วารสารมนุษยศาสตร์ปริทรรศน์

วัตถุประสงค์และขอบเขตการตีพิมพ์

วารสารมนุษยศาสตร์ปริทรรศน์ มีวัตถุประสงค์รับตีพิมพ์บทความคุณภาพสูงจากคณาจารย์ นักศึกษา และนักวิจัย ทั้งในและนอกสถาบัน ในสาขาภาษา วรรณคดี ภาษาศาสตร์ จิตวิทยา ปรัชญา ศาสนา บรรณารักษศาสตร์ และสารสนเทศศาสตร์ ทั้งภาษาไทยและภาษาต่างประเทศ

กระบวนการพิจารณาบทความ

บทความทุกบทความจะต้องผ่านการพิจารณาโดยผู้ทรงคุณวุฒิที่เชี่ยวชาญอย่างน้อย 2 ท่าน แบบผู้ทรงคุณวุฒิและผู้แต่งไม่ทราบชื่อกันและกัน (double-blind review)

ประเภทของบทความ

บทความวิจัย (research article) บทความวิชาการ (academic article) บทความปริทัศน์ (review article) และหรือบทความวิจารณ์หนังสือ (book review)

ภาษาที่รับตีพิมพ์

ภาษาไทย ภาษาอังกฤษ ภาษาฝรั่งเศส ภาษาเยอรมัน ภาษาเกาหลี ภาษาจีน ภาษาญี่ปุ่น ภาษาเขมร และภาษาเวียดนาม

กำหนดออก

วารสารตีพิมพ์ 2 ฉบับต่อปี ท่านสามารถส่งบทความเพื่อการพิจารณาได้ตลอดทั้งปี
ฉบับที่ 1 มกราคม – มิถุนายน
ฉบับที่ 2 กรกฎาคม – ธันวาคม

เจ้าของวารสาร

คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

ผู้ช่วยศาสตราจารย์ ดร.บูลย์จีรา ชิรเวทย์	มหาวิทยาลัยศิลปากร
ดร.กมลพรรณ แจ้งอรุณ	มหาวิทยาลัยเกษตรศาสตร์
ผู้ช่วยศาสตรจารย์ ดร.ไพบูลย์ สุขวิจิตร บาร์	มหาวิทยาลัยศรีปทุม
ผู้ช่วยศาสตราจารย์ ดร.โสมฉาย บุญญานันต์	จุฬาลงกรณ์มหาวิทยาลัย
ดร.ศุภรักษ์ เตชะเจริญรุ่งเรือง	มหาวิทยาลัยเชียงใหม่
ดร.ศุภฤทัย อิฐงาม	มหาวิทยาลัยบูรพา
ดร.Bohyon Chung	มหาวิทยาลัยแห่งชาติฮานบัท สาธารณรัฐเกาหลีใต้
ดร.พรรัตน์ ถิระนันท์	มหาวิทยาลัยริทสึเมคัง เอเชีย แปซิฟิค ประเทศญี่ปุ่น
ดร.สุรีเนตร จรัสจรุงเกียรติ	มหาวิทยาลัยเทคโนโลยีนันยาง ประเทศสิงคโปร์

บทบรรณาธิการ

วารสารมนุษยศาสตร์ปริทรรศน์ ฉบับที่ 2 ประจำปี 2563 นี้ผ่านการกลั่นกรองจากกองบรรณาธิการ และผู้ทรงคุณวุฒิซึ่งกรุณาให้คำแนะนำอันเป็นประโยชน์อย่างยิ่งต่อการปรับปรุงบทความ เพื่อให้วารสารเป็นที่ยอมรับในวงการวิชาการ โดยมุ่งเน้นการเปิดพื้นที่เผยแพร่บทความวิจัยและบทความวิชาการในสาขาภาษา วรรณคดี ภาษาศาสตร์ จิตวิทยา ปรัชญา ศาสนา บรรณารักษศาสตร์ และสารสนเทศศาสตร์ ทั้งภาษาไทยและภาษาต่างประเทศ

วารสารฉบับนี้เผยแพร่บทความวิจัย 3 เรื่อง ได้แก่ 1) An Analysis and Recommendations of Vietnamese History Classroom Activities for Vietnamese Major Students: A case study in Oriental Language Program, Faculty of Humanities, Srinakharinwirot University 2) Contemporary 'Little Women' and Womanhood Perceptions of Thai Young Women และ 3) 泰国诗纳卡琳威洛大学中文专业一年级汉语语音问题及汉语语音教学初探 การศึกษาปัญหาการออกเสียงภาษาจีน และการสอนออกเสียงภาษาจีนของนิสิตชั้นปีที่ 1 สาขาวิชาภาษาจีน มหาวิทยาลัยศรีนครินทรวิโรฒบทความทั้ง 3 เรื่องนี้ครอบคลุมประเด็นที่น่าสนใจ 2 ประเด็น คือ 1) การเรียนรู้ภาษาต่างประเทศที่เริ่มจากการทำซ้ำผสมผสานการเรียนการสอนเนื้อหาภาษาต่างประเทศนั้น ๆ ผ่านกระบวนการ active learning; 2) เป้าหมายการพัฒนาที่ยั่งยืน 5: ความเท่าเทียมทางเพศ (SDG 5: Gender Equality) เพื่อสร้างความเท่าเทียมทางเพศ เสริมพลังทางสังคมแก่ผู้หญิงและเด็กหญิง โดยบทความได้สะท้อนมุมมองการรับรู้ความเป็นผู้หญิงในปัจจุบันแบบผสมผสานทั้งวิถีการดำเนินชีวิตเป็นแม่บ้าน (domesticity) และวิถีการดำเนินชีวิตโดยการทำงานนอกบ้าน (professionalism) ของผู้หญิงวัยเยาว์ร่วมสมัย

สุดท้ายนี้ กองบรรณาธิการขอขอบพระคุณผู้ทรงคุณวุฒิและผู้อ่านทุกท่าน รวมทั้งยินดีน้อมรับคำติชมและคำแนะนำ ในปรับปรุงการจัดทำวารสารในฉบับต่อไป

สารบัญ

บทความวิจัย

An Analysis and Recommendations of Vietnamese History Classroom Activities for Vietnamese Major Students: A case study in Oriental Language Program, Faculty of Humanities, Srinakharinwirot University

การเสนอวิธีการจัดกิจกรรมในห้องเรียนในการเรียนการสอนวิชาประวัติศาสตร์เวียดนามให้แก่ผู้เรียนภาษาเวียดนามเป็นวิชาเอก กรณีศึกษา: หลักสูตรภาษาตะวันออก คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

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Abstract

This article aims at presenting some suggestions on classroom activities withdrawn from the adaptation of different language teaching methods when teaching the content subjects to Thai students who learn Vietnamese as a foreign language. Due to the requirements of the Vietnamese curriculum in the Faculty of Humanities, Srinakharinwirot University, students have to learn both the Vietnamese for communicative targets and content subjects involved in Vietnamese study during the 2nd year to 4th year. Besides, Thai students' foreign language learning habits are influenced strongly by the Grammar-Translation method from their early education. Therefore, a Vietnamese language instructor here cannot only teach the content subjects directly in Vietnamese but also have to transfer the communicative skills to his/her students. The researcher used a qualitative method in this study based on the learning behavior and learning result comparison of Thai students in the years 2015, 2016, 2017, 2018 when they learned Vietnamese history. Through the study, I found out the changes in their learning behaviors and results which varied along with my choices in the teaching methods. The research results showed that the instructor needed to combine 4 language teaching methods: Direct Method, Grammar-Translation, Communicative Language Teaching, and Content-Based Instruction to effectively teach these kinds of subjects to Thai students here.

Keywords: teaching Vietnamese, classroom activities, Vietnamese as a foreign language, content subjects in Vietnamese, teaching methods

บทคัดย่อ

　　　　บทความนี้มีวัตถุประสงค์เพื่อแนะนำวิธีการจัดกิจกรรมการเรียนการสอนในวิชาที่เกี่ยวกับเนื้อหาโดยเป็นการสรุปการสอนหลังจากได้ปรับเปลี่ยนวิธีการสอนให้เหมาะสมตามผู้เรียน ซึ่งเป็นชาวไทยที่เรียนภาษาเวียดนามในฐานะภาษาต่างประเทศ เนื่องจากการออกแบบหลักสูตรภาษาตะวันออกมีทั้งวิชาทักษะภาษาและวิชาเนื้อหาที่เกี่ยวข้องกับเวียดนามศึกษา ดังนั้นผู้เรียนจะต้องเรียนรายวิชาที่เกี่ยวข้องกันทั้งสองวิชานี้อย่างต่อเนื่อง ตั้งแต่ระดับชั้นปีที่สองถึงปีที่สี่ นอกจากนั้น จากการสังเกตุของผู้วิจัย ผู้เรียนชาวไทยในกรณีนี้ได้รับอิทธิพลจากการเรียนภาษาต่างประเทศแบบแปล และเน้นไวยากรณ์มาจากระดับการศึกษาก่อนหน้าระดับอุดมศึกษา นอกจากผู้สอนจะได้แก้ปัญหาดังกล่าว และถ่ายทอดเนื้อหาวิชาให้แก่ผู้เรียนแล้ว ผู้สอนยังมีหน้าที่ถ่ายทอดทักษะภาษาให้แก่ผู้เรียนอีกด้วย ผู้สอนได้เลือกทำวิจัยนี้ในรายวิชาประวัติศาสตร์เวียดนาม และได้เก็บข้อมูลมาตลอดระยะเวลา 4 ปีการศึกษา ได้แก่ปี พ.ศ. 2558, 2559, 2560 และ 2561 ในช่วงที่มีผู้เรียน ลงเรียนวิชาประวัติศาสตร์เวียดนาม ผลการเปรียบเทียบแต่ละชั้นเรียนในปีนั้นๆ แสดงให้เห็นถึงทั้งความเปลี่ยนแปลงในด้านพฤติกรรมการเรียนของผู้เรียน และผลการเรียนของผู้เรียน เช่นเดียวกับผลการประเมินผู้สอนของผู้เรียน ขึ้นอยู่กับปัจจัยการเลือกวิธีการสอนของผู้สอนนั่นเอง การวิจัยครั้งนี้ชี้ให้เห็นว่า ในการเรียนการสอนนั้นผู้สอนจำเป็นต้องใช้วิธีการสอนแบบผสมผสานวิธีการสอน 4 อย่าง ได้แก่ การสอนแบบใช้เนื้อหาเป็นฐาน วิธีการสอนแบบตรง (Direct Method) วิธีสอนแบบไวยากรณ์และการแปล (Grammar-Translation) การสอนภาษาแบบสื่อสาร (Communicative Language Teaching) และวิธีการสอนภาษาที่เน้นเนื้อหา (Content-Based Instruction)

คำสำคัญ: การสอนภาษาเวียดนาม, กิจกรรมในห้องเรียน, ภาษาเวียดนามในฐานะภาษาต่างประเทศ, การสอนเนื้อหาเพื่อนำไปสู่การเรียนรู้ภาษาเวียดนาม, วิธีการสอน

Introduction

　　　　Vietnamese major program in the Faculty of Humanities, Srinakharinwirot University, Thailand belongs to the Oriental Language Curriculum (Bachelor of Arts Program in Oriental Languages, including other languages such as Korean, Japanese, Khmer, Chinese). This program opened its first course in 2010. Most of the students started to learn Vietnamese for the first time when enrolling in this bachelor program. During the 4 years of the curriculum, the Vietnamese

history subject (course name in the program: VIE 361) was taught in the first semester of the 3rd year. Thus, the learners have had access to the Vietnamese language just after 2 years. The duration of the course for a semester was 45 hours of lecturing at the classroom, 90 hours of student's self-study. As the lecturer observed, most Vietnamese language students here had very little knowledge of the Vietnamese history overview beforehand. Upon considering the lecturer's elements, this subject was assigned to a native Vietnamese lecturer each year. The lecturer had competency in the Thai language but had no experience in teaching Vietnamese history and only had experiences and qualifications related to teaching English and Vietnamese as a foreign language. The lecturer said that this was a subject that required a high self-study spirit. Also, it was acknowledged that the learners had to read other related materials outside the class which could be both in Thai or English. Furthermore, it was observed that Vietnamese major students in this university often took the lecturers as the center of the class, just unevenly concentrated on listening to lecturer's speaking within 15- 45 minutes; Almost students didn't like reading too long and too many books; They had a habit of approaching a foreign language according to the grammar-translation method.

At the beginning of the course, the lecturer set targets when teaching this subject as following:

- Teaching Vietnamese history by using Vietnamese as the means of communication (Thai language could be accepted in case of encountering abstract words).

- The learners must comprehend an overview of Vietnamese history after the course.

- Expand the vocabulary of historical-political-social-cultural domains for the learners

- Create opportunities to practice Vietnamese and improve listening, writing, reading, and speaking skills for the learners

The lecturer experimented with the following 4 language teaching methods to her classes, namely Direct Method, Grammar-Translation Method, Content-based Language Teaching Instruction, Communicative Language Teaching Method. Here was a presentation of each circumstance in which the lecturer shows how she applied the methods and her observations.

Firstly, the Direct Method is a method of teaching foreign languages that use the lecturer' sounds, images, gestures, and expressive skills to create a comprehension of expressions, vocabulary, phrases, idioms, semantics, the grammar of a foreign language for learners that has no explanatory support in the learner's native language[1].

The historical lecturer here chose this method to apply to Thai students' classes to promote her strength as a native speaker. Studying history with a native lecturer, learners would have the opportunity to grasp specific Vietnamese language while still ensuring phonetics and vocabulary as the target. Then, enhance the ability to reflect in Vietnamese for learners. How the lecturer applied this method to her class:

Preparation

- Created PowerPoint slides for the content of each topic with words and video clips in Vietnamese (13 topics that were listed in the teaching plan of MKO 3).

