'MIGRATORY' LITERATURE: A 'THIRD PLACE' FOR INTERCULTURAL TEACHING AND LEARNING OF CHINESE AS A SECOND LANGUAGE?

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This paper, drawing upon multidisciplinary studies such as critical and cultural studies, literary criticism, intercultural communication and second language acquisition, suggests a specific literary genre – 'migratory literature' – to support intercultural competence for learners of Chinese.

We begin by elucidating key terms – 'migratory,' 'discourse,' and 'third place' and then move to an examination of Kramsch's 1993 view of discourse and narrative, and its uses in teaching 'orate' and 'literate' modes of writing. We then propose our use of 'discourse' as a means of achieving intercultural competence and knowledge in support of the teaching and learning of Chinese. In this paper, we use 'migratory literature' to refer to literary works written by Chinese writers who have experience living outside China and by non-Chinese writers with experience living inside China. The term also suggests a habit of mind of writers – and readers - who have not 'settled' permanently anywhere but move between worlds. In this way, what we have termed 'migratory literature' provides a comparative perspective for viewing Chinese language and culture, and forms a 'third place' in which outsiders and insiders are negotiating culture. We introduce a resource list of works in English about China that might be used for this purpose.

> All cultures are involved in one another; none is single and pure, all are hybrid.
>
> (Said, 1993, p. xxix)

INTRODUCTION

This paper characterises literature in English and a representative body of literature from over a hundred years of China-West[1] literary interchange, as a 'discourse' for the kind of L1/L2, C1/C2 understanding essential to language learning, culture learning and intercultural competence. The authors envisage it primarily as a

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[1] We use this term not for its geo-political accuracy, but because it is in a sense part of the 'title' of a traditional tale, part of its 'discourse', and a way of 'reading' contemporary events which forms part of an epic stretching back to the 'Opium Wars' in which China is forced to accommodate an alien civilisation.

resource for non-Chinese background learners, but we see the distinct possibility of employing it in a classroom of mixed Chinese background and non-background learners, in order to facilitate *dialogue* between cultures in the search for a 'third place.'   We begin by elaborating on key terms in this paper and then proceed to a list of representative works in order to illustrate the approach.

MIGRAT*ORY*

We are not going to reach for the dictionary to define the term 'migratory' since we would rather create a habitat for the word and see who or what comes to live in it. As Barthes said of his own essay on myth, the important thing is to try to define things, not words (1993, p. 109). We simply highlight the English morpheme 'ory', indicating a state of transition. Migration itself is a form of transition, and 'migratory' is a transit*ory* form of that. In its metaphoric sense we are thinking of a lifestyle rather like that undertaken seasonally by certain species of birds. They spend an enormous amount of time *between* habitats, traversing a vast ocean that separates critical sojourns in each of two places, permitting feeding and breeding - and survival, and colonisation.

A very striking example is the short-tailed shearwater ('muttonbird') which returns from the Aleutian Islands and Kamchatka Peninsula to the exact same nest-burrow in Southern Australia and the islands of Bass Strait at the same time every year, usually to the day. Are they Australians or Alaskans, or Russians? Or should they be classified according to their life of trackless sea and sky? How do they recognise each other, and distinguish themselves from other shearwaters? Would they enjoy being defined as food for another species ('muttonbirds') or is this a very striking illustration of cultural imperialism? [2]

We distinguish between the term 'migratory' literature, used in this sense, and genres of literature having to do with 'migration', or 'diaspora' which are vital components of the China-West discourse but not the discourse itself. This will also include, in time, a growing literature of, and about ,'internal' Chinese migrants, whose work – and lives – now form a chapter of their own, or an epilogue perhaps, called – 'globalisation and the dilemmas of identity' (Lo Bianco, Orton, & Gao, 2009).

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[2] It's by no means unusual of course to illustrate the social pathologies of human civilisation in this way. Anatole France's *Penguin Island* (1908) leaps to mind.

Discourse

The authors knew each other as supervisor/student during the migratory ordeal of the PhD candidature, which created a 'third place' for both of us. In this time, hanging out over the bleak, lonely ocean between last doubts and first drafts, we hit upon this way of looking at 'discourse', perhaps best revealed through a dialogue which took place in a street-side café in Melbourne's famous Italian quarter – Lygon Street, a third place between Australia and Italy.

