PROFESSIONAL KNOWLEDGE LANDSCAPES
THREE CHINESE WOMEN TEACHERS'
ENCULTURATION AND ACCULTURATION
PROCESSES IN CHINA AND CANADA

by

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A thesis submitted in conformity with the requirements
for the degree of Doctor of Philosophy
Department of Curriculum, Teaching, and Learning
Ontario Institute for Studies in Education of the University of Toronto

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This is a study of the identity formation and cultural transformation of three Chinese women teachers as they moved back and forth between Chinese and Canadian cultures. The three participants—Shiao, Wei, and I—were born in the late 1950s, experienced the Cultural Revolution, returned to university in the post-revolutionary period, emigrated to Canada, and studied for advanced degrees. During the collaborative research process we shared our intense feelings about what it means to be Chinese, and what it means to be Canadian. We worried most of all about what it means to be in-between and, therefore, neither Chinese nor Canadian. Part of the challenge in writing this thesis was to develop composite auto/biographical narrative methods to fictionalize characters, to switch backgrounds and voices, and to create a comprehensive interpretation of our experiences while maintaining narrative truth. Using these methods, I disrupted boundaries of temporality, space, voice, signature, and narrative unity. I used a fluid inquiry to develop a fluid language to represent fluid storied experiences. The most important finding of the thesis is how the various participants were awakened and began to question their identities as a result of undergoing dramatic upheavals, displacements, and societal changes.

Consideration of identity dilemmas led me to rethink the notion of culture and, specifically, first and second culture, enculturation (learning a first culture), acculturation (learning a second culture), and cultural transformation. In order to represent the fragmented sense of bilingual and bicultural identity described in the thesis, I explored the metaphor of landscape to give a sense of shifting and changing perspectives over time and space. Though my study focused on Chinese women, it has significance for understanding identity formation and cultural transformation in general, as well as for offering insights into the interface between different cultures and ethnic groups. The study also opens up possibilities to understand the implicit and complicated acculturation and enculturation experiences of immigrants with school age children, and to make theoretical contributions to, and implications for, teacher education, immigrant education and policy making.
1. Once upon a time.

You Sha Liu, Chinese colours on silk, 28 x 32 inches, 1997.
ACKNOWLEDGMENTS

This thesis has been composed as Shiao, Wei and my personal and professional stories evolved with the shifting Chinese and Canadian landscapes. It is as much a creation of many influences as it is mine. My supervisor, Dr. Michael Connelly, encouraged me to write this thesis, helped carve three Chinese women teachers' raw stories into shape, pulled out of us stories that we did not know were meaningful, and sorted out stories of less significance, yet left our voices there. I thank Dr. Connelly for his support and encouragement throughout my thesis crafting process. He enabled me to celebrate my cultural knowledge and literature background in my writing. I thank Dr. Connelly for the time, energy, intellectual recognition, acceptance, and inspiration, which enabled me, a foreigner in an exile landscape, to have tremendous opportunities to look into people's intimate personal, professional and academic lives rather than floating on the surface. I thank Dr. Connelly for his efforts to provide me a humane intellectual landscape where I struggled to be transformed in an important and meaningful way, yet maintained my cultural self. In this landscape I learned to become a competent researcher and scholar. From intellectual walks and talks with my colleagues in this landscape, I was able to be open to multiple perspectives, accept challenges and difference, and go beyond linguistic, cultural and epistemological boundaries.

I deeply appreciate my thesis committee members: Dr. Howard Russell, Dr. Patrick Allen, and Dr. Grace Feuerverger for going over the past in such detail, for verifying every small facet of writing and composing our lives. Their supervision was unexpectedly enjoyable, frequently excruciating, ultimately informative, revealing and cathartic for me. Dr. Russell's constant encouragement filled my academic journey with joy and significance. Dr. Russell's expertise on statistics, science, and curriculum studies broadened my vision and made my thesis more meaningful. Dr. Allen's patient and diligent effort in negotiating meaning with me in my writing elevated my awareness of acting upon the challenge of being an acceptable scholarly writer while maintaining my bilingual and bicultural qualities. Dr. Allen's editing made Shiao, Wei, and my stories shine with splendor and
significance. His earnest academic attitude inspired me to a further inquiry of voicing my bicultural and bilingual self with beauty and power. Dr. Feuerverger’s insights on culture, identity, language, and multiculturalism provided me a multifaceted lens for my thesis inquiry. With her advice, I was able to make my thesis not only to be a piece of academic life writing, but also a piece of art. I also wish to acknowledge the genuine and constant support of Dr. D. Jean Clandinin. Her collaboration with my supervisor for eighteen years created a narrative community where my thesis work was validated, my exploration was confirmed, and my imagination and creation were released.

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2. Green fruits (II).

Prologue

In a presentation at the 1997 Canadian Society for Studies in Education Conference in Newfoundland, Shoshana, a professor from Israel, commented: "Ming Fang, I am so glad that you seem to have so much passion for your dissertation work. That's very special!" At that time I had nearly finished the first draft of my dissertation writing. I didn't respond to Shoshana verbally. Instead I smiled with deep appreciation since it was not easy for me to respond. I am passionate about my dissertation. But why?

As I came closer to the completion of my thesis, I faced the possibility of being unemployed. Being unemployed in a foreign land had a double meaning for me: a sense of loss and a sense of being uprooted. Many job ads specified: "The candidate should have a Ph. D. degree in hand." My supervisor said: "Ming Fang, if you want to be an academic, you should think about making your dissertation publishable!" Some around me said: "You have spent too much time in schooling. Now get it finished. Nobody cares about the quality of your dissertation when they hire you. They only look at how much research, teaching or cultural experience you have and how strong your background is." My close friends said: "What's the point of spending days, weeks, months, and years hanging over the keyboard, sometimes with tears and sobs? Can you become rich by telling stories?" But deep inside I have a sea of passion for my work. I have lived in the stories of Wei, Shiao, and myself. I continue to live through those plotlines as our life stories evolve with the changing landscape in which we live. I feel so relieved that I have told certain parts of our life stories. Yet our stories continue to flow with our experiences. What will happen to us in five years, ten years, twenty years, and beyond? My thesis might turn out to be a very small facet of our lives. This small facet will be continued, renewed, and transformed in our lives and in the lives of others like the rain in the spring.
The years of doing my masters degree in Canada are still vivid in my memory. I remember sometimes I was so alone, sometimes so excited, sometimes so depressed, sometimes so homesick, sometimes so illuminated.... I had no one with whom I could share these experiences until I met Shiao and Wei: the main characters in my thesis. We felt something very educational happening in our lives. When I looked around, people were doing dissertations on school-based research, university-based research, arts-based research. Schools, schools and more schools. Nobody mentioned the invisible school we attended everyday of our life. What made us become who we were and who we are? We never dared to ask that kind of question in China. A study on self was considered to be "petite bourgeois and egotistic". Who wanted to be suffocated by such a hat? When we entered a foreign landscape, people began to ask: "Why did you want to come to Canada?" This question led to the question: Who are we? Are we the daughters of "Red China Blue" (Wong, 1995)? Are we Chinese Communist brained daughters? Are we survival daughters of the Anti-rightist Movement, the Great Leap Forward, and the Grand Cultural Revolution? Are we the Lost Generation? Are we the daughters of Deng Shiao Ping's Open Door Policy? Are we the teachers or are we the scholars of the new era? The only answer we can give is: We are daughters of China, daughters who have grown up and been transformed through upheavals and changes since the late 1950s.

I was born into a teacher's family in the late 1950s. Wei was born into a People's Republic Army commander's family while Shiao was born in a Kuomingdang officer's family in the same year as myself. We were born at the end of the Anti-Rightist Movement (1957-1958) when hundreds upon hundreds of outspoken intellectuals were under political investigation and later sent to remote areas to "wash their brains". We were nursed by our mothers at the beginning of the Great Leap Forward (1958-1960) when thousands upon thousands of people experienced starvation. Our parents narrowly escaped the movement. My father received his high school education from an American Christian school in Shanghai and graduated from a teacher's college in Shuzhow where
he met my mother. My parents spent 40 years in the same school where they devoted all their time and energy to teaching. Shaio's mother married a successful capitalist, a Kuomingdang officer in Shanghai. That man abandoned Shiao's mother, Shiao, Shiao's sister and brother and went to Taiwan with his concubine before the Chinese communist party took over China in 1949. Wei's mother was a beauty in a Communist Army Wengongtuan (an art and dance ensemble). She was forced to leave the man with whom she was in love to marry Wei's father who was a commander. Wei's mother received a very good education but became a housewife after marriage. She educated Wei in a Confucian tradition while her revolutionary father educated her in revolutionary slogans. Shiao, Wei and I are young women who were born in political upheavals and national starvation, grew up during the Grand Cultural Revolution (1966-1976), when we were forced to experience violence and immorality, and developed during our exposure to foreign cultures since the beginnings of the open door policy (1978-present). The people of our age are called the "Generation of Upheavals" since from the time we were born, political, economic, social and intellectual upheavals came upon us one after another. We got over one movement and were carried into another like water rushing through a canyon.

We flowed out of China with the tide of the Open Door Policy. Shiao went to Paris to study in 1988 and returned to China to teach in 1989. A year later she came to Canada to study for a masters degree in music education. From 1983 to 1987, Shiao was a university music educator in Shanghai. Wei came to Canada in 1988 to join her doctoral student husband. In 1989, Wei was accepted by the University of Toronto Graduate School to study for her masters degree in biochemistry. From 1983 to 1988, Wei taught general science and chemistry in a middle school in Beijing. I came to Canada in 1989 just after the Tianmen Square Movement to study for my masters degree in English. In 1991, I came to the Ontario Institute for Studies in Education (OISE) to do a masters degree in education. In 1992 I finished my M. Ed. in the Modern Language Center at OISE and began my Ph. D. studies in the Joint Center for Teacher Development at OISE.
From 1983 to 1989, I was a teacher of English as a foreign language at the Wuhan University of Hydraulic and Electric Engineering.

We know we are daughters of China. We are also citizens of Canada. And we are intellectuals pursuing higher education. But we still do not know who we are. Whenever we try to find who we are in our new culture, we find ourselves situated in a landscape which overlaps two cultures. Whenever we drive through the Canadian Rocky Mountains, the Prairies, the East Coast or the West Coast, cities, streets, roads, trees, and bushes, the Chinese landscape we lived in is always with us. We cannot identify ourselves without positioning ourselves in the landscape where we lived then or in the landscape where we live now. In all senses, the landscapes reflect where we were and where we are at, who we were and who we are (Porteous, 1990). However, the landscape we are living in does not exit in either culture due to the rapid changes taking place in the Chinese and Canadian landscapes. We are captured in an in-between landscape where we try to reach out to the continuum of our learning stories which are developing in both landscapes.
3. Dancing with babies.

Chapter I  Introduction

The Story of How We Began the Search for Our Landscapes

I met Shiao and Wei for the first time at a weekend cooking party where we Chinese scholars tell each other our puzzling stories about China and Canada. Shiao went to Paris to study in 1988 and went back to China to teach in 1989. In 1990 she came to Canada to study for her masters degree in music education. From 1983 to 1987, Shiao was a university music educator in Shanghai. Wei came to Canada in 1988 to join her husband who was also a Ph. D. candidate. In 1989, Wei was accepted by the University of Toronto Graduate School to do her masters degree in biochemistry. From 1983 to 1988, Wei taught general science and chemistry in a middle school in Beijing. I came to Canada in 1989 just after the Grand Student Movement to study for my masters degree in English at Lakehead University. In 1991, I came to the Ontario Institute for Studies in Education (OISE) to do my masters degree in education. In 1992 I finished my M. Ed. in the Modern Language Center and began my Ph. D. studies in the Joint Center for Teacher Development at OISE. From 1983 to 1989, I was a teacher of English as a foreign language at the Wuhan University of Hydraulic and Electric Engineering.

Shiao, Wei and I are young women who were born during the Anti-Rightist Movement (整风运动) and the Great Leap Forward (大跃进) in the late 1950s, grew up during the Grand Cultural Revolution (1966-1976)(文化大革命), and began to expose ourselves to foreign cultures since the beginning of the open door policy (1978-present) (改革开放). People of our age are called the “Generation of Upheavals” (代, 变动的一代) since from the time we were born, political, economic, social and intellectual upheavals came upon us one after another. Due to the close connection between the Chinese educational system and social change, our educational stories are full of ups and downs. We got over one movement and were carried swiftly into another like water rushing through a canyon.
As soon as we came into the world, we were facing two big movements in Chinese history: the Anti-Rightist Movement (1957-1958) and the Great Leap Forward (1958-1960). These two movements had a strong impact on our preschool years. We swallowed those political slogans as we learned to speak. We remembered at the beginning of the Anti-Rightist Movement in 1957, Mao Zedong (then the chairman of the Chinese Communist Party) proclaiming: "Let one hundred schools of thought contend; let one hundred flowers bloom." (百花齐放 百家争鸣) The "one hundred schools" of philosophy included the Confucianist, Daoist and legalist schools which clashed with one another in their attempts to reform the Chinese Communist Party and China. We heard our "aunts and uncles" (intellectuals of our parents' generation) were encouraged to do self-criticism, to confess their anti-proletarian sentiments, and to express their critical views about the Chinese Communist Party (CCP) in order to ameliorate the Chinese regime. Soon in front of us, a disturbing picture appeared: The intensity of dissent about the CCP threatened Mao's regime. The hundred flowers campaign ended abruptly in a suppression of all kinds of criticism. One hundred thousand "counter-revolutionaries" were "unmasked and dealt with", more than one million of our "aunts and uncles" were "subjected to police investigation", and several millions were sent to the countryside for "re-education" (再教育).