During the lesson

- The teacher just lectured, used PowerPoint slides and video clips during the class time.

- She taught as the learners were the Vietnamese native speakers who could understand all the words in the power points and her speech.

- During the class, if a new word appeared and the learners asked the meaning of it, she used simpler Vietnamese to explain. And there were almost many new words in each slide. A lot of time was used to do the meaning explanation in each class time.

- The content of the topic could not be presented as much as planned because most of the time was spent on new words.

The lecturer' observation during using this method:

- It was very comfortable and easy for the lecturer to prepare and lecture as everything was in her mother tongue.

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[1] Direct method (education) (2020) Retrieved from https://en.wikipedia.org/wiki/Direct_method_(education)

- Only one or two excellent students of the class could catch up with the presented content.

- The atmosphere of the class was so down.

- The remaining students of the class who could not understand anything felt so bored, sleepy, and neglected.

- The teaching process failed.

Secondly, this is the case of using the Grammar- Translation Method. Jack C. Richards and Theodore S. Rodgers (1999) pointed out this method first called the Prussian Method in the United States and cited its principal characteristics as follows:

> "Grammar-Translation is a way of studying a language that approaches the language first through a detailed analysis of its grammar rules, followed by the application of this knowledge to the task of translating sentences and texts into and out of the target language. Therefore, morphology and syntax of the foreign language will be taught more than the language itself. Reading and writing are the major focus; Speaking or listening is paid little or no attention. In a typical Grammar- Translation text, the grammar rules are presented and illustrated, a list of vocabulary items are presented with their translation equivalents, and the translation exercises are prescribed. The sentence is the basic unit of teaching and language practice. Accuracy is emphasized. Students are expected to attain high standards in translation. Grammar is taught deductively. The student's native language is the medium of instruction. It is used to explain new items and to enable comparisons to be made between the foreign language and the student's native language." (p. 3-4)

Below reveals how the lecturer applied this method to her class:

Preparation

- Created PowerPoint slides about one of the 13 topics that were listed in the teaching plan of MKO 3. At this time, the content of each topic was shortened down as the class time would be available for new word translation and grammar introduction.

- Some games of word meaning and grammar structures were made to change the atmosphere of the class sometimes.

During the lesson

- The teacher lectured in both Thai and Vietnamese. She used PowerPoint slides during class time.

- When the new words were encountered, it would be translated into Thai. Anyway, there were almost many new words on each slide. Anyway, now it was easier and time-saved as the lecturer just translated it into Thai, no more explaining a lot.

The lecturer' observation during using this method:

- The atmosphere of the class was now better than using the Direct-Method in the class before.

- The learners could understand all the slides step by step.

- The learners felt satisfied.

- The learners did not have any development in speaking skills.

Thirdly, it is the situation of using Content-based Language Teaching Instruction (CBI) to the class. According to Peachey, Nik this method focuses on a specific topic or topic on the same subject. Throughout the learning process, learners will focus on learning a piece of new knowledge. This knowledge can attract learners because it requires them to comprehend to pass the exam in a semester or we can design the lessons based on the interest of learners. During the course, they have directly accessed to foreign languages or use foreign languages to gain new knowledge. The knowledge is transmitted in foreign languages, not the learner's native language.

This is considered a natural way of teaching foreign languages because it is the same way that we perceive our mother tongue.

After 2 courses of teaching and using the previous methods, the lecturer found that the students were overloaded by the old content of lessons due to their uneven Vietnamese language abilities. Then a change of lessons was made. Now, she used Vietnamese historian textbooks for the 4th and 5th grades in Vietnam as teaching materials instead of the full topic presentation through PowerPoint slides as before. These new choices of learning materials gave concise and short lessons that had about 20-25 sentences per unit.

Below reveals how the lecturer applied this method to her class with the new learning materials:

Preparation

- Took 2 of the lessons from the Vietnamese historian textbook for the 4th or 5th grade above to explore in each class time.

During the lesson

- Divided the class into 4-5 small groups and assigned each group to work on a different paragraph to look for the new words (if they were not sure about their understanding of any word, they could write it down on the whiteboard and asked the lecturer to explain the meaning to the whole class in Vietnamese only)

- Learners exchanged their ideas to make understand the message given in their paragraph.

- Then once they had done their first task, the lecture formed new groups of 4-5 people who must have been one from each group above. These 4-5 people one by one used their information sources and shared it with others. So that the whole group could understand the whole lesson now.

- Then, in the end, the lecturer asked the whole class to answer the questions or did further tasks.

The lecturer' observation during using this method:

The advantages:

- Students had a chance to get to know and understand an instant amount of glossary in different specific contexts. It helped to widen their Vietnamese vocabulary.

- The lecturer divided the class into 4-5 small groups and gave them tasks to do together so it helped students to develop their collaborative skills.

- Students had to use the information in each lesson to answer the questions at the end. They used the language to fulfill a real purpose. So that it made them feel more independent and confident.

- Students could improve their communication skills when presenting their ideas to others.

- Each student had to pay attention at the first round very much, if not he/she could be seen as an ineffective one in the next round. Therefore, he/she could be more concentrated.

- Each class time, 2 lessons could be read and understood.

The disadvantages:

- The class could be bored with the monotone class activities.

- Not too much Vietnamese speaking, listening language skills could be developed because the students tended to use the Thai language to exchange their ideas except the conversations with their native lecturer.

Finally, the Communicative Language Teaching Approach was applied to the class. Richards, Jack C (2006) pointed out that Communicative Language Teaching set the teaching of communicative competence as its goal and gave the criteria of communicative competence as followings:

> "Knowing how to use language for a range of different purposes and functions; Knowing how to vary the use of language according to the setting and the participants; Knowing how to produce and understand different

types of texts; Knowing how to maintain communication despite having limitations in one's language knowledge." (p. 3)

Below points to how the lecturer applied this method to her class:

Preparation

- Took 2 of the lessons from the Vietnamese historian textbook for the 4th or 5th grade above to explore in each class time

During the lesson

- Divided the class into 4-5 small groups and assigned each group to work on a different paragraph to look for the new words.

- The lecturer divided the whiteboard into 4-5 columns depending on the number of the groups. Then she numbered the columns from 1-5. Next, she let students write down any new words of their group on their numbered column in the whiteboard and the lecturer would translate those words into the Thai language to the whole class or explain them by using simpler Vietnamese, then students could guess the meanings by themselves. Therefore, the whole class could still comprehend the lesson by themselves after giving 10-15 minutes to read it.

- Now, the lecturer requested the students to work in pairs with the task of building conversations. Each conversation began with the questions at the end of each lesson. Each pair had to help each other to find down the answer to each question. Usually, they had 3-4 questions for each lesson.

- Next, each of them in a pair took a role and learned by heart his/her script.

- In the end, if there was enough time, the lecturer could get them pair by pair to stay in front of the class and made their conversations. Or if not, they could record video clips and upload them into the Facebook group as speaking practice.

The lecturer' observation during using this method:

The advantages:

- Mainly students are satisfied with this method when new words could be translated clearly into the Thai language.

- Cooperation among the class was developed.

- Students could have a further advantage in speaking, memorizing, and pronouncing as well as

- Students' communication skills improved through their presentation in front of their group.

- Students' concentration also progressed as they had to listen carefully to the first round to grasp all the information for their next task

The disadvantages:

- Only 1 lesson could be finished for each class time. It meant that the number of reading lessons of the course reduced by half now. Anyway, the lecturer then had to carefully choose the topics to make sure that students still grasped the overview of the course requirements.

Table 1 was the notes of the lecturer who had 4 years' experience in teaching this subject. As a result, there were her adjustments to different teaching methods after receiving feedback from the learners year after year.

Table 1. Different teaching methods and feedback from the learners from 2015-2018

Year	Learning results	Learning attitude according to the lecturer's observation	Lecturer' evaluation scores by students (1-5)	Foreign language teaching method
2015	A: 8%; B+: 8%	- Not excited - Uncooperative	2.77	- Direct method

	B: 8% C+: 12% C: 24% D+: 24% D: 12% E: 4%	- Stressed - Bored		
2016	A: 27.3% B+: 22.7% B: 27.3% C+: 22.7%	- Good cooperation - Enjoyed the group and individual presentations in Thai - The subject's contents have not been systematically comprehended	4.06	- Grammar-Translation method - Content-based Language Teaching method
2017	A: 25.3% B+: 25.7% B: 23.3% C+: 19.7% C: 6%	- High cooperation - Enjoyed the group and individual presentations in Thai - Did not like the way of learning and require to communicate - Preferred listening to lectures in Thai, some students do not want to have more lectures in Vietnamese	4	- Grammar-Translation method - Content-based Language Teaching Method
2018	A: 15.4% B+: 19.2%	- High cooperation	4.2	Combining 3 methods:

| | B: 46.2%

C+: 7.7%

C: 11.5% | - Enjoyed playing video games and video recordings that used words in the subject

- Group work was elaborate, the accuracy also varies according to each group

- The quiz after the class forced learners to memorize vocabulary in the subject.

- Not very excited to ask & answer tests in class. Answered the lesson in a deal style and rote learning | | • Content-based Language Teaching Method

• Communicative Language Teaching

• Grammar-Translation method |

Some suggestions for classroom activities when teaching Vietnamese history for Thai students

Through the introduction, we can see an overview of teaching methods of VIE 361 at Srinakharinwirot University for 4 courses in 4 years. The writer would like to give suggestions about the classroom activities that have been applied to Thai students at the SWU university. Like all subjects, the lecture who taught this subject also began with lesson planning for the subject, taught, and evaluated learning results. During the teaching and assessment process, the lecturer would observe learners' behaviors and reactions as well as their learning results through quizzes and activities both inside and outside class. Therefore, this section will include 2 main points: Inside classroom activities, and outside classroom activities.

Inside classroom activities

Activity 1: Students' self-study in the classroom under the control of lecturers (applied from gallery walk game):

This is a game that is used in language classes. The lecturers will ask the learners to leave their seats and move in the classroom to exchange certain content with other students. This game is often applied to long-content readings that an individual will take a lot of time to read and make understand by themselves. In contrast, if the reading is divided into paragraphs and given to a group of learners, it would be an easy task to do. When they sit back and exchange their understanding of the content, they save time to read a whole long reading lesson in class. And normally, the historical readings that the lecturer chooses for learners are taken from the books of Nature and Society of grades 4 and 5 of the Viet Nam Ministry of Education publisher. These readings are often about specific topics in Vietnamese history that have been drawn up and presented in a concise, short, and easy way to understand.

Step 1:

- Lecturer prepare readings: each reading is usually subdivided into 5-6 paragraphs.

- Lecturer organize classes in groups: divide each group into one paragraph first.

Step 2:

- Students discuss with the group for the first time: discussing a given paragraph.

- Students require the lecturer to explain if they do not understand the vocabulary and concepts in their paragraphs.

Step 3:

- The lecturer re-assigns the group the second time: this time each group will have enough members who have read from paragraphs 1-5 or 1-6.

- Student group activities, take turns presenting the content according to the understanding agreed upon from step 2 on each paragraph. Then, all groups will grasp the content of the whole passage together.

Step 4:

- The lecturer gives students a chance to write and speak their answer about the passage: Questions may be available in books or made by the lecturer.

Step 5:

- The lecture assesses the student's ability to understand the lesson through their answers.

- The lecturer corrects misunderstandings in general if any.

Below is a teaching plan example for this activity.

Before lecturing:

- Making an ask & answer test about the previous lesson, or

- Warm-up activities with rewarded games (small rewards like local cakes, candies, or small souvenirs)

- Practicing reading and writing Vietnamese spelling questions that are require to answer after listening to lectures: lecturers will read the questions then students must take note by themselves. This section helps assess learners' dictation.

During the lecture:

- Presenting content, explaining words, concepts ... (Using both Thai and Vietnamese)

- Students listen to understand, ask questions they have if any

- Lecturers answer the students' questions and explain more if needed.

After lecturing:

- Students answer questions in pairs or group activity: learners help each other find answers for the note-taken questions at the beginning through the understood- lessons.

- Practice a question-and-answer conversation about the content that they have just learned (in class or record video to submit into the Facebook group if time-limited).

- Lecturers evaluate students' ability whether they understand the lesson or not through their conversation or quiz at the end.

Activity 2: Students' presentation activities (topics are assigned and selected by the lecturer):

Group presentation

There are topics related to important historical events or Vietnamese historical figures. There are normally 10-13 topics for 15 sessions in a semester. The presentation will begin after 1-2 weeks of the course so that the learners will have time to prepare outside the class. The language of the presentations is usually in Thai as the purpose of this section is to allow learners to explore deeper and broader about Vietnamese history than the topics in class which is limited by using the target language.

Personal presentation

The lecturer selects a history book translated from Vietnamese or English into Thai for students to read throughout the semester. To solve the students' problem that they seem to refuse reading long books here, the lecturer split the whole content of the book into sections and then assigned it to each individual to read and write a summary to present at the class. The content of all the summaries will be included in one part of the midterm and final exams. This can be a way to force students to listen and grasp knowledge from their classmates most concisely and succinctly.

Outside classroom activities:

Table 2 summarized some of the outside classroom activities that were applied to the Vietnamese history classes and the lecturer's evaluation after each course. The level of effectiveness was also based on the criteria that students felt excited to participate in activities or not and the content of the lesson that they could apply to any activities is more or less.

Table 2. Activities outside the classroom and the lecturer's evaluation

Activities	Lecturer's evaluation

+ Group translation activities Topics are assigned by the lecturer, about a historical figure or an important historical event. Students will submit in printed form which can illustrate images according to their interpretation.	Highly effective
+ Reading aloud a whole Vietnamese history book in Thai then recording into CDs or audio clips submitted to the lecturer at the end of the semester. This activity just is designed to help to solve the problem that Thai learners in this major do not want to read books by themselves.	Not much effective
+ Summarizing contents and submitting the finished product as a pdf file to the Facebook group so that the lecturer can access and share for others to read (summarize a chapter of Vietnamese history books in Thai which are read during a semester).	Effective for some individuals who love reading.
+ Recording ask and answer conversation related to the previous lesson and submitting to the Facebook group as another way to evaluate Vietnamese speaking and pronunciation ability.	Highly effective

From the table, it can be seen that Thai students here were often interested in how to learn based on the activity related to the Grammar- Translation Method and Communicative Language Teaching method while studying a content subject.