> Yongyang: I really like this field of social semiotics, but I think the idea of 'reading China' needs some clearer view of 'narrative.' I am a bit puzzled about Barthes and what you say about 'discourse.' I understand this has to do with narratology and the distinction between 'story' and 'plot' and all that...but are you saying narrative is something much more general than the ordinary meaning of 'story'? Something like 'discourse'? So, in that case, what's the difference between narrative and discourse?

> Trevor: *(He is momentarily at a loss, but his eye chances upon a gleaming red Alfa Romeo, conspicuously parked outside Giancarlo's very cool Universita Café, its keys left dangling insouciantly in the ignition*).

> See that red car? It's a sign system, it's certainly got something to do with social semiotics. Its owner is a kind of gaudy bird of paradise, displaying, trying to lure a mate...not just park a car. Is it a discourse or a narrative?

> *(Yongyang begins folding her ever-expanding mind-map, convinced her supervisor has clearly had enough for today).*

> No,wait, hang on, I mean it has all the bits you need to make up a car...wheels, engine, transmission, seats...but it's not *going* anywhere...it is just a sort of *potential* car. It won't *really* be a car until it moves...anyway that's how I see the difference between narrative and discourse. Until the bits of the narrative combine to cause movement, to go somewhere, they do not amount to a discourse. I'd say Barthes thought of discourse in terms of what it does, what it conveys…like myth.

For those who prefer a less improvised explanation of the distinction between narrative and discourse there is also this, from the Oxford Concise Dictionary of Literary terms, under 'Narrative': "A narrative will consist of a set of events (the story) recounted in a process of narration (or discourse), in which the events are selected and arranged in a particular order (the plot)" (Baldick, 1996, p.145).

We are not suggesting any strict structuralist or narratological view of narrative here, but simply the need, if literature is to be used as a source of intercultural insights, to employ a means of identifying the elements of discourse which convey these insights.

A further explanatory note may be helpful in illuminating the notion of discourse intended here, and its relationship with cultural studies. Jonathan Culler makes this useful comment on discourse and its relationship with cultural studies.

> The impact of theory has been to expand the range of questions to which literary works can answer and to focus attention on the different ways they resist or complicate the ideas of their age. In principle, cultural studies, with its insistence on studying literature as one signifying practice among others, and on examining the culture roles with which literature has been invested, can intensify the study of literature as a complex intertextual phenomenon. (Culler, 1997, p. 48)

We argue that literature is not only an 'intertextual', but an *intercultural* phenomenon, a heavily populated site for directions to a 'third place.' We are also arguing for a discourse which goes beyond that of individual works and looks at the literature of China-West interchange as a 'signifying practice.' The works also fit a broader repertoire of signs which Culler, in another work, discusses in relation to semiotics and the theory of Umberto Eco, encompassing, among other things, plot structure, text theory, mass communication, rhetoric and cultural codes (Culler, 2002, p. 38).

This semiotic/narratological approach, even specifically in relation to the learning of Chinese, is not a new idea, and has been advocated by others, notably Hodge and Louie who argue for the application of "social semiotics, and critical linguistic and discourse theory to the teaching and learning of the Chinese language and culture to build up a repertoire of ways of reading China through many kinds of cultural texts" (Hodge & Louie, 1998 p. xi).

This approach has also been discussed in the context of Chinese dramatic literature and political science (Hay, 2008) and the uses of literature in the TCSL curriculum (Wang, 2008) and what we are suggesting here is a means of linking cultural studies and the teaching of languages and cultures in a pedagogy for 'third place' - a place of restlessness, shifting identity and hybridity.

Third Place

Kramsch famously discussed language study as initiation into 'a kind of social practice that is at the boundary of two or more cultures', and posited a 'third place' for language learners. She explained that "what is at stake is the creation, in and through the classroom, of a social, linguistic realitiy that is born from the L1 speech environment of the learners and the social environment of the L2 native speakers, but is a third culture in its own right" (Kramsch, 1993, p. 9). And she indicated that at this critical intersection

> … the major task of language learners is to define for themselves what this 'third place' that they have engaged in seeking will look like, whether they are conscious of it or not. ...For most, it will be the stories they will tell of these cross-cultural encounters, the meanings they will give them through these tellings and the dialogues that they will have with people who have had similar experiences. In and through these dialogues, they may find for themselves this third place that they can name their own. (Kramsch, 1993, p. 257).

