

行政院國家科學委員會專題研究計畫 成果報告

漢語兒童敘事中心智語言的發展：由局部到整體 研究成果報告(精簡版)

計畫類別：個別型
計畫編號：NSC 96-2411-H-004-041-
執行期間：96年08月01日至97年11月30日
執行單位：國立政治大學英國語文學系

計畫主持人：薩文蕙

計畫參與人員：大專生-兼任助理人員：葉侃或
大專生-兼任助理人員：涂惠文

報告附件：出席國際會議研究心得報告及發表論文

處理方式：本計畫涉及專利或其他智慧財產權，1年後可公開查詢

中華民國 97年11月23日

行政院國家科學委員會補助專題研究計畫成果報告

漢語兒童敘事中心智語言的發展：

由局部到整體

計畫類別： 個別型計畫 整合型計畫

計畫編號：NSC 96- 2411- H - 004 - 041

執行期間：96年8月1日至97年7月31日

計畫主持人：薩文蕙

計畫參與人員：葉侃彧、涂惠文

成果報告類型(依經費核定清單規定繳交)：精簡報告

執行單位：國立政治大學英國語文學系

中 華 民 國 97 年 11 月 20 日

摘 要

敘事者常藉由心智語言 (references to frames of mind) 描述自己或他人的情緒、心智活動或心智狀態。心智語言的運用與認知能力習習相關。緣於此，在探討兒童敘事發展的文獻中，心智語言的使用受到諸多關注與討論。文獻中對心智語言方面的研究多針對以英語為母語的兒童為主，以漢語兒童為對象的相關研究有如鳳毛麟角。鑑於此，本研究旨在探討漢語兒童敘事中心智語言的發展歷程。

我們以四十位來自中產階級家庭的漢語兒童，以及二十位成人為對象；其中五歲兒童有二十位，九歲兒童二十位，男女各半。我們以 *Frog, where are you?* 為題材，來引發研究對象的敘事表達。統計分析以年齡、性別與故事段落為獨立變項，以心智語彙為依變項，探討變項間的互動關係。

研究結果分為量與質兩個層面。就量而言，隨孩童年齡的成長，其敘事表達中心智語言的語彙總量亦隨之增加。年齡與故事段落均呈顯著差異，而性別一項則無顯著效應。此處所呈現的成長趨勢，與文獻中及本人稍早以長期觀察為取向的研究其結果一致。在質的方面，我們發現不同年齡的敘事者，其心智語彙的使用與其對故事整體結構的掌握間有密切關係。年齡較小的敘事者，傾向以局部情節作為使用心智語彙的依據；而成人敘事者則能兼顧局部事件與故事整體架構。此外，隨認知能力的不同，敘事者角度切換的能力亦隨之不同，致心智語彙的使用愈見豐富。

本研究之結果，讓我們對漢語兒童其心智語言的使用發展有進一步認識，同時，亦為台灣的孩童在 *Frog story* 的敘事研究上，留下珍貴的漢語語料。

關鍵詞：心智語言、漢語兒童、青蛙故事、局部、整體

ABSTRACT

'Frames of mind (FOM)' expressions consist of references to emotional states, mental states or activities, the importance of which has been widely recognized. In Bamberg and Damrad-Frye's (1991) cross-sectional study, they note that there are quantitative and qualitative differences between older and younger children in terms of the use of references to FOM. According to them, different discourse functions are attached to FOM expressions for children of different ages. It is thus the goal of the present work to explore the changing functions of FOM references in Mandarin-speaking children's narratives.

Twenty Mandarin-speaking five-year-olds, twenty nine-year-olds and twenty adults served as subjects in this study. The narrative data were elicited on the basis of the wordless book, *Frog, where are you?* Episodes 1, 2, and 7 in this book were particularly chosen as the focus of the analysis.

Our quantitative data yield main effects for Age and Episode, but no Gender effect is detected. The Age main effect suggests that the adults use significantly more FOM references than the five-year-olds and the nine-year-olds, which verifies Sah's earlier work based on a longitudinal paradigm. Qualitatively, we detect a local-global distinction in children's use of FOM expressions. That is, the five-year-olds' FOM references rely more strongly on story characters' facial expressions which are restricted at local, immediate situations. The nine-year-olds' use of such expressions, however, tends to be motivated by not only the immediate/local events but also the overall/global plotline.

