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Preface to the Third Edition

It has been over ten years since Integrated Chinese (IC) came into existence in 1997. During these years, amid all the historical changes that took place in China and the rest of the world, the demand for Chinese language teaching-learning materials has been growing dramatically. We are greatly encouraged by the fact that IC not only has been a widely used textbook at the college level all over the United States and beyond, but also has become increasingly popular with advanced language students at high schools. Over the years, regular feedback from the users of IC, both students and teachers, has greatly facilitated our repeated revisions of the series. Following its second edition published in 2005 that featured relatively minor changes and adjustments, the third edition is the result of a much more extensive revision.

Changes in the Third Edition

Manageable Number of Lessons

Level 1 now contains 10 lessons in Part 1 and 10 lessons in Part 2 for maximum flexibility. Based on the reports from many teachers that they could not finish all the lessons in the Level 1 volumes within one academic year, we have, for the third edition, eliminated the chapters “At the Library” and “At the Post Office,” as the language contents in these chapters have become somewhat obsolete. The chapter “Hometown” has also been removed, but part of its content has been incorporated into other chapters.

Revised Storyline

In the present edition, a new, connected storyline about a diverse group of students strings together all the dialogues and narratives in the lessons throughout Level 1. The relationships among the main characters are more carefully scripted. We want the students to get to know the characters well and to find out how things develop among them. We hope that, by getting to know more about each cast member, the students will be more involved in the process of learning the language.

Current Vocabulary

As in the earlier editions, the third edition makes a special effort to reflect students’ life. Additionally, we have updated some of the vocabulary items and expressions in the hope of keeping pace with the evolution of contemporary Chinese and enhancing students’ ability to communicate. In the meantime, we have deleted some words and expressions that are of relatively lower frequencies of usage. As a result, the total number of vocabulary items for the series is moderately reduced. The grammar sequence, however, remains fundamentally unchanged.

Clear Learning Objectives and Engaging Learner-Centered Approach

Ever since its inception in 1997, IC has been a communication-oriented language textbook which also aims at laying a solid foundation in language form and accuracy for students. The third edition holds fast to that pedagogic philosophy. On top of that, it has adopted a task-based teaching approach, which is intended to intensify students’ motivation and heighten their awareness of the learning objectives in each chapter. Each lesson includes Learning Objectives and Relate and Get Ready questions at the beginning to focus students’ study. At the end of each lesson, there is a Progress Checklist to be used by students in self-testing their fulfillment of the learning objectives.
It is our hope that these changes will enable students to learn Chinese in a more efficient and pragmatic way and develop their language proficiency and problem-solving abilities in real-life situations. In their feedback to us, many users of previous editions of IC noted that, more than many other Chinese language textbooks, IC was effective in developing students’ abilities to use the language. While making all the efforts to retain that merit in the new edition, we have endeavored to place language acquisition in a real-world context and make IC all the more conducive to active use of the language in the classroom and, more importantly, beyond it.

**Contextualized Grammar and Interactive Language Practice**

The somewhat mechanical drills on sentence patterns in the earlier editions are now replaced by Language Practice exercises based on simulated real-life situations. In particular, we have increased the number of interactive exercises and exercises that serve the purpose of training students’ abilities in oral communication and discourse formation. Similar changes are also to be seen in the Integrated Chinese Workbook, which offers new exercises that are more distinctly communication-oriented and more closely aligned with the learning objectives of each chapter. The exercises in the Workbook cover the three modes of communication as explained in the “Standards for Foreign Language Learning in the 21st Century”: interpretive, interpersonal and presentational. To help the user locate different types of exercises, we have labeled the workbook exercises in terms of the three communication modes.

**Linguistically and Thematically Appropriate Cultural Information and Authentic Materials**

In comparison with the earlier editions, there is more cultural information in the third edition. The revised texts provide a broader perspective on Chinese culture, and important cultural features and topics are discussed in the “Culture Highlights.” In the meantime, more up-to-date language ingredients, such as authentic linguistic materials, new realia, and new illustrations, are introduced with a view towards reflecting cultural life in the dynamic and rapidly changing contemporary China. We believe that language is a carrier of culture and a second/foreign language is acquired most efficiently in its native cultural setting. Based on that conviction, we have attempted to offer both linguistic and cultural information in a coherent, consistent manner and simulate a Chinese cultural environment in our texts, especially those that are set in China.

**All-New, Colorful, and User-Friendly Design**

Where design and layout are concerned, the third edition represents a significant improvement, intended to better facilitate its use by both teachers and students. We have taken full advantage of colors to highlight different components of each chapter, and have brought in brand-new illustrations and photos to complement the content of the text. The book has also been thoroughly redesigned for optimal ease of use.

**Updated Audio Recordings**

Throughout this book, you will see an audio CD icon next to the main texts, vocabulary, and pronunciation exercises. This symbol indicates the presence of audio recordings, which are available on the companion audio CD set.

**Acknowledgments**

During the course of preparing for the third edition, we accumulated more academic and intellectual debts than any acknowledgment can possibly repay. We wish to express our
deep gratitude to all those who helped us in so many different ways. In particular, our heartfelt thanks go to the two editors, Ying Yang of the University of California Berkeley and Zoe Wu of Pasadena City College, as well as Craig Butler of Hong Kong International School, Chengzhi Chu of the University of California Davis, colleagues and friends at Beijing Language and Culture University, and Laurel Damashek at Cheng & Tsui.

As authors, we take great pleasure in the contributions that IC has made to Chinese teaching and learning over the past ten years, and we also feel the weight of responsibility. In retrospect, IC has traversed a long way since its earliest incarnation, yet we know its improvement will not end with the present edition. We promise to renew our efforts in the future, and we expect to continue to benefit from the invaluable comments and suggestions we receive from the users.

An Overview of the New Features of the Third Edition

Chapter Opener

Each lesson opens with an illustration that highlights the theme for the lesson.

Learning Objectives for every lesson help students focus their study and envision what they will have accomplished at the end of the lesson.