Our memory was flooded with people's pain, silence and agony. Contrary to our expectations, another movement started in 1958. Economically, Mao urged for the simultaneous development of agriculture and industry with a focus on heavy industry. This campaign initiated a gigantic social mobilization which was intended to have a labour investment in industry. A new form of social organization, the people's commune, was established to enable the rural productive apparatus to function without excessive dependence on the central government. We heard people were shouting slogans: "Let's leap from socialism to communism!" "Let's surpass the United States and follow Great Britain in ten years!" (赶超美英). Shiao, Wei and I were just little babies. Deep
in our memory, we can still remember the hundreds upon hundreds of people working and eating together, with loudspeakers blaring all day long. We witnessed people searching for pots, pans and any other kind of metal to melt them into iron and steel. Soon we saw fewer and fewer people going to work together. Our brothers and sisters only went to school for half a day since the little food they had could not last them for a whole school day. We were led into a massive starvation. However, the schools did open sometimes even it was only for half a day. Shiao, Wei and I began to receive our primary school education amidst such turbulence.

From grade one to grade three, we learned how to read, write and count. Our teachers were quite strict with the syllabuses which focused on love for the Chinese Communist Party, Chairman Mao, and Socialist China. Our primary courses included language, math, politics, physical education, and music. In our language course, our reading materials were mainly about Chinese fables, and revolutionary heroes and heroines such as: how Chairman Mao became the revolutionary hero and leader; how Chairman Mao's colleagues became national heroes or heroines; Ren Feng's stories; Dong Cunrui's story; stories of the capitalists' and landlords' cruelty, etc. Even some of the math questions were built upon those political topics. In politics, we were requested to memorize important events in Chinese history, especially those of the Communist Party. We were frequently asked to report our thoughts to our instructors. In physical education, we went through very rigid training. We were asked to walk like the wind, to sit like a clock, and to sleep like a bow. In music lessons, we learned to sing and dance to revolutionary songs such as “Love our Socialist China!” “Love Our Communist Party!” “Long Live Chairman Mao!” and “Long Live the Chinese Communist Party!” We remembered the lyrics of a very popular song—"Our Dearest Chairman Mao":

Dearest Chairman Mao,
Beloved Chairman Mao,
You are the Red Sun in our hearts.
You are the Red Sun in our hearts.
We have so many intimate words to tell you.
We have so many passionate songs to sing for you.
Thousands upon thousands of red hearts are facing Beijing.
Thousands upon thousands of smiling faces are greeting the Red Sun.
Wish our great leader Chairman Mao a long long life.
Wish our great leader Chairman Mao a long long life.
(Transliterated from memory)

We would do whatever Chairman Mao told us to do. We felt happy and never complained about any difficulties in our lives. We were asked to think about all the hardships the Red Army had gone through when they were doing the Twenty Five Thousand Li (twelve thousand and five hundred kilometers: 万里长征) March, a retreat which laid the foundation for the Chinese Communist Party's success in 1949. We dressed in uniform blue. Six days a week, we went to school, listened to the teachers, and thought along the same lines as the teachers. The teachers listened to the authorities and thought along the same lines as the authorities.

Just before we finished our grade five year in mid-July 1966, the world before Shiao, Wei and myself changed into a disaster. The Grand Cultural Revolution began. We heard people shout "Long Live the Unprecedented Proletarian Cultural Revolution!" "Long Live Our Chairman Mao Zedong!" We learned to shout along with the people to show our revolutionary spirit. To go with the wind was to protect ourselves since "the first bird flying out of the bush will get shot first" (a popular Chinese saying that we learned almost as soon as we were born: 一不做二不休). As eleven or twelve-year-old girls, we were encountering torture, violence and madness almost every day. We could see: wives reporting their husbands.... sons fighting ruthlessly against their fathers or mothers.... brothers spying on each other.... "revolutionary" students sending their teachers to "reforming farms" or dark rooms and repaying their teachers' kindness with enmity and cruelty. The world before us became insane and crazy. Shiao was forced to live separately from her mother since she was a capitalist's wife and her father was a Guomintong clerk. Shiao would write to her mother every day. Wei's father was denounced and sent to the reforming farm on the grounds that he was a bourgeois authority in the army. Wei went to school with a longing to see her father. My father could not escape from being denounced as a bourgeois intellectual authority
and was sent to the reforming farm. I would wait for each school day to finish in order to see my father during the weekend. The school was still open. Because of our family background, every day on our way to school, we heard people criticizing or denouncing our parents. We were called "Dog's daughters." (狗崽子) (a curse for children from bourgeois families). Some people threw stones at us while they cursed our parents. We walked away silently since we knew: "To survive is to win."

At school, students shredded their textbooks, read Chairman Mao's famous sayings, wrote Da Zi Bao (大字報) to criticize teachers' bourgeois teaching, put "Da Ze Bao" on the wall to show their revolutionary action, and criticized themselves for any bourgeois thinking including dressing well and colourfully, and wanting to eat good food and live a good life. On some school days, peasants and workers were invited to schools to tell the students about their hard lives before the Liberation (before 1949). The students who came from workers' and peasants' families were allowed to join the Red Guards. Shiao, Wei and I were never allowed to join the Red Guards. When schools needed some students who could sing and dance to organize revolutionary propaganda brigades, Shiao, Wei and I were finally allowed to join the Red Entertainment Brigade. We sang and danced to revolutionary songs all through our secondary and middle school years during the Grand Cultural Revolution. Everyday before our meals, we had to stand up to worship Chairman Mao and then we ate. Since we were not allowed to join the Red Guards which could provide some advantage for our education, joining the Chinese Communist Youth League became almost impossible. Thus our education beyond high school was in jeopardy although we were doing very well at school.

In 1976, Deng Xiao Ping took over the regime. The national standardized exams resumed. Anybody who could pass the exam could go to university. Shiao, Wei and some others of my age who had similar family backgrounds, finally got the chance to go to university. During the night
while other youngsters played cards or went to films, we studied in very shabby conditions after we had spent the whole day doing heavy labour. We would memorize English words, expressions and writings during our break time on our reforming farms or in the factory. I finally saw my father's saying come true. During the Grand Cultural Revolution, my father kept saying that someday people would value knowledge and intellectuals. In fact people did come back to respect intellectuals. The "Dirty Number Nine" ($$A$$)(the curse word for intellectuals) raised their status. In the Grand Cultural Revolution, Chinese intellectuals were ranked with eight other denounced groups such as landlords, rich classes, counter-revolutionaries, people who had relatives and friends in foreign countries, the rightists, feudalists, capitalists, and revisionists. The Communist Party in Den Xiao Ping's regime declared: "Number Nine cannot go" (走资派). That meant the intellectuals were needed for the social and economic reform. Teachers were greatly moved and were working selflessly day and night. Shiao, Wei and I finally passed the difficult national exam and sooner or later we were accepted into various universities. Like a lot of other youngsters, we valued every minute of our university time. We knew that we had to accept a very heavy course load and a rigid discipline if we were to make up for the ten years' academic training we had lost during the Grand Cultural Revolution.

It was during those university years that we began to receive some western influence. Some western scholars or teachers began to come to Chinese university campuses to teach or talk with Chinese students. We met them in our classrooms, at English corners (English speaking activity centres), in the streets, and in the libraries. We felt curious about their looks and their ways of talking and teaching. Wei mainly got in touch with westerners through English corners. I received language education from two Americans, two Canadians, and one British professor. I became very interested in my foreign teachers' ways of teaching. They were quite different from Chinese teachers. Through one of my required courses—the History of Western Civilization (西学明) I learned more about the western world. Shiao got to know some westerners through the western
music courses she took. Shiao was fascinated by the musical landscape, time, space, and theme in western music. Her exposure to western music inspired her imagination. She could correlate her knowledge of western music with her imagination in Chinese traditional music to find the connection and difference between the two. She was actively involved in a lot of music performances in her university. Meanwhile, some communication media such as TV programs, concerts, and dancing parties blew some western wind into our thinking. Our hard work and fighting spirit led us to great success in our studies. Shiao worked for the Ministry of Education for several years. Shiao decided to become a university music teacher in a university in Shanghai in 1981. Wei was chosen to teach in a middle school with a very good reputation in Beijing in 1983. I was chosen to stay in the same university. I studied to teach English as a foreign language in Wuhan in 1983. We were trained to work diligently like a silkworm (making a silk cocoon with a lot of patience) and selflessly like a candle (lighting others and sacrificing ourselves).

In 1980s with the open door policy, the western wind had a strong impact on our ways of behaviour and ways of thinking. We began to question some of the Chinese traditions in our ways of teaching and thinking which created for us different images of the people around us. Instead of feeling satisfied about our existing situation, we began to wish for some free channels to express ourselves. But we did not know how. We had a longing to leave for a while the culture in which we were brought up, just like the great inner war period of the American writers in Europe such as Ezra Pound, T. S. Eliot, E. E. Cummings, F. Scott Fitzgerald, and Ernest Hemingway. Shiao, Wei and I came to Canada during 1988 and 1990. Shiao and I left China with very complicated feelings towards China after the Grand Student Movement in June, 1989. Except for Shiao who went to Paris to study in 1988, it was the first time that Wei and I had left our own culture to live in a foreign country. But learning about a culture is quite different from living in it. Living in Canada made us cross linguistic, cultural and gender boundaries. We relived our stories of education amidst cultural strangeness, educational strangeness, language strangeness, dilemmas,
harmonies, conflicts and puzzles. It was in this Chinese scholar club that we began to share and understand those stories.

In early and late 1995, Shiao, Wei and I returned to China for visits. One day at the club, Shiao, Wei and I were taking charge of cooking the main six course meal while some others were gossiping about the latest economic, educational, artistic and political movements in China. Our cooking noise was mixed with loud talking and soft traditional Chinese bamboo flute music from the living room. Shiao closed the small kitchen door and declared that she was dying to tell us something urgent. She played a very popular tape she had brought from China—a tape entitled "Red Sun" which is a collection of very popular revolutionary songs during the Grand Cultural Revolution. Those songs brought some complicated feelings to us: a sense of belonging, a sense of loss, a sense of change....

Shiao: (with tears in her eyes) As I listen to these songs, my primary and secondary school years are passing through my mind like a film.

Wei: (choked with excitement) Of course, that (the Grand Cultural Revolution) cost us our ten years' golden time.

Ming Fang: Twenty years ago at this time, I was doing heavy labour in the uncultivated fields.

Now I am in Canada and doing my Ph. D.

The song was playing:

Heaven and earth are great but greater still is the kindness of the Party (Chinese Communist Party). Father and mother are dear but dearer still is Chairman Mao. Thousands and thousands of goodness but more goodness still belongs to socialism. Rivers and oceans are deep but deeper still is the revolutionary friendship. No wonder how big the sky is, How big the earth is, They are not as big as the Chinese Communist Party.
Shiao: We were asked to do whatever the Communist Party and Chairman Mao asked us to do. I remember one day at school, my classmates were criticizing me for wearing a colourful skirt. They said: "You are a little bourgeois!" I felt intimidated. The teacher came and said: "Shiao, you come to my office." Fearfully I walked into the office and stood in front of my teacher's desk. My teacher spent one hour on a personal lecture about how to clean the bourgeois spirit out of me. I said: "I am not a bourgeois. I am a revolutionary. I always listen to whatever Chairman Mao says." I sobbed for one minute. Then I swallowed my tears and remained silent.

Ming Fang: Oh, all through my school years, I was labelled "too delicate and proud." Being delicate was weak. Being proud of yourself, you committed the crime of thinking of yourself and forgetting others.

Wei: Whenever we had out-of-class activities, I used to be assigned to go to reforming farms or factories to wash my bourgeois brain. Upon my graduation from high school, all my classmates and teachers signed in my memory book: "Go to the countryside to roll a body of soils and cultivate a red heart." We were labelled during those primary and secondary school years. When we finally got the chance to study in university, we were labelled again as "The Generation of Upheavals" or "The Generation of the Grand Cultural Revolution". When we taught in the classroom, we intended to teach our students differently since we didn't want our students to go through what we had been through. I would take my music class to a concert or film instead of letting them sit in rows to listen to me in class. By doing that I was considered different.

Wei: When we gave up the familiar environment in which we were brought up and the easy setting in which we could teach and came to live in an exile landscape to
explore something new, we were labelled again: "The Lost Generation". Are we really lost?

Ming Fang: Yeah, at one point we might feel lost.

Shiao: Yes. But at the crossroads, a feeling of loss leads to a feeling of gain. I was never able to see myself so clearly before. I was so negative about my painful experience that I tended to bury it in my memory. A lot of people have received a wonderful and peaceful education while my learning experience grew out of upheavals. Being in a foreign land is another upheaval in my life. While I stumbled through a different language, a different educational system, a different culture, I began to see the meaning of my past life. I began to understand why I have become the person I am today.

Wei: When I sit in a graduate classroom, a research group meeting, or a seminar here, I learn to speak and behave like a native speaker. Few people care about the way I was brought up. Sometimes if somebody really shows some understanding of my experience, I could be moved to tears. You know, without valuing my past experience, I can't locate myself. I would feel lost again. That kind of realization needs courage, time and energy. By transforming my past self, I am able to recollect my present self and imagine my future self.

Ming Fang: Yes, we are different in a lot of ways. Since we left our own culture and began to live in another culture, we have perceived and have been perceived differently. Our memory of the Anti-Rightist Movement, the Great Leap Forward and the Grand Cultural Revolution were stirred up as strangeness in our lives. However when we lived in those stories, we never considered anything to be unusual. We were just pushed into a social stream and silenced. When I saw my father pushed violently onto the stage to be denounced, I didn't even dare to cry. Shedding tears for a "bourgeois" was considered anti-revolutionary. I always considered whatever the
Communist Party did as one hundred percent right. Momentarily, I could feel something was wrong. But the atmosphere around you just led you to think along with the Communist Party. Now when we step out of the landscape in which we were brought up, we begin to realize something happened in our lives which was miseducative or even destructive. The strangeness we encounter in an exile landscape creates more puzzles for us. Meanwhile, it broadens our visions of our past stories. We are able to remove ourselves from past stories and reconceptualize them. In this developing process, we begin to understand who we were then and who we are now.