Conclusion

It can be said that teaching Vietnamese history to Thai students effectively was a challenge for the author as well as teaching Vietnamese through a subject that does not always have a certain pattern. Here are just brief personal suggestions of the author with a 4-course-experience of teaching this subject at a university in Thailand. The teaching methods here are the application of all 4 methods: Direct Method, Grammar-Translation method, Communicative Language Teaching method, and Content-Based Instruction. The author has not yet experimented to use

other teaching methods, so the article may have its limitations. However, whatever methods will be used, the author thinks that the lecturer must always pay attention to observe the learners' behavior and reaction and then adjust immediately. If not, it will make the class atmosphere tight, stressful, and fail. Besides, the teaching purposes and plans must always be laid out right from the beginning of the course to ensure the acquisition results of the subject.

To conclude, the researcher suggests that the instructor for this subject should be the one who has a broad knowledge of the content subject, should employ a variety of language teaching methods, and have a sharp observation of learners' styles and strategies. He or she ought to bear in mind that a lecturer is not only the facilitator all the time nor a translator in the classroom. Teaching methods could be integrated, varied, and changed due to the learners' different abilities and preferences.

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Contemporary '*Little Women*' and Womanhood Perceptions of Thai Young Women

ภาพยนตร์ร่วมสมัยเรื่อง สี่ดรุณี และการรับรู้ความเป็นผู้หญิงของผู้หญิงไทยวัยเยาว์

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Abstract

This article lent itself to a qualitative analysis of current and popular female characters in the 2019 film adaptation '*Little Women*' and Thai young women[1]'s perceptions toward the characteristics of womanhood the characters depicted. This current study was divided into two parts. The first section was the textual analysis to look at how the four main female characters used language both verbal and non-verbal cues to reflect characteristics of womanhood. In the second part, 34 Thai female university students were asked to rate the 15 characteristics of womanhood which emerged from the textual analysis part, on the 4-point Likert scale, ranging from 0-3 (not important at all to very important). The findings from the first part exhibited a combination of traditional and contemporary womanhood in each female character. The perceptions of the sample group highlighted preferences toward prevalent characteristics of contemporary womanhood over those of traditional one. Being independent, educated, negotiators; sentimental; and independent were preferred over being dependent, a wife, and a mother in fulfilling a woman's role in this contemporary time. Such preference tends to underly

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[1] WHO defines young people or young adults as individuals of the age range between 10 and 24 years (World Health Organization South-East Asia, n.d.).

women's economic determinism, financial independence and security while highlighting self-expressionism.

Keywords: 'Little Women', womanhood perception, contemporary culture, textual analysis

บทคัดย่อ

บทความนี้ใช้การวิเคราะห์เชิงคุณภาพเพื่อศึกษาตัวละครเอกผู้หญิงทั้ง 4 ที่กำลังได้รับความนิยมใน
ภาพยนตร์ดัดแปลง ปี 2019 เรื่อง สี่ดรุณี รวมทั้งศึกษาการรับรู้ของผู้หญิงไทยวัยเยาว์ที่มีต่อความเป็นผู้หญิง
การศึกษานี้แบ่งออกเป็นสองส่วน ส่วนที่หนึ่งเป็นการวิเคราะห์จากตัวบทเพื่อศึกษาภาษาพูดและท่าทาง ที่ตัวละคร
เอกผู้หญิงทั้งสี่ ในเรื่องใช้ และสะท้อนให้เห็นถึงความเป็นผู้หญิง ในส่วนที่สองนั้น นักศึกษาหญิงชาวไทยจำนวน 34
คนในฐานะกลุ่มตัวอย่าง ทำแบบสอบถามการรับรู้ความเป็นผู้หญิง โดยให้คะแนนลักษณะความเป็นผู้หญิงทั้ง 15
ลักษณะ ซึ่งนำมาจากผลการศึกษาในส่วนที่หนึ่ง ตามมาตรวัดของลิเคิร์ท จากระดับ 0 ไปจนถึงระดับ 3 (ไม่สำคัญ
อะไรเลย ถึง สำคัญมาก) ผลการศึกษาในส่วนที่หนึ่งพบว่าภาษาและท่าทางที่ตัวละครเอกผู้หญิงทั้งสี่ใช้นั้น สะท้อน
ให้เห็นถึงการผสมผสานความเป็นผู้หญิงแบบดั้งเดิมและแบบร่วมสมัย ส่วนการรับรู้ลักษณะความเป็นผู้หญิงทั้ง 15
ลักษณะนั้น กลุ่มตัวอย่างให้ระดับความสำคัญแก่ความเป็นผู้หญิงแบบร่วมสมัยมากกว่าแบบดั้งเดิม โดยมองว่าใน
ยุคร่วมสมัยนี้ การที่ผู้หญิงเป็นนักเจรจาต่อรอง สงสารเห็นใจผู้อื่น และพึ่งพาตนเองได้นั้น มีความสำคัญมากกว่า
การพึ่งพาคนอื่น การเป็นภรรยา และการเป็นแม่ ถึงแม้ว่าการรับรู้ความเป็นผู้หญิงโดยรวมจะชี้ไปที่รูปแบบการใช้
อารมณ์ความรู้สึกของผู้หญิง แต่ยังคงชี้ชัดไปที่การเป็นผู้กำหนดทิศทางการเงินและการพึ่งพาตนเองได้ด้วย

คำสำคัญ: ภาพยนตร์เรื่องสี่ดรุณี, การรับรู้ความเป็นผู้หญิง, วัฒนธรรมร่วมสมัย, การวิเคราะห์จากตัวบท

Introduction

Since early 19th century Louisa May Alcott's *Little Women*, the seminal novel about four sisters in Civil War-era Massachusetts have influenced many adaptations of the novel in media productions across the globe. These include film, television, anime, play and opera productions. *Little Women* is recorded as one of the most adapted American literature works, such as its anime version in Japan (e.g., Acocella, 2018; Schwartz, 2019). Among other popular Hollywood films,

Little Women offers more female leads to the audience and this 2019 film adaptation has a female director. The quantities and the frequency of the novel's adapted versions reflect the constant popularity of the novel's media productions, which deserve our attention.

According to Alcott's *Little Women*, the four March sisters were described as Meg, the eldest at 16 years of age, beautiful, maternal, and mild; 15-year-old Jo, bookish and boyish, loud and wild; Beth at 13 years of age, recessive, unswervingly kind, and doomed to die young; and 12-year-old Amy, vain and selfish. Although Marmee March as the mother of the four sisters, and Aunt March as their aunt are considered lead female characters, both are more likely to portray motherhood or be depicted as life coaches and mature women. They are quite static characters. It would be more interesting to look at the four March sisters who portray well-rounded characters in transitions from their childhood to adulthood or from being girls to being women.

There is a social expectation that a woman is supposed to get married. Although Meg in her adulthood gets married, she did so to a man whom she loved, and they worked through their marriage life together. Jo followed her dream in becoming an independent and self-supporting woman. It may be unfortunate for Beth to not be able to enter her adulthood. However, before she passed away, the audience could see that she exercised her strong wills in doing what she determined to accomplish. Amy in her adulthood has reflected as being confident and direct. Although the four sisters' characters may mirror positive characteristics of womanhood, the adaptations of *Little Women* in each era seek to reflect womanhood ideals or perfect images of a woman of that particular time in which the productions are created. Such transitions from childhood to adulthood and the way the novel has been adapted in each era allow us to justify *Little Women* as a good representative of women's portrayal in which it shows how women have been portrayed in a particular point in time.

In 1933, Katharine Hepburn's portrayal of Jo March prioritized her healthy-minded family. The portrayal appears to reflect a traditional vision of women's domesticity which was a perfect image of a woman during the time. In 1949, Elizabeth Taylor's depiction of Amy March featured Taylor as the fashionable youngest March daughter with swaths of eyeliner. Such depiction mirrors the period of American consumerism in which consumer goods, such as cosmetics; Tupperware, were viewed as fulfilling living needs of women's domesticity. In 1994, the female main characters of *Little Women* had their portrayals in relation to the third wave feminism in which women

advocated for their legal rights and cultural space through benefit of education. In 2019, their depictions were in relation to contemporary womanhood as antagonists and self-expressionists which still had their deep roots in family care and good moral. As the four main female characters depicting as more active agents, this recent film adaptation of *Little Women* has received rave reviews from many film critiques and moviegoers, and has been described as the best adaptation in 150 years since the first publication version of the novel (e.g., Breznican, 2019; Schwartz, 2019).

Not only the novel and its media adaptations reflect womanhood of a particular point in time in a culture, they also provide some image constructs for girls and women in that time and place. Since its first publication, *Little Women* has mattered to generation after generation of girls and women (Breznican, 2019). Hall contended, "the mass media are more and more responsible for providing the basis on which groups and classes construct an 'image' of the lives, meanings, practices and values can be coherently grasped as a 'whole'" (1984: 340). Media play a key role in shaping girls and women's images as well as mirroring how people in a society view girls and women. However, many media especially popular Hollywood films (e.g., *Avengers: Infinity War*; *A Wrinkle In Time*; *Black Panther*; *Blockers*; *Charlie's Angels*) tend to provide the image of women with less agency or often being manipulated by men more than that with agency (Kunsey, 2018). When the typical portrayals of women are as such, it is plausible that people still perceive women's images in the way they have been shaped and projected. In Thailand, popular Hollywood films have been well received by the Thai audience members. The Asia Foundation Report (2018) highlighted that younger Thais remain attracted to the American popular culture which involves from Hollywood movies, café culture to fitness fashion by Nike or Adidas. Based on the Report, it could be assumed that the Thai young women's perceptions could plausibly been shaped toward what have been portrayed in the Hollywood films. When the portrayal is related to that of women, would contemporary Thai young women view themselves the ways the media depict their images—as less agency and being in domesticity or as having full agency and projecting self-expressionism? These idea await investigation in this current study.

Review of Literature

Feminism and Womanhood in Popular Hollywood Films

When *Little Women* deals with the majority of female lead characters, it is undeniable that the terms feminism and womanhood should be explored. The term 'feminism' has first been introduced in 1960 and can be divided into three waves. The popular films during the first-wave feminism (the mid 19th - the early 20th century) which concerned with women's right to vote involved *Gentlemen Prefer Blondes* (1953), *How to Marry a Millionaire* (1953), *The Girl Can't Help It* (1956) and *Tunnel of Love* (1958). The similar theme of these films highlights domesticity of a woman who married a wealthy, successful husband. Such theme reflects a kind of nostalgia for the dynamic of gender during pre-war America in which to a certain extent women were manipulated or dominated by men. The second-wave feminism (1960s-1970s) referred to women's liberation movement for equal legal and social rights. The third-wave feminism (the beginning of the 1990s) was the continuation of the second-wave one. It could be mentioned that feminism subscribes to the socio-cultural actions of women. Despite the fact of constant movements for women's liberation, the trend of popular films during these waves was described as sexploitation films, such as *Sex and the Single Girl* (1964). The films reflect the sexual liberation of women while objectifying women's bodies for the male gaze. During the 1980 onwards, the term 'post-feminism' has gained its popularity after *The New York Times* magazine published "Voices from the Post-Feminist Generation" (Bolotin, 1982). The post-feminism is a contemporary form of women's empowerment, individual choice, independence, consumer culture, fashion, hybridism, humor and sexual pleasure. It could be mentioned that post-feminism focuses on women as agents who actively involve in domestic and outdoor activities. However, the portrayals of women in the majority of popular films, such as *The Hunger Games: Catching Fire* (2013) are still marginalized and objectified (Murphy, 2015).

The term 'womanhood' refers to images or representations of women. It could be mentioned that womanhood in each feminist wave and in post feminism portrayed in Hollywood films reflect the spectrum of traditional and contemporary women in which the prominent shade points to typical women's stereotypes. Such stereotypes suggest that a woman possesses all the qualities that are commonly associated with depictions of traditional women or traditional womanhood. Welter (1976) described the four attributes of traditional womanhood as piety, purity, submission, and domesticity. Through media's depictions of traditional womanhood, a woman is often portrayed as invisibility; weakness /fragile; vulnerability; emotional; gentleness /

nurturers; passive / agreeable with men's sexual advances; subservient; objectification (e.g., Durham, 1999; Jeanes, 2011; Korobov & Thorne, 2009; Levant et al, 2007; Painter & Ferruci, 2012). When possessing these qualities, it could be viewed that women hold the ideal of 'true womanhood' (Welter, 1976). In contrast, contemporary womanhood offers a new set of woman identities, images or representations, which could be considered as a by-product of post-feminism that breaks a society's traditional norms of being a woman, especially those of the American society. According to Jeanes (2011), "the contemporary western girl as constructed by the media, has deviated somewhat to incorporate a rebellious, independent 'new breed' of girl who knows what she wants and has the means to ruthlessly pursue it" (p. 404). Being a contemporary woman should be viewed as a matter of identity and lifestyle (Painter & Ferruci, 2012), and of having agency or a strong sense of self involving independence and individualism. When comparing a spectrum of traditional and contemporary womanhood, it is more prominent that a greater occupational opportunity and a stronger cultural agency are toward the contemporary end. For Thailand, the contemporary popular media has portrayed Thai women in two extreme strata of Thai society. Thai women have often been depicted as either well educated, successful and high skilled professionals, and single mothers; or being oppressed, victims of prostitution (e.g., Poltecha, 2018; Tantiwiramanond & Pandey, 1987; Wongsupachainimit, 2016). The latter image has still been popularized in the Western films, especially those of Hollywood.

