

The Chinese Literature Curriculum for ‘Insiders’ and ‘Outsiders’

– Pedagogy, ‘Soft-power’ and the Missing Perspective

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中文摘要

本文试图通过对比中国文学作品在汉语作为母语和汉语作为第二语言教学中的选择情况来说明两个问题：1、由于受到语文教学传统和实践的影响，对外汉语教学中的文学课程在一定程度上存在“局外人”¹（汉语作为第二语言/外语学习者）视角缺失的问题；2、本文以为在汉语作为第二语言/外语教学中，应该同时观照、把握和整合“局外人”与“局内人”（汉语作为第一语言/母语学习者）的视角。准确把握两种视角之间的平衡，才能既做到“学生中心”，又达到弘扬传播中国优秀语言文化的目的。

China’s economic boom has triggered the global rise of Chinese language learning and increased interest in Chinese culture. It is estimated that in 2000 there were 30,000 overseas students² studying in the PRC. In the international setting, about 25 million people in the world are learning Chinese and more than 2,300 universities and an increasing number of primary and secondary schools in 85 countries have opened Chinese language courses (HANBAN³, 2005a). The Official Chinese Language

1 Throughout this paper, we will use the terms ‘insider’ and ‘outsider’ not without appreciation of their problematic nature, but in a basic sense, to distinguish between perceptions of literature derived from a native speaker’s perspective and those derived from the experience of learning Chinese as a foreign/second language.

2 For the purpose of this paper, the students of TCFL in this study mainly refer to non-Chinese background adults whose ages range from 20s to 60s (Gao, Li & Guo, 1993), excluding those of Chinese language and cultural heritage.

3 A distinct government hierarchy for the administration of TCFL has also been set up. The national level administrative body of TCFL is currently called HANBAN (The Office of Chinese Language Council International/Guojia Hanyu guoji tuiguang lingdao xiaozu bangongshi).

Proficiency Test (HSK/Hanyu Shuiping Kaoshi/汉语水平考试) has been accepted in some countries as a legitimate and authentic Chinese language test system as prestigious as IELTS and TOFEL.

In recent years, more and more Chinese government funds and initiatives are devoted to the development of course materials, research, teacher training, events, seminars, exhibitions, and projects such as Chinese Bridge, the World Chinese Conference and the opening of the Confucius Institute worldwide (HANBAN, 2007). In particular, the Confucius Institute has been considered the 'soft power' branch of China's internationalization and has attracted worldwide attention (Guo, 2007).

The Confucius Institute has spread to 150 cities around the world within the last 3 years. At the end of 2006, the number had almost tripled to 125. It is reported that there is one CI being established every 4 days (Wu & Lu, 2006). One of the major missions of CI is stated in the *Constitution and By-Laws of the Confucius Institute (Provisional Version)* as promoting a better understanding of the Chinese language and culture among the people of the world.

The terms 'hard power' and 'soft power' are cited in Western media in discussing issues related to CI and a rising China. Watcher (2007) cited that 'soft power is becoming an increasingly important tool to such countries as China that wish to exert their influence abroad using non-military, non-economic means'. The *New York Times* regards Chinese language as a new export product of China (French, 2006). Nancy Jervis, vic president of the China Institute, a nonprofit Chinese-language study group in New York said that Chinese is 'using Chinese culture to create a warmer, more positive image of Chinese society' (French, 2006).

The establishment of overseas language and culture institutes is not unique to China, but these government initiatives symbolize China's increased profile in the world. The motivation is to let the world better understand China and to contribute Chinese culture and language to the construction of a 'harmonious world'. Underlying this attempt is a positive perception of Chinese language and culture, which is that they are great and splendid, able to contribute to the establishment of a harmonious world. This reflects a turnaround in the international status of Chinese language and literature, indeed of Chinese culture in general.