What we want to suggest here, is that the 'third place' is indeed a repository of, or medium for, such stories, but it will require a sharper focus on the *nature* of these stories, as a form of discourse, and a clearer idea of the *process of narration* (Baldick, 1996, p. 145) in order to identify first place and second place, before we can imagine a third place for the learner of Chinese. At present the first two are, quite reasonably, conceptualised as part of L1/L2 and C1/C2 identity (native culture, target culture respectively) (see Gao in Lo Bianco et al., 2009, p. 103), but in using literature as a vehicle to a 'third place', it is instructive to analyse the discourse as the product of author/narrator voice, author/protagonist perspective, plot, story, theme, characterisation, setting, and so forth. To the extent that there is a unifying theme it might well be hybridity itself. As we have noted elsewhere:

> Hybridity, and other elements of narrative, like voice, perspective, characterisation and structure, are not just a matter of literary style, but a discourse for conveying a narrative of mythological proportions – the narrative of intercultural contact, a meeting of worlds. (Hay & Wang, 2009, p. 22)

Themes

The selection of literature for highlighting intercultural themes in support of language learning has been illustrated (Wang, 2008), in relation to the following themes: *Masculinity; Feminity; Diasporic Living; Migrants; Stereotypes* .

A further thematic/narrative approach is built around the history of English – language representations of China in our recent paper, "On speaking terms with elder brother. A narrative approach to intercultural research and teaching" (Hay & Wang, 2009).

The list of possible themes is endless, and the major difference between the two approaches mentioned above is the attempt in "Elder brother" not just to highlight rich themes for intercultural exploration but to link a large selection of books in a kind of meta-narrative, by means of a 'frame' based on the history of English language representations of China. The intent of the selection in both cases is to provide a basis for learning target language culture through comparison with mother language culture, an approach consistent with that of Zhang (2006) who argues that the purpose of this kind of teaching is to "help students to understand and to master the target language culture that is shared by the majority of the target language community, in order to realize successful study and effective communication" (p. 53). Crozet and Liddicoat also suggest that:

> It is most important to produce materials which enable the learner to gain
> exposure to the target culture and to have opportunities to reflect on
> her/his own culture. Many foreign language text books have adopted a
> perspective which emphasises the culture of the learner over that of the
> target community… and the text books are actually an impediment to the
> integration of language and culture. (Crozet & Liddicoat, 1999 p. 14)

Our thematic approach does not privilege the learner's culture over the target community culture, but it does emphasize the perspective of the learner in the process of cultural interchange. (A similar practice has been introduced by Maurer, Carroli and Hillman,2000, in "Teaching literature across cultures and across artforms.")

As a 'frame narrative' (Baldick, 1996, p. 87), the history of China-West encounters stretches from the 'Opium Wars' to the present fervent nationalism of Chinese youth, fired by a discourse of Western bullying, exploitation, and misrepresentation. In terms of language learning the discourse is also highly visible as:

> ...a dichotomy between indigenous or native learning as the essence
> alongside a pragmatic, utilitarian or or instrumental benefit accruing from
> foreign languages. This has been operationalised in the binary division
> between essence and utility (体-用ti-yong) discernable in longstanding
> Confucian representations of knowledge. For more than 150 years,
> English has represented the principal vehicle for the application of this
> understanding. (Lo Bianco, 2009, p. 303)

What we are suggesting, however, is a way of going beyond a selection of themes for intercutural reading to a search for a discourse, both within individual works and *across the range of selected works*, that will support access to a third place for L2 learners who wil need to go back and forth between worlds – in short a 'migratory' discourse that will shape pedagogy for the Chinese learner.