Wei: Yeah. Now when I drive a car on the freeway or sit in a cafe in Canada, I automatically visualize another me who was sitting under a dim lamp on the reforming farm and doing heavy labour in the fields during the Grand Cultural Revolution.

Shiao: That's interesting. Now when I compose music, I try to integrate the western and the Chinese into a melody or harmony. During this process, an image of myself in the Grand Cultural Revolution keeps springing out—A young lady singing and dancing the revolutionary songs and music in a blue uniform. Among the audience, I can see people shouting the revolutionary slogans with tears in their eyes.

Ming Fang: No wonder we have an old saying: "Thirty years on the west bank of the river, thirty years on the east side." (三十年童話童話，三十年浪漫。) Twenty-five years ago, our brains were full of revolutionary ideas, unable to express anger and emotions. Life is full of changes. Those changes locate and relocate ourselves.

Shiao: Wherever we are located, we remain different. It is really funny. This time when I went back to China, I was labelled as having four "manners": dressing poorly, talking like a westerner, being unreasonably proud, and spending money stingily.
Wei & Ming Fang:

Yeah, that happened to me too.

Wei: I am actually very proud of having those four manners.

Ming Fang: Right now in China wearing a famous brand is a symbol of social status. People blindly follow the fashion ignoring the limits of their income. Whenever I went shopping, the salespersons kept asking me: "Miss, would you like to look at this dress? This is from Hong Kong. This is from Italy or Paris." I told them very politely that I was looking for dresses made in China. When I dressed the way I like--a kind of mixture of Canadian and Chinese--people noticed that I was different. One day when I went shopping in Shanghai, one saleslady asked me: "Are you from overseas?" I asked with a smile: "Why?" She said: "Because you look different." I smiled but still wondered how and why.

Shiao: My cousin told me that my manner had changed no matter what kind of dress I was in.

Wei: My brother could not believe that I still wear a lot of dresses made in China. He thought I would dress like a westerner, either in blue jeans with a T-shirt or in a formal dress.

Ming Fang: I just dress according to my own taste. When I talked with people, English automatically sprang out which upset some people. I didn’t do that purposely. It just happened that way. In Canada sometimes I think I can better express myself in Chinese. In China sometimes I think English can better express my ideas. When I talked about cultural exchanges and academics, people thought that I was totally spaced out.

Wei: Of course they did, since people in China consider that the real smart people deal with business. Only stubborn people are still stuck in academics. The symbol of success is how much money you can make and not how much knowledge you have
obtained. When I expressed my interest in coming back to teach, people looked at me in great surprise: “After so many years in Canada, you still haven’t changed your mind? You are really admirable! I can visualize that Confucius has come back.”

Shiao: When I talked about western music, people’s eyes began to sparkle. Some people in China would spend several hundred dollars for a ticket to a western concert. Some men used this kind of ticket to show off and attract the women in whom they were interested. Some people do appreciate western music for art’s sake. On the other hand, some considered being able to attend a western concert as a symbol of high cultivation. I was so touched to see that so many Chinese youngsters can do ballroom dancing, break dancing, space dancing, and ballet perfectly. However, I was depressed to find that Chinese traditional dancing and music are losing their popularity although a lot of musicians are still persistent in creating a music that is a mixture of Chinese and western. One of my colleagues told me that he got fewer and fewer students in his western classical music theory course. On the contrary, his popular music course was always crowded with students. Students thought being a popular singer meant having a great fortune.

Wei: The theoretical science courses were not so attractive as the commercial or industrial sciences. We need to educate people in different fields. But the people in China always like to follow the wind. They like the philosophy of opposites: one way or the other. 

Ming Fang: That’s right. I happened to discuss education reform with my colleagues in China. Instead of doing a very concrete research in a specific school or classroom, they liked to trace back to Chinese history and embody the theory of mathematics and physics to make their research sound so profound that nobody could understand it. They consider real classroom or school culture research as the lower level research.
After all, they like to do research at the macro level not at the micro level. In addition, they like to pinpoint who is right and who is wrong instead of understanding why and how.

Shiao: I can see why they say we talk like foreigners. Their remark has several layers of meaning. It is not only our sandwich language. It is also our way of thinking that influenced our way of talking.

Wei & Ming Fang:

Yeah.

Ming Fang: Our ideology has been changed. This change is reflected in our talk and behaviour.

Shiao: No wonder they consider us as being “unreasonably proud”. When I heard that they think differently than me, I either smiled or ignored it instead of fighting against them as I would probably have done before. I think my vision is broader. I can include different opinions. They think we should not be so proud of ourselves if we have less money than they do.

Wei: We came out for academic pursuits not for money. We needn't compete in dressing or spending money. Some Chinese right now are spending money like water. One day my family had a get-together. My brother treated us to a feast and spent more than 2,500 Chinese dollars which he declared that he could claim back from his company.

Shiao: That's very common in China. While some schools or institutions are seeking funding, some companies are wasting money. This time when I was in China, I felt it was very natural to walk a few blocks or to take cheap public transportation to visit my relatives. But my relatives thought I was bizarre. Yeah, we are proud of ourselves since we are different. Not all Canadians are dressing like a prince or princess. I know how hard it is to earn money. It is unnecessary to show richness at the cost of overspending.
Ming Fang: Doesn't this concern our identities? I remember before I came to Canada, I was told to dress like a Canadian. I went to curl my hair.

Everybody: (laughter).

Ming Fang: When I came to Canada, I found it's out of fashion. I looked ridiculous. My Canadian friends kept saying: "Actually, you know, you've got such shiny, black, beautiful straight hair!" I had a hard time waiting until my hair became straight and natural again.

Wei: It is important to keep on being who you are. We needn't pretend. During the Grand Cultural Revolution, we pretended too much. We pretended to be revolutionary by wearing the uniform blue, remember?

Shiao: Yeah, this is the reason that I felt proud of the labels they gave to me. I remember when I talked with one of my former friends about something very important. At that time, she was quite absent-minded. But she was pretending to listen to me. I immediately asked: "Excuse me, are you listening?" My friend was looking at me as if she didn't know me. She said although I looked more Chinese than I was before, I really sounded like a foreigner. I give more credit to my Chineseness by looking like a Chinese and sounding like a Westerner.

Wei: Of course. What's wrong with that? Although now I am wearing Parisian perfume, a Japanese watch and Italian shoes, I keep my hair like a Chinese country girl. I can't let my Chineseness go. I am Chinese. I am proud of being Chinese.

Shiao: It is funny. In Canada, you try to make yourself look like a Chinese. In China, by dressing like a Chinese, you look like a foreigner because you talk like a foreigner. We are always different.

Wei: During the Grand Cultural Revolution, we dared not think we were different. Now we are very proud of being different. That is really something, isn't it?
Our dinner was ready as our conversation went on. Shiao opened the kitchen door and yelled: "Dinner is ready." Professors Yang, Xu, and Tao (males) declared that they were going to clean all the dishes. Wei and I smiled. We ate and talked. Our dinner table talk included our stories during the Grand Cultural Revolution, the Open Door Policy Era, the Student Movement, graduate studies in Canada, and our future careers....

Those conversations left us with a lot of questions. We found out that wherever we go, we always remain different. We came to Canada with a presumptuous label given to us by our own culture since we thought and behaved differently. Now when we pursue our higher education in a second culture, we are doubly labelled. Canadians perceive us as foreigners whether in a positive or a negative sense. When we go back to our own culture, we are even more different than before since we possess a mixture of Chinese and Canadian characteristics. The cultural strangeness, educational strangeness and language strangeness we experienced back in China were more severe than the strangeness we encountered in Canada. When we encountered the strangeness in Canada and anti-strangeness back in China, an awakening happened. Our experience of those political, economic and intellectual movements in our memory created strangeness for us.

An awakening and a transformation of the strangeness helps us to relocate ourselves in our educational journeys in the past and in the present. Nevertheless, the strangeness we experienced in China, in Canada and back in China traps us in a culture in between. Where are we going to stand? Who are we anyway? What is the connection between our personal cultural experience in the past and in the present and our knowledge of teaching? Is it possible for us to transfer our cultural experience into our teaching practice someday when we go back to China? A feeling of loss and confusion and an inquiry into identity in an exile landscape brought us together.
Through telling and retelling our stories of learning, teaching and education, we began to understand that we are captured between two cultures. Our stories are evolving from our experiences of enculturation (acquisition of first culture) and acculturation (learning of second or additional culture) (Herskovits, 1958; Schumann, 1978, Brown, 1987) in China and Canada. Our preliminary and stereotyped exposure to western cultures was relived when we moved to Canada. Our lived experience of Chinese culture was reinterpreted. The strangeness encountered in an exile landscape led to cultural, educational and language strangeness, resulting in an intellectual flux. Our Chinese experience was intertwined with as well as in collision with our Canadian experience. Cultural transformation is ongoing and evolving in both China and Canada: a new place to stand was created between the two cultures. This general process of transformation is the focus of my Ph. D. study.

With this focus, I probed Shiao, Wei, and my stories in depth with the intent to explore epistemologically those cultural and intellectual landscapes we live in. The four manners people pinned on us epitomize our images and the kinds of landscape in which we story our lives. Wherever we go, these landscapes are always with us. We can't identify ourselves without locating ourselves in our landscapes. "In all senses, landscape reflects where we are at" and who we are (Porteous, 1990). The flux of change in China and Canada is evolving with our cultural transformation. Our ideology, perception, and conceptualization are changing with the stories we live in. Our knowledge of teaching blossoms in this process.

In my thesis research, I use a composite auto/biographical narrative method (i.e. using fictionalized characters, settings and plots based on the true stories of three Chinese women teachers' cultural transformation processes in Canada). I utilize Clandinin and Connelly's landscape metaphor (1995) to capture the complexity, extensiveness, conflicts, dilemmas, harmonies and puzzles of these Chinese women graduates' enculturation and acculturation
processes in China and Canada. Through my thesis connection with Shiao and Wei as well as my thesis supervisor, I began to question: Where are our Chinese female graduates' landscapes located? What kind of enculturation and acculturation experiences have we gone through? What are the fundamental characteristics of our experiences? Are there any unique feminist qualities in our experiences? What are the implications of those experiences for my and my participants' academic, research and teaching careers in the future? How can we transform our experiences of social, political and intellectual upheavals into knowledge of teaching through our cultural exploration in an exile landscape?

With the economic and social development in Asia and North America, there is an increasing demand for intellectual and cultural linkage across national cultural and linguistic boundaries. Part of this linkage involves the movement of Chinese intellectuals into the western academic world. According to Statistics Canada (1978: Table 4 & 1992: Table IM4), from 1978 to 1992 there were 9,631 immigrants from Mainland China, 32,539 from Hong Kong, and 6,557 from Taiwan in terms of country of last permanent residence. According to a report in China's Scholars Abroad (Niu, 1996) referring to the 1992 Statistics China, since 1978 there have been about 250,000 students and scholars who went abroad. Up to now, 80,000 have gone back to China. Among the 160,000 students and scholars who did not return, 110,000 are still in the United States, 16,000 in Japan, 10,000 in Germany, 10,000 in Canada, 8,000 in Great Britain, 4,000 in France, 4,000 in New Zealand, and 4,000 in Australia. Among the 160,000 who are still abroad, 40,000 are visiting scholars, and 120,000 are students and scholars financed by either the host universities or their own families. Those intellectuals have crossed and are crossing multiple boundaries in their enculturation and acculturation processes in foreign countries.

There has been a certain amount of literature on immigrants' acculturation experience in general. There has been almost none on immigrants' enculturation experience. Most of the literature
focuses on either assimilation or conflicts. Some writers have begun to pay attention to the literature on creating an in-between culture or third culture. However, there is none on a combination of enculturation and acculturation. There is very little research on Chinese intellectuals' enculturation and acculturation in general and almost none on Chinese female intellectuals. My dissertation focus is on the enculturation and acculturation of Chinese women. These women face particular problems due to the feminist movement in western countries. In effect, Chinese female intellectuals are crossing multiple boundaries -- linguistic, national, cultural, and gender boundaries. The epistemological impact of Chinese female graduates' exposure to language strangeness, educational strangeness and cultural strangeness in their acculturation in Canada remains an unexplored territory. This study will attempt to explore the interconnectedness of Chinese female graduates' knowledge with the culturally bounded professional knowledge landscape by means of a detailed and contextualized examination of the issues related to both culture and language learning and teaching. I hope that by using a personal experience methodology to report on the learning experience, the linkage between language, culture and identity will be pulled together.

The generalizable knowledge of my thesis will consist of a formulation of the professional knowledge landscape for Chinese female graduates' enculturation and acculturation processes in Canada. This formulation will make it possible to identify and eliminate the barriers for Chinese women intellectuals' personal and professional transformation in Canadian culture. In order to develop my narrative study of cultural transformation, I will draw upon culture studies (e.g. Stern, 1992; Geertz, 1973), curriculum studies (e.g. Connelly and Clandinin, 1988; Pinar et al. 1995), personal knowledge (e.g. Polanyi, 1962; Connelly & Clandinin, 1988; Ricoeur, 1992), auto/biographical studies (e.g. Pinar, 1986; Grumet, 1990; Miller, 1992; Butt & Raymond, 1989), anthropology & narrative (e.g. Okely & Callaway, 1992; Geertz, 1995; Van Maanen, 1995), multicultural education (e.g. Cummins, 1989; Feuerverger, 1994), teacher education (e.g. Olson,
1993), second language education (e.g. Allen, 1988; Brown, 1987 & 1994), feminist epistemology (e.g. Hollingsworth, 1994) and professional knowledge landscape (e.g. Clandinin & Connelly, 1995). The theoretical orientation of my study will integrate the theory of composite narrative inquiry with the literature on learning as a continuum (e.g. Confucius <see Legge 1960>: Dewey, 1938), teacher education as a continuum (e.g. Connelly & Clandinin, 1988; Johnston, 1992), women's ways of knowing as a continuum (e.g. Belenky et al, 1986; Hollingsworth et al, 1993) and past experience as a pre-cognitive bodily basis which reflects tacit professional and cultural folk knowledge (e.g. Johnson, 1987; Johnston, 1992; Clandinin 1987). My study will also contribute to the cultural narrative tradition developed by Esther Enns-Connolly's (1985) exploration of translation, Jill Sinclair Bell's (1991) inquiry into literacy acquisition, Carola Conle's (1993) research on acculturation, and Xin Li's (1993) narrativization of her cultural transformation. This cultural narrative community allows me to bring together ten years as a language teacher and six as an educational researcher with my culture learning experience so as to collaboratively explore the impact of Chinese female graduates' enculturation and acculturation on our personal and professional life qualities. Since the work is methodologically exploratory, a side product of the research will be an analysis of the limits and strengths of composite auto/biographical research methods in narrative inquiry.