The self-reflective questions in Relate and Get Ready help students to reflect on similarities and differences between their native language and culture and Chinese language and culture.

Dialogue Design

Each dialogue or narrative begins with an illustration depicting the scene. For the main characters, instead of the characters’ names, their avatar icons appear in the dialogue. This helps the students get acquainted with the characters more quickly.
Language Notes and Grammar Callouts

The Language Notes are clearly marked and numbered in green circles, and placed next to the dialogue for ease of reference.

The grammar points are highlighted and numbered in red to draw the students’ attention to the language forms covered in the Grammar section of each lesson.

Vocabulary Section

A low-frequency character that the teacher may decide not to have the students practice writing is shown in a shaded gray color.

Language Practice

In addition to role plays and partner activities, this section also includes contextualized drill practice with the help of visual cues.

New sentence patterns are highlighted in blue.

Culture Highlights

Photos or other authentic materials accompany the culture notes.
Customized Learning: How About You?

Beginning students need not be overwhelmed by additional vocabulary items that do not seem to be very useful or relevant to them. However, they should be given opportunities to select and learn words and phrases that relate to their own interests and experiences. *How About You?* provides this personalized vocabulary space.

Self-Reflection: Progress Checklist

It’s important for students to be engaged learners who feel responsible for their own learning. At the end of each lesson, students are asked to check on their learning progress and evaluate whether they have achieved the learning objectives.

Functional Expressions: That’s How the Chinese Say It!

After every five lessons, *That’s How the Chinese Say It* provides a review of the functional expressions that have appeared in the texts. It includes additional linguistic and cultural contexts to demonstrate the use of these expressions.
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2. Syllabic Structure and Pronunciation of Modern Standard Chinese  
3. The Chinese Writing System  
4. Useful Expressions | | 1. Learn about the Chinese language  
2. Become familiar with basic Chinese pronunciation  
3. Know basic information about the Chinese writing system  
4. Use common expressions in the classroom and daily life |
| **1** | **Greetings** | 1. Exchanging Greetings  
2. Asking about Someone's Nationality | 1. Exchange basic greetings  
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3. Determine whether someone is a teacher or a student  
4. Ascertain someone's nationality |
| **2** | **Family** | 1. Looking at a Family Photo  
2. Asking about Someone's Family | 1. Employ basic kinship terms  
2. Describe a family photo  
3. Ask about someone's profession  
4. Say some common professions |
| **3** | **Dates & Time** | 1. Taking Someone out to Eat on His/Her Birthday  
2. Inviting Someone to Dinner | 1. Tell and speak about time and dates  
2. Talk about someone's age and birthday  
3. Invite someone to dinner  
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2. Preparing for a Chinese Class | 1. Comment on one’s performance on an exam  
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2. A Letter: Talking about Studying Chinese | 1. Describe the routine of a student’s life on campus  
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3. Write a brief letter in the proper format  
4. Express your modesty in terms of your foreign language ability  
5. Invite friends to go on an outing |
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2. Exchanging Shoes | 1. Speak about the color, size, and price of a purchase  
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4. Express your gratitude after receiving a personal favor  
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Introduction

I. Chinese Language and Dialects

China is roughly the same size as the United States. There are numerous regional dialects of Chinese. These dialects, which are often mutually unintelligible, are usually divided into eight groups: Northern, Wu, Kejia (Hakka), Southern Min (Xiamen), Northern Min (Fuzhou), Yue (Cantonese), Xiang or Hunan, and Gan or Jiangxi.

Modern Standard Chinese is known as Putonghua (“common language”) in mainland China; Guoyu (“national language”), but also Huayu (“language spoken by ethnic Chinese people”), in Taiwan and other Chinese-speaking communities such as Singapore and Malaysia. It is the lingua franca for intra-ethnic (among different Chinese dialect speakers) as well as inter-ethnic (among ethnic Chinese and other minority groups) communication in China. Its grammar is codified from the modern Chinese literary canon, while its pronunciation is based on the speech of Beijing.

China officially recognizes 56 ethnic groups. The largest group is the Han, which makes up over 90% of China’s population. Many of the other 55 ethnic minorities speak their own distinct languages.

II. Syllabic Structure and Pronunciation of Modern Standard Chinese

A syllable of Modern Standard Chinese is usually composed of three parts: an initial consonant, a final consisting of vowels or vowels and ending consonants -[n] or -[ng], and a tone. The tone is superimposed on the entire syllable. A syllable may also have no initial consonant.

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In this book, Chinese sounds are represented by Hanyu Pinyin—shortened to Pinyin. The Pinyin system uses twenty-five of the twenty-six letters of the Roman alphabet. Although Pinyin symbols are thus the same as English letters, the actual sounds they represent can be very different from their English counterparts. Over time, you will acquire a better appreciation of the finer details of Chinese pronunciation. This chapter is designed to help you become aware of these distinctions, though attaining more native-sounding pronunciation will take time and effort through extensive listening and practice.

A. Simple Finals:

There are six simple finals in Modern Standard Chinese:

a, o, e, i, u, ü

When it is pronounced by itself, a is a central vowel. The tongue remains in a natural, relaxed position. It sounds similar to a as in “fa la la” in English.

o is a rounded semi-high back vowel. The lips are rounded when pronouncing o. o seldom appears as a syllable by itself. Usually it compounds with the initials b, p, m, and f, and should be practiced with them. Because of the bilabial or labio-dental nature of b p m f, o sounds almost like a diphthong or double vowel uo. It glides from a brief u to o.
\[\text{e} \] is an unrounded semi-high back vowel. It may be helpful to first position the tongue as if to pronounce \[\text{o}\], and then change the shape of the mouth from rounded to unrounded. At the same time spread the lips apart, as if you were smiling. This vowel is different from “e” in English, which is pronounced with the tongue raised slightly forward.

\[\text{i}\] is an unrounded high front vowel. Try to squeeze a smile and pull the corners of your mouth straight back. It is similar to the long vowel in the English word “sheep.” However, the tongue is raised higher than it would be to pronounce its counterpart in English.

\[\text{u}\] is a rounded high back vowel. Pucker up your lips when pronouncing this sound. It is similar to the long vowel in the English word “coop,” but the tongue is raised higher and retracted more.

\[\text{ü}\] is a rounded high front vowel. To produce this vowel, first position the tongue as if to pronounce \[\text{i}\], then round the lips.