China was a nation that relied on 'borrowing'⁴ from the West in order to re-build its confidence and power after the decline of imperial China, according to the conventional narrative history of China exemplified by periods such as the 'Self-strengthening Movement', the 'New Cultural Revolution' and the 'May Fourth Movement'. However, nowadays China has undergone a striking transition from a country that was subordinate and inferior to the West, and therefore a 'borrower', to a country that proudly 'leads' its cultural heritage to the rest of the world.

China is sweeping the world with campaigns that aim at promoting Chinese language and culture. In this 'lending' narrative, a rather strong insider's perspective is developed

⁴ Some might prefer to think of this by means of a different binary analogy or dualism such as 'import'/'export', but the key issue here is the direction of the ideas.

in which the image of China is depicted as an economically emergent country with magnificent cultural treasures. This provides a striking contrast with the narrative of the 'sick man of Asia' (东亚病夫) a century ago.

TCFL was initiated in 1950s as one important part of this 'lending' narrative. Since the establishment of the PRC in 1949, a powerful, independent, and revolutionary image of the new China has been presented to the rest of the world. In particular, the success of Mao's 'new democratic revolution' (新民主主义革命) had won respect from some other communist countries. Programs of TCFL were 'lent' to those countries as an aid for their revolution against imperialism and capitalism, especially in the 1960s. The Chinese government regarded TCFL as China's contribution to the 'international anti-imperialism frontline' (Cheng, 2005). In fact, the establishment of TCFL itself became a sign indicating the success, independence, and power of a revolutionary new China that had proudly walked out from the shadow of the 'old China' that had been bullied and invaded by the West.

There is a high proportion of Chinese literature in the TCFL curriculum, in which the domination of an 'inside' cultural perspective (see Note 1 P. 1) may be discerned. In the following sections, we will approach this issue by comparison of the literature curriculum for Chinese and non-Chinese.

A Comparison of Literature Curricula – The Persistence of 'Golden Ages and Outstanding Exponents'⁵

Literature Curriculum for Insiders

Lai Ming (1964), in his *A History of Chinese Literature* notes:

The most outstanding feature in the story of Chinese literature is that we can say quite definitely who are the most outstanding poets, essayists, novelists and playwrights of the various periods during which one form or another of Chinese literature flourished, for their major works tower over those of their contemporaries, and are easy landmarks to cite (p. 2).

Lai Ming himself has provided us with a clear example of this way of categorizing Chinese literature through 'golden ages and outstanding exponents'. He includes:

The *Book of Poetry*, Si Maqian's *Historical Record* (Shi ji), folk songs (*Yuefu mingge*), a popular genre which flourished in the Han Dynasty (206 B.C. - A.D. 219); the poets Li Bai, Du Fu and Han Yu in the Tang Dynasty (A. D. 618 - 906);

⁵ The following material has been published in Wang (2008) 'Reading Chinese Literature or Reading China – An Intercultural Thematic Reading Approach to the Teaching of Chinese Literature in TCSL' Curriculum, Guiyang, Guizhou University Press.

and Su Dongpo in the Song Dynasty (960 - 1276). His anthology includes Yuan (1206 -1368) drama: Guan Hanqing's *The Injustice to Dou E* (Dou Er Yuan), Wang Shipu's *The Western Chamber* (Xi Xiang Ji), Tang Xianzu's *Peony Pavilion* (Mu Dan Ting); the Ming and Qing (1368 - 1912) novels, Shi Nai'an's *Water Margin* (Shui Hu Zhuan), Wu Jingzi's *A Dream of Red Mansions* (Hong Lou Meng, hereafter '*Red Mansions*'), Luo Guanzhong's *The Romance of Three Kingdoms* (San Guo Yanyi, hereafter '*Three Kingdoms*'), *The Scholars* (Ru Lin Waishi) and *Flowers in the Mirror* (Jing Hua Yuan).