DISCOURSE AND NARRATIVE IN TEACHING AND LEARNING FOR 'THIRD PLACE'

Kramsch in *Context and Culture* (1993) discusses the role of the 'literary text' at length, and refers to using the 'discourse of the narrative' (e.g., p. 135), intending something quite similar to what we are arguing here, without the distinction between discourse and narrative indicated at the beginning of our paper. The practice of teaching she illustrates in this chapter is intended to move the learner from an 'orate' to a 'literary form of speech' (echoing Barthes's use of 'form of speech' in *Mythologies*). She also points out that while teachers of language give 'referential knowledge' (information about author, theme and social and cultural value) the 'discourse dimensions of context' are often missing – that is, the *context* of culture and the 'interactional context of reader and text' (p. 125). In 1993 she posed two pedagogical questions which we are still trying to answer in the context of the teaching and learning of Chinese culture through literature.

1) **What textual knowledge is necessary for students to reconstruct the narrator's experience of events?**

2) **What personal experience can the students draw on to respond to the text?**
   (Kramsch, 1993 p. 126)

The present authors have been working in this area with 'intercultural reading' classes for beginner learners of Chinese language and culture (at senior secondary and tertiary level), drawing on 'themes', as indicated above, and upon uses of drama (Wang, 2009). We have also used a 'three question' approach, drawing on Hay's classes in storytelling for early childhood teachers. The idea basically is to prepare for an oral performance of children's picture-story books by concentrating on 'discourse.' The questions are: 'What happens'? `How do you know'? 'What does it mean'? and students are asked to prepare a cue card for performance of the stories[3], based on these questions, which are intended to provide a focus on elements of discourse necessary for telling/performing the 'story', such as the distinction between a naturalistic ordering of events (story) and the author's disposition of these events (plot).

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[3] We are using 'story' in its popular sense here, rather than the narratological sense, in order to make sense of the idea of 'story*telling*.'

This is the framework used for the cue card, from lecture notes (Hay, 2000).

Three Questions about Discourse

1. What happened?

Try to record the sequence of events, as they are supposed to have happened chronologically. Now reconstruct them as the author has arranged them.

2. How do we know?

Identify 'witnesses' to events, both *inside* the text (a character, a fictional narrator, or some kind of detached observer/recorder), and *outside* the text (e.g., omniscient author). What can each witness see? What can you see of the witness?

3. What does it mean?

What *kind* of discourse conveys this tale? What are the elements essential to storytelling?

This approach has also been adapted for approaches to the writing of research (Hay & White, 2007) and in preparing teachers for employing 'authenticity' in curriculum and assessment (Hay &White 2005). The questions posed by Kramsch fit broadly under 'How do we know?' in which both the 'narrator's experience of events' and the students'/reader's 'personal experience' will shape different responses from different readers. Indeed classroom performance based on this approach, and structured around themes intended to draw out intercultural dialogue, is an ideal way to highlight the diversity of responses to what is often characterised, in culturally impoverished form, as a 'correct' or 'incorrect' response to some situation. As Byram (2000) explains perspective is culturally determined rather than natural.

What we are searching for in our particular use of discourse is not only a means of moving between 'orate' and 'literate' modes of writing, but a pedagogical basis for the 'learning' of culture and intercultural modes of communication and understanding. Kramsch has indicated many creative approaches to this kind of teaching the literary text, including 'exploring the discourse', in which, for example, students write different endings for the chosen story, or in which various translations of the same work are compared, or the story is told from the point of view of another narrator (Kramsch, 1993). In highlighting a resource list of and for China-Western cultural interchange we are building upon this approach, but what remains for us is to determine the relationship between this use of discourse, as a means of exploring 'third place' and the kind of

'efferent' (Kramsch, 1993, p. 123) reading and performance that might provide both a support to language learning and a substantive body of cultural/intercultural knowledge and competence outside the parameters of language competence.

In order to do this we must augment, refine and utilise the rich discourse embodied in our resource list and then test it with a variety of learners in a variety of contexts.

L1/C2: Literature in English and the Third Place for TCSL

We attach a reference list (see Appendix A) and at this point will make some observations about the potential of these works as a source of a 'migratory discourse', spanning both individual works and the 'frame', based around the principles of analysis of narrative – locating key elements of the process of narration in, for example, voice, perspective and narrator/audience identity. Our aim here is not to exhaustively analyse all the varieties of voice, perspective, and so forth which are evident in these works but to indicate the possibilities of this kind of literary/semiotic analysis of the 'process of narration' for a 'migratory' discourse in support of 'third place.'