Developmental psychologists have endeavored to probe the local and global processing abilities in various cognitive domains. Based on the assumption that there may be interferences among different cognitive domains, we thus consider the possible contribution from local and global processing to different functions of children's FOM references. Additionally, the use of FOM references closely links to perspective-taking ability. A variety of studies in developmental psychology have tried to explore children's development of the ability in perspective-taking. Among them, 'theory of mind' and Piaget's theory of cognitive development are the two most influential endeavors. These two theories and other related explanations in cognitive development are thus considered in our discussion.

Keyword: Mandarin-speaking children, frames of mind, frog story, local, global

1. Introduction

Research on narratives provides valuable insights to not only early cognitive development but also language development. As Tager-Flusberg and Sullivan (1995) point out, a full account of children's language development must take into account their emerging ability in narration.

Narratives encompass reference and evaluation. The former helps to orient the hearer to whom the narrative is about and where and when the action takes place. The latter reveals the narrator's attitude and lets the hearer know why the narrative is told and what its point is (Labov 1972). Despite widespread interest in emerging narrative ability, however, we lack information on how young children develop evaluative language skills. As a matter of fact, children's narratives bristle with evaluation (Peterson and McCabe 1983, Ukrainetz et al. 2005).

Extending Labov and Waletzky's (1967) narrative framework, researchers reframe the distinction between narrative and evaluative clauses as two distinct narrative orientations (Barthes 1977, Young 1984, 1987, Bamberg and Marchman 1990). According to them, the former describes events along a horizontal/temporal axis, while the latter signals the significance of events based on the vertical/hierarchical order. In other words, the narrative clauses, or action descriptions, are used to delineate sequential order of events. The descriptions of mental states or other evaluations, however, move the discourse outside the referential context, and shift the focus from the actions to the view of the narrator. As such, evaluative expressions not only provide links between sequential events, but, more significantly, they can enhance the coherence of the narrative by focusing on the global organization of the narrative and signaling the global hierarchical perspective.

Among various evaluative devices, the importance of references to 'frames of mind (FOM)' has been widely recognized. FOM expressions consist of references to emotional states, mental states or activities, which is crucial for a good narrative. As Tager-Flusberg and Sullivan (1995) state, a good story often explains story characters' actions by referring to their motivations or mental states. The use of FOM expressions is one such way to interpret one's own and others' actions.

Recent studies on narrative production from Mandarin preschoolers detect an increasing trend in the use of FOM expressions over time (Chang 2000, Chang 2001). In particular, Chang (2001) points out that FOM is the only evaluative device shows significant Age main effect. Similarly, studies on English-speaking children find out an ascending trend for this device, though its magnitude of increase does not reach significance (Bamberg and Damrad-Frye 1991, Peterson and McCabe 1983). In the study on Venezuelan children's evaluative stance, Shiro (2003) notes that, among

various evaluative categories, only the frequency of references to cognitive states is responsible for the interaction between age and socioeconomic status. Likewise, Ukrainetz and her colleagues (2005) find that the expressions elaborating internal mental or emotional states increase in variety over time.

In the investigation of the way preschoolers relate story events, Sah (2007) suggests a local-to-global distinction. A narrator needs to attend to both local and global aspects of the story in order to provide an elaborate interpretation of a story.¹ A similar local-global distinction can also be seen in the way preschoolers employ FOM expressions. In Bamberg and Damrad-Frye's (1991) investigation on English-speaking children's ability to provide evaluative comments, they observe that five-year-old children begin to provide evaluative comments in their narratives and that, among various evaluative devices, references to FOM are especially preferred by children of older age. More importantly, they detect quantitative and qualitative differences among five-year-olds, nine-year-olds and adults in terms of FOM expressions. According to them, the younger children tend to use FOM references to highlight perspectives pertinent to local aspects of events or persons in the narrative; with increasing age, children begin to use the same devices more and more to signal the hierarchical organization of the linear sequence of events. In other words, different discourse functions are attached to FOM expressions for children of different ages. It is thus the goal of the present work to explore the different functions of FOM references in Mandarin-speaking children's narratives.

2. Method

2.1 Research Question

By answering the following research questions, the present study attempts to explore the development for Mandarin-speaking children's use of FOM expressions in narratives.

- (1) How do age and gender affect children's use of FOM expressions?
- (2) Do children use FOM expressions in the same way as adults?