These 'golden ages and outstanding exponents' of Chinese literature are more systematically introduced in detail in the courses provided for the students at tertiary level. In the government document, *Curriculum of Contemporary Chinese Literature History* (现代文学史大纲), representative writers such as Lu Xun, Yu Dafu, Wen Yiduo, Xu Zhimo, Zhou Zuoren, Bing Xin, Zhu Ziqing, Mao Dun, Lao She, Ba Jin and Guo Moruo are included (MoE, 1994).

Yuan Xingpei (2005)⁶ has identified some representative anthologies which appear to be based on the criteria of selection that include those 'golden ages and outstanding exponents' these include Xie Wuliang's *A History of Great Literature of China* (中国大文学史), Hu Shi's *A History of Chinese Vernacular Literature, vol. 1* (白话文学史, 上卷), Zhen Zhengduo's *An Illustrated History of Chinese Literature* (插图本中国文学史), Liu Dajie's *A History of the Development of Chinese Literature* (中国文学发展史), You Guo'en's *A History of Chinese Literature* (中国文学史) and Lu Xun's *Brief History of Chinese Fiction* (中国小说简史) (1924).

To take You Guo'en's edition⁷ as an example, Chinese literature has been categorized as nine 'golden ages', 'From the Pre-historic period to the Warring States' (上古至战国的文学); 'Qin and Han Dynasties' (秦汉文学); 'Wei, Jin, Southern and Northern Dynasties' (魏晋南北朝文学); 'Sui, Tang Dynasty and Five Periods' (隋唐五代文学); 'Song Dynasty' (宋代文学); 'Yuan Dynasty' (元代文学); 'Ming Dynasty' (明代文学); 'Early Qing and Middle Qing Dynasty' (清初至清中叶的文学); and a final chapter, 'Modern Literature' (金代文学) which includes late Qing and May Fourth literature. For each period, particular writers and their representative works are introduced.

In his revised version, You states that even though some scholars have suggested different ways to periodize Chinese literature history, it is difficult to apply these categories. Thus he continues to apply the periods that were used in the first version of

⁶ Yuan's Version is the latest of the Chinese literature history textbooks. It is funded by the Ministry of Education as a national core textbook that is geared to the 21st century. Thirty experts from twenty Chinese universities were involved in the editing and Professor Yuan Xingpei from Beijing University is the chief editor. It is published by the Higher Education Press, the body in charge of textbook editing and publishing for tertiary education.

⁷ You's Version has been used since the 60s at tertiary level as the authoritative version of Chinese literature history (You, 2005, p. 4). The first edition was published in 1963 and it was re-edited in 2002. I will refer to both of the versions.

this textbook in 1955. Additionally, You suggests that the advantage of classifying Chinese literature according to dynasty lies in the fact that every turnover of feudal empire is usually a ‘natural phase’ of long term class struggle (p. 2). In each period, particular writers, genres, literary movements and schools are introduced. For instance, in the chapter dealing with the period from Pre-historical to the Warring States, Qu Yuan has been included as the great patriotic poet.

In Yuan’s new version, there is a shifting focus from the criteria of class struggle and changes of social structure to the development of literature itself. Yuan argues that the political and social changes are extrinsic elements that influence the development of literature. Consequently he suggests nine literary criteria for his classification, which include the development of genre, the main contents of literature, the development of literary schools and thoughts, and the like. However, what remains in Yuan’s version is these ‘golden ages and outstanding exponents’ and the chronological order. We will list the main contents and highlight (bold) the major ‘outstanding exponents’ common to both versions:

1. Pre-Qin Literature

Mythology

Poetry

Historical Prose and *The Commentary of Zuo*

Scholarly Prose and *Mengzi* and *Zhuangzi*

Qu Yuan and *The Songs of the South*

2. Qin and Han Literature

Prose

Sima Xiangru, Ci⁸ and Rhymed Prose in the Western Han

Sima Qian and *The Record of History*

Yuefu Poetry in the Two Han Dynasties

Poetry of Scholars

3. Wei, Jin and Southern and Northern Dynasty Literature

Tao Yuanming

Folksongs

Xie Lingyun, Bao Zhao and the Development of Poetry

Ci and Fu⁹, and Pianwen¹⁰

Novels

4. Sui, Tang and Five Dynasties Literature

Li Bai

Du Fu

Bai Juyi

The Reform of Prose

Poetry in the Late Tang

Li Shangying

The Emergence of Ci and its Development in the Late Tang and Five Dynasties

8 Ci (词) refers to a kind of ancient Chinese lyric poetry. Since there is no satisfactory English equivalent term for these genres, we will use the Chinese terms in Pinyin in this paper.

9 Fu (赋) refers to a kind of prose-poem.

10 Pianwen (骈文) refers to ‘parallel prose’, characterized by antithetic construction and balanced tonal patterns without the use of rhyme.

5. Song Dynasty Literature
 Liu Yong and the Evolution of Ci
 Ou Yangxiu and Poetry
 Su Shi
 6. The Poetry School of Jiangxi and Poetry in the Northern Song
 Zhou Bangyan
 Lu You and the Four Great Poets
 Xin Qiji
 Jiang Xie and Wu Wenying
 7. Prose in the Southern Song Dynasty
 8. Poetry in the Southern Song Dynasty
 9. Yuan Dynasty Literature
 Guan Hanqing
 Wang Shipu and *Romance of the Western Chamber*
 Bai Pu and Ma Zhiyuan
 10. Drama in the Northern and Southern areas
 11. Ming Dynasty Literature
The Romance of the Three Kingdoms
Water Margin
 Prose and Poetry
 Drama
 Tang Xianzu and *The Peony Pavilion*
Journey to the West
The Golden Lotus
 Short Novels
 Folksongs
 12. Qing Dynasty Literature
 Poetry
 Drama and *Longevity Palace* and *The Peach Blossom Fan*
 Vernacular Novels
Strange Stories from a Chinese Studio
The Scholars
A Dream of Red Mansions
 13. Modern Literature
 Gong Zizhen
 Novels and Drama
 Huan Zunxian, Liang Qichao and Poetry, Prose and Ci
 Novels and Drama

At primary and secondary school level, some of the ‘golden ages and outstanding exponents’ are also selected in Chinese language textbooks according to local Chinese students’ language level, a phenomenon referred to as ‘Three Well-knowns’ (三名现象), noting the preponderance of famous authors, works and eras. At primary school level, the government curriculum for 9 years compulsory Chinese education compiled by the Ministry of Education of the PRC (hereafter MoE) recommends 80 poems for students

to recite. The majority of them are from the Tang and Song dynasties (唐诗宋词¹¹). Li Bai, Du Fu and Bai Juyi are undoubtedly the most popular ones.

The Complete Book of Primary Education, Volume on Chinese Language (小学教育全书, 语文卷) contains a wide range of ancient, modern and contemporary writers and representative works (Liu, 1995). These include *Water Margin, Three Kingdoms, and Journey to the West* and *Strange Stories from a Chinese Studio* (聊斋志异). Lu Xun, Zhu Ziqing, Ye Shengtao, Bing Xin, Lao She, and Ba Jin are also represented.

In addition, *Ten Selections from the Analects* (论语十则) are included in primary school Chinese textbooks Shanghai Edition. Zhu Ziqing's *Retreating Figure* (背影) and Lu Xun's *From the Hundred-Herbs Garden to the Three Flavours Study* (从百草园到三味书屋) are also featured in the textbook.

At junior high school level, students are required to read extensively from a selection including: classics: *Analects, Mengzi* and *Zhuangzi*; novels: *Three Kingdoms, Red Mansions*, Lu Xun's *Call to Arms*, Mao Dun's *Midnight*, Ba Jin's *Family*, Qian Zhongshu's *Besieged City* (围城); poetry: Guo Moruo's *Goddesses*; drama: Cao Yu's *Thunderstorm* (雷雨) and Lao She's *Tea House* (茶馆); prose, various works of Lu Xun and Zhu Ziqing (MoE, 2000).