Some works (Bland, 1912; Bland & Backhouse, 1910; Blofeld, 1989; Kidd, 1988) are part of the historical discourse of reportage about nineteenth and early twentieth century contacts between Westerners and China, based on a first-person, outsider- perspective process of narration, describing China for an outsider audience. An example is included here, of a kind that would not only contribute to a historical theme, but would be quite useful in contemporary cultural and critical and cultural studies as a striking form of 'orientalism' in the making:

> The store-room of the Chinese race's past is a dark lumber place, full of musty relics, ancient myths and ghostly whisperings; we search it in vain for the cradle, the childhood's toys, the school books and discarded garments of former days. And since it is only within the last century that this primordial elder brother of the human race has been brought to speaking terms with the outside world, our estimate of his earlier intellectual and political struggles is largely conjectural. Moreover, it has been subjected to many distorting influences, not the least of which has been the hypnotic effect of Chinese literature and philosophy on the minds of those European scholars and observers who have studied and reflected them. (Bland, 1912, pp. 1–2)

An interesting contrast, from many points of view, is *Wolf Totem*, a 2004 work conceived in Chinese by Jiang Rong and translated into English (2008), a semi-autobiographical best-seller, the product of a Chinese 'insider' narrator voice and perspective, which has

now fed into a contemporary Chinese view of the interaction between internal Chinese 'insiders' and 'outsiders' (Han and Mongol – majority and minority ethnic groups). The trend of this debate has even been referred to, disparagingly, by some Western scholars as 'internal orientalism' (Leibold, 2010). It is worth reproducing a substantial part of Liebold's critique, itself occasioned by a spate of Chinese blogging, to indicate the thrust of this key ancient/modern Chinese identity issue, in a discourse which is itself, very self-referentially, both a product of the language of contemporary cultural studies, and an older form of structuralist analysis.

> …Wolf Totem and much of the Sinophone debate it has sparked is specifically related to the nature and scope of Han identity within Chinese society.
>
> In his long and didactic epilogue…Lü Jiamin argues that a unique steppe-sown dialectic has propelled Chinese civilization forward over the last 5000 years, with the steppe's nomadic races (Jurchens, Mongols, Manchus, etc.) providing the docile, insular, and sheep-like Han race with regular, re-invigorating "blood infusions" (输血) from the dynamic, martial, and democratic wolf spirit.
>
> This highly essentialized re-imaging of Chinese history explicitly bifurcates "Chineseness" into a sedentary/Han/sheep versus nomadic/Mongol/wolf dyad, rendering any notion of shared national identity highly problematic.
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> … Han racial nationalists are tapping into the growing sense of cultural emptiness and social dislocation that has accompanied the rapid modernization and Westernization of Reform-era China. Several have noted how the commodification of minority cultures is increasingly driven by frontier exoticism and sex tourism with, in Nicole Barnes' words, the "fear of emasculation driv[ing] Han men to their nation's cultural frontier in an existential search for virility and assertiveness." (Liebold, 2010)

A different 'insider' voice and perspective is represented by another runaway best-seller, Jung Chang's 1991 *Wild Swans: Three Daughters of China.* The authors of this paper, however, argue that this is a very different discourse, because of the crucial matter of audience, an aspect noted by Hay in 1996:

> The phenomenal success of *Wild Swans*… prompts the question of what kind of Chinese image is compatible with Western literary tastes. In some respects *Wild Swans* appears to be conceived and structured as a Western novel rather than as documentary or memoir, the dominant

genres in which the Cultural Revolution has been revealed to Westerners ... in its sensational perspective (the highly placed insider), in its intimate and fashionable first person female narrative voice, its generational 'epic' sweep, and the portrayal of an 'alien' Red Guard cruelty and madness, it fits comfortably into the expectations of a reader of modern, popular historical fiction about exotic cultures. (Hay, 1996, p. 12-13)

Red Azalea (Min, 1994/2006) is another semi-autobiographical novel written by a Chinese woman, for a non-Chinese audience, perhaps more pointedly than any other work, fiction or non-fiction, since it works as a tale on two levels, on the surface as a form of sexualised historical fiction, and below the surface as a coded form of real Chinese history – a cipher, a roman à clef.