In the \textit{Pinyin} system, besides the high front vowel, \[\text{i}\] also represents two additional special vowels. One is a front apical vowel, the other a back apical vowel—that is to say, they are articulated with the front and back part of the tongue respectively. Both of these vowels are homorganic with the very limited sets of initials with which they can co-occur (see below \[z, c, s \text{ and } \text{zh, ch, sh}\], and \[r\]). In other words, they are pronounced in the same area of the vocal tract as those consonants. You’ll learn how to pronounce it simply by prolonging the sounds of the two groups of consonants.

\section*{B. Initials}

There are twenty-one initial consonants in Modern Standard Chinese:

\begin{center}
\begin{tabular}{cccccccc}
1 & b & p & m & f & 4 & j & q & x \\
2 & d & t & n & l & 5 & z & c & s \\
3 & g & k & h & & 6 & zh & ch & sh & r \\
\end{tabular}
\end{center}

\subsection*{B.1: \textit{b}, \textit{p}, \textit{m}, \textit{f}}

\[\text{b}\] is different from its English counterpart. It is not voiced, as the vocal cords do not vibrate, and sounds more like the “p” in the English word “speak.”

\[\text{p}\] is aspirated. In other words, there is a strong puff of breath when the consonant is pronounced. It is also voiceless.

\[\text{m}\] is produced in the same manner as the English \[\text{m}\]. It is voiced.

Pronounce \[\text{f}\] as you would in English.

Only the simple finals \[\text{a}, \text{o}, \text{i}\], and \[\text{u}\] and the compound finals that start with \[\text{a}, \text{o}, \text{i}\], or \[\text{u}\] can be combined with \[\text{b}, \text{p}, \text{m}\]; only the simple finals \[\text{a}, \text{o}\], and \[\text{u}\] and the compound finals which start with \[\text{a}, \text{o}\], or \[\text{u}\] can be combined with \[\text{f}\]. When these initials are combined with \[\text{o}\], there is actually a short \[\text{u}\] sound in between. For instance, the syllable \[\text{bo (buo)}\] actually includes a very short \[\text{u}\] sound between \[\text{b}\] and \[\text{o}\].

\section*{Practice:}

\begin{itemize}
\item \textbf{B.1.A} \hspace{2cm} \textbf{B.1.B} \hspace{2cm} \textbf{b vs. p} \\
\begin{tabular}{ccccccc}
ba & bi & bu & bo & ba & pa & bu & pu \\
pa & pi & pu & po & po & bo & pi & bi \\
ma & mi & mu & mo & ma & fa & mu & fo \\
\end{tabular}
\end{itemize}

\begin{itemize}
\item \textbf{B.1.C} \hspace{2cm} \textbf{B.1.D} \hspace{2cm} \textbf{m vs. f} \\
\begin{tabular}{ccccccc}
ma & fa & mu & fu & bo & po & mo & fo \\
fa & fu & mu & fu & fu & mu & pu & bu \\
\end{tabular}
\end{itemize}

\subsection*{B.2: \textit{d}, \textit{t}, \textit{n}, \textit{l}}

When pronouncing \[d, t, n, l\], the tip of the tongue touches the gum of the upper teeth. The tongue is raised more to the back than it would be to pronounce their English counterparts. When pronouncing \[l\], the tip of the tongue should touch the palate. \[d\] and \[t\] are voiceless, and \[n\] is nasal.
Only the simple finals a, i, e, and u and the compound finals which start with a, i, e, or u can be combined with d, t, n, and l; n and l can also be combined with ü and the compound finals which start with ü.

**Practice:**

- **B.2.A**
  - da di du de
  - ta ti tu te
  - na ni nu ne nü
  - la li lu le lü

- **B.2.B**
  - da ta di ti
d vs. t
  - du tu de te

- **B.2.C**
  - lu lü nu nü
  - le ne te de

- **B.2.D**
  - du tu lu nu
d, t, n, l

**B.3: g, k, h**

g is unaspirated and voiceless, and k is aspirated and voiceless. When pronouncing g and k, the back of the tongue is raised against the soft palate. The *Pinyin* g sounds like the “k” in the English word “sky.”

h is voiceless. When pronouncing h, the back of the tongue is raised towards the soft palate. The friction is noticeable. With its English counterpart, however, the friction is not noticeable.

Only the simple finals a, e, and u and the compound finals that start with a, e, or u can be combined with g, k, and h.

**Practice:**

- **B.3.A**
  - gu ge ga
  - ku ke ka
  - hu he ha

- **B.3.B**
  - gu ku ge ke
g vs. k
  - gu hu ge he

- **B.3.C**
  - gu hu ge he
g vs. h
  - ke ke ku hu

- **B.3.D**
  - gu ku hu
  - ke ke ge
g, k, h

**B.4: j, q, x**

To make the j sound, first raise the flat center of the tongue to the roof of the mouth and position the tip of the tongue against the back of the bottom teeth, and then loosen the tongue and let the air squeeze out through the channel thus made. It is unaspirated and the vocal cords do not vibrate. Chinese j is similar to the English j as in “jeep,” but it is unvoiced and articulated with the tip of the tongue resting behind the lower incisors. You also need to pull the corners of your mouth straight back to pronounce j.

q is pronounced in the same manner as j, but it is aspirated. Chinese q is similar to the English ch as in “cheese,” except that it is articulated with the tip of the tongue resting behind the lower incisors. Don’t forget to pull the corners of your mouth straight back.

To make the x sound, first raise the flat center of the tongue toward (but not touching) the hard palate and then let the air squeeze out. The vocal cords do not vibrate. x, like j and q, is articulated with the tip of the tongue resting behind the lower incisors. To pronounce x correctly, you also need to pull the corners of your mouth straight back, like squeezing a smile.
The finals that can be combined with j, q and x are limited to i and ū and the compound finals which start with i or ū. When j, q and x are combined with ū or a compound final starting with ū, the umlaut is omitted and the ū appears as u.