2.2 Subject

Forty children and twenty undergraduate students served as subjects in this study. All the subjects were from similar middle-class socio-economic backgrounds. The children were divided into two age groups: 20 five-year-olds and 20 nine-year-olds.

¹ At the local level, the narrator must verbalize the relevant components of a single event and should be able to infer the interrelatedness of a complex chain of events; at the global level, the narrator should attend to the overall plotline of the story.

They were all normally developing children, with no learning disabilities, or speech or hearing problems.

2.3 Material

To control the content of the fictional narratives, we used a story book, containing 24 pictures, entitled *Frog, where are you?* (Mayer 1969) as the material to elicit narrative production from subjects. This book was chosen not only because it has become a worldwide research tool which renders the cross-linguistic comparisons possible, but also because it is wordless and its structure has been extensively analyzed (Bamberg 1987, Bamberg and Marchman 1990).

The frog story is a typical children's story with a hero, a problem, a series of actions following the problem, and a happy ending. In addition, its content and context are age-appropriate to children. The book is suitable to our research goals since it depicts an elaborate series of events which allow the narrator to provide various evaluations and to take different perspectives on events.

2.4 Data Collection

Rapport was first established in the observation period. The interviews were carried out individually with each subject, and consisted of an initial warm-up conversation followed by a narrative task. The narrative production were elicited on the basis of the wordless book, *Frog, where are you*. The subjects were first asked to look through the entire book and then asked to tell a story while looking at the pictures. The entire interviews were audio-taped and subsequently transcribed.

2.5 Data Analysis

In order to verify the accuracy of the transcription, nine transcripts were randomly selected and were fully transcribed and coded by another native Mandarin Chinese speaker. Cohen's kappa statistics were used to assess inter-rater reliability. The inter-rater agreement result was 91%.

After the transcriptions were done, both quantitative and qualitative analyses were performed to assess the ways in which our subjects used FOM expressions in the story. For the quantitative part, we try to detect the distributional patterns of such expressions for different ages, genders and episodes². The three-way ANOVA (an analysis of variance) were run on the data within subject factors of Episodes (seven levels), and with the between subject factor of Gender (two levels: female and male), and Ages (three levels: 5-year-olds, 9-year-olds, and adults) to assess differences

² Based on mean group judgment for the episodic boundaries of the frog story, seven episodes are thus divided (Bamberg and Marchman 1990).

between variables. Then, LSD post hoc comparisons were performed to further examine the differences between variables. For the qualitative part, illustrative excerpts are used to display children's narrative progression. Due to the limited scope of the present work, our analyses focused on three episodes: Episodes 1, 2 and 7.

3. Results and Discussion

3.1 Quantitative Findings

The first research question concerns about the developmental trajectory of children's use of FOM expressions in terms of quantity. The ANOVA fail to yield significant Gender effect for this linguistic device, which suggests that gender difference is unlikely to influence the amount of FOM expressions used by narrators, children or adults.

On the other hand, the present work detects Age main effect, which indicates a significant ascending trend for the overall number of FOM expressions employed. More specifically, the adults produce the largest amount of FOM expressions among all age groups; the five-year-olds, the least. Similarly, in Bamberg and Damrad's work (1991), FOM is one of the two devices which display Age main effect. The significance of FOM is also evident in Shiro's (2003) work, in which FOM references are responsible for the interaction between age and socioeconomic status. Recent studies on Mandarin-speaking children, however, fail to yield Age main effect for the use of FOM expressions, though an increasing trend over time is detected (Chang 2000, Chang 2001). More significantly, the Age main effect detected in the present work and the increasing tendency for FOM expressions displayed in Sah's earlier work (2006) converge, which suggests that the seemingly growth we noted earlier, based on a longitudinal framework, was not merely a peak for a minor fluctuation in the developmental trajectory, but rather exemplification of the developmental progression.

In addition to the influence from gender and age, the distribution of FOM expressions in the seven episodes of the frog story is examined. An Episode main effect is established. Unlike Bamberg and Damrad-Frye's findings that FOM expressions cluster most notably with the description given for Episode 2, post-hoc comparisons in the present study show that Episode 1 attracts the largest amount of FOM expressions, while Episode 6, the least.