Women's Perceptions of Womanhood in Popular Hollywood Films

Since the films have projected how women have been viewed, to validate the media portrayals of women in each era several scholars (e.g., Durham, 1999; Jeanes, 2011; Levant et al, 2007) have investigated audience perceptions toward the roles of women in films. Based on those scholars' works, Roussell (2013) offered a focus group study to examine young women's perceptions of lead female characters in American media productions. She divided characteristics of womanhood into seven categories and comparing them in the binary of traditional and contemporary womanhood. Table 1 below illustrates seven categories of traditional and contemporary womanhood.

Category	Traditional Womanhood	Contemporary Womanhood
Mental	weak; inferior	educated; egalitarian
Physical	body and attractiveness to accept male gaze	self-emphasis rather than accepting male gaze
Emotional	sentimental; overemotional	determined; strong sense of self
Sexual	agreeable to men's sexual advances	sexually free or forceful
Cultural	childlike; passive; gentle; invisible; dependent	rebellious; independent; individualistic
Occupational	wife; rarely presented as professionals	capitalistic; productive consumer; unmarried working women
Familial	mother; caretaker; nurturer	struggle to love or being mother fully; friendships more important than family

Table 1: Seven categories of traditional and contemporary womanhood (Roussell, 2013)

The similar study on such perceptions seems to be none in the Thai body of research. Many studies in Thai tend to focus the attention to representations of women in several dimensions, such as single woman as the reproduction of patriarchy ideology (Ratchatakorntrakoon, 2019). This current study could add to the depth and breadth of the existing knowledge of historical and cultural perspectives of Thai women which appear to mirror women as patients and not agents of circumstances. The study on Thai young women's perceptions toward characteristics of womanhood could possibly shed the light on how contemporary Thai women perceive themselves which could lay a proper ground for future Thai feminism work in relation to agency and self-expressionism[2].

Research Questions

Based on the review of literature and the validation of media qualitative analyses, this study sought to explore the two research questions (RQ) and formulated the two hypotheses as follows. To investigate current characteristics of womanhood in this contemporary era, RQ1 was formulated as follows:

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[2] The term 'self-expressionism' refers to women's being aware of and responsive to their emotions and the emotions of those around them as well as bringing their perspectives to the table (e.g., Kirstein, 2019).

RQ1: How did the four female main characters in the 2019 film adaptation of *Little Women* portray characteristics of womanhood?

Hypothesis 1: The four female main characters depicted womanhood following seven categories of traditional and contemporary womanhood described by Roussell (2013).

To explore the Thai young women's perceptions toward the characteristics of womanhood in this contemporary era found in RQ1, RQ2 was set as follows:

RQ2: Based on RQ1, what were Thai young women's perceptions toward the characteristics of womanhood in contemporary time?

Hypothesis 2: The Thai female university students as a sample group of Thai young women in this contemporary time tended to strongly associate womanhood with being independent while disassociating themselves with being dependent.

Methodology

For the first part of the study, the textual analysis was employed to look at how the four main female characters, Meg, Jo, Amy, and Beth in the 2019 film adaptation of *Little Women* used language both verbal and non-verbal cues to reflect characteristics of womanhood. The second part of the study focused on the perceptions of contemporary Thai young women toward the characteristics of womanhood. 34 Thai female university students were asked to rate the 15 characteristics of womanhood on the 4-point Likert scale[3], which ranged from 0-3 (Very important to Not important) via google form, an online survey administration platform. The set of characteristics of womanhood included caretaker; dependent; determined; educated; independent; inferior; kind /gentle; mother; negotiator; productive consumer; rebellious; sentimental; strong sense of self; weak; working woman. These 15 characteristics of womanhood which emerged from the first part of the study's data were used in the perception task (see appendix) based on the assumption that the 2019 adaptation of the film reflects the current

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[3] The 4-point Likert scale, widely known as the 'forced choice method' was selected for the study to force the participants to choose the scale from 0-3 provided since there was no mid-point available. In addition, it was to eliminate the possible misinterpretation of the mid-point.

characteristics of womanhood. Thus, these characteristics are the more important attributes in contemporary time. The stratified random sampling involved the sample group of the college educated Thai female participants whose age were between 20 and 22[4] based on the assumption that they are the representatives of the Thai contemporary young women who would soon enter their full adulthood or becoming women. They possess the transitions from their girlhood to womanhood just like the four March sisters. Consequently, their womanhood constructs deserve our attention.

Results and Discussion

The findings from the textual analysis part support hypothesis 1. The four main female characters depicted womanhood following seven categories of traditional and contemporary womanhood described by Roussell (2013). They involved the categories of mental; physical; emotional; sexual; cultural; occupational; and familial. Interestingly, the findings highlight the co-occurrence of a continuum of traditional and contemporary womanhood depicting through each of the four main female character's dialogues and not as the binary. Meg, Jo, Amy, and Beth possess the characteristics of womanhood ranging from tradition to contemporary one which are presented and discussed in detail below.

Example 1 illustrates Meg's wedding day in which Jo was trying to convince Meg to leave the wedding and not to get married. Meg responded as follows.

Example 1

> **Meg:** I want a family and a home and I'm not scared of working and
>
> struggling, but I want to do it with John.

This example shows Meg's strong sense of self, determination, rebellion, independent and portrays her as an active agent who is willing to sacrifice herself as long as she is with John, the man she loves and will marry him. To one extent, it could be possible to view Meg's response

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[4] WHO defines young people as to cover the age range between 10 and 24 years (World Health Organization South-East Asia, n.d.).

to Jo as a walk into a man's control or into a man's financial support. To another extent, however, Meg stated that she wanted to do it with John. That means she wants to work with him and not to depend solely on him. Conversely, example 2 illustrates Meg in another light after her marriage with John and had two children. When Meg went shopping with her old rich friend, Sallie, Meg liked a beautiful grey silk and touched it. However, the silk fabric was 50 dollars which was too much for her to afford. The conversation goes as follows.

Example 2

> **Sallie:** Oh Meg! That would look so lovely on you. I know just the dressmaker to send you to. You'll be the prettiest wife in Concord.
>
> **Meg:** On no, John needs a new coat for winter and Daisy and Demi need new clothes and –
>
> **Sallie:** --and his wife needs a new dress.
>
> **Meg:** (trying to hide her embarrassment) I can't...it's, I just can't.
>
> **Sallie:** He'll be so pleased with how you look that he'll forget all about the expense.
>
> **Meg:** I don't suppose it's such an extravagance.

Example 2 exemplifies traditional womanhood through Meg's roles as a wife and a mother who put herself last. However, some characteristics of contemporary womanhood could also be viewed as possible. Despite the fact that Sallie suggested the large amount of expense could be substituted through sexually attractiveness of Meg for her husband's gaze, Meg denied it and insisted not to get the silk fabric. This appears to highlight Meg as an active agent and also a productive consumer. Although we learned through the film that Meg finally bought the silk fabric, she, anyhow, decided to sell it back to Sallie.

Example 3 illustrates the scene when the father of the four March sisters got wounded from the war he served and was hospitalized in Washington. Marmee, the mother, would need

to travel to see her husband. Unfortunately, money seemed to be the important issue that would obstruct the visit to her husband. Instead of borrowing some money from Aunt March, the close relative who was rich, Jo acted upon the circumstance.

Example 3

At just that moment, the door swings open, and Jo rushes in and places money in her mother's hands.

> **Jo:** Will this be enough for the train?
>
> **Marmee:** Twenty five dollars! That isn't like Aunt March to be so generous.
>
> **Jo:** I didn't go to Aunt March, couldn't bear to.
>
> **Marmee:** Where did you get the money?
>
> **Jo:** I only sold what was my own.

Jo removes her hat, and beneath, all of her beautiful long hair is gone. Now it is just a short, blunt crop. Gasps from everyone and exclamations of "What?/How?/Why did you do it?/Jo!"

> **Beth:** Your hair!
>
> **Meg:** Oh Jo, how could /you?
>
> **Beth:** Now your hair is /off.
>
> **Amy:** Your one beauty!
>
> **Hannah:** You look like a boy.
>
> **Jo:** It doesn't affect the fate of the nation, so don't wail.

In this example, Jo shows her determination in selling her hair to get the money for her mother's trip to visit her father at the hospital in Washington. Jo with her very short haircut shocked everyone in the family. However, as a very active agent here in the scene, the haircut is not affecting her at all as she clearly stated at the final utterance. Apart for the strong determination, it could be possible to view Jo as a nurturer and a working woman who provide money for the care of her family members, and by not going to borrow the money from Aunt March.

At the artist's studio where Amy was looking through her paintings and sketches, Laurie, a long-time good friend to the four March sisters and the one whom Amy fell in love with, came to apologize to Amy for his bad behavior at the Paris ball in which Amy invited him. Not only Laurie came an hour late, but also got drunk and were motioned into the ball by two girls. After Laurie made an apology to her, he was trying to cheer Amy up by encouraging her to continue on her artistic works as exemplified in example 4.

Example 4

> **Amy:** I do think that male or female, I'm a middling talent.
>
> **Laurie:** Middling talent? Then may I ask your last portrait be of me?
>
> Amy laughs

Example 4 clearly suggests Amy's strong sense of self that she has a talent although admitting only possessing half of it. Her statement appears to subscribe to the view of contemporary womanhood. However, through some exchanges, Laurie and Amy talked about the nature of a wedding proposal. When a man proposed to a woman, she would accept the proposal. Amy agreed to that thought but offered some interesting thoughts into the marriage world as illustrated in example 5.

Example 5

> **Laurie:** But you will be, if he goes down properly on one knee?
>
> **Amy:** Most likely, yes. He's rich, richer than you, even.
>
> **Laurie:** I understand queens of society can't get on without money. But it does sound odd coming from one of your mother's girls.
>
> **Amy:** I've always known that I would marry rich. Why should I be ashamed of that?
>
> **Laurie:** There is nothing to be ashamed of, as long as you love him.
>
> **Amy:** Well, I believe we have some power over who we love, it isn't something that just happens to a person.
>
> **Laurie:** I think the poets might disagree.

> **Amy:** Well. I'm not a poet, I'm just a woman. And as a woman I have no
> way to make money, not enough to earn a living and support my
> family. Even if I had my own money, which I don't, it would belong
> to my husband the minute we were married. If we had children
> they would belong to him not me. They would be his property. So
> don't sit there and tell me that marriage isn't an economic
> proposition, because it is. It may not be for you but it most
> certainly is for me.

Example 5 exhibits the intertwine of self and interpersonal relationship. Amy shows her strong sense of self and determination through her dialogue and is realistic about woman's living condition. Although her critiques of the marriage world as an economic proposition allow the viewers to see her as an active agent, her statements reflect the dependency of women on men's financial support. This example subscribes to the view of both traditional and contemporary womanhood.

Example 6 depicts the scene when Beth got very sick one late night, Jo put cold towels on Beth's hot forehead and said the following.

Example 6

> **Jo:** You will get better. Father will get better. And we'll all be together
> soon.
> **Beth:** We can't stop God's will.
> **Jo:** God hasn't met my will yet. What Jo wills shall be done.

For this example, Jo is once again showing her strong determination and control over her will. On the contrary, Beth is willing to go along with God's will. When a woman following God's will, it could be considered as showing her "true womanhood" (Welter, 1976) by showing two of the traditional good woman's attributes which are piety and submissive. Nonetheless, example 7 portrayed Beth in a contrast light. The scene was at the seashore. Beth was wrapped up and looking at the sea and Jo read George Eliot's "*The Mill On the Floss.*"

Example 7

Jo: "What novelty is worth that sweet monotony where everything is known and loved because it is known?"

(to Beth)

How great is that?!

Beth: (nods, then) I love to listen to you read, Jo, but I love it even better when you read the stories you've written.

Jo: (self-conscious) I don't have any new stories.

Beth: Why not?

Jo: Haven't written any.

Beth: You have pencil and paper. Sit here and write me something.

Jo: Uhh. I can't, I don't think I can anymore.

Beth: Why?

Jo: It's just, no one even cares to hear my stories anyway.

Beth: Write something for me. You're a writer. Even before anyone knew or paid you. I'm very sick and you must do what I say.

Jo smiles and then lays back.

Beth: Do what Marmee taught us to do. Do it for someone else.

Example 7 exemplifies the transformation of Beth from a very shy, gentle, and quite inferior to the other March sisters to an individual who expressed her want and demand for something. Such explicit expression highlights Beth's intertwine of self and interpersonal relationship with others.

Apart from the dialogues, some non-verbal cues of the four March sisters exhibit some characteristics of traditional womanhood. Example 8 happened at Christmas when Marmee led Meg, Jo, Amy, and Beth to the poor Mrs. Hummel's who desperately needed some food and assistance for her little children.

Example 8

> **Mrs. Hummel:** Ach, mein Gott! It is good angels come to us!
>
> **Marmee:** I'm back! We brought food and blankets and sweaters. And we
>
> brought some medicine. These are my girls!

They all set about making the room less wretched, more home-like. Marmee comforts the baby, Meg takes two children into her lap. Amy cleans and straightens, Beth covers the other children with blankets, Jo sets up the food.

Example 8 clearly exhibit the March family and more specifically the four sisters' acts of kindness, caretakers, and nurturers.

The textual analysis led to an accumulation of 15 characteristics of womanhood the four main female characters portrayed in the 2019 film adaptation of *Little Women* ranging from traditional to contemporary womanhood. They included weak; inferior; sentimental; kind /gentle; wife; mother; caretaker; determined; strong sense of self; educated; productive consumer; working woman; negotiator; independent; and rebellious. All characteristics of womanhood found were in the same vein as found in earlier studies (e.g., Roussell, 2013), except negotiator. This characteristic is interesting. In the film, as Jo wanted to set a deal on her writing with the publisher, she was seen trying to negotiate the best pay for the part she thought she deserved. Since the feminism waves have underlined women as active agents, this characteristic should be included in the list and should be placed under Roussell's occupational category.