Practice:

- **B.4.A**
  
  | ji | ju | qi | qu | xi | xu |

- **B.4.B** j vs. q
  
  | ji | qi | ju | qu |

- **B.4.C** q vs. x
  
  | qi | xi | qu | xu |

- **B.4.D** j vs. x
  
  | ji | xi | ju | xu |

- **B.4.E** j, q, x
  
  | ji | qi | xi | ju | qu | xu |

- **B.5: z, c, s**
  
  z is similar to the English ds sound as in “lids.”
  c is similar to the English ts sound as in “students.” It is aspirated.
  s is similar to the English s sound.

  The above group of sounds is pronounced with the tongue touching the back of the upper teeth.

  The simple finals that can be combined with z, c, s are a, e, ū and the front apical vowel i. (Not the regular palatal high front vowel i.)

  In pronouncing the syllables zi, ci and si the tongue is held in the same position throughout the syllable except that it is slightly relaxed as the articulation moves from the voiceless initial consonant to the voiced vowel.

Practice:

- **B.5.A**
  
  | za | zu | ze | zi |
  | ca | cu | ce | ci |
  | sa | su | se | si |

- **B.5.B** s vs. z
  
  | sa | za | su | zu |
  | se | ze | si | zi |

- **B.5.C** z vs. c
  
  | za | ca | zi | ci |
  | ze | ce | zu | cu |

- **B.5.D** s vs. c
  
  | sa | ca | si | ci |
  | su | cu | se | ce |

- **B.5.E** z, c, s
  
  | sa | za | ca |
  | su | zu | cu |
  | se | ze | ce |
  | si | zi | ci |
  | za | cu | se |
  | ci | sa | zu |
  | su | zi | ce |
To make the zh sound, first curl up the tip of the tongue against the hard palate, then loosen it and let the air squeeze out the channel thus made. It is unaspirated and the vocal cords do not vibrate. zh sounds rather like the first sound in “jerk,” but it is unvoiced and produced with the tip of the tongue raised against the hard palate.

ch is pronounced in the same manner as zh, but ch is aspirated. ch sounds rather like the “ch” in “chirp” except that it is produced with the tip of the tongue raised against the hard palate.

To make the sh sound, turn up the tip of the tongue toward (but not touching) the hard palate and then let the air squeeze out. The vocal cords do not vibrate. sh sounds rather like the “sh” in “shirt” and “Shirley” except that it is produced with the tip of the tongue raised against the hard palate.

r is pronounced in the same manner as sh, but it is voiced, therefore the vocal cords vibrate. You can pronounce it simply by prolonging sh, but make sure your lips are not rounded.

The finals that can be combined with zh, ch, sh, r are a, e, u and the back apical vowel i, as well as the compound finals which start with a, e, or u. In pronouncing the syllables zhi, chi, shi and ri the tongue is held in the same position throughout the syllable except that it is slightly relaxed as the articulation moves from the initial consonant to the vowel.

### Practice:

- **B.6.A**
  - zh: zha, zhu, zhe, zhi  
  - ch: cha, chu, che, chi  
  - sh: sha, zhu, chu  
  - r: ru, re, ri

- **B.6.B**
  - zh vs. sh
  - zh: zha, zhu, zhe, zhi  
  - sh: sha, zhu, chu

- **B.6.C**
  - zh vs. ch
  - zh: zha, cha, zhu, chu
  - ch: cha, chu

- **B.6.D**
  - ch vs. sh
  - ch: cha, chu  
  - sh: she, zhe

- **B.6.E**
  - zh, ch, sh
  - zh: zhi
  - ch: chi
  - sh: shi

- **B.6.F**
  - sh vs. r
  - sh: shi, ru  
  - r: re, ri

- **B.6.G**
  - r vs. l
  - ru, li, ri

- **B.6.H**
  - sh, r, l
  - she, re, le, re

- **B.6.I**
  - zh, ch, r
  - zhe, re, che, re

- **B.6.J**
  - zh, ch, sh, r
  - zhe, re, che, re

---

### A Reference Chart for Initials

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<th>ASPIRATED STOPS</th>
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<tr>
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<td>g</td>
<td>k</td>
<td>h</td>
<td></td>
</tr>
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</table>

* See explanations of w and y in the “Spelling Rules” section on the next page.
C. Compound Finals:

1. ai  ei  ao  ou
2. an  en  ang  eng  ong
3. ia  iao  ie  iu*  ian  in  iang  ing  iong
4. ua  uo  uai  ui**  uan  un***  uang  ueng
5. üe  üan  ün
6. er

* The main vowel o is omitted in the spelling of the final iu (iu = iou). Therefore, iu represents the sound iou. The o is especially conspicuous in third and fourth tone syllables.

** The main vowel e is omitted in the final ui (ui = uei). Like iu above, it is quite conspicuous in third and fourth tone syllables.

*** The main vowel e is omitted in un (un = uen).

In Chinese, compound finals are composed of a main vowel and one or two secondary vowels, or a main vowel and one secondary vowel followed by one of the nasal endings -n or -ng. When the initial vowels are a, e, and o, they are stressed. The vowels following are soft and brief. When the initial vowels are i, u, and ü, the main vowels come after them. i, u and ü are transitional sounds. If there are vowels or nasal consonants after the main vowels, they should be unstressed as well. In a compound final, the main vowel can be affected by the phonemes before and after it. For instance, the a in ian is pronounced with a lower degree of aperture and a higher position of the tongue than the a in ma; and to pronounce the a in ang the tongue has to be positioned more to the back of the mouth than the a elsewhere.

When pronouncing the e in ei, the tongue has to be positioned a bit toward the front and a bit higher than pronouncing the simple vowel e alone. The e in ie is pronounced with a lower position of the tongue than the e in ei. When pronouncing the e in en and the e in a neutral tone like the second syllable of gēgē, the tongue position should be in the center, like the e in the.

