcomes have also been questioned. Social and physical activities are prohibited during the pandemic, hence CCA in dance could only be offered online, with much resistance from the schools and trainers.

How can dance teachers and students navigate the digital world comfortably and effectively and still be able to adhere to "safe-dance" practice while having students to train from homes? How can dance training for a usual size of 40–60 students be delivered online through a remote method, and be taught and supervised through only a laptop screen? How can trainers be 'upgraded' within the short time to equip themselves with technical facilities to prepare new innovative online lesson plans, providing dance theoretical knowledge swiftly to meet new challenges in programme delivery? The new online dance curriculum requires direct, constructive and intellectual capacity in presenting dance contents other than physical dance training. This is because the usual outcomes of dance learning and training in schools is solely based on physical attributes in rehearsals and performances. Online learning has hampered space and physical interaction for communal dancing, which has caught many dance instructors by surprise. They have never before prepared for online dance teaching. The ability to represent and present new dance contents online and the skills in engaging the students effectively have revealed the weaknesses in online training capabilities of dance instructors. This pandemic has prompted schools to consider what kind of new skill-sets dance instructors need to possess for effective online dance learning.

This pandemic underlines the importance of digital proficiency with sound knowledge of dance education for effective online teaching. It set an alarm to the dance training profession. For effective dance training online, dance instructors need to provide more than the usual 30-week training plan. They need to provide a robust dance curriculum that can balance the dance technique and choreography which is often termed as the 'hardware' to ensure the performance readiness of the dance students with sound dance pedagogy (software). Dance instructors need to acquire new skills in using new technology to deliver a spectrum of dance-related subjects, enhancing the students' understanding and appreciation of dance. More virtual content development using multiple visualisation effects and tools can be used to prepare the students for self-discovery and exploration while learning dance in isolation. It seeks to empower the students to explore their own strengths and weaknesses in a non-conventional way.

Dance educators must evolve with the times to understand the need to adopt a strong online dance curriculum in order to stay relevant in this creative arts so as to support the students' evolving learning patterns. With MOE's 'Skills Future for Educators' to strengthen the competencies of teachers, changes in the classroom teaching require dance instructors to align its competencies closely and not just restricting its skillset to merely teaching technique and 'choreography. Schools need to move from expecting dance instructors to provide dance instruction in CCA to dance education in CCA. In this way, dance students will benefit most through a greater exploitation of online teaching outcomes with new learning processes such as inquiry–based learning, differentiated instruction and E-pedagogy (Teng, 2020).

It is crucial for dance educators to unlearn and relearn dance in this digital era, to research and to reconstruct their understanding of dance knowledge. The call for innovation in dance training and development is an impetus to meet the demand of students' online learning needs, aligning with the expectations of MOE's digital transformation.

10.10 Conclusion

Teaching dance is a life-long aspiration for many dance professionals. Dance educators must be prepared to accept their role as a life-long mentor. Engaging in deep and meaningful dialogues, forging strong bonds with their students, growing with them to witness the fruits of their success in life, is a collective memory. This meaningful endeavour is resulted from a holistic dance education. Dance educators will witness the smiling and teary faces of parents after the performances by their children and when their children receive academic awards. Parents will always express their gratitude for our efforts in journeying with their children. Arguably, Franklin Bobbitt (cited in Mandell, 2020) wrote that "education is primarily for adult life, not for child life. Its fundamental responsibility is to prepare for the fifty years of adulthood, not for the twenty years of childhood and youth."

To have a dance curriculum to inspire our student-dancers to achieve excellence with resilience, we need to fully equip the dance teachers the right support for a sustainable and enriching programme. We need a devoted instructional leader who likes to champion a new dance development in Singapore. With COVID-19, change is necessary for holistic dance education to prevail online. Without this, there will be no remedy to the existing framework for CCA in dance.

Hence, dance instructors need to think for the long-term interests of Singapore youths and should embrace originality in producing an inter-disciplinary dance curriculum that will inspire the students to grow, shine and excel. Every step needs to be carefully analysed to assist the students to instil a good sense of self-awareness, a sound moral compass, and the necessary skills and knowledge to take on the challenges of the future.

Hopefully, our students "can discover and nurture their strengths and interests, cultivate important values, and realise their full potential to seize opportunities of

the future" (MOE website, 2020). They will be empowered to explore and discover the world with the passion for life-long learning. Dance education can certainly play a part to achieve this aim, to truly inspire our Singapore youths in appreciating the beauty of dance.

10.11 Endnote

"*Inspiring Youths—A challenge for Singapore CCA*" was presented at a Dance Seminar organised by Singapore's Ministry of Education for 200 Dance Teachers-In-Charge and Instructors. Dr Danny Tan presented his paper at the National University of Singapore's University Cultural Centre Theatre on 26 January 2012. "*Inspiring Youths through Dance Education*" is an updated version of his presentation. Though the contents have been edited to reflect the recent changes in dance education, this paper retains its original essence.

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Postscript

This is basically a collection of articles on what has been done hitherto in teaching culture in the Singapore context and what can be done in the future in this regard. In short, it is stock-taking accompanied by wish lists and the main audience include practising teachers, school administrators, and educational policy planners. Honestly, it does not attempt at academic discourse with a globalization perspective which deserves more serious discussion and for a different audience.

Having spending almost two full years to edit and re-edit this volume, it finally will go to print. I am sincerely thankful to the anonymous reviewers for their perceptive comments and suggestions. Although, apologetically, I have not been able to follow up on all of these, most of them were taken up in making this final version. I am also thankful to the contributing authors for generously sharing their experiences and thoughts. Their trust and enthusiasm have made editing a much easier undertaking.

Teaching culture as part of teaching language is not new; it is lost and now found. Elements of culture make language teaching more interesting, more relevant, and more effective, for both the students and teachers alike. Moreover, when teachers learn about culture so that they can teach it will become more cultured as persons and professionals.

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