These are introduced for conducting moral political education as core content for the 'level of development in literature' (文学素养) at pre-tertiary level and 'level of development in humanities' (人文素养) at tertiary level. Both of them belong to 'quality education' (素质教育)

The government document, *Higher Education in China*, published by the MoE in 1995 states that 'quality education' should enhance the cultural quality of university students, their moral and ideological quality, cultural quality, professional quality, and physical and psychological quality (MoE, 2005). In 1998, the MoE promulgated the 'enhancement of cultural education of university students' and set up a committee for cultural education.

Chinese literature is taught as a 'long term strategic target' of humanities education (Dai, 2002, p. 80). Dai (2002) also notes that ancient Chinese literature is the essence of China's history and culture, and should become an important component of humanities education for tertiary students. This is exemplified by thinkers, educators, historians and patriotic poets such as Lao Zi, Zhuang Zi, Meng Zi, Qu Yuan, Sima Qian, Du Fu, Li Bai, and Lu You. National heroes such as Yue Fei, Wen Tianxiang, Qi Jiguang and Lin Zexu are precious resources for imparting humanities education to young students. Students can link what they have learnt from ancient literature to reality in order to develop 'great ambitions, to choose the right life pursuits and standard of values' values' (cited in Dai, 2002, p. 80). Dai criticizes the fact that some industry and scientific-oriented universities have not taught ancient Chinese literature or offered Tertiary Chinese (大学语文) as public compulsory courses.

¹¹ Tang Shi Song Ci: These terms refer to specific genres of verse which may be distinguished by the use of rhythm and meter. There is no simple categorization in English to distinguish between the two.

At university level, moral education is also strengthened as one component of ‘quality education’ and cultural education (文化教育). In 1999, general Chinese literature education was suggested by the MoE as an important medium for building up students’ ‘cultural quality’ (文化素质) (Wei, 2006). General Chinese literature education is taken as the core component of students’ ‘quality education’ at all school levels, contributing to the great mission of invigorating China (Chen, 2006). Wu (1999) states that enhancing teaching of literature is significant in the sense that literature can be useful for students to ‘mould affective quality’ (陶冶情操):

To foster their capability of appreciating the aesthetic features of literature, to cultivate the spirit of creativity and thus to play a important role in improving students’ Chinese and humanities qualifications (p. 46).

In July 2001, the MoE published a new curriculum for 9 years compulsory Chinese education, in which Chinese is identified as an important component of ‘humanities culture’. Chinese should be learnt not only for use – as a tool to communicate, but also for the development of humanities – to increase students’ ‘cultural qualifications’. The new curriculum recommends 160 ancient poems and articles for year 1 to 6 students to recite and 80 for year 7 to 9. The recommended items include materials from Han Yuefu folksongs to the classics of Chinese literature. Contemporary works that have won the Mao Dun Literature Prize are recommended for students to read as well (Qian, 2007). The government document, *Higher Education in China*, published by the MoE, states that ‘quality education’ should enhance the cultural quality of university students, their moral and ideological quality, cultural quality, professional quality, and physical and psychological quality (MoE, 2005).

In recent years, with the rapid expansion of the internet and internet novels, some parents and educators urge that students should read more of the literature canon in order to increase their literature qualifications and reduce the influence of ‘fast-food culture (快餐文化)’ imposed by internet, TV and ‘low standard’ reading materials. Liang Heng, a general consultant for compiling primary and secondary school Chinese textbooks, points out that current students should read more of the canon in order to increase their literature qualifications. However, the fact is that they know more about ‘fast-food culture’ than they do about the canon. They know Anni Baby (安妮宝贝)¹², but not Laozhuang¹³. He urges that students should ‘absorb nutrients’ from ‘high standard’ reading practice from which students can obtain knowledge, develop understanding and conduct aesthetic appreciation. He also suggests that ‘low standard’ reading material such as ‘fast-food’ literature can bring the readers excitement and entertainment but only the literature canon can bring sophistication to the students (cited in Qian, 2007).