The results from the 25 Thai female respondents whose age ranges from 20 to 22 years old were illustrated in figure 1.
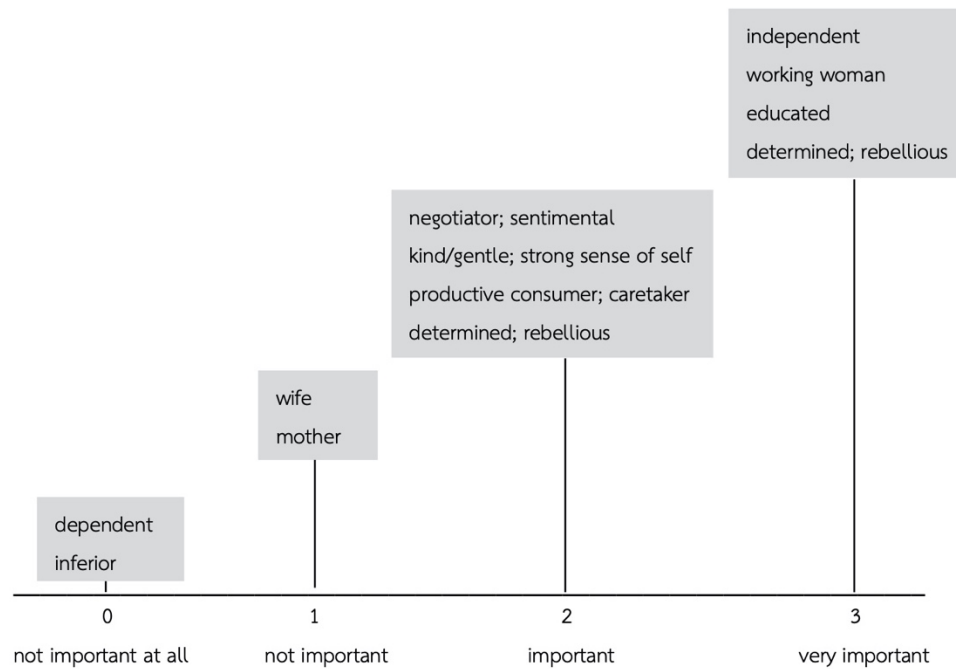
Figure 1: Contemporary Thai women's perceptions toward characteristics of womanhood

Clearly, the 34 Thai female respondents perceived being dependent and inferior as not important at all as a woman. Whereas being independent, a working woman, educated and determined as well as rebellious were viewed as very important. Apart from the two contrastive ends of the spectrum, the respondents rated being a wife and a mother as not important while perceiving negotiator, sentimental, kind / gentle, strong sense of self, productive consumer, caretaker; determined; and rebellious as important. The findings from this part of the study reveal the Thai young women's perceptions toward womanhood or images of being a woman are in the same vein as of those images the four main female characters, Meg, Jo, Amy, and Beth in the 2019 film adaptation of *Little Women* portrayed. The similarity in the characters and the perceptions seem to endorse the contemporary womanhood derived from American contemporary ideal women's portrayals.

The findings are also in support of hypothesis 2 that Thai young women in this contemporary time tended to strongly associate womanhood with being independent and disassociate with being dependent. The preferences of the respondents are toward contemporary

womanhood in the cultural and occupational categories. This new set of woman identities, images or representations are perceived by the Thai young women over society's traditional norms of being a woman. Such findings were along the same lines as in Painter and Ferruci (2012) and Roussell (2013) that being a contemporary woman, she would exhibit a greater occupational path and a stronger cultural agency as well as a matter of identity and lifestyle, and a strong sense of self involving independence and individualism. The least preferences are toward traditional womanhood in the cultural and mental categories: being dependent and inferior, respectively. Interestingly, the respondents perceived traditional womanhood in the occupational and familial categories: being a wife and a mother, respectively, as not important. It could mean that in this era the respondents felt that getting married or becoming a mother are not important to them. This perception is along the same line as reported in many current media, e.g., *The New York Times* or *The Telegraph*. Despite the increasing number of dating apps, matchmakers, and love advice designed to facilitate romantic connections, many women are opting out of relationships (Sheinbaum, 2020).

The prevalent characteristics of womanhood which include negotiators; sentimental; and independent deserve our attention since they were on the top tier of 'very important' and 'important' characteristics. These three characteristics could reflect the nature of the current Thai society where Thai women are increasingly taking financial responsibilities either of their own or of their family. Thus, becoming a contemporary woman is to have the characteristic of being negotiators as to make a good work deal while being independent. Clearly, these characteristics are similar to those of Jo. Being sentimental appears to be innate in all females or as women's emotional topography (Frevert, 2013). Therefore, although it is quite surprising that the characteristic was selected and seems to be in contrast to being a negotiator and independent, the characteristic tends to naturally associate with women's expressing or causing gentle emotions which have tuned them into having sympathy, mild softness, and compassion. All these emotions enable women to exhibit positive self-expression.

Conclusions

The first part of the current study reveals a combination of traditional and contemporary womanhood in each female character. It is quite clear that during this rapid and disruptive social change, women's changing gender roles could be mirrored in popular films in each era. The 2019 film adaptation *Little Women* is an evidence. The findings could reflect a valid alternative in looking at contemporary women in popular media which the majority is still representing a true womanhood and not a new set of womanhood. However, this could be the reason why the 2019 film adaptation *Little Women* has been well received globally.

On the one hand, the perceptions of contemporary Thai young women toward being a woman in contemporary era are more likely to point to a pre-existing emotional pattern of women as being sentimental which tends to be a nurturing part of other positive emotions and self-expression in women. On the other hand, their perceptions highlight the underlying women's economic determinism as being negotiators for their professional works/ promotions; and being independent. A closer look at the perceptions of young women toward themselves sees 'appropriate aspirations' (Hussein, 2018) of the Thai young women. Appropriate aspiration refers to a concept of human need for optimism. It is to say that life will be easier, more secure, and more comfortable. Such perceptions reflect the appropriate jobs or professional works which allow women to be economically active while being able to take care of their families. In another word, women would be viewed as supportive agency and not supportive helper as in the past.

This study has its limitation. Although the methodologies employed in this current study allow us to answer our RQs, the findings could not be generalized to all media productions portraying women. Furthermore, it could not be as a representative of all women's perceptions toward contemporary womanhood. Further studies should explore more film productions in each era with females as main characters to compare and contrast the media depictions of womanhood. In addition, to gain deeper insights such studies may include the sample group's reasons why they rate the given statements about womanhood the way they do.

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Appendix:

Perception Task

You are a female at the age of _____. (please specify your age in number, such as, 19, 20, etc.)

Read each statement below carefully and rate it on a scale of 0 to 3:

0 = not important at all	1 = not important
2 = important	3 = very important

Being a woman,

_____I am sentimental.

_____I am kind or gentle.

_____I have a strong sense of self.

_____I am educated.

_____I am a productive consumer.

_____I am a mother.

_____I am a caretaker.

_____I am a working woman.

_____I am a wife.

_____I always need help from other people.

_____I always feel that a man can do anything but that's not true for a woman.

_____I am a negotiator.

_____I can earn my living and live by myself.

_____When I have a goal, I always get it.

_____I don't need to do things I don't like.

Thank you

泰国诗纳卡琳威洛大学中文专业一年级汉语语音问题及汉语语音教学初探
A Study of Chinese Phonetic Errors and Chinese Phonetic Teaching for the First Year Undergraduates of Chinese major Srinakharinwirot University
การศึกษาปัญหาการออกเสียงภาษาจีน และการสอนออกเสียงภาษาจีน
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摘要

　　本文详述了对诗纳卡琳威洛大学人文学院中文专业 2019 级的学生进行了一次汉语语音教学及纠音方面的尝试。受母语负迁移影响、发音方法错误、发音部位错误、对自我语音水平认识不清等都是导致学习者产生语音偏误的原因。通过对汉语声母、韵母、声调、拼读训练四个方面展开教学活动，采用图示法、听说法、对比法、游戏教学法、辨音法、发音训练等，引导学习者科学掌握发音技巧，学习者的汉语语音面貌得到了明显改善。由此显现出针对诗纳卡琳威洛大学中文专业一年级进行汉语语音教学的可行性和有效性。

关键词：汉语语音、发音方法、语音偏误、纠音

Abstract

　　This paper explains in detail an attempt to teach Chinese phonetics and correct pronunciation for the first year undergraduates of Chinese majors in 2019, Faculty of Humanities, Srinakharinwirot University. The negative transfer of mother tongue, wrong pronunciation method, wrong pronunciation position and unclear understanding of self-pronunciation level were found to affect the first year learners' phonetic errors. On the basis of teaching activities in four aspects

of Chinese initials, finals, tones and spelling training, this paper adopts graphic method, listening and speaking method, contrast method, game teaching method, tone discrimination method and pronunciation training to guide the learners to master pronunciation skills systematically, and the learners' Chinese pronunciation has been clearly improved. This highlights the feasibility and effectiveness of teaching Chinese phonetics for the first year undergraduates majoring in Chinese at Srinakharinwirot University .

Keywords: Chinese phonetic, pronunciation methods, phonetic errors, correct pronunciation

บทคัดย่อ

การศึกษานี้มุ่งเน้นการเรียนการสอนเรื่องเสียงในภาษาจีน พร้อมทั้งการแก้ไขการออกเสียงให้แก่นิสิตชั้นปีที่ 1 สาขาวิชาภาษาจีน คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ รุ่นปีการศึกษา 2562 ผลการศึกษาพบว่าอิทธิพลจากภาษาแม่ การออกเสียงผิดวิธี ตำแหน่งของการเกิดเสียงที่ผิด และความไม่แน่ใจในทักษะการออกเสียงของนิสิต ล้วนเป็นสาเหตุที่ทำให้ผู้เรียนออกเสียงผิดพลาด การศึกษาครั้งนี้ทำกิจกรรมการเรียนการสอนทั้งสิ้น 4 ด้าน ได้แก่ พยัญชนะ สระ วรรณยุกต์และการฝึกสะกดคำภาษาจีน โดยใช้วิธีแสดงภาพ ฟังพูด เปรียบเทียบ เรียนรู้ด้วยเกม แยกเสียง ฝึกออกเสียง ฯลฯ เพื่อแนะนำให้ผู้เรียนเรียนรู้เทคนิคการออกเสียงอย่างเป็นระบบ จนภาพรวมการออกเสียงภาษาจีนของผู้เรียนพัฒนาขึ้นอย่างเห็นได้ชัด จึงทำให้เห็นถึงความเป็นไปได้และประสิทธิภาพของการเรียนการสอนเรื่องเสียงในภาษาจีนสำหรับนิสิตสาขาวิชาภาษาจีนชั้นปีที่ 1 ของมหาวิทยาลัยศรีนครินทรวิโรฒ

คำสำคัญ: เสียงในภาษาจีน, กลวิธีการออกเสียง, ข้อผิดพลาดในออกการเสียง, การแก้ไขการออกเสียง

引言

语音是语言的物质外壳。在第二语言教学中，语音教学始终被认为是最基础的，是每一位第二语言学习者最先接触到的语言学习部分。近年来，随着汉语国际教学的不断深化和发展，越来越多的学者和教师意识到针对第二语言学习者的汉语语音教学是非常重要甚至必不可少的。中国及其他国家的一些高校已经开设了汉语语音及相关课程，也陆续有若干汉语语音方面相关研究论文和著作出现。同时，在世界范围内学习汉语的人越来越多，学习者汉语水平越来越高。很多汉语学习者并不满足于会说汉语，而是有了更高的学习诉求。于是越来越多的汉语学习者，把汉语语音作为提高自身汉语水平的一个基本出发点。

　　不少学者针对泰国学生汉语语音教学做过调查和研究。如：李红印的《泰国学生汉语学习的语音偏误》（《世界汉语教学》，1995），对汉泰两种语言声、韵、调方面相异和相似处进行了比较研究，并对泰国学生在学习汉语过程中所产生的偏误进行了分析、总结。蔡整莹和曹文的《泰国学生汉语语音偏误分析》（《世界汉语教学》，2002），对采集到的 22 名泰国学生的录音样本进行了语音分析，总结了泰国学生学习汉语语音声母、韵母和声调方面产生的偏误，以及母语和方言对其的影响，指出偏误产生的主要原因是在教学过程中引发的偏误，并提出相应的教学策略。刘尚林的《针对泰国学生的汉语语音教学法研究》（暨南大学，2008），从辅音、元音、声调、鼻韵母、音节拼读五个方面概述汉泰语音系统的异同，对层次不一的三所中学的 10 名学生进行语音偏误调查，并制定了一套综合运用听说、演示、讲解、辨别、音节训练等方法的汉语语音教学法。刘晓勋的《泰国高校中文系汉语语音教学研究》（扬州大学，2009），对泰国高校中文系学生汉语语音教学存在的若干方面的问题入手，提出了改进泰国高校中文系汉语语音教学的具体设想。李黎《泰国大学生汉语语音偏误分析及教学对策》（华中科技大学，2011），从担任赴泰汉语教师志愿者实际教学经验出发，采取书面问卷与口头对话的形式对泰国中文系大学生的真实语音进行了记录，分析了其中带有普遍性和规律性的偏误，探究造成这些偏误的元音并制定了相应的教学对策。孔繁荣《泰国大学生汉语习得中的语音偏误分析及教学策略》（吉林大学，2012），采集了 15 名泰国的学生的汉语语音样本，对泰国大学生在习得汉语语音过程中出现的语音偏误进行了分析研究，并针对偏误提出了相应的教学策略。石聪《泰国大学生汉语声母教学研究》（吉林大学，2014），将泰汉两大声母系统进行对比，总结偏误原因及偏误形式，并进行教学设计。王丽娜《泰国大学生汉语韵母习得偏误分析及教学对策》（华东师范大学，2020），通过对清迈皇家大学汉语初级学生在学习汉语过程中韵母的学习情况进行调查，对汉语韵母学习过程中存在的问题进行调查并加以理论分析，提出学习和教学方法。通过上述研究，可见越来越多的学者和研究者都把目光聚焦到了泰国汉语语音教学上。但是总体而言，在研究时语音样本收集和参加语音纠音的学习者数量有限。真正在教学实践中，能够通过稳定、长时间语音方面的教学，采集语料并进行研究的不多。