Ideally, I would like my inquiry to result in a book for the general reader in the tradition of Amy Tan's The Joy Luck Club (1989), The Kitchen God's Wife (1991), and The Hundred Secret Senses (1995) which could help three Chinese women intellectuals who grew through upheavals transform our personal practical knowledge into professional knowledge in our personal curricula. This transformed personal curricula will help us understand our students' cultural transformation in their personal curricula. Though my thesis focuses on Chinese women intellectuals, I believe that the study will make a significant contribution towards understanding cultural transformation in general. I hope that this study will provide an opportunity for gaining greater insights into the
exploration of the interface among different cultures and ethnic groups. By valuing both cultures, I will attempt to bring to light the unidentified knowing between my culture and others, western and oriental, past and future, dynamic and static, atomic and holistic, across time, space, culture and gender boundaries.
5. The wind.

You Sha Liu, Chinese colours on silk, 28 x 32 inches, 1997.
Chapter II
Searching for A Path to Narrativize the Landscape:
Methodology & Theoretical Backgrounds

My Ph. D. study, theoretically grounded in Connelly and Clandinin’ s work on narrative and teachers’ knowledge, is a study of the cultural transformation of three Chinese women intellectuals as we move back and forth between eastern and western cultures--the landscapes we lived and are living. Shiao, Wei and I grew up through great upheavals, experienced the Grand Cultural Revolution and are now receiving graduate education in Canada. The cultural, educational and language strangeness we experience during this process is further complicated by the fact that both landscapes are changing rapidly. We do not feel at home either in the Chinese or in the Canadian landscape: our identities are awakened and transformed among a flux of change in the two cultural landscapes. The processes of cultural transformation and identity formation in this changing cultural and personal matrix is the subject of my study.

As I was negotiating and crafting my dissertation, I was searching for a path to narrativize these two landscapes, which leads me to a dual track inquiry: inquiry of theories and inquiry of methodologies. In this chapter, I will show this dual track inquiry by focusing on the following: (a) an inquiry into the concept of culture and its relevance to my dissertation; (b) an inquiry into traditional notions of acculturation; (c) narrativizing my journey of searching for methodologies for my dissertation; (d) theorizing the validity of narrative inquiry; (e) creating a composite auto/biographical narrative inquiry for my dissertation research; (f) using metaphors to identify research themes and to understand and express experiences; (g) positioning my dissertation research in curriculum studies by using the landscape metaphor; (h) representing bicultural and bilingual storied experiences.
An inquiry into the concept of culture and its relevance to my dissertation

It was in Michael Connelly’s 1300 (Curriculum Foundation course) (Connelly & He, 1995) that I began to learn to make meaning out of my storied experience. I had a hard time to reconstruct my knowledge of teaching by telling my personal and professional stories in public. It took me almost the whole term to build up my courage to tell my stories in public since it was very rare for a Chinese woman to reveal her stories in front of a group of strangers. My reflections on my experience of the Grand Cultural Revolution, which took up ten years of the golden age of my education, vitalized my emotion inside my body and validated my grief and misery as a part of my precious learning experience and fighting spirit in my teaching career. Having my stories told in public or written neatly was a big hurdle to overcome in my awakening (Connelly and Clandinin, 1990). Removing myself from my past experience and trying to transform those stories brought me to a higher level of awakening (Thesis Talk, Connelly, 1996). My storied experience was awakening as I was encouraged to understand story telling in narrative inquiry and to reconstruct my knowledge of teaching.

After I took 1300 in the fall of 1992, I was beginning to identify the common thread throughout my educational experience. I found that my educational experience has a lot to do with the cultural landscape in which I was brought up. In my M. A. thesis work, "Seeing the forest through the trees: the implementation of culture teaching in ESL classrooms" (1992), I shifted my interest from learning culture to teaching culture based on the assumption that one’s philosophy of teaching comes from learning experiences, judgment and personal practical knowledge (Javis, 1987). This shift enabled me to connect my personal practical knowledge with the theories I possessed on language, culture and teacher education.

I also found that my education was influenced by my experience of enculturation (acquisition of first culture) and acculturation (learning of second or additional culture) (Schumann, 1978; Brown,
1987) in Canada. Prior to exploring the literature on enculturation and acculturation, I went back to my M. A. study on culture teaching in ESL classrooms to refresh my literature review on the concept of culture. "Culture study derives from social and cultural anthropology, which aims to provide a comprehensive description of the way of life of a society" (Stern, 1992: 205). In Britain it is called "background studies". In France, it is often referred to as "civilization". In Germany it is more usual to describe culture study as "landeskunde" (area study) rather than "kulturkunde" (Stern, 1992). In P. R. China culture study is defined as "background knowledge" in a scientific English context, and as "history of western civilization" for language and literature students. H. H. Stem looked at the concept of culture historically by identifying two stages: (a) before World War I and during the interwar period; (b) after World War II. In the earlier period, culture study usually included the great literary masterpieces in art, music, literature, drama, scientific discoveries, sports, etc. "This traditional concept of culture as great achievement, refinement and artistic endeavour is widely referred to as "culture with a capital C" (Stern, 1992: 207-208). Brooks (1971) referred to this conceptualization as "formal culture", "Olympian culture", or "culture MLA", which means the great music, literature and art of a country.

After World War II, under the growing influence of the social sciences, in particular anthropology and sociology, the emphasis on culture study shifted from an anthropological perspective to the "way of life" or "life-style" of a target group. This concept might refer to "typical behaviour in daily situations, i.e. personal relationships, family life, value systems, philosophies, in fact the whole of the shared social fabric that makes up a society" (Stern, 1992: 207). Brooks refers to this kind of culture as "deep culture", "hearthstone culture", or "culture BBV" (beliefs, behaviour, and values), which is referred to as "culture with a small c". Edward B. Tylor defined culture in the anthropological sense. He considered culture as a complex of phenomena which included knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society (1871; see also Bernardo, 1977). Tylor's perception of culture as a complex of phenomena suits my dissertation focus: enculturation and acculturation which is also a
complex of phenomena in Shiao, Wei, and my educational experiences. Culture that penetrated my educational experience would embody both "culture with a capital C" and "culture with a small c".

An inquiry into traditional notions of acculturation

Following my research on the concept of culture, I did an ERIC search of 10 resources on enculturation and 150 on acculturation. Narrative inquiry led me to question traditional views which refer to acculturation as "the ways in which some cultural aspect is taken into a culture and adjusted and fitted to it" (Herskovits, 1958). Most acculturation literature emphasizes assimilation instead of the reciprocal relationship between cultural groups (e.g. Herskovits, 1958; Lam, 1995). Most theoretical research and measurement orientations (Lam, 1995) focus on acculturation while ignoring the significance of enculturation which refers to learning and re-evaluating the first culture. For instance, Lam (1995) conducted a literature review on acculturation and an analysis in which he synthesized the conceptualization and measurement of acculturation, and their practical and theoretical implications for multicultural education pedagogy, search and evaluation.

Acculturation measurement instruments and the definitions and models of acculturation that guided the development of the instruments were identified through computer searches of the ERIC, PsycAbstracts, and Comprehensive Dissertation Index databases, and by manual searches through journal articles, books, presentations at conferences, dissertations, and public reports.

In Sandra Lee McKay and Sau-Ling Cynthia Wong's "Multiple discourse, multiple identities: investment and agency in second-language learning among Chinese adolescent immigrant students" (1996), they reported a two-year qualitative study of adolescent Chinese-immigrant students conducted in California in the early 1990s. They followed four Mandarin-speaking students through the seventh and eighth grades and periodically interviewed them and assessed their English proficiency development. McKay and Wong identified the multiple discourses in which the students were involved and the multiple identities they assumed in their acculturation processes in
American school and society. The study did touch upon the enculturation phenomena students experienced in their second language learning situation, but the study did not go into it in depth. There is a small developing literature on an in-between culture or third culture, but none on a combination of enculturation and acculturation. Shiao, Wei, and my experiences show that acculturation involves enculturation. Learning of the second culture is intertwined with acquisition of the first culture.

Narrativizing my journey of searching for methodologies for my dissertation

In 1993, I became immersed in narrative. I joined Dr. Connelly's SSHRC (Social Sciences and Humanities Research Council of Canada) research group, which provided more opportunities for me to acculturate myself into Canadian society and academia while reconstructing my knowledge of teaching and research through narrative inquiry. I worked closely with Michael Connelly (the principal investigator) and Rosalie Young (the coordinator). Rosalie Young had a very special role as the conduit between the principal investigator and the researchers. Her extensive readings on narrative and Connelly and Clandinin's work enriched my understanding of narrative inquiry in teacher education. I began to learn about the Canadian education system and the different research schools and their characteristics. I tried to search for the roots of narrative inquiry and question its validity, as other schools did. I read a variety of books on narrative, narrative thesis proposals and theses. I was transformed from being enthusiastic about narrative to being critical about it. Through a critical view of narrative, my love for narrative had been strengthened. I felt I was a persona, an audience and a critic. Through the telling and retelling of my stories, I was able to make meaning out of my stories for my theory of teaching.

My research work established my academic relationship with Dr. Connelly, which enabled me to learn more about narrative inquiry through intellectual exposure to a narrativist's conceptualization and interpretation of narrative inquiry. From 1992 to 1994, I successfully finished my course
requirements, comprehensive exams, and shaped my thesis proposal. I did two extra courses in order to keep up with the thinking of my colleagues. I was also actively involved in community organizational activities in the Joint Center for Teacher Development (JCTD). In order to learn comfortably in an academic community, you have to create a comfortable learning atmosphere for others. People keep saying that connecting with others is time-consuming, tough, and demanding. I spent a lot of time getting involved in the community. However, through my connection with others, my understanding of narrative inquiry was peopled with relationships. My research and learning experience with Dr. Connelly prepared me with language, educational, cultural, and academic backgrounds to conduct my thesis research.

I began to think of employing multiple approaches rather than a single approach to address my research problems, which would be compatible with the multifaceted aspects of research on the epistemological issues of our cultural transformation in Canada. I realized that identifying different approaches and their advantages and disadvantages was critical for my research. Since my research had to do with culture, I decided to try ethnography. The ethnographic approach is the one I intended to employ due to its characteristics: "holistic", "cultural", and "naturalistic" (Spradley, 1979; Goetz & LeCompte, 1984; Van Maanen, 1988; Short, 1991). It is holistic since ethnographers seek to construct descriptions of total phenomena within their various contexts. They step outside their own cultural backgrounds to apprehend the nature of the phenomena from the viewpoint of other human beings who live by different cultures (Spradley, 1979). They try to study complicated relationships within a group or culture.

These holistic characteristics were well suited to my research inquiry into exploring the interconnectedness of Chinese women teachers' knowledge with the culturally bounded professional knowledge landscape (i.e. "the cross-cultural epistemological setting within which Chinese women teachers construct and reconstruct their knowledge of teaching") (Clandinin & Connelly, 1995). By means of a detailed and contextualized examination of Shiao, Wei and my
experiences related to both culture and language learning and teaching, the links between language, culture and thought were pulled together. However, although the quality of the conventional ethnography approach is holistic, it is not holistic enough for my thesis research. For ethnography deals only with the connection of subcultures within a group, and not the interface between cultures (Hammersley, 1992).

Another characteristic of the ethnographic approach is its focus on the study of a culture (Spradley, 1979 & 1980; Van Maanen, 1988; Lincoln & Guba, 1985; Eisner, 1991; Short, 1991; Hammersley, 1992). Ethnography is based on the assumption that a knowledge of all cultures is valuable (Spradley, 1979). Ethnography in the educational world attempts to provide rich, descriptive data about the contexts, activities, and beliefs of participants in educational settings (Goetz & LeCompte, 1984). Those cultural qualities enabled me to explore the fundamental knowledge base for Chinese women teachers' cultural transformation in our enculturation and acculturation processes in Canada.

Nevertheless, the "golden rules for ethnographers" (i.e. "try not to study your own group", Short, 1991: 115) jeopardized my valid perception of the conflicts and dilemmas between two cultures. Although ethnographers try to study the culture of the group from the insider's perspective and write about their experience of doing field work, they still remain outsiders to that group (Okely & Callaway, 1992). This becomes a problem for me because I am an insider to the phenomenon of my inquiry. My case is by no means representative of all Chinese women teachers' enculturation and acculturation experiences. But it is one case of it. Without showing enough respect for my own experience, I cannot really understand Shiao and Wei's dilemmas and conflicts in their enculturation and acculturation processes. Without paying enough attention to their ways of defining the world, I cannot escape imposing my theories on the people I study. I, as a participant observer, should be able to distance myself so that I can be the critic of my own stories. My collaboration with Shiao and Wei should enable me to gain a deeper understanding of their stories.
without being imprisoned in a homogeneous experience. The ethnographic approach cannot satisfy this kind of insider and outsider dynamics. In addition, culture is both an encyclopedic and an amorphous phenomenon which demands mutual understanding and commitment from both the researcher and the participant. One-sided involvement can only result in an atomistic and fragmented conceptualization of the particular culture.