3.2 Qualitative Findings

The second research question addresses the qualitative shift in children's use of FOM expressions. The assumption underlying our analyses is that the use of FOM expressions may be motivated by different levels of the story organization. The

following analyses focus on Episode 1, 2 and 7.³

To begin with, Episode 1, Pictures 1-3, discloses the escape of a pet frog and hence unveils the searching motif throughout the story. All the five-year-olds and some nine-year-olds fail to refer to emotional aspects of story characters, while adults relate to not only the cognitive but also the emotional states of the characters.

Excerpts 1-3 display the typical interpretation for Episode 1 from the five-year-olds and nine-year-olds. Half of the five-year-olds simply describe the frog's jumping out of the jar, which does not relate well to the overall story structure. The other half of the five-year-olds infer that the boy-protagonist realizes his pet frog was gone by using FOM verb 發現 'discover', yet no further elaboration is revealed (Excerpt 1). On the other hand, most of our nine-year-olds refer to not only the cognitive states but also the emotional states of the story characters. They refer to the boy's and the dog's negative emotion, such as sadness or anxiety, in response to the missing of the frog, which motivates the ensuing search motif and thus helps to enhance the coherence of the overall story (Excerpts 2 and 3).

Excerpt 1: WTH, five-year-old

狗.

青蛙 和 人.

狗 跟 人 在 睡 覺 的 時 候.

青 蛙 跑 出 去.

天 亮 的 時 候.

他 們 發 現 青 蛙 不 見 了.

Excerpt 2: 52 YEC, nine-year-old

有 一 天 晚 上

有 一 個 小 男 孩 和 他 的 狗 看

看 他 們 養 的 青 蛙.

他 們 累 的 時 候 就 一 起 睡 在 床 上.

青 蛙 就 跑 走 了.

第 二 天 早 上 他 們 發 現 青 蛙 不 見 了.

Excerpt 3: CY, nine-year-old

³ Given that Episode 1 attracts most FOM expressions and the significance of episodes to the global structures of the story and for the ease of comparisons with Bamberg and Damrad-Frye's findings on English-speaking children, we focus our qualitative analyses on these three episodes.

從前 從前 有一個 小 男孩 和 一隻 小 狗狗.
他們 抓了 一隻 青蛙.
傍晚 的 時候 他們 在 觀察 青蛙.
他們 睡覺 的
小 狗狗 和 小 男孩 睡覺 的 時候.
青蛙 偷偷 從 罐子 裡 跑走了.
隔天 小 男孩 跟 小 狗狗 看到 罐子 裡 空空 的.
知道 青蛙 跑走了.
他們 兩個 很 難過.

Excerpts 4 and 5 are interpretations for Episode 1 from adult subjects, in which more elaboration is added. In Excerpt 4, for instance, the narrator employs not only locally triggered FOM expressions, i.e., the happiness of the boy, the dog and the frog, but also globally triggered ones regarding missing of the frog. Some adults even remodify the frog's happiness or highlight the frog's cleverness to justify the frog's escape in the subsequent picture.

Excerpt 4: 32 HCH, adult

男孩 約翰 他 非常 喜歡 小 動物.
然後 他 有 養 了 一 隻 狗 還有 青蛙.
他 跟 那 隻
他 跟 他的 兩個 小 動物 都 過 的 非常 愉快.
他 非常 就是 喜歡 觀賞 在 他 把 他 關
裝 在 瓶罐 裡 的 青蛙.
然後 青蛙 非常 快樂.
狗狗 也 很 喜歡 跟 青蛙 玩.
有 一 天 呢.
男孩 他 睡覺 了
睡著 了.
狗狗 也 睡著 了.
狗狗 就 睡 在 那個 男孩 旁邊.
然後 小 男孩
然後 青蛙 這 時候 就 覺得 非常 的 開心.
他 覺得 好 棒
終於 可以 自由 了.
他 就 偷偷 的 把 右腳 伸 出 了 瓶罐.
然後 就 溜 走 了.
然後 過 了 到 了 隔天 早上 的 時候.