　　本次语音问题研究及教学实践，以中介语理论、偏误理论和对比分析理论为基础，针对学习者出现的语音问题进行分析、统计，并开展行之有效的语音练习和纠音训练。

　　中介语理论是由美国语言学家塞林克提出的，指从母语到习得第二语言时，期间经历的一系列语言过度阶段里产生的一种"语言"。而中介语的产

生是由多方面心理因素共同作用的结果。鲁健骥先生将这些因素归纳为以下五点：1、母语的负迁移，即干扰。2、所学的有限的目的语知识的干扰。3、本族或外族文化因素的干扰。4、学习或交际方式、态度等的影响（如使用某些难音、难用的词和语法形式）。5、教师或教材对目的语语言现象的不恰当或不充分的讲解和训练。[1]

英国语言学家科德把学习者所犯的偏误分为失误和偏误两种。偏误是指由于目的语掌握不好而产生的一种规律性偏误，偏离了目的语的轨道，反映了说话者的语言能力水准。就语音习得而言，偏误主要来源于学习者母语的负迁移。学习者用母语的语音规律代替目的语语音规律是第二语言习得者在学习过程中的最直接表现。

语言对比理论是美国语言学家拉多提出来的用来解释第二语言习得的理论。拉多认为学习者所形成的第一语言（母语）的习惯对第二语言的学习起迁移作用。通过对比两种语言结构的异同可以预测第二语言学习的难点和易产生的偏误，以便在教学中采取强化手段，突出这些难点和重点，克服母语的干扰而建立起新的语言习惯。[2]

诗纳卡琳威洛大学中文专业汉语语音教学需求的出现
诗纳卡琳威洛大学中文专业学习者汉语语音及纠音的学习需求

随着近年来泰国汉语教育尤其是泰国基础教育这部分的汉语教学蓬勃发展，会说汉语的中小学习者越来越多。在此情况下，进入诗纳卡琳威洛大学中文专业学习者的汉语水平也逐年提高。大部分进入中文专业的学习者已经达到一定的 HSK 等级并能够比较流利地使用汉语，只有极少数学习者是汉语零基础或是刚刚开始学习汉语。通过实际教学，我们会很明显地发现，很多汉语达到 HSK 四级、五级的学习者，发音却存在非常大的问题。诗纳卡琳威洛大学中文专业大一至大二的 92 名学生中有 85 人参加了关于汉语发音重要性的调查。96%的被调查者觉得发音很重要。4%的被调查者觉得一般，认为能沟通就足够。与此同时，有 91.5%的被调查者认为自己的发音需要改善，只有 8.5%的人觉得不用改善。在此情况下，进一步提高自身汉语水平，说一口流利标准的汉语，已成为大多数学习者的目标之一。系统科学地掌握汉语语音理论、发音技巧，改善语音面貌，成为了学习者关注的焦点。同时一些进入中文专业学习的零基础学习者，他们也意识到想要更好更扎实的学好汉语，汉语的语音发音问题是他们能够很快看到学习效果，且能够与有汉语基础同学们竞争的一个有效着力点。而不论是已有汉语基础的学习者还是刚刚

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[1]Jianji, L. (1999). *Thoughts on Teaching Chinese as a Foreign Language*. Beijing: Beijing Language and Culture University Press.

[2] Xun, L. (2002). *On Teaching Chinese as a Second Language.* Beijing: Beijing Language and Culture University Press.

起步的学习者，通过对汉语语音知识的学习和语音训练，学习者不仅汉语语音面貌得到了改善，还提高了学习者汉语学习的积极性。

诗纳卡琳威洛大学中文专业学习者汉语语音纠音的职业需求
　　在现今泰国社会中，会说汉语的人非常多。而"说汉语"和"说好汉语"是两个不同的概念。"说好汉语"是需要说话人汉语发音更为标准、汉语使用更流利、语言表达更清晰准确。从职业发展需求来说，可以分为两个方面，一方面是就业求职的需求，一方面是用人单位的招聘需求。泰国高校很多中文专业学习者之所以选择学习中文就是为了能在毕业后更好的解决就业问题。而随着泰国汉语教学的不断深化发展，泰国中文专业高校学习者毕业后在求职应聘时，就业优势面已经从会"说汉语"向能"说好汉语"这方面转变。通过走访一些招聘方，会发现面对同样会说汉语的应聘者，在同样优秀的情况下，招聘方更倾向于选择汉语普通话语音面貌更好的应聘者。大部分招聘方认为语音面貌更好的求职者在工作时更容易沟通、工作效率更高。

诗纳卡琳威洛大学中文及相关专业学习者汉语语音学习背景基础
学习者的中介语背景
　　中介语指的是由于学习外国语言的人在学习过程中对于目的语的规律所做的不正确的归纳与推论而产生的一个语言系统，这个语言系统既不同于学习者的母语，又区别于他所学的目的语[3]。现今，在中国大多涉及到国际汉语教学的高校都陆续增设了汉语语音教学课程专门进行语音学习和纠音教学。即使是未增设课程的，授课教师也会在教学时有意识的增加了汉语语音教学和纠音内容。而在中国学习汉语的外国学习者大多数情况下都是来自不同的国家，有着不同的母语背景，学习者的中介语有很大的差异。基于这种情况就导致了授课教师在进行汉语普通话纠音教学时，需要耗费大量的精力和时间去解决在同一个教室里，不同学习者在不同语言背景下、中介语极不相同的情况下而产生的各种语音问题。反观，诗纳卡琳威洛大学中文专业，这些学习者大多处于相同母语背景下，中介语呈现出的相似特征多。这样对学习者展开汉语语音方面的教学时，基于此种相似特征之下，汉语语音和纠音教学相比在中国高校里不同国家留学生组成的班级来说，可以更有针对性、集中性和高效性。

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[3]Yingyu, Z. (1992). Phonetic Comparison between Chinese and foreign languages and Chinese Teaching. *Language Teaching and Linguistic Studies*. Beijing.

汉语基础水平差异大

　　虽然泰国汉语教学在这些年取得了很好的成绩，但是由于不同中小学校的汉语教学内容、强度、资源各不相同，导致进入高校的这些学习者汉语水平差距大。通过对 85 位诗纳卡琳威洛大学中文专业不同年级的学习者进行调查，可以看到学习汉语 6 年以上的占 10.6%，学习汉语 4-6 年的为 24.1%，学习汉语 1-3 年的为 47.7%，学习汉语 1 年以内的为 17.6%。同时接受调查的 85 人中有 62.3%的人中学时的汉语教师是泰国人，24.6%的人中学时汉语教师是中国人，还有 13.1%的人中学时没有在学校学过汉语。这些不同都是导致学生的汉语语音参差不齐、基础差异大的原因。在此情况下，进行语音方面的教学时，教师需要更好地处理差异问题，科学进行教学设计，协调教学内容、教学方法。

学习者学习能力的变化

　　学习者的学习能力是影响学习效果的一个关键。进入高校学习的学习者和在中、小学校的学习者相比，学习能力更强。这些学习者心智更加成熟，思维能力强，且有一定的自主学习能力。在语音学习上，学习者能够更容易科学理解发音原理、分析发音方式、掌握发音技巧，并进行有效且有意识的纠音、辩音活动。英国语言学家科德认为语言学习者的学习偏误，是在习得目的语的过程中偏离了目的语的轨道，因此而产生的一种规律性偏误。同一偏误的多次重复出现，是因为学习者没有发觉这些偏误而导致一而再，再而三的继续偏误，时间长了难以改正。而对于进入大学的汉语学习者来说，他们已经具备一定的思维能力、分析能力、肢体控制能力。将之前没有发现或注意到的偏误找出，用科学方法进行学习并分析，有效而系统的学习，以此获得显著的学习效果。

学习者学习的心理作用和需求

　　受到泰国汉语教学情况的限制，汉语水平、语音面貌不同的学习者在进入中文专业学习后只能混班学习。水平的差距会干扰学习者的学习心理。有些汉语成绩较好的学习者，会产生自我满足感而盲目自信。而有些汉语初级学习者则容易形成一种落差心理。这种落差，让汉语初级学习者们在课堂上越来越不敢开口、不想开口。而语音教学恰好可以作为一个切入点，引导不同水平的学习者解决各自不同的语音问题。语音教学对于汉语水平高、语音面貌好的学习者来说可以通过学习科学掌握汉语发音具体理论和原理。对于汉语语音一般的学习者来说，除了在掌握科学理论与方法之外，还要找出自身语音发音弱点和问题，进行逐一纠音的过程。而对于汉语语音较差或者是

零基础的学习者来说，是进行汉语发音系统的构建和重塑过程，以在汉语学习上取得最基础的语言优势。同时，教师应针对不同情况的学习者应该提出更有针对性的目的和要求，通过设定不同的学习要求做到教学效果的最大化、最优化。以此，从一定程度上解决不同水平学习者的心理问题，提升学习者的学习信心，提高汉语学习兴趣，同时打牢汉语语音基础。

泰国高校中文专业课程中的听说课

　　语音教学并不是只是单纯进行语音学习，好的发音离不开好的听力，只有学习者在听清楚和听明白准确的发音的前提下才能更好的发出正确的音。听、说训练并行，从根本上科学掌握发音方法和知识，可以提升语音学习的效果。在泰国高校中文专业的统一教学指导大纲中，高校一年级汉语听说课每周安排了 4 个学时。学习者初入中文专业学习不论汉语水平高低，正是进行汉语语音纠音的好时机。即使并未开设汉语语音方面的专门课程，教师也可以在开展教学工作时，充分利用听说课的时间，安排汉语语音学习以及听音、辩音、纠音的内容。结合听说课的课程设计和安排，在听说并行的教学实践中，将语音教学效果最大化。

汉语学习者语音情况及相关语音教学活动

　　本次选取了诗纳卡琳威洛大学人文学院中文专业 2019 级的学生，共计 42 人，进行汉语语音方面的教学及纠音训练。在开展语音教学之前，对这些学习者进行一次语音情况的摸底测试。同时让学习者自我分析总结自认为自己在发音方面存在的问题有哪些？以便更直观、更有效地去了解自身发音问题。通过测试会发现学习者在韵母、辅音、声调、整体拼读和语流音变上均存在不同的问题。学习者自我总结时则认为自己在声调、辅音上有问题的比重会更大一些。由此可见，学习者对于自己的语音状况的认识并不够清晰，有些语音问题被没有引起学习者的重视。所以教师在进行之后的语音教学时需要从声母、韵母、声调、拼读训练四个方面循序渐进展开教学，并配合语音学对比分析方法进行比较分析。语音学的对比分析指的是学习者母语与目的语中相似音素音值的对比[4]。以此有效引导学习者能去主动发现并尝试解决自己的语音问题。

汉语普通话单辅音声母语音情况及学习效果分析

　　汉语普通话中有共有 22 个辅音，其中有 21 个辅音声母。辅音 ng 不能做声母只能做韵尾。而汉语没有复辅音，因此汉语音节的界限分明，音节的结

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[4] Yunjia, W. (2003). Research Methods and Tendencies in the Study of L2 Speech Acquisition. *Chinese Learning*, Beijing.

构形式比较整齐。从发音部位来看汉语声母发音分七类：双唇音、唇齿音、舌尖前音、舌尖中音、舌尖后音、舌面前音、舌面后音。发音时声带颤动的是浊音，汉语有四个"m、n、l、r"。而塞音、擦音、塞擦音声母中只有一个浊擦音 r。泰语中有 44 个辅音字母，辅音音素 32 个。泰语从发音部位来看，泰语单辅音声母发音分八类：双唇音、唇齿音、舌尖前音、舌尖中音、舌面中音、舌面后音、舌根音和喉音。而塞音、擦音、塞擦音声母中有浊塞音"บ ด ฎ"。

将泰语和汉语的单辅音声母放在同一个表格中。其中汉语普通话以黄伯荣、廖序东主编的《现代汉语》增订四版（2007 年）中的汉语普通话辅音声母总表做参考。泰语以潘德鼎编著的《泰语教程》第一册修订本为参考。

			唇音				舌尖前音		舌尖中音		舌尖后音	舌面前音	舌面中	舌面后音		舌根音	喉音
			双唇音		唇齿音												
			汉	泰	汉	泰	汉	泰	汉	泰	汉	汉	泰	汉	泰	泰	泰
塞音	清音	不送气	[p]	ป					[t]	ต ฏ				[k]		ก	อ
	清音	送气	[p']	ผ พ ภ					[t']	ถ ฐ ท ธ ฑ ฒ				[k']		ข ค ฆ	
	浊音	不送气		บ						ด ฎ							
塞擦音	清音	不送气					[ts]				[tʂ]	[tɕ]	จ				
	清音	送气					[ts']				[tʂ']	[tɕ']	ฉ ช ฌ				
擦音	清音			ว	[f]	ฝ ฟ	[s]	ส ศ ษ ซ			[ʂ]	[ɕ]		[x]			ห ฮ
	浊音										[ʐ]						
鼻音	浊音		[m]	ม					[n]	น ณ						ง	
边音	浊音								[l]	ล ฬ							
颤音	浊音									ร							

半元音	浊音											ย ญ					

在参加测试的 42 人中，普通话单辅音声母中“g”偏误人数为 3 人，“k”偏误人数为 3 人，“h”偏误人数为 8 人，“j”偏误人数为 14 人，“q”偏误人数为 23 人，“x”偏误人数为 19 人，“zh”偏误人数为 24 人，“ch”偏误人数为 25 人，“sh”偏误人数为 12 人，“r”偏误人数为 16 人。可见舌尖后音“zh、ch、sh、r”和舌面前音“j、q、x”是泰国学习的发音难点。