Tartar City Woman (Hay, 1990), on the other hand, a biography, or ethnography perhaps, is clearly an 'outsider' view of a Chinese person's life, but it is also a journey between the worlds of the author and his subject, rather than an attempt to simply re-create the world of the protagonist, or for the author to act as amanuensis. In this case perspective is complex and multi-layered, although the narrator's voice remains clearly that of the author.

A Concise English-Chinese Dictionary for Lovers (Guo, 2007), is a wonderfully rich and subtle work, in which a fictional narrator (a character inside the story), an English-challenged Chinese woman who meets an older, bisexual British lover, reproduces for us not only the situations that amount to 'cross-cultural encounters' but the form of language – and thought – behind her reactions to these situations, or 'themes.' Here is an example, drawn from her attempt to understand why a British hostel offers a three-hour breakfast, when the point is, of course, that the three hours refers to the duration of the service, not the meal itself. The present authors have adapted the original passage and used it as a basis for intercultural teaching of Chinese, with alphabetic transcription (Hanyu pinyin), Chinese characters and the protagonist's English, in order to link language and culture in a 'third place.'

> Wo bu xiangxin meitian zaoshang wode luguan tigong meigeren zheyang de zaocan,
> 我 不 相信 每天 早上 我的 旅馆 提供 每个人 这样的 早餐,
> I not believe every morning my hostel offering everyone this kind of breakfast,
> chixu sange xiaoshi cong qidian dao shidian
> 持续 三个 小时 从 七点 到 十点
> lasting three hours from 7 clock to 10 clock.

This intentional 'bad' English indicates the direct influence of the protagonist's mother language, and a Chinese way of thinking. The technique here is rather reminiscent of some Chinese textbooks which *do* reproduce the syntax of Chinese in order to assist the transition from L1 word order patterns to those of L2.

A parallel but reversed, situation occurs in Rachel DeWoskin's *Foreign Babes in Beijing*, where the narrator/protagonist reveals her difficulties in adjusting not only to language and associated thought patterns, but to Chinese stereotypes of the foreigner. In order to perform her role in a Chinese TV soap-opera for a Chinese audience, she has no choice but to play 'in character' by acting completely out of character. She is truly in a 'third place', but one of the most amusing, and telling, moments in the book occurs around a single Chinese grammatical particle that is the bane of all Chinese L2 learners – 'le.' To contextualise her difficulty in terms of language learning we preface the episode with an explanatory note from the wonderful textbooks series of the late John DeFrancis:

> The suffix le is attached either to verbs or to entire sentences. It has no precise English equivalent, though in many of its uses it corresponds roughly to the 'have (has, had)' of perfect tense constructions, which denote past-flavored actions (had done, have been eating, have seen, have been writing, will have gone, will have been studying, having bought). Some specific uses of –le are described in Notes 2-9 below. (DeFrancis, 1976, p. 187)

Go figure, as they say, and of course from the point of view of the Chinese learner facing up to English, these mutations of 'perfect tense' appear bewilderingly, perversely impenetrable and unnecessary – when a one-size *'le'* fits all. What De Woskin makes of her particular grammatical challenge in Foreign Babes is reproduced below. As a result of incorrect tones in her hybrid Chinese, she has managed to startle her audience, who do not have a good opinion of foreign sexual morality to begin with, and, ironically, expect her to confirm their worst fears. Her coach attempts to explain:

> '*Yange* should be third tone, third tone. But your *yangge* was first tone, first tone.' I blanched. *'Na*?" So?
> `Well,' he said, 'this kind means …' He stopped. He glanced around and then down. He took his fingers and moved them below his waist in a scissors motion, snipping away.
> We looked at each other. Circumcised?
> `Get it?" he asked.
> I was eager to have the conversation over. 'Got it *le*, I said, closing off the phrase with a *le,* indicating that the action of 'getting it' was complete.

> But he sensed it wasn't true and flipped through his dictionary. 'Like the eunuchs,' he said, pointing to the word 'castration.' (DeWoskin, 2005, p. 137)

(By now DeWoskin has proceeded very painfully from a third place in culture to a third place in language itself).