The third characteristic of the ethnographic approach is its naturalistic qualities. Instead of constructing hypotheses beforehand, ethnographers try to generate theories grounded in empirical data (Glaser and Strauss, 1967). Ethnographers aim to understand another way of life from within the group, and from within the perspectives of the group members (Spradley, 1979, Hammersley, 1992). This contributes to the phenomenological (i.e. objective or factual) orientation towards participants' implicit theories about their behaviour. This natural phenomenological quality is extremely significant for my research on three Chinese women teachers' personal and professional knowledge transformation in a foreign landscape. However, the purposeful detached relationship with the participant in ethnographic research is an obstacle to the researcher's immersion and sharing with participants their everyday learning experiences.

During my looking-for-the methodology journey, I discovered that narrative was the most appropriate approach for my inquiry into Chinese women teachers' professional knowledge landscapes due to its epistemological, auto/biographical (i.e. personal & experiential), and feminist qualities. At the same time, I tried to incorporate other research methodologies into my framework through a narrative eye. By constructing and reconstructing my knowledge of research methodologies, I began to understand Connelly and Clandinin's belief that people by nature live storied lives and tell stories of their lives throughout history. Human experience is basically storied experience (Connelly & Clandinin, 1990). By means of personal experience methods (Clandinin & Connelly, 1994), narrative as phenomenon (lived stories) and narrative as method (story telling) create the narrative unity and theories for me to link my personal and professional
knowledge in my professional knowledge landscapes. I found that my own cultural transformation experience was verified as I was negotiating my research relationship with the other participants.

I hoped that my thesis could become part of a developing narrative tradition in culture studies (e.g. Enns-Connolly, 1985; Bell, 1991; Conle, 1993), multicultural education (e.g. Feuerverger, 1994; Phillion, 1997), teacher education (e.g. Connelly & Clandinin, 1989 & 1995; Greene, 1995), international perspectives on curriculum studies (e.g. Russell & Munby, 1991), understanding curriculum as auto/biographical/biographical text (e.g. Connelly & Clandinin, 1987; Pinar et al, 1995; Miller, 1990; Butt & Raymond, 1989; Grumet, 1990), feminist research (e.g. Hollingsworth, 1994; Miller, 1990) and professional knowledge landscape (e.g. Clandinin & Connelly, 1995). Through my literature search and my evolving cultural transformation experience, I began to realize that the narrative approach provides the most comprehensive epistemological basis for the study of teachers' professional knowledge landscape. It contextualizes the multifaceted life quality of our enculturation and acculturation experience embedded in such a landscape. The thesis will show how Shiao, Wei, and I experienced Canadian culture while re-evaluating our Chinese culture in Canada. Overlapping two cultures, our knowledge base arises from our experiences of enculturation and acculturation processes. Since teachers' professional knowledge landscapes are meeting places for their personal and professional knowledge, Chinese women teachers' particular personal experiences in the past and those at the present are very important sources for the development of our professional knowledge.

The essential core of the narrative approach is its study of personal practical knowledge, which has a strong orientation to auto/biographical research. Connelly and Clandinin's personal experience method is an auto/biographical narrative inquiry of teachers' knowledge, which is developed from, and reflects upon teachers' action and experience, and is bound by educational situations or contexts. My research attempts to construct the professional knowledge landscape for
enculturation and acculturation processes in Canada in general by focusing on the education of Wei, Shiao, and myself. By means of the personal experience method (Clandinin & Connelly, 1994), such constructs as images, personal philosophy, rules, practical principles, rhythms and metaphors were explored. In rewriting the past, the auto/biographical narrative inquirer changes the self of the present and projects herself into the future (Connelly & Clandinin, 1987; Kadar, 1992). This temporal quality of narrative inquiry allowed me to bring together ten years as a language teacher and six as an educational researcher with Shiao and Wei's cultural learning experience so as to explore the impact of three Chinese women teachers' enculturation and acculturation on our personal and professional life qualities. In addition, the auto/biographical quality of the narrative approach offers me an opportunity for greater insights into the exploration of the interface among different cultures and ethnic groups.

In addition to its epistemological and auto/biographical qualities, the narrative approach has close links with feminist epistemology (McKay, 1993; Li, 1993; Hollingsworth 1994). Feminist perspectives of the narrative approach "involves an extensive level of awareness and consciousness of one's social location and its relation to one's lived experience" (Hollingsworth et al. 1993: 11). The values of the women's "cultural self" are defined by status, position in life and history (McKay, 1993: 2). This feminist relational knowing is embodied in women's narratives, embracing women's moral, emotional, and aesthetic senses embedded in situations (Hollingsworth, 1993). Since my research inquiry focuses on women's experiences, this feminist quality of narrative could bring to light the unidentified "women's ways of knowing" (Belenky et al, 1986) between mine and others, western and oriental, past and future, dynamic and static, atomic and holistic.

During my honeymoon period with narrative inquiry, I was subject to attacks and questioning from other researchers at OISE, which pushed me into an exploration of validity issues about narrative. I realized that narrative inquiry, though extraordinarily new and developing, attracted more and
more interest from both practitioners and researchers in educational research. However, there were suspicions about its validity since it relies on storied experience and story telling itself and pertains to voice, tone and attitude. The suspicions about narrative inquiry pushed me to do some inquiries into the theoretical backgrounds of narrative inquiry.

Personal experience methods developed from Connelly and Clandinin's narrative theories and inquiries are rooted in Aristotle's theories of plot (Bate, 1970) and Dewey's theories of education (1938). They are connected with Polkinghorne's *Narrative Knowing and the Human Sciences* (1988), Van Maanen's *Tales of the Field* (1988), MacIntyre's theories of narrative unity (1981), and Mishler's *Research Interviewing: Context and Narrative* (1986). These methods have been used in such fields as history, literature, philosophy, anthropology and psychotherapy (e.g. Mitchell, 1981; Crites, 1971; Carr, 1986; Polkinghorne, 1988). We believe that people's lives are embedded in stories and are unfolding and evolving in their narrative worlds. As researchers, we engage in living, telling, reliving, and retelling our stories (Connelly & Clandinin, 1990) while we are exploring and crafting our research stories with our participants. Meanwhile, our participants are experiencing awakening and transformation in their storied experiences. Personal experience methods are well suited to the study of the rituals, routines, and epiphanies in everyday actions, to capture the storied quality of acculturation and enculturation.

Narrative inquiry can be traced back to Aristotle's theory of narrative unity of tragedy in his *Poetics*. For Aristotle, the plot in a tragedy, which consists of a narrative of events, is the soul of tragedy. It is the plot that excites in the spectator the emotions of pity and fear which are then to undergo the "proper purgation" (Bate, 1970). Aristotle accentuated the power of narrative while Dewey theorized the connection between time, space, experience and sociality. For Dewey (1938), all genuine education comes from experience and commences with experience. Experience consists of two fundamental principles: continuity and interaction. Continuity of experience includes habit, growth, external conditions, and internal factors, which exist across the limits of
time and space. Triggered by every other experience and modifying subsequent experiences, each experience is transferable. Experience covers the formation of habits and attitudes (both emotional and intellectual) and involves basic sensitivities and ways of meeting and responding to all living conditions. Physical, intellectual and moral growth develops out of experience in many different directions and creates various conditions which might promote or retard further growth (present vs future or present + future). The interaction between external conditions creates situations for nourishing experience. External conditions can be physical, existential, historical, economical, occupational, social, etc. Internal factors include curiosity, initiative, desires, purposes, caprices, attitudes, efforts, and perseverance. Situation and interaction are mutually supportive and integral to the whole continuity of experience. Triggered by every experience and modifying subsequent experiences, situations create contexts for the interaction between external conditions and internal factors and create a transaction between an individual, objects and other persons so as to reconstruct the continuity of experiences. This continuity provides significant situations for different interactions to reformulate experiences (Dewey, 1938). Narrative inquiry is capable of capturing those interactions and situations of experiences and analyzing them so as to help both practitioners and researchers understand what teachers really think and do in their practice and what is the continuity of their personal life experience and professional knowledge.

Theorizing the validity of narrative inquiry

Based on Maxwell's notion of validity (1992), I began to understand that qualitative researchers depend, implicitly or explicitly, on a variety of understandings and corresponding types of validity in the process of describing, interpreting and explaining phenomena (lived stories in narrative inquiry). As Connelly and Clandinin point out, narrative inquirers put their emphasis on authenticity, adequacy and plausibility (Clandinin & Connelly, 1992). If narrative inquiry meets these criteria, it can be considered valid.
I pursued the issue of validity through an understanding of methods of narrative inquiry. The process of narrative inquiry, according to Connelly and Clandinin (1990), consists of three stages: working in the field (experiencing the experience), from field to field texts, and from field texts to research texts. Traditional methodologies demand that researchers be objective and distant from participants for the purpose of avoiding biased results. In narrative inquiry, researchers' personal connection and collaboration with participants results in a negotiation and intermingling between the researchers' experience and that of the participants. In addition, researchers' knowledge of field experience contexts could facilitate their understanding, describing and analyzing those phenomena (lived stories from the field). Field notes or texts (lived stories) in narrative inquiry are created by researchers and participants to reflect field experience. By means of collecting and analyzing field texts, researchers convert field texts into research texts through reinterpreting narrative threads and themes from field experiences. The negotiation and intermingling of the researchers' perception and that of the participants plays an important role in creating research texts. The voices and signatures of researchers' interpretation of field texts can intermingle or conflict with those of the participants. The task of the researcher is to present educationally meaningful texts to the reader, but such texts may include an account of conflicts and disagreements between the researcher and the participants.

In order to collect field texts, researchers utilize a variety of methods as follows: oral history (asking a person to tell his or her stories in her own way); stories (telling and writing stories); annals and chronicles (annals: a simple dated history of significant moments or events for an individual or institution; chronicles: more thematic representations of the annals); photographs, memory boxes and other personal/institutional artifacts; research interviews; journals: autobiographical and biographical writing; letters; conversations (covers many activities, not only conversations): field notes and other stories from the field; and document analysis (Connelly & Clandinin 1990). Methods of collecting field texts could possibly carry heavy signatures and voices of the researchers. There is a danger that this characteristic of narrative inquiry may seem to
introduce a bias into my research, since I am the insider of my participants' group, and therefore jeopardize its validity.

Maxwell's five philosophical and practical dimensions of validity: *descriptive validity, interpretive validity, theoretical validity, generalizability, and evaluative validity* helped me build up an understanding of the validity of narrative inquiry in my thesis work. *Descriptive validity*, according to Maxwell, is concerned with the factual accuracy of researchers' accounts of what the physical objects, events, and behaviours meant to the participants engaged in and with them. That means researchers are not making up or distorting the field texts but trying to present the field texts as they are (Maxwell, 1992: 285). In narrative inquiry, a factual representation of the lived stories asks for natural story-telling without adding any personal biases. Telling rather than showing is the principle *(Thesis Talk, Connelly, 1996)*. Thus the activities are seen as physical and behavioral phenomena rather than seen in terms of meanings. The following life fragment from Wei is a very good example of descriptive validity in narrative inquiry:

**Wei:**
Every day on my way to or back from school, I came across a former music teacher at our school passing on the street. Unmarried, Miss Yang was from a family of wealthy bureaucrats and spoke with a very heavy Shanghai accent. Although she was in her fifties, she was still full of energy and always elegantly dressed. One day in late August, I saw her beautiful white dress had red and blue marks on the back. Another day, I noticed that she had a stiff paper poster hanging round her neck with her name upside down and crossed by a red x. Below her denounced name it was marked “Anti-Revolutionary”. The next day, the right side of her hair was shaved in the Red Guards’ “Yin and Yang haircut” (阴 阳). The next day, I did not see her anymore. Several days later, people said she committed suicide.

Everywhere I went, people were parroting slogans and grabbing Chairman Mao’s Red Book to worship Chairman Mao with the loudspeaker announcing the latest instruction from Tiananmen Square. Whenever Chairman Mao’s speeches were broadcast through loudspeakers, people would stop and look excited with tears in their eyes. I had tears in my eyes too but for different reasons *(see Chapter III, pp. 73-74)*.

Here, Wei is telling her own story by means of the first person pronoun "I". The first paragraph narrates time, place, character and setting. Between the lines, one can experience a dramatic and tragic change in Miss Yang’s life, which is reflected in a terrible and chilling change in the young teenage girl’s life. The pure white dress tarnished by the red and blue marks, the insulting haircut,
and the sudden disappearance of Miss Yang evokes a scary atmosphere. This atmosphere is further dramatized by the accounts of people's hero worship and the blaring of loudspeakers. The sentence "I had tears in my eyes too but for different reasons" make the story sound even more factually tragic.

As previously mentioned, there are a variety of ways to achieve descriptive validity in narrative inquiry such as demonstrating photographs, memory boxes, other personal or institutional artifacts, research interviews, letters, conversations etc. Interviews are another good way of achieving descriptive validity in narrative inquiry. An unprepared and open-ended research interview makes the narrative of one's personal experience sound more factual and authentic. The stage descriptions for the interview pertain to descriptive aspects of accounts. Therefore, to record as accurately as possible through the flow of participants' behaviour, words and attitudes is one way of ensuring that we do not lose descriptive validity in narrative inquiry.

In addition to providing a valid description of the physical objects, events, and behaviours in the contexts they study, researchers are also concerned with what these objects, events, and behaviours mean to the people engaged in and with them, which is referred to as interpretive validity (Maxwell, 1992: 288). Maxwell includes intention, cognition, affect, belief, evaluation, and anything that is concerned with "participants' perspectives" and "communicative meaning" in a narrower sense. This kind of validity is based on understanding the nature of interpretation. It is intended to comprehend phenomena (lived stories) not on the basis of the researcher's perspective and categories, but from the point of view of participants in the situations studied (Bohman, 1991). Interpretive accounts utilize the language of participants and depend as much as possible on their own words and concepts. By presenting exactly what the participant experiences, acts, feels, comprehends, and says, the interpretive validity is confirmed.
Interpretive validity can be reflected by using collage story telling and interludes. In Chapter III, the validity of Wei's story is reinforced by Shiao's and my stories, and captured in the interlude created by three of us. I act both as a researcher and a participant in presenting the narrative of three children's Grand Cultural Revolution experiences. The collective interpretation in the interlude contributes to validity through the combination of three distinct voices, feelings, attitudes and expressions, which can be considered as retelling our stories, or treating ourselves as participants and researchers.