As noted above, in Pinyin orthography some vowels are omitted for the sake of economy, e.g., i(o)u, u(e)i. However, when pronouncing those sounds, the vowels must not be omitted.

SPELLING RULES

1. If there is no initial consonant before i, i is written as a semi-vowel, y. Thus ia, ie, iao, iu, ian, iang become ya, ye, yao, you (note that the o cannot be omitted here), yan, yang. Before in and ing, add y, e.g., yan and ying.
2. If there is no initial consonant before ü, add a y and drop the umlaut: yu, yuan, yue, yun.
3. u becomes w if it is not preceded by an initial, e.g., wa, wai, wan, wang, wei, wen, weng, wo. u by itself becomes wu.
4. ueng is written as ong if preceded by an initial, e.g., tong, dong, nong, long. Without an initial, it is weng.
5. In order to avoid confusion, an apostrophe is used to separate two syllables with connecting vowels, e.g., nū’ér (daughter) and the city Xi’ān (nū and ér, Xi and ān are separate syllables). Sometimes an apostrophe is also needed when there are confusions even if the two syllables are not connected by vowels, e.g., fāng’ài (to hinder) and fāng’ān (plan; scheme).

Practice

C.1: ai  ei  ao  ou
    pai  lei  dao  gou
    cai  mei  sao  shou

C.2: an  en  ang  eng  ong
   □ C.2.A  an vs. ang
       tan  tang  chan  chang
       zan  zhang  gan  gang
   □ C.2.B  en vs. eng
       sen  seng  shen  sheng
       zhen  zheng  fen  feng
C.2.C  eng vs. ong  
   cheng  chong  deng  dong  
   zheng  zhong  keng  kong

C.3: ia iao ie iu ian in iang ing iong

C.3.A  ia vs. ie  
   jia  jie  qia  qie  
   xia  xie  ya  ye

C.3.B  ian vs. iang  
   jian  jiang  yan  yang

C.3.C  in vs. ing  
   bin  bing  pin  ping  
   jin  jing  yin  ying

C.3.D  iu vs. iong  
   chao  qiao  ao  yao

C.3.E  ao vs. iao  
   zhao  jiao  shao  xiao  
   chao  qiao  ao  yao

C.3.F  an vs. ian  
   zhao  jiao  shao  xiao  
   chao  qiao  ao  yao

C.3.g  ang vs. iang  
   zhang  jiang  shang  xiang  
   chang  qiang  ang  yang

C.4: ua uo uai ui uan un uang

C.4.A  ua vs. uai  
   shua  shuai  wa  wai

C.4.B  uan vs. uang  
   shuan  shuang  chuan  chuang  
   zhuang  zhuang  wan  wang

C.4.C  un vs. uan  
   dun  duan  kun  kuan  
   zhun  zhuang  wen  wan

C.4.D  uo vs. ou  
   duo  dou  zhuo  zhou  
   suo  sou  wo  ou

C.4.E  ui vs. un  
   tui  tun  zhui  zhun  
   dui  dun  wei  wen

C.5: üe üan ün

C.5.A  ün vs. un  
   jun  zhun  yun  wen  
   xuan  shuan  juan  zhuan

C.5.B  üan vs. uan  
   quan  chuan  yuan  wan

C.5.C  üe
   yue  que  jue

C.6: er
   ger*

* Due to the lack of words with first tone in them, the word “ger” (ge with r ending) is here to give the reader a feel for it. See D.1 Practice III below for more examples.
D. Tones

Every Chinese syllable has a tone.

D.1: Four Tones and Neutral Tone:

There are four tones in Modern Standard Chinese: the first tone, the second tone, the third tone, and the fourth tone.

The first tone is a high level tone with a pitch value of 55 (see chart below); its tone mark is “¯”.

The second tone is a rising tone with a pitch value of 35; its tone mark is “ˊ”.

The citation form of the third tone has a pitch value of 214. However, in normal speech it almost always occurs as a “half third tone” with a pitch value of 21. Its tone mark is “ˇ”. Please see D.2: Tone Sandhi for discussions on how to pronounce third tone syllables in succession.

The fourth tone is a falling tone with a pitch value of 51; its tone mark is “ˋ”.

In addition to the four tones, there is also a neutral tone (qīngshēng) in Modern Standard Chinese. Neutral tone words include those that do not have fundamental tones (e.g., the question particle mà), and those which do have tones when pronounced individually, but are not stressed in certain compounds (e.g., the second bà in bàba or “father”). There are no tone marks for neutral tone syllables. A neutral tone syllable is pronounced briefly and softly, and its pitch value is determined by the stressed syllable immediately before it. A neutral tone following a first tone syllable, as in māmā (mother), carries a pitch tone of 2. When it follows a second tone syllable, a third tone syllable, or a fourth tone syllable, its pitch value will be 3, 4, and 1 respectively.

Tones are very important in Chinese. The same syllable with different tones can have different meanings. For instance, mā is mother, mà is hemp, mǎ is horse, mà is to scold, mà is an interrogative particle. The four tones can be diagrammed as follows:

<table>
<thead>
<tr>
<th>First Tone</th>
<th>Second Tone</th>
<th>Third Tone</th>
<th>Fourth Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tone marks are written above the main vowel of a syllable. The main vowel can be identified according to the following sequence: a-o-e-i-u-ü. For instance, in ao the main vowel is a. In ei the main vowel is e. There is one exception: when i and u are combined into a syllable, the tone mark is written on the second vowel: iú, ui.