In this section, we have given an overview of contents in the kind of insiders’ literature curriculum that has been typically employed in the pursuit of quality education for citizenship. This tradition has had a profound influence on the curriculum designed for foreigners, which has resulted in the lack of an outsider’s perspective in the selection of TCFL literature curriculum.

12 A popular contemporary Chinese female cyber writer.

13 Chinese ancient philosopher and prose writers, Lao Zi and Zhuang Zi.

Literature Curriculum for Outsiders

In TCFL, Chinese Literature is listed as one of the elements comprising China's 'humanities education' (人文知识教育) that are considered relevant to particular disciplines in the curriculum for the Chinese language major (HANBAN, 2005b, p. 2). Accordingly, most of the universities offer subjects on Chinese literature, such as 'History of Chinese Literature' (文学史课) and 'Selected Readings of Chinese Literature' (文选课). The History of Chinese Literature aims at providing a comprehensive review of Chinese literature in chronological order. The group of subjects which might typically come under the title of 'Selected Readings of Chinese Literature' (hereafter 'Selected Readings') includes samples of the most outstanding and influential writers and works in Chinese literary history. Some universities make this subject compulsory and some elective, according to the different focus of courses and different year levels. For instance, at Beijing Language and Culture University (BLCU)¹⁴, Selective Readings of Contemporary Literary Works and Selective Readings of Ancient Literary Works are offered at year 4 as compulsory subjects. Some universities, such as Nanjing University, combine an historical introduction and selective reading into one course in consideration of limited teaching hours and students' language level.¹⁵ No matter which, they are, in general provided at advanced level and the teaching contents are similar.

The most recent textbook is the *Essentials of Chinese Ancient Literature History* (hereafter *Essentials Ancient Literature/中国古代文学史纲*) by Song Shangzhai (宋尚斋), first published in 2003 and reprinted in 2005. This textbook is one of the books in the cultural book series (文化书系) edited by BLCU. The targeted users of this book are year-four students in TCFL in the major of Chinese and the non-Chinese learners who have the equivalent Chinese level (Song, 2005).

As in the case of the local students' textbooks of Chinese literature history, ancient Chinese literature has been classified into 8 periods, pre-Qin; Qin and Han; Wei, Jin, and South and North dynasties; Sui, Tang and Five Dynasties; Song Dynasty, Yuan Dynasty, Ming Dynasty, Qing Dynasty and Contemporary Literature. The periodization and selections are the same as in Yuan edition edited for local students. For example, in Pre-Qin literature, the following major exponents are included in both textbooks - mythology in the Primitive Period, *The Book of Poetry*, Narrative Prose exemplified by Zuo's Commentary, argumentative prose represented by Meng Zi and Zhuang Zi, and Qu Yuan and his *Poetry of the South*.

Each period generally starts with a brief introduction of the historical background, outstanding genres, and representative writers, schools or works, which is considered to be part of the 'broad comprehension of knowledge'. Following the brief introduction, the masterpieces, and their literary and aesthetic merits, are introduced in detail. For

¹⁴ BLCU is one of the most prestigious universities in the PRC in the field of TCFL.

¹⁵ Conversation with Prof. Wu Huainan – TCFL lecturer in Nanjing University, currently Co-Director, Academic Section, at the Confucius Institute at the University of Melbourne.

instance, in the section on ‘Literature of the Eastern and Western Han Dynasties’, Si Maqian and his *Record of History* are introduced in the following way:

Brief introduction: 130 texts written in 5 different genres which complement each other and become the basic format for Chinese historical genres;

Three outstanding literary merits: 1) the method of narration. 2) Depiction of a number of diverse characters, from emperors to common people. 3) Application of language in which Si Maqian turns abstruse classical Chinese into vernacular Han Chinese.