1、在汉语舌面后音的发音上，学习者在学习时受母语影响，常认为泰语“ก”就是“g”的发音，泰语“ขคฆ”就是“k”的发音，泰语“หฮ”就是“h”的发音。而其实他们发音部位是完全不一样的，“กขคฆ”是舌根音，“หฮ”是喉音，发音都要比“g、k、h”更靠后，汉语的“g、k、h”是舌面后音。受泰语影响，学习者常常把“g、k、h”也发得比较靠后。在教学中最简单有效的方式就是通过画舌位图进行对比，引导学生找出并理解这些音发音位置的不同，提醒学习者发“g、k、h”时发音比泰语更靠前一些，就可以很好的纠音。纠音效果比较明显。
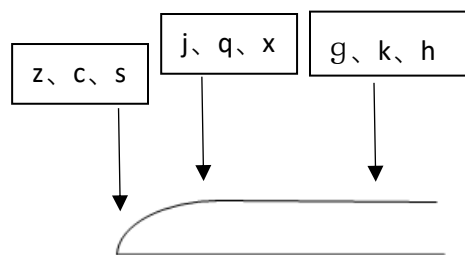

2、在泰语中塞擦音只有舌面中音“จฉชฌ”，并且只有两个音素。而泰语普通话中的塞擦音却有舌尖前音“z、c”舌尖后音“zh、ch”舌面前音“j、q”，且是 6 个不同的音素。学习者在此对发音部位分辨不清，大多数学习者在以前的学习时，理所当然认为“j、q、x”是舌尖音，导致了发音偏误。在纠音辩音时，首先引导学习者反复进行听音练习，让学习者能够发现“z、c、zh、ch、j、q”和泰语的塞擦音舌面中音是完全不同的音。再结合利用舌位图和手势表明这些音舌位的不同。但由于泰语完全没有“z、c、zh、ch、j、q”这些音，泰国学习者发音有些僵化，待学习者理解发音原理，掌握发音方法后，需要学习者反复进行发音练习。

3、学习者偏误还集中在“c”和“s”，“ch”和“sh”，“q”和“x”的发音上。在发音上，“c、s”都是舌尖前音，“ch、sh”是舌尖后

音，"q、x"是舌面前音，但"c、ch、q"是塞擦音，在发音时有一个气流除阻的变化，而擦音"s、sh、x"没有。在发音时学习者常常混淆发音，出现偏误。在纠音时利用发音示意图，引导学习者观察发音有何不同。如：
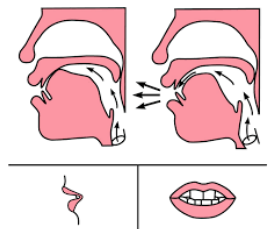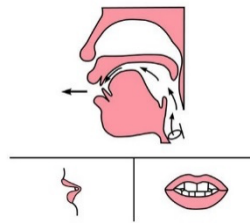
"q"的发音示意图　　　　　　　　　　　"x"的发音示意图

通过观察，学习者可以发现，发塞擦音"q"时有口腔动作的变化。同样，在"c、ch"发音时也有这样的口腔动作的变化，而"s、sh"并没有这样的动作变化。学习者认识到发音的不同，再不断进行发音训练，可以使发音得到有效改善。

4、"r"和"ʂ"混淆也是很多学习者在发音时会遇到的问题，大多数人认为"r"就应该是"ʂ"的音。而事实上，这两个音并不相同。学习"r"的发音，只要学习者能够准确发出"sh"的音，指示学习者将"sh"的发音再抬起舌头并靠后促使声带颤动，就能准确发出"r"的发音了。

经过针对单辅音声母的发音训练后，普通话单辅音声母纠音效果如下："g、k、h"偏误人数均下降至 1 人，"j"偏误人数 4 人，"q"偏误人数 3 人，"x"偏误人数 4 人，"z"偏误人数 3 人，"c"偏误人数 3 人，"zh"偏误人数 2 人，"ch、sh"偏误人数均为 4 人，"r"偏误人数 3 人。所以单辅音发音在掌握发音方法后，仍需要反复练习，可以取得更好的纠音效果。

汉语普通话韵母语音情况及学习效果分析

在语音学习上，音素和音位是重要的语音学概念。汉语和泰语这两种语言，泰语音位的界定和汉语音位的界定是不同的。泰国的汉语学习者在学习时会不自觉地和泰语语音进行对比，这也是容易造成发音偏误的一个重要原因。不同于声母，汉语和泰语的韵母都比较多且有很多具有相似性，但又有音位不同的分别。有些韵母的发音泰语中并没有，所以在汉语普通话韵母学习时出现的语音偏误很多。

单元音韵母语音情况及学习效果分析

汉语普通话共有 39 个韵母，分单元音韵母 10 个，其中 7 个舌面元音、2 个舌尖元音、1 个卷舌元音。而在泰语中有 18 个单元音，其中有长元音 9 个、短元音 9 个。

对比泰语和汉语普通话单元音发音，将泰语和汉语的单元音放在同一个表格中，以便于对比分析：

发音部位										舌面					舌尖				卷舌
舌位前后		前				央		后				前		后		央			
唇形圆展		不圆唇		圆唇		不圆唇		不圆唇		圆唇		不圆唇			不圆唇				
国别		汉	泰	汉	泰	汉	泰	汉	泰	汉	泰	汉	泰	汉	泰				
舌位高低	高	[i]	อี อิ	[y]						[u]	อู อุ	[ɿ]		[ʅ]					
	半高		เอะ เอ					[ɤ]		[o]	โอะ โอ								
	中						เออะ เออ									[ə]			
	半低	[ɛ]	แอะ แอ								เอาะ ออ								
	低					[A]	อะ อา												

在普通话中只有"欸"念ê[ɛ]这个音，–i[ɿ]、–i[ʅ]这两个单元音不形成字音，舌尖前元音只出现在辅音声母"z、c、s"后，舌尖后元音只出现在辅音声母"zh、ch、sh"后。所以这 3 个单元音未放入汉语单元音的语音测试统计中。在参加测试的 42 人中，普通话单元音韵母的"o"偏误人数为 10 人，"e"偏误人数 8 人，"ü"偏误人数 23 人，"er"偏误人数 10 人。而"a、i、u"三个单元音学习者在发音时偏误率不高，是不易错的发音。

1、调查发现 86.4%的学习者认为汉语"e"和泰语"เออ"发音一样。50%的学习者认为汉语"o"和泰语"ออ"发音一样。事实上泰语"เออ"和"ออ"的发音更靠里，因此导致学习者在发汉语普通话中的"e、o"时发音偏误率较高。发音时引导学习者汉语"e、o"发音时要更靠前一些，即可达到纠音效果。

2、汉语普通话"ü"在泰语中并没有这个发音，绝大多数学习者通常都认为这个发音非常难。但事实上对于泰国学习者，通过讲解正确的发音方法其实ü极易掌握和纠音。发"ü"这个音时，告诉学习者做"u"的嘴型发"i"的音，即可以发出正确的"ü"的发音。"ü"的语音纠音效果极其明显。

3、"er"的纠音。"er"的发音，是在发元音"e"之后，舌尖迅速向后卷而发出的。在泰语中没有卷舌元音，学习者往往会用泰语的央中元音"เออ"来代替卷舌元音"er"的发音。卷舌元音的纠音需要学习者反复练习，训练卷舌的动作意识。一段时间后即可达到较好的纠音效果。

　　经过针对单元音的发音训练后，普通话单元音韵母纠音效果如下：
"o"偏误人数 2 人，"e"偏误人数 4 人，"ü"偏误人数 3 人，"er"偏误人数 3 人。虽然仍有些许偏误，但是偏误率明显下降，学习者已经开始有意识地注意单元音发音。单元音的发音是汉语普通话发音中最为基础的，单元音学习和纠音效果好可以为后面的汉语发音打下坚实的基础。

汉语普通话复元音韵母语音情况及纠音效果分析
　　在汉语普通话中，韵母按结构可分单元音韵母、复元音韵母和带鼻音韵母三类[5]。其中复元音韵母 13 个，带鼻音韵母 16 个。泰语双元音 14 个（双元音字母 16 个，有 3 个双元音发音一样），三元音 3 个。汉语普通话复元音的特点是从一个元音的发音状况快速向另一个元音的发音状况过渡。不是突变的、跳动的，中间有一个过渡音。发音围绕一个中心形成一个整体。复元音中，前音响亮的叫"前响复元音"，分别是"ai、ei、ao、ou"。后音响亮的叫"后响复元音"，分别是"ia、ie、ua、uo、üe"。中音响亮的叫"中响复元音"，分别是"iao、iou、uai、uei"。而"泰语的长复元音中，前一个元音发音清晰、响亮、较长；后面的一个或两个元音发音较轻、较短、较含糊，收尾往往很不到位。音节需要延长时，总是延长前面的那个元音。短复元音中，前一个元音发音清晰、响亮、但比较短不能延长，很快滑动到后一个元音；后一个元音清晰，收尾比较到位。音节需要延长时，一般情况下，特别是有长、短复元音对应的音节往往是延长后面的那个元音。"[6]这特点与汉语有极大不同。受母语影响学习者在复元音发音时经常发错。

　　在参加测试的 42 人中，普通话复元音韵母中"ou"偏误人数 12 人，"ie"偏误人数 25 人，"uo"偏误人数 13 人，"üe"偏误人数 17 人，"iu（iou）"偏误人数 18 人，"ui（uei）"偏误人数为 23 人。其中 73%的学习者认为汉语普通话的"uo"和泰语的"ัว"一样，53.3%的学习者认为汉语普通话的"ie"和泰语的"เียะ"一样，还有 33%的人认为汉语普通话的"ia"和泰语的"เียะ"一样。另外大部分学习者认为"üe、iou、uei"不能用泰语标出准确的发音。由于复元音是指发音时舌位、唇形都有变化的元音，在对复元音韵母展开语音训时，有一个非常有趣且有效的活动"口型木头人"游戏。学习者进行发音时，在发音结尾处像"木头人"一样口型保持

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[5]Borong, H., & Xudong, L. (2007). *Modern Chinese Language (The Fourth Revision Edition)*. Beijing: Higher Education Press.

[6]Deding, P. (2011). *Thai Language*. Beijing: Peking University Press.

静止不动状态，这个有助于教师检查学习者发音时最后的尾音是否正确，可以很好的发现学习者的发音偏误，并进行有效纠正。

　　1、泰国学习者学习汉语普通话时，有一个有意思的现象，在学习"ia、ie"时，由于很多学习者认泰语的"เีย"的发音和汉语普通话的"ia"或者"ie"一样。事实上泰语的长复元音"เีย"，舌位和口型是由"◌ี"向"◌า"滑动，"◌ี"的发音清晰响亮，但"◌า"的发音较短、较清比较含糊，收尾不到位。但是在汉语普通话中无论是"ia"还是"ie"都是后响复元音，"ia"后音中的"a"和"ie"后音中的"e"是响亮的。与此同时，学生喜欢用"เีย"去替换汉语普通话中"ie"的发音，但"เีย"的尾音是"◌า"，而不是"e"，学习者常常把"ie"发成"iea"的音。在进行"ie"的发音纠音时，就可以进行"口型木头人"游戏，如果学习者的口型张大呈圆形，就是在发"ie"时出现了发音偏误。"ie"的发音收尾时应该是和"e"的口型类似向两边延展的。这个游戏同样也适合学习者自我检查发音情况。

　　2、"uo"的发音，受到母语负迁移的影响，大多数学习者将汉语普通话中的"uo"发成泰语"◌ัว"的音。泰语"◌ัว"是长复元音，口型由"◌ู"向"◌า"滑动，"◌ู"发音清晰响亮，"◌า"发音轻短含糊和"ua"的发音区别很大，同时也不同于"uo"的发音。而汉语普通话"uo"的尾音为"o"，而学习者出现的偏误是常以"a"来作为尾音。在纠音时同样可以使用"口型木头人"游戏，以此察看学习者"uo"的尾音是否正确，并予以纠音。同时还有 uo 和"ou"相互混淆的情况出现，可以让学习者反复练习这两者的发音。

　　3、"üe"的发音，学习者的发音问题多在"ü"上。在单元音纠音中，解决"ü"的发音问题。再指导学习者从"ü"向"e"滑动，同时"üe"为后响复元音，所以"e"发音要更响亮一些。

　　4、"iou、uei"的发音，这两个复元音形成的韵母同声母拼读时会省写其中的"o"和"e"的音。虽然被省写了，但是"iou、uei"都是中响复元音，发音时不能忽视中间元音的存在。相反，中间的元音要发得清晰响亮。此处可以通过图示法，让学习者理解中响复元音的拼读特点和正确方法，并有意识地在拼读"iu、ui"时发出含有"o、e"的音，反复进行发音练习。

　　经过针对复元音韵母的发音训练后，普通话复元音韵母纠音效果如下："ou"偏误人数 2 人，"ie"偏误人数 4 人，"uo"偏误人数 3 人，"üe"偏误人数 2 人，"iu（iou）"偏误人数 1 人，"ui（uei）"偏误人数 2 人。

汉语普通话带鼻音韵母的偏误分析及纠音效果

　　汉语普通话中的带鼻音韵母共有 16 个。带鼻音韵母是由元音和鼻辅音组成的。这样的音在发音时要注意，元音后面的鼻辅音不是和元音生硬地拼合在一起，发音状态从元音向鼻辅音过渡，逐渐加强鼻音，最后发音部位闭塞而形成。

　　在参加测试的 42 人中，普通话带鼻音韵母中"ian"偏误人数 18 人，"uen"偏误人数 26 人，"iong"偏误人数 12 人。可以明显看到带鼻音韵母的发音中"ian、uen、iong"是偏误率最高的。

　　1、"ian"的发音问题，大多数学习者认为可以将"ian"的发音用泰语"เอียน"来标注。但事实上在汉语普通话中"ian"发音时，"从前面的轻而短的元音（韵头）滑到中间较响亮的主要元音（韵腹），不滑到低元音[a]，只滑到半低元音[ɛ]"[7]。学习者如果发成了低元音或是用泰语"เอียน"来发音就出现了发音偏误。

　　2、"uen"在与声母拼读时，我们会写成"un"，省写中间的"e"。学习者在发音时，常常忽略了省写的"e"的发音，从而出现发音偏误。而实际上应该是"u"和"en"的拼读。

　　3、"iong"的韵母所发元音为[y]不是"io"，紧接着舌后面往软腭移动并抵住软腭发"ng"，整个韵母发音完毕才除阻。泰语中"ยุง"（蚊子）一词和这个发音相似，学习者会用"ยุง"的发音来代替"iong"的发音，从而出现偏误。

　　经过针对单辅音声母的发音训练后，普通话带鼻音韵母纠音效果如下："ian"偏误人数 4 人，"uen"偏误人数 1 人，"iong"偏误人数 2 人。

4.3 声调语音情况及纠音效果分析

　　汉语和泰语都是有声调的语言。相比起母语为没有声调语言的学习者来说，泰国学习者学习汉语声调时有一定的学习优势，泰国学习者会更快理解声调的区别。但是在实际学习中，我们会发现，虽然汉语和泰语都有声调。但是由于调值、调域和调型上的差异，使得泰国学习者在学习汉语声调时，常常用自己的母语声调来标注汉语声调，因此出现了极具国别特点的发音偏误。汉语普通话的全部字音分为四种基本调值（不包括轻声和变调），采用"五度标记法"我们分为阴平（第一声）55 调、阳平（第二声）35 调、上

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[7]Borong, H., & Xudong, L. (2007). *Modern Chinese Language (The Fourth Revision Edition)*. Beijing: Higher Education Press.