小男孩就忽然醒過來。
然後他跟他的狗狗就發現。
咦奇怪青蛙不見了。
他就非常的緊張。
非常的難過。

Excerpt 5: 29 WWT, adult

有一天晚上。
丹尼和他的小狗狗發現了有一隻很好很好的青蛙。
他決定把他抓到瓶子裡面。
那天晚上非常地祥和。
丹尼用陶醉的眼神看著可愛的小青蛙。
狗狗晃著他的小尾巴。
用著和他主人一樣的態度看著那隻青蛙。
青蛙似乎不太緊張呢。
深沉的夜又來到。
小丹尼和他的狗狗在床上沉沉地睡去了。
但是他們好像忘了什麼東西。
啊應該是忘了蓋被子吧。
聰明的小青蛙看到熟睡的小丹尼還在快樂的打呼著。
然後他就慢慢地慢慢地走了出來。
匆又匆 匆又匆。
跳了一下。
窗戶似乎還開著呢。
青蛙就這樣不見了。
隔天早上醒來。
陽光灑在小丹尼的臉上。
他噘了噘嘴。
皺了一下鼻子。
然後醒來看著他最期待的瓶子。
青蛙不見了。
狗狗也似乎有點緊張。
不過有一點惶恐呢。

In Bamberg and Damrad-Frye's (1991) study, Episode 2, especially picture 7, triggers almost half of the FOM expressions from the five-year-olds, while the older children employ such expressions to a lesser degree. However, different distributional pattern is spotted in the present work, in which Episode 1 attracts a larger amount of

of FOM expressions, while Episode 2 to a lesser degree. Nevertheless, Picture 7 in Episode 2 provides a lot of information regarding qualitative differences across age groups, in which FOM expressions seem to be triggered differently.

Excerpts 6 and 7 represent the typical response to Picture 7 from the five-year-olds and nine-year-olds. Here the FOM term refers to the boy protagonist's facial expression which is in agreement with the immediate situation in the picture. Moreover, most children encode this picture by merely relating to a negative emotion, like 那個小男孩就很生氣很生氣 'that boy is very very angry' in Excerpt 6 and 小男孩就很擔心...小男孩很生氣 'the little boy is very worried ...the little boy is very angry' in Excerpt 7.

In contrast, some adults tend to mitigate the earlier mentioned negative emotion by providing a positive evaluation to the immediate event, as shown in Excerpt 8: 小男孩有些生氣--因為牠把他要裝青蛙的罐子給打破了--但是小黃狗卻很開心 'the little boy is a bit upset, because it breaks the jar which is supposed to keep the frog. But the little yellow dog is quite happy'. Others even neglect the seemingly negative facial expression by attributing an overall positive evaluation to the situation, as revealed in Excerpt 9: 還好小狗沒有受傷 'the good thing is that the little dog does not get hurt'. The positive evaluation employed here help to ensure the subsequent searching journey, and the coherence between episodes is thus enhanced.

Excerpt 6: LTC, five-year-old

然後就是 一隻 小狗
牠瓶 牠呢 就是跌倒了
把瓶子 摔 破 了
然後 摔 破 之後 呢
那個 小 男孩 就 很 生氣 很 生氣
著急 的
然後 他 聽 聲音 都 不 講話.

Excerpt 7: CY, nine-year-old

然後 小 狗 狗 牠 的 頭 掉 進 罐 子 裡 了
跑 進 罐 子 裡 了
所以 然後 牠 牠 就 坐 在 小 男 孩 的 旁 邊
突然 因為 小 狗 狗 牠 站 得 太 出 去 了
結果 就 掉 到 窗 戶 下 面
然後 小 男 孩 就 很 擔 心.

小 男孩 就 趕快 跑 下 去 把 小 狗 狗 抱 起 來。
小 男孩 很 生 氣。

Excerpt 8: SYW, adult

小 黃 狗 因 為 頭 上 戴 了 個 罐 子
一 個 不 小 心 摔 了 下 去
跌 到 地 上 時 玻 璃 瓶 就 碎 了
小 男 孩 有 些 生 氣。
因 為 牠 把 他 要 裝 青 蛙 的 罐 子 給 打 破 了
但 是 小 黃 狗 卻 很 開 心
牠 的 頭 終 於 不 用 被 罐 子 套 著 了。

Excerpt 9: OWR, adult

小 男 孩 就 打 開 窗 戶
在 向 外 面 喊 小 青 蛙 的 名 字
喊 著 喊 著
小 狗 就 從 窗 戶 掉 下 去 了
雖 然 把 玻 璃 瓶 打 破 了
但 是 還 好 小 狗 沒 有 受 傷

As indicated by Bamberg and Damrad-Frye, in response to picture 7, younger narrators seem to restrict themselves to the emotion of anger, which is closely tied to the pictorial information or the immediate situation. In other words, merely referring to negative emotion in this picture reveals a locally triggered perspective. On the other hand, adults tend to consider the boy's anger against the dog to be an obstacle to the searching of the lost pet frog. As a result, more competent narrators may overrule the negative emotion by giving additional information or merely encode a positive evaluation, both of which imply a more globally motivated perspective.