D.1 Practice I: Monosyllabic Words

- **1.A Four Tones**
  - bī bǐ bī bǐ
  - pū pú pū pū
  - dà dā dā dā
  - shè shé shé shé
  - tí tí tí tí
  - kè kè kè kè
  - jī jí jī jī
  - gú gù gù gù

- **1.B 1st vs. 2nd**
  - zā zá
  - chū chū
  - hē hé
  - shī shí

- **1.C 1st vs. 3rd**
  - tū tǔ
  - mō mō

- **1.D 1st vs. 4th**
  - fā fà
  - dī dí
D.1 Practice II: Bisyllabic Words

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2.a</td>
<td>1st+1st:</td>
<td>chūzū</td>
</tr>
<tr>
<td>2.b</td>
<td>1st+2nd:</td>
<td>chātú</td>
</tr>
<tr>
<td>2.c</td>
<td>1st+3rd:</td>
<td>shēchī</td>
</tr>
<tr>
<td>2.d</td>
<td>1st+4th:</td>
<td>chūsè</td>
</tr>
<tr>
<td>2.e</td>
<td>2nd+1st:</td>
<td>shīshī</td>
</tr>
<tr>
<td>2.f</td>
<td>2nd+2nd:</td>
<td>jīhē</td>
</tr>
<tr>
<td>2.g</td>
<td>2nd+3rd:</td>
<td>jītī</td>
</tr>
<tr>
<td>2.h</td>
<td>2nd+4th:</td>
<td>qītè</td>
</tr>
<tr>
<td>2.i</td>
<td>3rd+1st:</td>
<td>zūzhī</td>
</tr>
<tr>
<td>2.j</td>
<td>3rd+2nd:</td>
<td>pūjí</td>
</tr>
<tr>
<td>2.k</td>
<td>3rd+4th:</td>
<td>lūkè</td>
</tr>
</tbody>
</table>
2.1  4th+1st:  zìsī  qīchē  lǜshī
2.m  4th+2nd:  fūzā  dītū  shīshī
2.n  4th+3rd:  zǐjī  bīhū  dīzhī
2.o  4th+4th:  mùdī  xùmù  dàdī

D.1 Practice III: Words with “er” sound
3.a  érzi  érqīē
3.b  ěrduo  mù’ér
3.c  shǐ’èr  èrshī

D.2: Tone Sandhi
If two third tone syllables are spoken in succession, the first third tone becomes second tone. This tone change is known as tone sandhi in linguistics. For instance,

xǐlǐ  →  xǐlǐ  (baptism)
chǐrū  →  chǐrū  (shame)
qūshē  →  qūshē  (accept or reject)

Note: Following standard Pinyin practice, we do not change the tone marks from third to second tone. Initially the student might have to consciously remember that the first syllable actually is pronounced in the second tone, but through practice and by imitating the teacher, it will soon become an automatic habit.

D.2 Practice

chǔlǐ  →  chǔlǐ  gūpū  →  gūpū
bǐnǐ  →  bǐnǐ  jūzhī  →  jūzhī
zǐnǔ  →  zǐnǔ  zhǐshī  →  zhǐshī

D.3: Neutral Tone
The neutral tone occurs in unstressed syllables. It is unmarked. For instance,

chēzi (car)  māma (mom)  chūzi (cook)
shūshū (uncle)  lǐzi (plum)  shǐzi (persimmon)

D.3 Practice

1. māma  gēge  shīfu  chūqu
2. dīzī  bóbo  bīzī  chūle
3. lǐzī  qīzī  dīzī  fūshāng
4. bàba  dīdī  kēqī  kūzī
E. Combination Exercises

I.

<table>
<thead>
<tr>
<th>shān</th>
<th>xiān</th>
<th>sān</th>
</tr>
</thead>
<tbody>
<tr>
<td>cháng</td>
<td>qiáng</td>
<td>cáng</td>
</tr>
<tr>
<td>zhī</td>
<td>jī</td>
<td>zǐ</td>
</tr>
<tr>
<td>lüè</td>
<td>nüè</td>
<td>yuè</td>
</tr>
<tr>
<td>kè</td>
<td>lè</td>
<td>rè</td>
</tr>
</tbody>
</table>

II.

<table>
<thead>
<tr>
<th>Zhōngguó</th>
<th>xīngqī</th>
<th>lǔshī</th>
<th>zhàopiān</th>
</tr>
</thead>
<tbody>
<tr>
<td>zàijiàn</td>
<td>tōngxué</td>
<td>xīhuan</td>
<td>diǎnshì</td>
</tr>
<tr>
<td>yǐnyuè</td>
<td>kēlè</td>
<td>yǎnlèi</td>
<td>shāngwǔ</td>
</tr>
<tr>
<td>cēsuō</td>
<td>chūntiān</td>
<td>xiàwū</td>
<td>bànyè</td>
</tr>
<tr>
<td>gōngkě</td>
<td>kāishǐ</td>
<td>rīji</td>
<td>cāntìng</td>
</tr>
<tr>
<td>zuijiān</td>
<td>xīwàng</td>
<td>yǐshēng</td>
<td>chūzū</td>
</tr>
<tr>
<td>zhōumò</td>
<td>guānxi</td>
<td>dōufu</td>
<td>jiēhūn</td>
</tr>
<tr>
<td>liúxué</td>
<td>nǚ'ér</td>
<td>shénme</td>
<td>suīrán</td>
</tr>
<tr>
<td>wāngqiú</td>
<td>xīzǎo</td>
<td>niánjí</td>
<td>yǒuyǒng</td>
</tr>
</tbody>
</table>

III. The Chinese Writing System

A. The Formation of Chinese Characters

Unlike English, which is an alphabetic language, Chinese writing is represented by “characters,” each of which represents a syllable. Characters are traditionally divided into the following six categories:

1. 象形  xiàngxìng  pictographs, pictographic characters

EXAMPLES:

<table>
<thead>
<tr>
<th>人</th>
<th>rén</th>
<th>person</th>
</tr>
</thead>
<tbody>
<tr>
<td>山</td>
<td>shān</td>
<td>mountain</td>
</tr>
<tr>
<td>日</td>
<td>rì</td>
<td>sun</td>
</tr>
<tr>
<td>月</td>
<td>yuè</td>
<td>moon</td>
</tr>
<tr>
<td>木</td>
<td>mù</td>
<td>tree</td>
</tr>
</tbody>
</table>
2. 指事 zhīshì self-explanatory characters

EXAMPLES:

上 shàng above  
下 xià below

3. 会意 huìyì associative compounds

EXAMPLES:

明 míng bright  
休 xiū rest

4. 形声 xíngshēng pictophonetic characters (with one element indicating meaning and the other sound)

EXAMPLES: 江, 河, 饭, 姑

5. 轉注 zhǎnzhù mutually explanatory characters

EXAMPLES: 老, 考

6. 假借 jiăjiè phonetic loan characters

EXAMPLES: 来, 我

A popular myth is that Chinese writing is pictographic, and that each Chinese character represents a picture. It is true that some Chinese characters evolved from pictures, but these comprise only a small proportion of the characters. The vast majority of Chinese characters are pictophonetic characters consisting of a radical and a phonetic element. The radical often suggests the meaning of a character, and the phonetic element indicates its original pronunciation, which may or may not represent its modern pronunciation.