*Theoretical validity* goes beyond concrete description and interpretation and explicitly refers to theoretical constructs that the researcher brings to, or develops during the study. It can also incorporate participants' concepts and theories. It makes researchers' accounts function as explanation, as well as a description or interpretation of the phenomena (lived stories). It can be taken as a collaboration between the researcher's and the participant's explanation, description and interpretation of stories from the field. In Chapter III, Chapter IV, and Chapter V, I use interludes to capture the theoretical interpretation of our stories by using a collective voice. I also use collage story-telling to embed theories in our stories and conversations to co-interpret our stories.

Both descriptive validity and interpretive validity deal with the accuracy and exactness of factual description of lived stories from the field while theoretical validity is concerned with the meaning and theoretical assumptions behind lived stories. The fourth dimension of validity in qualitative research is *generalizability*. According to Maxwell, generalizability refers to the extent to which one can expand the account of a particular situation or population to other persons, times, or settings than those directly studied. Generalizability (transferability of experience) in narrative inquiry usually takes place during the process of developing a theory that not only makes sense out of the particular persons or situations studied, but also shows how the same process, in different situations, happen to different participants, which could lead to either the same or different results. Therefore, through telling stories and retelling stories, researchers try to either present echoes from
different stories or provide chances for the audience to find echoes and reconstruct meaning from a number of different lived stories. Generalizability also occurs when the experience described resonates with readers and enables them to find parallels in their own experiences. In my thesis, the valid generalizability of Shiao's and Wei's educational stories is reinforced by my stories.

**Evaluable validity** appears as the fifth dimension of validity in qualitative research. This aspect of validity is different from the previously mentioned types of validity since it involves the application of an evaluative framework to lived stories. It addresses the issue of what is right or wrong in the behaviours, actions, attitudes or incidents described in the stories. It could be vital for a researcher in narrative inquiry to think about the purposes and methodologies of the specific research. It also encourages researchers in narrative inquiry to be constructively critical about the significance of their telling and retelling stories.

Evaluable validity in narrative inquiry allows deconstructive interpretation for judgment. In narrative inquiry, there are always ambiguities, circumstances, alternative positions, other ways to interpret the stories. Deconstruction is a strategy of reading developed by Jacques Derrida as part of his wide-ranging critique of western philosophy. Deconstruction extends the dissemination of textual meaning beyond what an author might have intended by trying to develop larger systemic motifs out of gaps, aberrations, or inconsistencies in a given text. It does this because it is aware that language, especially written language, is reflexive rather than representative; it is expressed in very interesting and complex ways which produce meanings that proliferate beyond an author's conscious control (Henley & Young, 1990; Crowley, 1989). In narrative inquiry, the evaluative validity of the story sometimes depends on an audience's own understanding and interpretation of stories. If the reader is capable of deriving some meaning from her own point of view even though the storyteller or the researcher did not really mean it in that way, in this sense the story can be regarded as valid. This assumption could result in different directions for the readers of the research texts to take for their own purposes. However, it must be admitted that the
application of deconstruction to interpreting lived stories could possibly lead to a confusion of criteria for judging stories.

My dissertation work shows Maxwell’s five dimensions of validity could possibly function well in narrative inquiry. Shiao, Wei and I achieved validity by telling and retelling our stories and reconstructing meaning from those stories. Nevertheless, a strong urge for understanding the validity of narrative inquiry does not necessarily guarantee us against the danger of losing validity in this approach. Due to my closeness to Shiao and Wei, it is easy for me to become subjective and unreliable in my and my participants’ story telling and retelling. In drawing inferences from stories, there is a risk of magnifying the significance of the particular exemplar to general situations so as to create stereotypes of experience. In interpreting stories, I am faced with the following difficulties: (1) the intervention of my personal and cultural bias; (2) the manipulation of stories for my own benefit; (3) magnifying the significance of the particular exemplar and applying it inappropriately to general situations; (4) the difficulty of stepping out of my own experience to obtain some observer-independent account of what I experienced. Through telling and retelling of my stories and Shiao and Wei’s stories, I am also confronted with difficulties concerning confidentiality. Since the three of us have the intention to go back to China after our graduation, the protection of our anonymity is needed. Butt and Raymond’s (1989) concept of collective biography suggests a way of ensuring security for my narrative inquiry, which I call composite auto/biography.

Creating a composite auto/biographical narrative inquiry for my dissertation research

My personal and professional connection with a group of Chinese scholars in Canada enabled me to search for my participants. At a weekend cooking party where we Chinese scholars used to exchange educational experiences, Shiao and Wei volunteered to join my thesis research. Shiao was a music educator in a university in Shanghai; Wei was a middle school science teacher in
Beijing. We were receiving graduate education in Canada. The solidarity of our exploration in an exile landscape brought the three of us together. We began to help each other with our personal, professional and academic growth through regular gatherings. Before I taped any of our conversations and wrote any of our stories, I showed Shiao and Wei an abstract of my thesis research project. After reading the abstract, Shiao responded: “Finally somebody is interested in my stories. Whenever I tell my stories, people say: ‘That’s a hell of a story. Write about it, Shiao.’ I hope I will be able to write about it myself but I can’t right now.” Wei told me: “I’ll be very interested in joining you since it seems really meaningful. But I don’t feel comfortable to share my private stories.” I agreed to respect their concerns. At the same time, I let them read the summary of commitment and consent form. I told them that I would give them a few weeks to think about it before they signed the form. Both Shiao and Wei gave their consent right away. We began to meet regularly. Since Wei did not feel comfortable about taping, I only taped some of the conversations, translated them into English, and wrote a constructed research text derived from the translation. In many cases I would write down our conversations immediately after we met. Then I would go back to Shiao and Wei to confirm the accuracy of my translation and accounts. Based on the research text I wrote, we would either tell more stories or open up more conversations around the topics.

Due to political reasons and Shiao and Wei’s concerns, I created a composite auto/biographic narrative method to study the three Chinese women’s acculturation and enculturation experiences in China and Canada. Our voices were switched, our backgrounds were fictionalized, critiques of our identity formation and cultural transformation stories in China and Canada were negotiated while the essential narrative truths were maintained. Based on Connelly and Clandinin’s concept of teachers’ personal practical knowledge (1988) and professional knowledge landscapes (1995), I reviewed a body of literature on using auto/biography (e.g. Smith, 1994; Olney, 1981; Halpern, 1982; Pinar, 1986; Rubin, 1986; Connelly & Clandinin, 1987; Butt, Raymond, & Yamagishi, 1988; Grumet, 1990; Miller, 1990; Graham, 1991; Gilmore, 1994; Morris, 1994; Neumann &
Peterson, 1997), fiction (Dillard, 1982; Cohen, 1995; Nischik & Barbara, 1990), and narrative method in educational research (Connelly & Clandinin 1987 & 1990). Connelly, Clandinin, and MacIntyre's notion of narrative unity (MacIntyre, 1981; Connelly & Clandinin, 1987) helped Shiao, Wei, and me make meaning out of our lived experiences, modify the quality of our on-going experiences, and capture the moving force of every experience in the future (Dewey, 1938; Schwab, 1969, 71, 73, 78, & 83; Eisner, 1985). I experimented with a composite auto/biographical narrative method to capture the lived coherence of our auto/biographical experiences (Pinar & Grumet, 1976; Witherell & Noddings, 1991). I also experimented to find ways of extending first person singular accounts of existence and temporality to entities beyond the individual (Carr, 1986) by chopping plotlines into pieces and piecing those bits together through collage stories (Dillard, 1982) and collective critique.

My composite auto/biographic narrative method is developed through different phases of study and represented through the development of my chapter writing. In the Prologue, I discuss my passionate commitment to the research topic and my relationship with the participants. In Chapters I & II (i.e. introduction, methodology, and theoretical background), I establish a conceptual, methodological, and theoretical framework for three composite characters to tell and retell, interpret and reinterpret our stories of cultural transformation and identity formation in China and Canada. In the Introduction (Chapter I) I narrate our pre-school and pre-Grand Cultural Revolution education, which makes a contrast with Chapter III, Chapter IV, and Chapter V in which I utilize three voices to tell our narrative collage stories. The voices are grounded in our diverse backgrounds: literature, music and science, which carry the signatures of our personal and professional identities. The collage stories are told through musical, literary, and scientific languages. They are arranged in different timelines between which I use a collective voice in the interlude to establish historical contexts, and I use various narrative critiques (i.e. theoretical memos or interpretation) to create a narrative and theoretical unity for our stories. The collective interpretation is confirmed through discussion with the participants. In Chapter IV, I use a
prelude to summarize the conceptual and theoretical unity emerging from my previous chapters and to provide a historical setting for our stories. I use three characters to tell our conflicting stories of teaching in the in-between cultural landscapes: a period between pre and post Grand Cultural Revolution, and a landscape between Canadian and Chinese cultures. Each character tells a dramatic story to elucidate a shifting identity, embody a theme, express a dilemma, and to establish a motivation for change. Between the individual stories, there are interludes to capture the narrative and historical continuity which is maintained through the three characters' collage interpretations and story telling. In Chapter V, as the prelude is continued, the narrative unity of the three strangers' stories in an exile landscape is unfolded. The story telling is integrated with theoretical explorations, philosophical observations, and narrative truths. The interludes further theorize our exile stories. In Chapters VI & VII, I use narrative interviews to tell my stories of learning to be a narrative fluid inquirer and a scholar in a foreign landscape while utilizing interludes for theorizing stories and mirroring participants' similar experiences. My Epilogue leads to further inquiries grounded in our culturation stories. Composite becomes one of the most vital components in my thesis methodology and theoretical conceptualization.

Shiao, Wei, and I came together as autobiographers or biographers to share our own stories, tell our common stories, and interpret and analyze our multiple identities (Hermans & Kempen, 1993; Hollingsworth, 1994) in those stories as researcher or co-researcher (Chapter I, III, IV, & V). I used four procedures for using composite auto/biographical method: (1) I and two of my participants were fictionalized in the research text which meant my participants used pseudonyms of their choice. Their backgrounds were fictionalized according to their preference. We used the fictionalized first persona to tell our real stories. In my case, since my name and background were known to the reader, some of my stories were told through my participants with their permission. (2) We told and retold our stories. (3) We went back to our stories, relocated stories in a particular persona’s voice and developed a joint interpretation. The interpretations included agreement, disagreement, and puzzles. (4) We went back to our stories and interpretations, and confirmed, or
altered them. The following section illustrates these four procedures of using composite auto/biography.

My story

Whenever I film my image I feel myself like a little boat floating over the water on a journey. Around me, there is a beautiful landscape - rocks, mountains, flowers, grass and trees shining among the bamboo light. Above me, there is a blue sky. Through the air comes Dvorak's "The New World". Against me is either a comfortable breeze or a hard-blowing wind. I am crossing an overlapping space embracing two cultures. I have to be careful about the water underneath me and the wind around or against me so as not to be gulped by them. (Journal Entries, August 18, 1993)

I shared the story with Shiao and Wei:

Wei: I can see the journey metaphor is very apparent in your story.

Shiao: I can even hear Dvorak's "The New World" running through the harmonic and melodic intervals with puzzles, struggles and explorations.

Ming Fang: Yes, my experience in a new language and culture is evolving around a journey searching outward and looking inward at the same time. Outside my body, there is a strange and unyielding language or culture in a flux of change. Inside my mind, there is a spiritual and intellectual quest for a re-creating self. I am heavily loaded with Chinese educational and cultural experiences and have been plunged into novel cultural and educational surroundings. The conflicts between the two cultures trap me between two worlds. In which harbour am I going to anchor? I cannot feel at home in either of them. The Chinese anchor I got used to before can no longer match what I have learned in Canada. The Canadian side I was longing for becomes a fairytale in my memory since my existing ideas might be ignored, dislocated or marginalized in a new culture.

Wei's story

I came to Canada with such a strong anti-China attitude and such ridiculous illusions about Canada. I thought what I dreamed about western countries would finally come true. To my surprise, my idealized freedom is not there. There is still a lot of unfairness, cruelty,
poverty, prejudice here in Canada. For instance, a teacher's status is low on the social
ladder just like that in China although they seem economically better off here. The learner-
centered curriculum has put the teacher's position in jeopardy. Which model am I going to
follow? The Chinese teacher-centered curriculum? I don't think I will fit into it any more
since my exposure to the Canadian educational system and culture will influence my new
teaching style which is so different from the original one. Shall I follow the Canadian
learner-centered model? The Chinese context won't allow it. How can you use a learner-
centered curriculum in a standardized test based system? Something between the two?
This is really what I am fumbling for during my academic studies in Canada. (Interview
with Wei, March 1993)

Shiao: Of course, your conceptualization of Canada was stereotyped due to the movies and news
media you were exposed to in our country.

Ming Fang: You feel puzzled and frustrated because you come from a different cultural
background where the learning activities in your classroom were strictly prearranged by
curriculum and education policy makers. You had very little flexibility in diagnosing your
students' learning needs, formulating your students' learning goals, identifying proper
teaching materials and resources, choosing and implementing appropriate teaching
methodologies or evaluating teaching or learning outcomes.

Wei: Yes, all I had to do was complete the authorities' requirements and help students pass all
standardized exams arranged by the educational authorities. However, when I find myself
in a Canadian educational context where there is too much freedom for the students and too
little choice for the teachers, I just feel lost.

Shiao: But don't forget that there are still a lot of schools in Canada that are pretty traditional like
most of the Chinese schools. Freedom is relative in terms of the power relations and the
fixed school cultures.