Such explanation also applies to the way in which FOM expressions are used relating to Episode 7, i.e., Pictures 22-24. This episode, the concluding part of the story, delineates the recovery of the lost pet frog together with the discovery of frogs. Thus, the explicit reference to 'happiness' in this situation requires the knowledge of the overall, global structure of the story. All the five-year-olds and nine-year-olds fail to mention positive emotion for this episode (Excerpts 10 and 11). On the contrary, all adults encode this episode by indicating a positive emotion, an evaluation to the resolution of the searching motif throughout the story, which suggests that they have the knowledge of the global structure of the narrative. As shown in Excerpts 12 and

13: 原來小青蛙在這裡跟他的女朋友...他好開心好開心 'the little frog is here with its girl friend... He is so so happy' (Excerpt 12), and 他很開心的爬了過去...他非常的開心...他就這樣很快樂的回到了家中 'he moves over there happily...he is very happy...he then happily goes back home'(Excerpt 13).

Excerpt 10: KHC, five-year-old

小 男 孩 掉 到 水 裡 以 後
聽 到 了 青 蛙 的 叫 聲.
從 這 個 木 那 個 木 頭 後 面 聽 到 了 青 蛙 的 叫 聲
他 就 叫 他 狗 狗 要 小 聲.
後 來 他 們 翻 面 過 去 看 到 了 青 蛙
那 隻 母 青 蛙 和 男 青 蛙 結 婚 了
生 下 好 多 好 多 隻 小 青 蛙
然 後 青 蛙 青 蛙 家 族 就 送 他 一 隻 小 青 蛙

Excerpt 11: CRS, nine-year-old

結 果 他 發 現 一 個 超 大 的
就 跟 小 狗 說 跟 近 一 點
然 後 他 就 他 們 兩 個 就 看
他 們 那 個 東 西 的 後 面 是 什 麼 東 西
結 果 是 兩 隻 青 蛙
奇 怪 那 草 叢 這 邊 又 有 很 多 隻 青 蛙
這 個 壞 蛋 就 說:「你 可 不 可 以 把 那 隻 青 蛙 給 我 們 嗎?」
牠 們 兩 個 還 不 知 道 有 人 來 了
後 來 牠 們 就 說:「可 以」
然 後 他 們 就 跟 牠 說 :「拜 拜」
掉 的 那 一 隻 就 是 牠 們 的 小 孩
因 為 牠 想 回 去 找 牠 的 家 人.

Excerpt 12: LWC, adult

他 鑽 過 了 一 根 大 大 的 樹 幹
一 看
哇 原 來 小 青 蛙 在 這 裡 跟 他 的 女 朋 友
旁 邊 還 有 好 多 好 多 小 青 蛙 呢
他 好 開 心 好 開 心
他 以 為 小 青 蛙 只 有 自 己 一 個 人

才想說要帶他回去跟他一起住
但是沒想到小青蛙在這裡竟然有一個 family 呢
他就告訴小青蛙說
「小青蛙既然你這麼幸福.
而且你還有這麼多 baby.
你可以送我一隻嗎.
因為我也想要跟青蛙好好的過一下半輩子.
我不要只要跟狗狗
狗狗有點煩」
於是這個小青蛙就答應他
送他一隻寶貝給他當他的寵物
那小男孩就跟他的小青蛙還有他的狗狗
從此就過著幸福快樂的日子了.

Excerpt 13: CMH, adult

他爬過了旁邊的樹幹
發現他的青蛙正跟青蛙太太很相愛的依靠在一起呢
他很開心的爬了過去
看到了很多很多的小青蛙圍繞在他們身邊
他非常的開心.
並且跟青蛙跟青蛙太太要了一隻小青蛙帶回家養
他就這樣很快樂的回到了家中.

4. Conclusion and Suggestions for Future Research

Narrative activities have long been of interest to psycholinguists, as they provide rich information about children's language as well as cognitive development. To elaborate a story, children need to infer about what is not visible in the printed pages, ranging from making connections between events to interpreting the inner states of mind of the characters in the story. The use of FOM expressions is one such way to interpret the mental states of the characters and thus provide explanations for their actions and motivations. The present study, based on the frog story, aims to assess the use of FOM expressions in Mandarin-speaking children's narratives. The main findings are summarized as follows.