声（第三声）214 调、去声（第四声）51 调。而泰语共有五个声调：สามัญ、เอก、โท、ตรี、จัตวา。
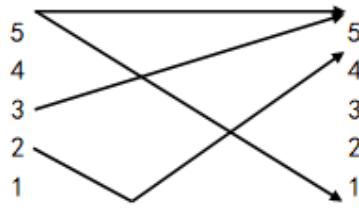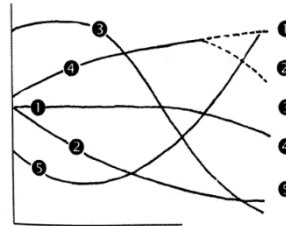
汉语声调示意图　　　　　　　泰语声调示意图[8]

关于汉语普通话和泰语的声调问题的问卷调查，可以看到未进行纠音训练时学习者对于汉泰声调调值看法。

汉语声调	泰语声调	一样
第一声	第一声	59.1%
第二声	第五声	63.6%
第三声	第二声	50%
第四声	第三声	81.8%

在参加测试的 42 人中，关于汉语普通话声调（基于单个音节的声调），第一声不准确人数为 31 人，第二声不准确人数为 16 人，第三声不准确人数为 18 人，第四声不准确人数为 14 人。

1、汉语普通话的第一声是 55 调，而泰语第一声也是平调，只是调值相比普通话第一声低。因此受到泰语影响，汉语普通话第一声的偏误率非常高。很多学习者在系统学习语音知识之前，并没有意识到自己的汉语普通话第一声发音有问题。这时可以利用对比法，请汉语普通话第一声有发音偏误的学习者发汉语普通话的第一声"ā"（调值不准确会发成泰语的ㄱ），再由老师说一遍汉语普通话的第一声。引导学习者自己思考，对比发现调值的不同。通过不断对比，学习者能够发现老师发的音会更高一些。这时还可以拿一个词语进行对比练习，就是汉语的"乌鸦（wūyā）"和泰语的"อีกา"，请学习者交替发"wūyā"和"อีกา"，学习者能够明显感觉到调值的不同，同时增加练习的趣味性。

2、汉语普通话的第二声阳平为 35 调。大多数学习者认为这和泰语的第五声很相似。泰语的第五声声调先略向下滑，然后转为上声。与汉语上声略

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[8]Deding, P. (2011). *Thai Language*. Beijing: Peking University Press.

有不同，下滑部分没有汉语上声那么明显，但是调尾略高于汉语上声。汉语阳平没有下滑部分。所以汉语普通话第二声进行纠音时，需要告诉学生平缓向上发音，同时要注意控制调尾，调尾不要过度上扬。

　　3、汉语普通话的第三声为 214 调。泰国学习者在发音时，认为泰语的第二声和汉语的第三声是类似的。泰语的第二声是一个下降的声调，并没有像汉语第三声有下降后有一个折点再上扬。受此原因的影响，很多学习者在发汉语的第三声时，在汉语上声折点前问题不大，但是到折点后没有上扬或者是上扬不够。这里需要多进行听音、辩音活动，引导学习者发现并理解其差别。从而进行进一步纠正。

　　4、汉语的第四声是 51 的全降调。有 81.8%的被调查者认为汉语四声和泰语的三声相同。事实上泰语的三声起调非常的高，而且下降时并没有降到音域最底部。而汉语的第四声是从最高音降到最低音，而且较为有力。所以学习者受泰语母语的影响也出现了声调上的偏误。语音纠音时需要反复进行模仿练习，可以达到比较好的效果。

　　此处针对声调的发音训练主要集中在学习者发单个音节的四个声调上，经过有针对性的声调发音训练后会发现，通过掌握声调的相关理论知识，发音时保证其正确性和完整性，学习者针对四个声调发音有较好的改善。

汉语普通话拼读练习

　　在对汉语普通话中的元音、声母、复韵母进行学习和纠音后，应再反复进行拼读练习。通过多次声母韵母拼读练习和词语拼读练习，可以更有针对性地发现语音问题，进行再纠音。进行这部分训练时，参考并选取了由北京语言大学出版社出版的《HSK 标准教程 1》中音节练习部分的音节进行拼读练习。

汉语普通话声韵母拼读练习

dai	tai	nai	mei	pei	bei	shui	zhui	chui	rui
tui	dui	pao	sao	zou	cou	lou	tou	you	jiu
niu	qiu	xiu	cao	xie	tie	jie	bie	mie	nie
pie	qie	die	yue	nue	lue	xue	jue	que	tan
fan	dan	juan	xuan	quan	tian	lian	qian	mian	bian
chen	zhen	ren	bin	jin	qin	gun	kun	hun	cun
zun	sun	chun	zhun	shun	yun	qun	jun	xun	tuo
duo	yang	deng	ying	zhong					

由于此前已经进行了针对性的纠音学习，在单音节拼读练习中，相比未进行纠音训练前整体偏误率已经明显下降。但在 42 人参加的发音测试中，已经掌握一定发音规则后，大部分单音节拼读已经得到了有效改善，但仍有一些发音仍出现偏误。首先是，在声母或韵母单独发音时，已经得到纠正，但是当声韵母两者相拼时受到母语负迁移的影响，且在泰语中有相近或相似的发音时，而出现的发音偏误，如："jie、tie、tian"。其次是，泰语中没有此种发音，如："juan、quan、yuan、xuan、qiu"。学习者发音部位比较僵硬，即使系统学习发音技巧和方法后仍需多加练习的音。萨丕尔曾经指出："我们发音器官的肌肉从幼年就已变得只习惯于发生我们自己语言的传统语音所需的那些调节和调节系统了。所有的（或几乎所有的）其他调节，由于没有用过或由于逐渐淘汰，而永远受到抑制。当然，恢复这些被抑制的调节能力并没有完全丧失，但是我们学习外国语新音时所经历的极度困难足以证明，在绝大多数人，发音器官的自主控制已经出奇的僵化了。"[9]这样的发音，需要在掌握科学的发音方法后反复练习。

双音节、三音节拼读练习

kǒuyǔ	xiǎojiě	yǒuhǎo	fǔdǎo	kāfēi
gōngyuán	jīchǎng	chēzhàn	shíjiān	yínháng
cídiǎn	lánsè	shǒujī	shǒuzhuó	yǔsǎn
shǒutào	miànbāo	miàntiáo	diànnǎo	diànhuà
kuàngquánshuǐ	jiānádà	huǒchē piào	bàngōngshì	zhuōmícáng
yóuyǒngyī	mǐlǎoshǔ	xīngqī yī	duī xuěrén	niúzǎikù
pǎobùxié	qìguǎnyán	huā yǔsǎn	wéishēngsù	yǎnchànghuì
zànzhùrén	yánjiūshēng	bówùguǎn	měiróngyuàn	mièhuǒqì
pí'ǎo	jī'è	fāng'àn	jī'áng	xiūxi
shuìjiào	lúnchuán	niúnǎi	píjiǔ	ángguì
liúyán	kāihuì	tǎolùn	zúqiú	lúndūn
shīrùn	cánkuì	shuǐguǒ	táozuì	shùnlì
zhuōzi	yǐzi	guìzi	tāmen	wǒmen
xǐhuan	rènshi	wǎnshang	xièxie	shuōshuo
yī tiān	yī kuài	yī nián	bù zhǔn	bù duì

在完成单音节拼读练习训练后，再结合声调进行双音节、三音节拼读练习。可见在大部分发音已有改善的情况下，仍有一些发音存在明显问题。

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[9]Edward, S. (2017). *Language: An Introduction to the Study of Speech*. Shanghai: The Commercial Press.

如："chēzhàn、cídiǎn、shǒuzhuó、kuàngquánshuǐ、bàngōngshì、liúyán、wéishēngsù、yǎnchànghuì、lúnchuán、tǎolùn、lúndūn、shīrùn、táozuì、cánkuì、zànzhùrén、yánjiūshēng、zhuōmícáng、bù zhǔn"。这些偏误率仍在 25%以上。其中以含有"lun"的发音的双音节、三音节偏误率最高，"lúnchuán"一词的发音偏误率达到 41%。这些偏误主要还是由于发音的不习惯。偏误率最高的多是带有"lun"的词语，"lun"这个音在泰语里并没有完全相同的发音。泰语和"lun"最为接近的音是"หลุน"。学习者在之前带鼻音韵母练习时已经了解了"un"的发音，甚至已经解决了"un"的发音问题。但是在进行双音节、三音节拼读时，仍然还是会受到母语而影响发音，导致发音偏误。还需要反复多次练习才能达到更好的语音学习效果。汉语中除了四声以外，还有轻声的存在。轻声是四声在一定条件下变成比原调又轻又短的声调变体。在进行多音节拼读时，涉及到轻声时，错误率非常高。轻声的音节变化主要表现在音长变短、音强变弱，而音高并不固定。这时可以采用图示法，让学生更直观地理解这个问题。如：

| zhuōzi | fángzi | yǐzi | dùzi |
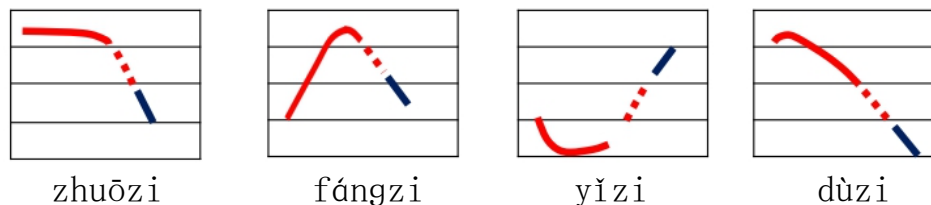
通过图示，学习者可以观察到，第三声后头的轻声音高比较高。第一声、第二声和第四声后的轻声音高都要低于前面的音。经过学习，学习者基本能够解决在多音节拼读情况下的轻声问题。另外，声调的变化导致的调值不准确。在双音节或三音节拼读时，声调起伏也是容易导致发音偏误的重要原因。"chēzhàn、bàngōngshì"这类双音节或三音节的拼读，如果分开来读"chē、zhàn、bàn、gōng、shì"已不再出现偏误。然而连起来进行拼读时，学习者却出现调值不准确的现象。四声没有下去，或者一声不够高。所以在之后进行的音节或语段训练时，仍需鼓励学习者多听、多读，每个字音尽量做到发完整且慢慢发音，在汉语正常的变调之外，不要让前面的音来影响后一个音的调值。刚开始不要求学习者读得非常的快，而是要求学习者放慢语速，力求发音准确清晰。

结语

刘珣先生曾说过"语音教学是第二语言教学的基础，是掌握听说读写技能和交际技能的前提"[10]。任何语言教育工作者都不能忽视语音的重要性。在大学本科阶段，不论从学习者的角度还是教学者的角度来说，进行系统的汉语语音方面的学习是非常有必要的。通过对汉语语音方面的系统学习、理解发音方法、科学进行发音辩音训练，可以看到诗纳卡琳威洛大学中文专业一年级学习者的汉语语音水平明显提高。在参加汉语普通话语音学习的 42 人中，普通话单辅音声母中最开始偏误人数超过 20 人的"q、zh、ch"，经过学习和训练后偏误人数分别降至 3 人、2 人、4 人。普通话单元音韵母偏误人数超过 20 人的"ü"经过学习和训练后偏误人数降至 3 人。普通话复元音韵母中偏误人数超过 20 人的"ie、ui"经过学习和训练后偏误人数分别降至 4 人和 2 人。普通话带鼻音韵母中偏误超过 20 人的"uen" 经过学习和训练后偏误人数降至 1 人。在声调方面，单个音节的发音基本都有了较好的改善。但在多音节拼读时仍有不同情况的声调问题或者发音偏误出现。虽然在还存有一些发音问题，这些问题需要学习者在后续的学习过程中，继续进行反复多次的听、辩音和发音练习，以取得更大的进步。

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[10] Xun, L. (2000). *Introduction to Teaching Chinese as a Second Language*. Beijing Language and Culture University Press, Beijing.

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