Shiao's story

When a woman pursues her academic career, her personal package is always with her. I
had such a happy family before I came to Canada. What's happened? My academic
success has been achieved at the cost of my marriage. My husband found another woman.
My Chinese self tells me to accept it as a fact and go with it since divorce is still the last
choice among Chinese. My Canadian self persuades me to "take it as a woman" and fight
for freedom and integrity if it's necessary. I'm supposed to come to Canada to receive my education for my future teaching career but not to get divorced or solve personal problems. I have already been facing such a challenging situation during my studies in Canada. How can I still be an excellent student and teacher and at the same time a woman who has to go through divorce proceedings? (Interview with Shiao, May 1993)

Ming Fang: You were entangled in a flux of two conflicting moral systems, weren't you?

Shiao: Yes.

Ming Fang: Those two conflicting moral systems might provide support and hesitation for your divorce.

Shiao: Yeah. As a woman in academia, I want both academic success and personal happiness. A harmonious family can back up my academic pursuits. That is Tien Ren Zhe Le (天人之乐) The traditional Chinese notion of a "moral" woman (孝) is one with long hair and short intelligence (才) I like long hair and I like high intelligence too. Why not both?

Wei: How could you handle such a tough situation in a strange land without your mother, father, brother, or sister around? The education we got in China didn't prepare you to cope with this. The education you were receiving in Canada didn't include strategies for coping with divorce. We had high expectations from our parents, colleagues, friends, students, etc. in China. They wished that we would go back to China with a brain full of western knowledge. Nobody expected you go back without your family and child. You could be considered a strange creature with your high intelligence. They could refer you back to the old Chinese saying about a "moral" woman again.

Shiao: I know. I kept asking myself why is it so difficult to get divorced. What does divorce mean? Divorce means loss of some sort of bonding and relationship. Divorce means the marriage breaks down into pieces. One loses the family bond for the time being.

Ming Fang: It is a tough breakthrough for a woman from Chinese traditional culture.

Shiao: But sleeping in one house and not loving one other doesn't make any sense. Sitting at the same dining table without a little caring and loving eye contact can only make the home
homeless. My problem at that moment was the fear of getting divorced. Perhaps it was nostalgia for the past loving relationship. But the past is passed. Once the feeling between the two gets a deadly hurt, it is hard to start again. I was waiting for the cultivation of courage and power. I was getting ready to making a decision "to be or not to be". No loss, no gain. Enthusiastically begin and politely end. Everything can be lost except the sincere heart. I kept saying those things to myself. You know it is not fair to learn negatively from betrayal. Oh well, a western woman would say it's not the end of the world. The earth is such a great place to cherish love. Divorce does not mean the end of love.

Ming Fang: Oh yes, we have to learn from negative experiences. I have learned to find the "sparkling points" (\[\text{囍} \]) from my negative stories. Perhaps we as teachers should first of all know this in order to let our students understand it. The Chinese philosophy of opposites helps to provide a balance at a time like this.

The above storied dialogue is our real conversation. However, Shiao and Wei's backgrounds are fictionalized. Shiao, Wei and I might switch our voices in our story-telling. Based on the collective interpretation, we go further into our exploration of the issues of culture, identity, language and teacher education in our enculturation and acculturation stories. The fictionalized backgrounds and switched voices add authenticity and reduce the risk to me and my participants. In Chapter III, IV, & V, I will demonstrate my ways of using composite narrative auto/biographical method in further detail.

I once got Shiao and Wei's permission to share the stories in my thesis with one of my colleagues. I was told: "It seems that your thesis research focuses on too many personal stories and this may unbalance your research on the professional." But who can separate so clearly between the personal and the professional? Behind every professional success, there is a "little" personal story. I also got a chance to share my thesis work with a group of teacher educators at a Board of
Education Teacher Development Conference. After my ten minutes talk, some of the teachers came up to ask for my book. They told me that the stories I told in my thesis resonated well with their personal and professional experiences. This experience gave rise to some thoughts about the interpretation of the stories and my storied thesis.

In Wei, Shiao, and my stories, our experiences of conflict are embedded in an overlapping landscape which doubles the complexity. Though our stories can by no means represent the general plotline of Chinese women intellectuals' cultural experiences in Canada, they reflect some very meaningful facets of their professional life qualities. Those facets could shine in other people's cultural experiences in a way which integrates learning as a continuum (e.g. Confucius <see Legge, 1891>; Dewey, 1938), teacher education as a continuum (e.g. Connelly & Clandinin, 1988; Johnston, 1992), and past experience which reflects tacit professional and cultural folk knowledge as a continuum (e.g. Johnson, 1987; Johnston, 1992; Clandinin, 1987). Both our personal experience of culture learning and of the educational continuum meet in our cross-cultural professional landscapes. Those cross-cultural professional knowledge landscapes and the way we understand their influence on women teachers' practice are central to the epistemological basis for understanding Chinese women teachers' knowledge and have implications for our future teaching careers.

I planned to devote four years to the project. I spent two years doing the literature review and research on my own memories and experience. The other two years were spent in sharing our stories and interpretations and composing my thesis through collaboration with my participants. Stories were collected through interviews, conversations, reflections, collective story-telling and interpretation, letter/journal exchanges, electronic conference and surveys, newspaper clippings, and international trips (i.e. my going back to China to further collect stories from some Chinese women intellectuals who once received education in Canada and who are currently working in Chinese universities). Each interview was tape-recorded with the participants' agreement. After
the interview, the tapes were erased and the transcripts were shared and corrected at my participants' request. During the research, my participants were free to ask any questions and to discuss any puzzling issues. Journals, letters, stories, and e-mail messages were shared only between the participants. Any violation of confidentiality would have put my project in jeopardy.

As previously indicated, the interpretation of the stories was collected from all of us instead of depending on one person. Contradictory and controversial interpretations were allowed to be part of my thesis composition. Identification of the themes, patterns, issues, events, sequences of events and their meaning was decided by the participants. My participants initiated the interpretation, I acted as a facilitator in order to maintain the authenticity of the stories. In order to protect all of us, pseudonyms were used. Fictionalized voices and switches of personal backgrounds and stories were utilized for the sake of maintaining anonymity. As each topic was introduced, an agreement among all of us would be reached before I put it into my thesis. The right to publish was confirmed by the group. If my participants wished, I would give priority to them in the acknowledgments. My participants had the right to withdraw at any stage of the study. However, the stories and interpretations we shared were not to be revealed outside the group.

There were three phases in my study. The first phase of the study (September 1993--December 1993) was a detailed auto/biographical description of epistemological teaching philosophy, teacher images, rules and principles, personal philosophy, and experience of language, culture and education shock. In this process collaborative letter/journal writings and interviews between me and my father, teachers, professors, supervisors, and other women Chinese graduates in Canada were used to identify the framework of a Chinese women graduate's professional knowledge landscape, thus highlighting conflicts between cultures, languages and thought patterns.

The second phase of the study (December 1993--December 1994) involved a study of my on-going graduate research/study and life experience. All relevant interviews, conversations and activities
were taped and transcribed. Additional field texts such as field notes of shared experiences, journal records, interviews, collaborative story telling and letter writing were collected. The aim of this process was to construct a professional knowledge landscape for enculturation and acculturation processes in Canada in general by focusing on the education of a single person. Personal experience method constructs such as images, personal philosophy, rules, practical principles, rhythms and metaphors were explored (Clandinin & Connelly 1994).

The third phase of the study (January 1995–October 1997) focused on our collective story telling and retelling, on collective interpreting and reinterpreting, and on my thesis composing. Each chapter was formulated through on-going confirmation with my participants. Since the work was methodologically exploratory, a side product of the research was an analysis of the limits and strengths of composite auto/biographical research methods in narrative inquiry.

Using metaphors to identify research themes and to understand and express experiences

During the data collection process, I found that Shiao, Wei, and I tended to narrate our experiences of acculturation and enculturation in China and Canada through metaphors such as journey metaphors, spatial metaphors, landscape metaphors, cultural metaphors including deceptonal metaphor which conveys a philosophical truth through a fallacy (e.g. Big trees easily catch the wind: try to hide your strength and beauty in order to protect yourself) as well as musical metaphors, and personal metaphors. As our stories of cultural transformation unfolded, we realized that our modes of learning and ways of expressing ourselves were closely related to Chinese language and culture, which was strongly metaphorically oriented. The way metaphors developed and were developed implicitly in our cultural experiences enabled me to explicitly portray the personal and professional identity formation and knowledge transformation in our acculturation and enculturation processes in China and Canada.
Metaphor was originally a literary device and seemed to be nothing more than a rhetorically powerful and artistically interesting mode of expression (Johnson, 1987). However, I. A. Richards asserts in The Philosophy of Rhetoric (1981) that linguistic metaphors can be seen as manifestations of one's underlying thought process (1981; see also Sacks, 1978). As Lakoff and Johnson (1980) point out, "metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature." Lakoff and Johnson's application of metaphor in the education field resonates with William Taylor's. For William Taylor, metaphor plays an important part in organizing and enriching discourse about education since teachers' theories of teaching are implicit in their metaphors (1984). Jean Clandinin and Michael Connelly make more explicit the impact of metaphors upon teachers' improvisation in classrooms. For Connelly and Clandinin, metaphor is an important component of personal practical knowledge; it is based on the narrative unity of an individual's life; and it is a vital construct for understanding teachers' knowledge (Clandinin, 1985, 1986, & 1987; Clandinin and Connelly, 1994). Metaphors are embodied and enacted in people's experience, which "entails emotionality, morality and aesthetics" (Clandinin, 1985). Connelly and Clandinin's view of teachers' personal practical knowledge in terms of metaphor includes "bodily metaphor" and "folk models" in Johnson's terms (1988). These "bodily metaphors" or "folk models" shape teachers' thought patterns and their classroom discourses and reveal the hidden curriculum in the real classroom. They help teachers reflect upon their personal experience within a professional knowledge context. For Miller, metaphorical thinking involves making connections in holistic education—connections between linear thinking and intuition, mind and body, the individual and community, self and inner self, and connections between various domains of knowledge (Miller, 1993). For Diamond, metaphor can help teachers to formulate fresh insights and create new frames of vision in their educational transformations (1991).
In this thesis, I use metaphor as phenomenon (embodied in stories) and metaphor as method (identifying stories) to investigate and understand three Chinese women teachers' acculturation and enculturation processes in China and Canada. The real life profiles of metaphors in my thesis work enabled Shiao, Wei, and me to understand the complexity, extensiveness, conflicts, dilemmas, harmonies and puzzles in our enculturation and acculturation processes. Through my inquiry with Shiao and Wei, we found that whenever we thought about our first experience in Canada, we would use the journey metaphor. We believe that our acculturation and enculturation experiences unfolded with our encounter of strangeness, excitement or euphoria in the new surroundings. As we felt more and more cultural differences, our own images of self and security were in question. Our stereotyped view of Canadian culture was in question. During this period, we began to reevaluate our concept of Canadian culture and our pessimistic view about our home culture. On the one hand, we began to see the cultural differences and tended to perceive the second culture more objectively. On the other hand, we were able to remove ourselves from our home culture and to see the beauties and shortcomings of our home culture. By doing this, we felt different from others. Strangeness in an exile landscape created dilemmas, conflicts and confusions for our life qualities. Our identities were shattered and reformulated upon our evolving understanding of both cultures.

As we experienced this crisis, we gradually began to accept the differences in thinking and learning. As our self-confidence in the "new" person was developed in the new culture (Brown, 1987; Furnham & Bochner, 1986), a new identity was formulated. We felt less strangeness in the Canadian context. Meanwhile, a sense of loss emerged in our life qualities. We began to worry about losing our Chinese ties. Our transformed identity in Canadian culture made us feel like strangers when we went back to the culture where we were brought up. Our conception of Chinese culture was out of tune with the flux of historical change. When we went back to our home culture, our ways of thinking developed in a second culture made us feel like strangers. These culturation periods intertwined with our enculturation and acculturation processes allowed us
to formulate the perfect journey metaphor, which provides an understanding towards Shiao, Wei and my storied cultural experiences. It is hardly possible to exaggerate the frequency and pervasiveness of these metaphors in Shiao, Wei and my stories which are embedded in our cultural experiences. By tapping into our metaphors narratively, we bring together linear thinking and intuition, mind and body, self and community, self and inner self, western and oriental, past and future, dynamic and static, atomistic and holistic (Taylor, 1984; Miller, Cassie & Drake, 1990; ) in our cultural transformation.

**Positioning my dissertation research in curriculum studies by using the landscape metaphor**

During my thesis journey, I was trying to position my thesis research in the context of curriculum studies. With such an effort, I was able to verify the invisible education Shiao, Wei, I, and many others received when we were uprooted from our home landscape and transplanted into a foreign one, which is often considered to be a peripheral aspect of education. In *Understanding Curriculum* (1995), Pinar synthesizes ten ways of understanding curriculum: as historical text, political text, racial text, gender text, poststructuralist/deconstructed/postmodern text, auto/biographical text, aesthetic text, theological text, institutional text, and international text. I tried to understand the storied cultural experiences of Shiao, Wei and myself by referring to two kinds of curriculum conceptualization: (a) curriculum as "the investigation of the nature of the individual experience of the public..., of the educational journey or pilgrimage" (Pinar, 1975: 400); and (b) curriculum as teachers' knowledge arising from their experiences in their professional knowledge landscapes (Clandinin & Connelly, 1995).

Traditionally the four commonplaces (Schwab, 1969, 1971, 1973, & 1983) are widely acknowledged as the dominant "topics" of curriculum discourse. There is a lot of literature and research dedicated to the legitimacy of subject matter, teacher, learner and milieu as integral parts of an adequate discussion of curriculum studies. However, very few discussions consider these four
commonplaces in an integrated fashion (Connelly & Clandinin, 1990). Few milieu arguments go beyond the portrait of teachers as simply consumers of knowledge and they ignore the fact that teachers are producers of it as well (Tyler, 1949; Connelly & Clandinin, 1990; Fenstermacher, 1994). Learner-based arguments tend to concentrate too much on learners’ initiatives at the expense of the teacher’s role in curriculum planning. All these arguments look at curriculum atomically but not holistically (Miller, 1993).