The first research questions address the influence from age and gender on the use of FOM expressions in terms of quantitative analysis. Our results show main effects for Age, Gender and Episode.

Our qualitative analyses show that though both adults and children relate to the positive/negative emotions in pictures, their FOM expressions are motivated by

different perspectives and hence response to different hierarchical order of the story structure. Therefore, the use of FOM expressions not only discloses narrators' evaluative stance on the reported actions but also unveils narrators' knowledge of global structure of the story. Our data also suggests that one form can carry different discourse functions.

The precedence of locally driven FOM expressions in the five-year-olds' narrative productions is closely related to their cognitive ability at this developmental stage. According to Piaget (1962, 1969), children between ages 4 and 7 may be considered to be at an intuitive period. During this period, young children's understanding of objects or events mainly relies on the most salient perceptual feature of the target things, rather than on logical or rational thinking processes. Such reasoning helps to explain why the five-year-olds' FOM expressions tend to restrict to the local/immediate situation in the story.

Another plausible explanation for children's restriction to locally-driven FOM expressions may relate to the formation of event schemas. As Fivush and Slackman (1986) indicate, the mature event schemas require the ability to decontextualize individual events and to rearrange and integrate them into a more coherent, hierarchical order. The ability to employ evaluative comments is closely related to the development of event schemas. Our children, at this developmental stage, still focus on the locally specific events, and thus cannot shift towards higher-order hierarchical structure. As a result, their FOM expressions mostly focus on the local events.

With these analyses we hope that we have pointed out the nature of developmental progression in children's use of FOM expressions in a story. We hope to contribute not only to the knowledge on narrative development but also to current debates on how much children know about mental states and feelings and how readily they can apply FOM expressions in narratives. To simplify this study, we limited our subjects to a total of forty children and twenty adults, and hence we were able to gather only limited amount of information regarding the research topics. In addition, though this study unveiled the developmental progression in children's use of FOM expressions, care should be taken when we try to generalize our findings to all children. The findings obtained here ought to be amended or augmented by studies using a larger amount of subjects, from which more credence will be gained.

5. References

- Bamberg, M. 1987. *The Acquisition of Narrative: Learning to Use Language*. Berlin: Mouton de Gruyter.
- Bamberg, M., and R. Damrad-Frye. 1991. On the ability to provide evaluative

- comments: further explorations of children's narrative competences. *Journal of Child Language* 18, 689-710.
- Bamberg, M., and V. Marchman. 1990. What holds a narrative together? The linguistic encoding of episode boundaries. *Papers in Pragmatics* 4, 58-121.
- Barthes, R. 1977. *Image, Music, Text. Essays Selected and Translated by Stephen Heath*. New York: Hill & Wang.
- Chang, C. J. 2000. *Narrative Performance across Contexts and over Time: Preschool Chinese Children and Mothers*. Unpublished doctoral dissertation, Graduate School of Education, Harvard University.
- Chang, J. W. 2001. *A Developmental Study of Narrative Structure and Evaluative Devices*. M.A. thesis, Graduate School of English Language, Literature and Linguistics, Providence University.
- Fivush, R., and E. Slackman. 1986. The acquisition and development of scripts. In K. Nelson (ed.), *Event Knowledge. Structure and Function in Development*. Hillsdale, N.J.: Erlbaum.
- Labov, W. 1972. The transformation of experience in narrative syntax. *Language in the Inner City*, 354-396. Philadelphia: University of Pennsylvania Press.
- Labov, W., and J. Waletzky. 1967. Narrative analysis: Oral versions of personal experience. In J. Helm (ed.), *Essays on the Verbal and Visual Arts*, 12-44. Seattle: University of Washington Press.
- Mayer, M. 1969. *Frog, where are you?* New York: Dial Press.
- Michaels, S. 1981. "Sharing rime": Children's narrative styles and differential access to literacy. *Language in Society* 10: 423-442.
- Peterson, C., and A. McCabe. 1983. *Developmental Psycholinguistics: Three Ways of Looking at a Child's Narrative*. New York: Plenum.
- Piaget, J. 1962. *The Language and Thought of the Child*. New York: Brace Harcourt.
- . 1969. *Judgment and Reasoning in the Child*. New York: Humanities Press.
- Sah, W. H. 2006. Quantitative and qualitative changes for references to frames of mind in Mandarin-speaking preschoolers narratives: A developmental study. Paper presented at the 14th Annual Conference of the International Association of Chinese Linguistics & the 10th International Symposium on Chinese Languages and Linguistics Joint Meeting, Academia Sinica, Taipei.
- Sah, W. H. 2007. A longitudinal investigation of Mandarin-speaking preschoolers' relation of events in narratives: From unrelated to related events. *Taiwan Journal of Linguistics*, 5(1), 77-96.
- Shiro, M. 2003. Genre and evaluation in narrative development. *Journal of*

Child Language 30: 165-195.