B. Basic Chinese Radicals

Although there are more than fifty thousand Chinese characters in existence, one only needs to know two or three thousand to be considered literate. Mastering two or three thousand characters is, of course, still a rather formidable task. However, the learning process will be more effective and easier if one knows well the basic components of Chinese characters. Traditionally, Chinese characters are grouped together according to their common components known as “radicals” (部首, bùshǒu). The 214 "Kangxi radicals" have been the standard set of radicals since the publication of the great Kangxi Dictionary (康熙字典, Kāngxī Zìdiǎn) in 1716, although some contemporary dictionaries, which treat simplified characters as primary forms, have reduced that number to 189. By knowing the radicals and other basic components well, you will find recognizing, remembering and reproducing characters much easier. Knowing the radicals is also a must when using dictionaries that arrange characters according to their radicals. The following is a selection of forty radicals that everybody should know well when starting to learn characters.
<table>
<thead>
<tr>
<th>Chinese radical</th>
<th>Pinyin</th>
<th>English</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>人 (亻)</td>
<td>rèn</td>
<td>person</td>
<td>今，他分，到</td>
</tr>
<tr>
<td>刀 (刂)</td>
<td>dāo</td>
<td>knife</td>
<td>加，助友，取</td>
</tr>
<tr>
<td>力</td>
<td>lì</td>
<td>power</td>
<td>叫，可回，因</td>
</tr>
<tr>
<td>又</td>
<td>yòu</td>
<td>right hand; again</td>
<td>在，坐友，取</td>
</tr>
<tr>
<td>口</td>
<td>kǒu</td>
<td>mouth</td>
<td>叫，可回，因</td>
</tr>
<tr>
<td>口**</td>
<td>wéi</td>
<td>enclose</td>
<td>回，因在，坐</td>
</tr>
<tr>
<td>土</td>
<td>tǔ</td>
<td>earth</td>
<td>在，坐友，取</td>
</tr>
<tr>
<td>夕</td>
<td>xī</td>
<td>sunset</td>
<td>外，多友，取</td>
</tr>
<tr>
<td>大</td>
<td>dà</td>
<td>big</td>
<td>天，太友，取</td>
</tr>
<tr>
<td>女</td>
<td>nǚ</td>
<td>woman</td>
<td>婆，好友，取</td>
</tr>
<tr>
<td>子</td>
<td>zǐ</td>
<td>son</td>
<td>字，孩寺，封少，尖</td>
</tr>
<tr>
<td>寸</td>
<td>cùn</td>
<td>inch</td>
<td>少，尖寺，封</td>
</tr>
<tr>
<td>小</td>
<td>xiǎo</td>
<td>small</td>
<td>少，尖寺，封</td>
</tr>
<tr>
<td>工</td>
<td>gōng</td>
<td>labor; work</td>
<td>左，差左，差</td>
</tr>
<tr>
<td>幺</td>
<td>yāo</td>
<td>tiny; small</td>
<td>幻，幼幺，幼</td>
</tr>
<tr>
<td>弓</td>
<td>gōng</td>
<td>bow</td>
<td>引，弟弓引，弟</td>
</tr>
<tr>
<td>心 (忄)</td>
<td>xīn</td>
<td>heart</td>
<td>想，忙心想，忙</td>
</tr>
<tr>
<td>戈</td>
<td>gē</td>
<td>dagger-axe</td>
<td>引，弟我，或</td>
</tr>
<tr>
<td>手 (扌)</td>
<td>shǒu</td>
<td>hand</td>
<td>拿，打手拿，打</td>
</tr>
<tr>
<td>日</td>
<td>rì</td>
<td>sun</td>
<td>早，明年日早，明</td>
</tr>
<tr>
<td>月</td>
<td>yuè</td>
<td>moon</td>
<td>期，朗月期，朗</td>
</tr>
<tr>
<td>木</td>
<td>mù</td>
<td>wood</td>
<td>李，杯木</td>
</tr>
<tr>
<td>水 (氵)</td>
<td>shuǐ</td>
<td>water</td>
<td>汞，洗水汞，洗</td>
</tr>
<tr>
<td>火 (灬)</td>
<td>huǒ</td>
<td>fire</td>
<td>烧，热火烧，热</td>
</tr>
<tr>
<td>No.</td>
<td>Chinese (Radical)</td>
<td>Pinyin</td>
<td>Meaning</td>
</tr>
<tr>
<td>-----</td>
<td>------------------</td>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td>25.</td>
<td>田</td>
<td>tián</td>
<td>field</td>
</tr>
<tr>
<td>26.</td>
<td>目</td>
<td>mù</td>
<td>eye</td>
</tr>
<tr>
<td>27.</td>
<td>示（木）</td>
<td>shì</td>
<td>show</td>
</tr>
<tr>
<td>28.</td>
<td>绳（纟）</td>
<td>mì</td>
<td>fine silk</td>
</tr>
<tr>
<td>29.</td>
<td>耳</td>
<td>ěr</td>
<td>ear</td>
</tr>
<tr>
<td>30.</td>
<td>衣（衤）</td>
<td>yī</td>
<td>clothing</td>
</tr>
<tr>
<td>31.</td>
<td>言</td>
<td>yán</td>
<td>speech</td>
</tr>
<tr>
<td>32.</td>
<td>贝</td>
<td>bèi</td>
<td>cowrie shell</td>
</tr>
<tr>
<td>33.</td>
<td>走</td>
<td>zǒu</td>
<td>walk</td>
</tr>
<tr>
<td>34.</td>
<td>足</td>
<td>zú</td>
<td>foot</td>
</tr>
<tr>
<td>35.</td>
<td>金</td>
<td>jīn</td>
<td>gold</td>
</tr>
<tr>
<td>36.</td>
<td>门</td>
<td>mén</td>
<td>door</td>
</tr>
<tr>
<td>37.</td>
<td>雨</td>
<td>yǔ</td>
<td>rain</td>
</tr>
<tr>
<td>38.</td>
<td>食（食）</td>
<td>shí</td>
<td>eat</td>
</tr>
<tr>
<td>39.</td>
<td>马</td>
<td>mǎ</td>
<td>horse</td>
</tr>
</tbody>
</table>