Other works in the list below range from translated works set in or about China, in various eras, to works written in English about both China and Western countries, by Chinese authors (Lin Yutang, Chiang Yee), and examples of genres from fiction to history and reportage, including works that would now be regarded as 'orientalist' or laden with stereotypes. Such works might include the now-forgotten 'Kai Lung' novels of Ernest Bramagh, or the 'Fu Manchu' novels of Sax Rohmer, still circulating as a contemporary movie. The authors take the view that even stereotypes perform their uses provided there is a contextual dialogue and in our research (see below) with senior secondary students in Collingwood College in Melbourne, Australia, and tertiary students of Chinese in Guizhou University, PRC, we will be refining our view of which stereotypes provide the richest intercultural dialogue for which students. Ultimately the resources might be incorporated into all levels of Chinese for senior secondary and university students.

The list of possible resources we have attached (see Appendix) even includes one novel (*The Gadfly*) that is not by a Chinese (or an English) author, and is not about China at all (it is set in Italy), but which contributes to our discourse because of the impact it had on translation in China during the 1950s and 1960s. It is important to note works like this and other resources we have included, such as Shen Jiawei's collection of George Morrison's photographs of 'old China', precisely because of the matter of discourse. If we want to use themes as a basis for third place, it is possible to be either eclectic or focused on some element or category. The themes will themselves drive the selection, and the treatment of the selection. However, *discourse* in the sense we have used it in this paper, is a more complex organiser, and it is possible to see that a narrative-driven selection of literature might throw up a variety of ways of looking at 'third place', some of which are not immediately related to 'first place' or 'second place.' These are more like Kramsch's 'intersection of multiple native and target cultures.'

It is not difficult to imagine many 'stories of cross-cultural encounters' taking place in the Chinese language classroom, initiated by literary excursions into a third place. It is also highly likely that there will be implications for the learning of English by Chinese, including the learning and teaching of English writing and ways of supporting a third place pedagogy through drama (Wang, 2009) and storytelling techniques drawn from contemporary approaches to the uses of narrative in the classroom (e.g., Egan, 1989) and in teacher professional development (Hay & White, 2005).

DIRECTIONS FOR RESEARCH IN LANGUAGE TEACHNG

This year we begin a three-year federally funded (Australian Research Council, Linkage Project) research program - *Intercultural Approaches to Teaching Chinese: A Basis for Pedagogical Innovation.* The impetus for this study comes from the shocking attrition rate of non-Chinese background learners (Orton, 2009). The authors will be working with Professor Joseph Lo Bianco, a world authority on language policy and the teaching of languages and cultures, and Professor David Holm, Chair of Chinese at the University of Melbourne, and expert on Chinese minority languages and cultures. Part of the intention of this research is to determine if, in the coinage of Lo Bianco, there is some 'surrender value' to be gained from L2 study in terms of C2 and intercultural competence, analogous to that of insurance policies which do not mature. What do students learn from, or take away from this kind of interculturally scaffolded language study in terms of cultural and intercultural knowledge and competence that they would *not* get from history, or literature or cultural studies classes?

We will be researching in classrooms in China, Australia, the United States, and internationally in order to determine what knowledge non-Chinese background learners bring to the study of Chinese, and what they take away from it. We will also be investigating the kind of intercultural knowledge/skill to be derived from sojourns in the target language/culture environment and what kinds of knowledge might help students to take advantage of such in-country programs, before, during and after the experience. We intend also to investigate how dialogue between Chinese background and non-Chinese background learners might assist in devising an innovative and more successful learner-centred pedagogy for teaching and learning Chinese. We start out with 'migratory', a word-in- motion, (like discourse itself), a trope, to remind us that we need to understand 'first place' and 'second place', and the oceans and islands between, a little better before we can negotiate a "third place", and the "sphere of interculturality" (Kramsch, 1993, p. 205) that enables language students to take an insider's view as well as an outsider's view on both their first and second cultures. (Kramsch, 1993, p. 207-208)

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APPENDIX A: Resource List of Literature in English about China.

Bland, J. O. P. (1912). *Recent events and present policies in China*. London, England: J. B. Lippincott.

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