The Table of Contents in this literature textbook has the following works in common with that of insiders’ textbooks such as the You and Yuan versions designed for local Chinese students:

Historical Prose and *The Commentary of Zuo*

Scholarly Prose and *Mengzi and Zhuangzi*

Qu Yuan and *The Songs of the South*

Sima Qian and *The Record of History*

Yuefu Poetry in the Two Han Dynasties

Poetry of Scholars

Tao Yuanming

Li Bai

Du Fu

Han Yu and Liu Zongyuan

Legends of the Tang Dynasty

Ci of the late Tang Dynasty

Ou Yangxiu and Poetry Reform in the Northern Song Dynasty

Shu Shi

Lu You

Xin Qiji

Guan Hanqing

Wang Shipu and *Romance of the West Chamber*

The Romance of the Three Kingdoms

Water Margin

Journey to the West

The Golden Lotus

Tang Xianzu and *The Peony Pavilion*

Strange Stories from a Chinese Studio and *The Scholars*

A Dream of Red Mansions

Both of the Chinese ancient literary history books, for ‘insiders’ and ‘outsiders’, are organized according to dynasties. The contents in Chapter One, ‘Pre-Qin Literature’ are the same as the selection in You and Yuan’s versions, which includes Mythology, Poetry, Historical Prose and *The Commentary of Zuo*, Scholarly Prose, *Mengzi* and *Zhuangzi*, and Qu Yuan and *The Songs of the South*. In other periods, the most influential works, such as the ‘Four Famous Works’ (四大名著) are included and introduced.

As far as modern Chinese literature is concerned, the most recent literature textbook in TCFL is the *Outline of Chinese Literature History in the 20th Century* (hereafter Huang's Version/20 世纪中国文学史纲) edited by Huang Yuen and Song Changhong (2006). In terms of the selection, there are many similarities with Tang Tao's *Concise History of Modern Chinese Literature* for 'insiders'. These certainly include Lu Xun, Mao Dun, Guo Moru, Lao She, Ba Jin and other well-known writers.

The introduction to these writers focuses on their significance and contributions to similar genres and the development of Chinese literature. For instance, Lu Xun is introduced as a writer who has 'specific stature and influence in the history of Chinese modern literature' (Huang, 2006, p. 35). Guo Moruo is described as the poet who made most outstanding contribution to the development of new Chinese poetry..... 'his *Goddess* adds a new page to the history of Chinese poetry' (Huang, 2006, p. 111). The other authors, prose writers and poets are also acknowledged as representatives in the development of different literary genres and as influential persons in the history of Chinese literature.

Discussion

As indicated above, there are great similarities between these two curricula. The insiders' literature curriculum reveals a focus on the Chinese literature canon aimed at moral political education. The literature textbooks for outsiders have a similar focus and contents, and even the periodization of Chinese literature is similar. However, it is obvious that learners in TCSL are different from local Chinese students. They do not inherit a responsibility to carry on the splendid Chinese cultural tradition, nor do they all have common interest in gaining professional knowledge in Chinese literature and history. Wang (2008) has identified three gaps that exist in current literature pedagogy for non-Chinese learners as the result of an outsiders' missing perspective. The extent of borrowing from the local Chinese literature curriculum reflects the lack of a student's perspective in TCSL literature curriculum planning, which consequently results in a failure to address student's needs in TCSL.

In recent years, the 'one-size-fits-all' literature model has been found unsuitable for the readers in TCSL by some scholars. For instance, in the prologue of *Essentials of Ancient Literature*, Song explains his reason for editing this textbook for foreigners:

From the 1980s to the 90s, I was teaching ancient Chinese literature to local Chinese students. My audience was Chinese. Since 1995, my audience has changed from Chinese to foreigners. To use the textbooks used by local Chinese students is obviously not pertinent (Song, 2005, p. 363).