(*) = used as radical only, not as a character by itself.

Two Chinese radical charts.
C. Basic Strokes

The following is a list of basic strokes:

<table>
<thead>
<tr>
<th>Basic stroke</th>
<th>Chinese</th>
<th>Pinyin</th>
<th>English</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;丶&quot;</td>
<td>点</td>
<td>diǎn</td>
<td>dot</td>
<td>小，六</td>
</tr>
<tr>
<td>2. &quot;一&quot;</td>
<td>横</td>
<td>héng</td>
<td>horizontal</td>
<td>一，六</td>
</tr>
<tr>
<td>3. &quot;丨&quot;</td>
<td>竖</td>
<td>shù</td>
<td>vertical</td>
<td>十，中</td>
</tr>
<tr>
<td>4. &quot;丿&quot;</td>
<td>撇</td>
<td>piě</td>
<td>downward left</td>
<td>人，大</td>
</tr>
<tr>
<td>5. &quot;㇏&quot;</td>
<td>捺</td>
<td>nà</td>
<td>downward right</td>
<td>八，人</td>
</tr>
<tr>
<td>6. &quot;⺀&quot;</td>
<td>提</td>
<td>tí</td>
<td>upward</td>
<td>我，江</td>
</tr>
<tr>
<td>7. &quot;㇏&quot;</td>
<td>横钩</td>
<td>hénggōu</td>
<td>horizontal hook</td>
<td>你，字</td>
</tr>
<tr>
<td>8. &quot;丼&quot;</td>
<td>竖钩</td>
<td>shùgōu</td>
<td>vertical hook</td>
<td>小，你</td>
</tr>
<tr>
<td>9. &quot;乚&quot;</td>
<td>斜钩</td>
<td>xiégōu</td>
<td>slanted hook</td>
<td>戈，我</td>
</tr>
<tr>
<td>10. &quot;㇄&quot;</td>
<td>横折</td>
<td>héngzhé</td>
<td>horizontal bend</td>
<td>五，口</td>
</tr>
<tr>
<td>11. &quot;⺅&quot;</td>
<td>竖折</td>
<td>shùzhé</td>
<td>vertical bend</td>
<td>七，亡</td>
</tr>
</tbody>
</table>

Note: With the exception of the "tí" stroke (which moves upward to the right) and the "piě" stroke (which moves downward to the left), all Chinese strokes move from top to bottom, and from left to right.

D. Stroke Order

Following is a list of rules of stroke order. When writing a Chinese character, it is important that you follow the rules. Following the rules will make it easier for you to accurately count the number of strokes in a character. Knowing the exact number of strokes in a character will help you find the character in a radical-based dictionary. Also, your Chinese characters will look better if you write them in the correct stroke order!

1. From left to right  (川，人)
2. From top to bottom  (三)
3. Horizontal before vertical  (十)
4. From outside to inside  (月)
5. Middle before two sides  (小)
6. Inside before closing  (日，回)

Note: Learn the correct stroke order of the characters introduced in this book by using the Integrated Chinese Level 1 Part 1 Character Workbook.
IV. Useful Expressions

A. Classroom Expressions

The following is a list of classroom expressions that you will hear every day in your Chinese class.

1. ńǐ hǎo!  How are you? How do you do?
2. láoshī hǎo!  How are you, teacher?
3. shàng kè.  Let's begin the class.
4. xià kè.  The class is over.
5. dà kāi shū.  Open the book.
6. wǒ shuō, nǐmen tīng.  I'll speak, you listen.
7. kàn hēibān.  Look at the blackboard.
8. duì bu duì?  Is it right?
9. duì!  Right! Correct!
10. hěn hǎo!  Very good!
11. qǐng gèn wǒ shuō.  Please repeat after me.
12. zài shuō yí biàn.  Say it again.
13. dōng bu dōng?  Do you understand?
14. dōng le.  Yes, I/we understand; I/we do.
15. zàijiàn!  Good-bye!

B. Survival Expressions

The following is a list of important expressions that will help you survive in a Chinese language environment. A good language student is constantly learning new words by asking questions. Learn the following expressions well and start to acquire Chinese on your own!

1. duìbùqǐ!  Sorry!
2. qǐng wèn...  Excuse me...; May I ask...
3. xièxiè!  Thanks!
4. zhè shì shénme?  What is this?
5. wǒ bù dǒng.  I don't understand.
6. qǐng zài shuō yí biàn.  Please say it one more time.
7. “...” zhōnghuá rén yuē wá shénme?  How do you say “...” in Chinese?
8. “...” shì shénme yìsi?  What does “...” mean?
9. qǐng nǐ gěi wǒ...  Please give me...
10. qǐng nǐ gàosu wǒ...  Please tell me...
C. Numerals

Having good control of the Chinese numerals will facilitate your dealing with real life situations such as shopping, asking for time and dates, etc. You can get a head start by memorizing 1 to 10 well now.

1. yī  one
2. èr  two
3. sān three
4. sì  four
5. wǔ five
6. liù  six
7. qī seven
8. bā eight
9. jiǔ nine
10. shí ten

Do you know the names of the strokes below? Can you write them properly?

A B
C D E