Tager-Flusberg, H., and K. Sullivan. 1995. Attributing mental states to story characters: a comparison of narratives produced by autistic and mentally retarded individuals. *Applied Psycholinguistics* 16, 241-256.

Ukrainetz, T., L. Justice, J. Kaderavek, S. Eisenberg, R. Gillam, and H. Harm. 2005. The development of expressive elaboration in fictional narratives. *Journal of Speech, Language, and Hearing Research* 48, 1363-1377.

Young, K. 1984. Ontological puzzles about narrative. *Poetics* 13, 239-259.

---. 1987. *Tale Worlds and Story Realms*. Dordrecht, Holland: Nijhoff.

6. Self-evaluation of the Project (迴盜朱料阡貯)

The present work examines the development of Mandarin-speaking preschoolers' use of FOM expressions in narratives. Findings from the present cross-sectional work verify the developmental trajectory indicated by Sah's earlier work based on longitudinal observations. In addition, this study is significant for providing narrative data based on the frog story, the worldwide research tool. In the pool of samples from nearly 50 languages, our work contributes valuable data from Mandarin-speaking children in Taiwan. Hence, findings based on this study will be written out and submitted as journal paper.

Great care has been taken to minimize the potential flaws in the present work; there remain, nevertheless, several limitations. To begin with, our sample size is not large enough, and hence we yield only limited amount of information regarding the research topic. The second limitation is that our children are selected from a middle-class community. Actually, children from different socioeconomic conditions may experience different set of social interactions and related narrative genre practice (Michaels 1981). To better understand children's use of FOM expressions, future research should include a larger number of subjects of varied socioeconomic backgrounds.

行政院國家科學委員會補助國內專家學者出席國際學術會議報告

| | | | |
|---|---|-------------|------------|
| 報告人姓名 | 薩文蕙 | 服務機構 及職稱 | 政治大學英語系副教授 |
| 會議時間 | 2008年3月29日至4月1日 | 會議地點 | 美國華盛頓特區 |
| 會議 名稱 | (中文)美國應用語言學會 2008 年學術研討會 (英文)American Association for Applied Linguistics 2008 Conference | | |
| 發表 論文 題目 | (中文) 漢語兒童敘事中心智語言的使用:功能的改變 (英文) Mandarin-speaking Children's References to Frames of Mind in Narratives: The Changing Functions | | |
| <p>筆者此次參加「美國應用語言學會」所舉辦的國際學術研討會 American Association for Applied Linguistics 2008 Conference。會議自 3 月 29 日至 4 月 1 日，分四天進行。會議地點設於美國華盛頓特區的 Omni Shoreham 飯店。此次會議中共有上百篇的論文發表以及海報呈現，亦有大會精心籌畫的多場討論會(colloquium)，論文主題觸及應用語言學門之各相關領域，實為學術界一大盛事，亦讓筆者領受許多啟發。</p> <p>本年度學術研討會的議題涵蓋：語言認知與大腦研究、社會語言學、語言習得、語言測驗與評量、語用與語言、語言與學習者特色、語言政策與規劃、第二語言與外語教育、言談分析、篇章分析、翻譯與詮釋、語言與科技等等。筆者有幸於此次會議目睹到大師級人物的風采，大師們藉由深入簡出的演說，傳達出其研究心得與精闢見解，讓在研究路上摸索的筆者，領受到許多啟發與鼓舞。</p> <p>本屆大會針對應用語言學各領域，提供與會學者一相互交流切磋的機會，不僅讓來自世界各地的專家可交換研究心得，並藉此推動整體應用語言學界的前進。筆者認為國內可借鏡「美國應用語言學會學術研討會」的作法，廣邀應用語言學之各領域的學者，進行跨領域的切磋，以交換研究心得，促進整個學門之發展。</p> | | | |