It is obvious that the readers in TCFL are not Chinese citizens and it is therefore inappropriate to expose them excessively to a form of education that aims at fostering a form of good Chinese moral citizenship. This means that they are not appropriate subjects for the kind of 'quality education' that aims at fostering 'Three Goods'

students. Yet the current selections of literature in TCFL incorporating the glories of Chinese culture are largely intended to promote a form of national pride and the kind of citizenship values to be derived from this sense of nationhood and tradition. The ideological educational tradition somehow still lingers in the selection of Chinese literature for non-Chinese at a pedagogical level. It is not surprising, in view of the way Chinese literature has been traditionally regarded as a form of moral and ethical enlightenment, a form of cultivation, that this kind of pedagogical intention should remain evident in literature for foreigners.

Chinese literature in TCFL has evolved under the kind of empowering and legitimizing influence of Chinese historiographic traditions. It has become a form of cultural 'display'¹⁶ intended to exhibit the greatness of Chinese civilization to outsiders. However, even if this were deemed to be an appropriate aim, foreign students' current levels of language capability appear to be a barrier to the successful decoding of this message. For instance, Chinese literature history textbooks are usually compiled for intermediate or advanced level students. This excludes beginners in TCFL because they cannot be informed about the greatness of Chinese literary civilisation until their skills permit access to the language itself.

Conclusion

In identifying the lack of distinction between 'insider' and 'outsider' pedagogy, we are by no means suggesting that there is no place for traditional literature content or teaching approaches, only that it is necessary to be aware of the implications of 'perspective' for an effective learner-centered pedagogy for non-Chinese.

Readers of Chinese literature in TCFL bring different values to the task, and these have not been paid sufficient attention. How do we reconcile what 'insiders' want to offer with what 'outsiders' want to know? Ignoring the extrinsic values of readers has caused misunderstanding, confusion and loss of interest in TCFL courses. There is a huge difference between learning to be Chinese and understanding China. This should be reflected in differences of pedagogy.

As Pinar observed, 'curriculum is what the older generation chooses to tell the younger generation...' (Pinar et al, 1995, p. 847 – 848). In a sense, the story that China wishes to tell a young foreign generation is largely about tradition rather than modernity. The issue is to do with perspective, and in pedagogical terms, with 'noticing' the identity of the readers, to use a simple term which has been recently explored by teacher educators (Hay, 2004).

¹⁶ In Hay's (2000) analysis of the model works of the Cultural Revolution, the dramatic literature of the period is examined both as individual 'text' and as an integrated body of works. The body of works and associated symbolism are then regarded as a form of theatre in itself, a 'display', which is 'performed' for a mass audience not only in the theatre, but in journals, posters, films, postcards and so on. We are treating these literature textbooks and curriculum documents as a similar phenomenon.

To notice the identity of foreign students in TCFL is to be aware that they are 'outsiders' who are not responsible for carrying on the great Chinese cultural tradition as local Chinese readers are expected to do. This has been acknowledged to some extent in recent years, as is evident in the *Curriculum of Overseas' Students in the Major of Chinese at Tertiary Level*. In this curriculum, one of the teaching principles is stated as follows:

The teaching of knowledge about Chinese culture should pay attention to China's splendid traditional culture (优良传统文 化) in order to allow students to get to know China. Meanwhile, we should notice the difference between 'insiders' and 'outsiders' (*neiwai youbie/内外有别*), and do not impose this view on overseas' students (*不要强加于人*) (HANBAN, 2005c, p.3).

Compared to the TCFL curriculum in the 1950s, this curriculum indicates clear awareness of the differences of the insiders and outsiders. However, in practice this shift of emphasis is not evident in the pedagogy of Chinese literature.

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