Actually the curriculum is a series of events situated in a number of overlapping and integrated contexts which gives meaning to the curricular experience of participants (King, 1988). The meaning of curriculum events derives from numerous contexts. As King points out, at least four contexts are central for curriculum: the classroom context, the personal and social context, the historical context, and the political context (King, 1988: 37). As for Miller, holistic curriculum involves making connections: connections between linear thinking and intuition, mind and body, the individual and community, self and inner self, and the connections between various domains of knowledge (Miller, 1993, Hollingsworth et al, 1993).

Connelly and Clandinin’s notion of the professional knowledge landscape is situated in the above-mentioned contextual relationships. Their personal experience method is a kind of autobiographical narrative inquiry for the epistemological knowledge base of teachers. They acknowledge that teachers’ knowledge is developed from, and reflects upon teachers’ action and experience, and is bounded by those situations or contexts. Narrative as phenomenon (lived stories) and narrative as method (story telling) are utilized to link teachers’ personal and professional knowledge in their professional knowledge landscapes. Thus this landscape actually is the narrative knowledge landscape, which contextualizes teachers’ constructing and reconstructing their knowledge of teaching.
In my thesis research, Shiao, Wei and I were developing our knowledge of teaching and learning in the matrix of shifting places, spaces, and landscapes. In our pre-school years, our parents were instilling in us Confucius' ideas and moralities of education. An ideal child should be humble and honest, should respect seniors and teachers, and should love friends. This parental education continued to develop when we entered our kindergartens, grades one and two. Then the Grand Cultural Revolution suddenly ruptured the earlier childhood education we had received. Every day we experienced violence, dishonesty, and the twisting of human beings' intuitive moralities. We were taught to find bourgeois "thread & trail" (i.e. influence) in the early childhood education given by our parents and teachers. We saw our respectable parents, teachers, and seniors physically and mentally tortured. The traditional image of a good and moral child was in conflict with the image of the "good child and student" we were asked to become. Some of our big brothers and sisters became the so-called good children and students then. Shiao, Wei, and I happened to remain our parents' good daughters and our teachers' good students. Our teenage years passed through political meetings and studies, slogans, self criticisms, learning from peasants' and workers' activities, chastising meetings, etc. We listened to our parents' secret advice and hid ourselves with our uncles who taught us some subjects we could not get in schools. On the verge of adulthood, we were sent to reforming farms and factories to "roll a body of dirt and refine a red heart." Everyday we were facing the earth (or machines for Shiao) with our backs to the sun (or industrial dirt for Shiao) (面向黄土,背朝天). We kept studying underneath dim lamps in spite of the fact that we had no hope to continue our education in schools.

All of a sudden somebody called Deng Shiao Ping became the political leader. Shiao, Wei, and I were allowed to take the national standard exams to enter universities. Since we had never stopped learning school subjects, even though we had lost ten years' formal education and had declined academically, we remained at the top when we took our exams. During our university years, Shiao, Wei, and I captured each minute to make up for our lost ten years' schooling and keep up with the required university academic standards. We finally had an opportunity to sit down and
study our own language and culture. We did not know how great our culture was although all the history books were filled with grand historical and political events, heroes, and sacred places. Our western literature textbooks consisted of western literature and Chinese interpretation filled with Marxism and Leninism. Our western teachers were asked to teach us those textbooks even though most of the teachers ignored the textbooks and taught in their own way. After our graduation from university, Shiao, Wei, and I found that we were teaching a generation who had missed ten years' schooling and who had been exposed to values, beliefs, and moralities blown in from foreign landscapes. The formal education we missed during the Grand Cultural Revolution and the formal teacher education we received after the Revolution was unable to meet the needs of our students. We had to improvise our teaching to capture the interest of students while preparing them for the national standard exams. As we drifted out of the Chinese educational landscape into the Canadian landscape, our knowledge of teaching was once again in question.

Our knowledge of teaching was shifting with the landscapes we lived in. Our storied experiences were contextualized by time, place, and space in the landscapes. This is consistent with Connelly and Clandinin's concept of personal practical knowledge:

We see personal practical knowledge as in the person's past experience, in the person's present mind and body and in the personal future plans and actions. It is knowledge that reflects individual's prior knowledge and acknowledges the contextual nature of that teacher's knowledge. It is a kind of knowledge carved out of, and shaped by situations; knowledge that is constructed and reconstructed as we live out our stories and relive them through processes of reflection (Clandinin & Connelly, 1992).

For Connelly and Clandinin, personal practical knowledge is "embodied in each of us as we participate in educational situations" and is "a moral, affective and aesthetic way of knowing life's educational situations" (1988:59). It is situated in Schön's "the epistemology of practice" (1983). The perspective of personal practical knowledge views teachers' interactions within their milieu, and views students and subject matter through teachers' eyes. Through the "reflection-in-action" (i.e. seeing and hearing differently, Schön, 1991; Russell & Munby, 1991), teachers are able to
reframe their past experiences and to construct their experiences of current and future curriculum decisions (i.e. "knowing-in-action" Russell & Munby, 1991; Johnston, 1992; Carter, 1993).

Pinar and Connelly/Clandinin's notion of curriculum enabled me verify all the educational stories we lived through and envision those stories through different perspectives. With the aim of understanding Connelly and Clandinin's landscape metaphor in educational research and curriculum studies, I consulted around forty books on landscape. Belden C. Lane, in his *Landscapes of the Sacred: Geography and Narrative in American Spirituality* (1988), shows how the experiences of place and space profoundly structure humane beings' experiences of self and others in relationship to God. Through an analysis of five characteristic American spiritualities (i.e. religious experiences) and their relationship to geographical settings, Lane demonstrates how the ambiguity of place could lead to feelings of ambivalence, rootlessness, belonging, order, chaos, immanence and transcendence of everyday experiences. Lane's experiential studies of landscape contributed to my thesis work when I tried to understand Shiao, Wei, and my everyday educational experiences as shifting with the changing Canadian and Chinese landscapes. This led me to Simon Schama's study of envisioning traditional views of western landscape in *Landscape and Memory* (1995), in which he incorporates memory and personal narrative history into his view of nature. Schama's reflective approach to landscape introduced me to J. Douglas Porteous's *Landscapes of the Mind: Worlds of Sense and Metaphor* (1990). Porteous opens up possibilities of exploring the sensual and existential characteristics of the human condition by tapping into different aspects of landscape: smellscape, soundscape, bodyscape, inscape, homespace, escape, childscape, deathscapes, and otherscapes. Schama and Porteous triggered my exploration of the impact of Shiao, Wei, and my educational experiences upon our identity formation.

W. J. T. Mitchell, in his *Landscape and Power* (1994), revises traditional views of landscape by considering landscapes not only as visual or textual symbols but also as sources of social and personal identities. Mitchell weaves the topology of landscape into aspects of culture, history,
aesthetics, and personal narrative. These perspectives enabled me to use landscape metaphor to capture the multiple facets of Shiao, Wei, and my cultural transformation experiences in Chinese and Canadian landscapes. Maxine Greene, in her *Landscapes of Learning* (1978), claims that our educational experiences are grounded in our personal histories and lived experiences. "To be in touch with our landscapes is to be conscious of our evolving experiences, to be aware of the ways in which we encounter our world" (1978: 2). Greene opens her discussion by linking literature with four areas in education: intellectual and moral components of emancipatory education, social issues and their implications for approaches to pedagogy, artistic-aesthetic considerations in the making of curriculum, and the cultural significance of women's predicaments today. Maxine Greene's ways of theorizing education helped me to bring my literature background and feminist perspectives into my thesis inquiry. The above-mentioned literature broadened my visions of landscape and its implications for educational research led me to a series of writings such as *The Aesthetics of Landscape* (Bourassa 1991), *Ideology and Landscape in Historical Perspective: Essays on the Meanings of Some Places in the Past* (Baker & Biger, 1992), *Landscape Politics and Perspectives* (Bernardi, 1995), *Landscape Perception* (Sinha 1995), and *The Anthropology of Landscape: Perspectives on Place and Space* (Hirsch & O'Hanlon, 1995).

Connelly and Clandinin's (1995) professional knowledge landscape metaphor enabled me to connect my exposure to a series of related theories with the complicated culturation processes I and my participants had been experiencing. The idea of teachers developing their personal practical knowledge in a professional knowledge landscape provided me with a way of thinking about the meeting of the personal and the professional in the experiences of three participants. Teachers' professional landscapes are viewed as non-linear, holistic, and multi-faceted. Within these landscapes, teachers live storied lives and tell stories of their experiences (Connelly & Clandinin, 1990). It is this professional and personal nature of teachers' knowledge constructs that formulates the professional knowledge landscape, and which is embedded in teachers' curriculum planning.
This theoretical framework and Pinar's notion of curriculum are well suited for my study of Chinese women teachers' professional knowledge landscapes. We experienced the Canadian culture while re-evaluating our Chinese culture in Canada. Overlapping two cultures, our knowledge base arises from our experiences in our enculturation and acculturation processes. The conflicts between cultures and languages could affect and be affected by our knowledge base. In other words, our professional knowledge landscape is evolving from our culturation experience in Canada. The interconnectedness between teachers' personal and professional knowledge in our professional knowledge landscapes will be apparent as our stories unfold in the following chapters.

**Representing bilingual and bicultural storied experiences**

In my thesis writing process, as a person who has lived a bilingual and bicultural storied life, I have struggled to incorporate my Chinese voice into the text without losing the clarity of the English discou. As I translated Shiao, Wei, and my stories into English, I was running a risk of losing the original Chinese meaning. Since in many cases I could not find the equivalent in English for specific Chinese phrases, idioms, slogans, or sentences, I put them in quotation marks and provide both an English translation and the original Chinese in parentheses to satisfy both English and Chinese readers. Sometimes a direct translation was needed to keep the flavour of my home language. By doing that I was caught in conflict. Some of the metaphors convey different meanings depending on which language is being used. I tried break the barriers of those hardening metaphors and to develop new meaning based on both languages.

Since our stories were shifting with the landscapes in which we lived, the forms of representation had to be fluid with the stories. As our stories during the Grand Cultural Revolution were dramatically unfolding, I occasionally used a "stream of consciousness" technique to capture the shifting aspects of lives, similar to the "split screens" used in certain films. I also utilized collage storytelling techniques to put the fragments of our stories together and to achieve a narrative unity by breaking the limits of time.
space, and place. I explored ways of making my inquiry fluid with the stories we lived, the language used, and the forms of representation through with which we told our bilingual and bicultural stories (c Allen 1997). It was through a combination of fluid inquiry, fluid stories, and fluid language that our cultural and narrative selves in the matrix of changing landscapes could emerge.

6. Pastoral melody (II).
You Sha Liu, Chinese colours on silk, 50 x 50 cm, 1990.
7. Self portrait.
   Jia Lu, paper and acrylic on canvas, 1989.

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Chapter III

Narrativizing the Landscapes in Which We Were Brought Up

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The Tales from Me, Shiao and Wei

At the end of all our explorations, we shall return again from whence we started and know the place for the first time (T. S. Eliot).

The narratives of all of us are complex and contain various threads that knit a kind of continuity and unity in our personal professional lives...they are particular orderings of prior experience, brought to bear on new situations. As such these orderings yield new ways of telling a story of who we are and how it is that we are doing what we were doing (Jean Clandinin and Michael Connelly).

Through the socialization process in the family and in society, we as individuals develop our cultural, social and personal identities. This becomes our personal/social story which has an implicit influence on all aspects of our lives including our professional lives (Grace Feuerverger).

If my story is true, I trust it will resonate with significance for other lives...Writing was performed after the fact...Multiculturalism, dear Canadians, is not a culture-free concept. I come from a culture that assumes I cannot tell where I end and you begin... (Richard Rodriguez).

And in my situation especially, I know that language will be a crucial instrument, that I can overcome the stigma of my marginality, the weight of presumption against me, only if the reassuringly right sounds come out of my mouth. If I can't possess experience in actuality, maybe I can encompass it in the spirit. If I know everything, if I understand everything, then even though I can't have a house with a patio opening out onto a swimming pool, or a boyfriend whom I like, in some other way I can have the entire world (Eva Hoffman).

I am not alone. Indeed, I believe my story, with all its odd, buried, Old World family mysteries, with its poised tension between material wealth and the promise of spiritual wealth, is the story of much of my generation, Jew or gentile alike (Paul Cowan).

I should thank those professors and classmates at OISE who stir up my memory of past, my identity at the present, and my image in the future. I am searching for my self in a flux of language, culture and time (Ming Fang He).

We are the generation grew up through upheavals. People call us "Athletes" "Lost Generation". Some people deny those stories. But I think they gave us courage, strength and intelligence although they are painful. People have to understand those stories cost our ten years' schooling--from primary to high schools (Shiao).
Shiao, Wei and I began to know each other through regular meetings. During the weekdays, we were busy with our research, study, and families. During the weekends, we would meet half a day regularly to tell our stories of learning, teaching and living. We would go shopping together, cook dinner in one of our living places while we shared our stories. Usually I did not tape our conversations. Instead of transcribing the tapes, I would write down the stories we told from my memory immediately after we met. I would share the written texts with Wei and Shiao and they would make comments and suggestions. As we commented on the written texts, more stories poured out which I wove into my field texts. Whenever we talked about our experience in Canada, our Chinese experience sprang out automatically. Sometimes our experience in China and Canada brought us to an imaginary place in the future. As my research went on, we kept searching for a place in our landscape to stand. We intended to bring our knowing of the Chinese culture together with our knowing of the Canadian culture. At one of our meetings on June 16, 1995, we began to explore with one another the way we had been brought up. As we told our family stories, all our memories and repressed emotion flooded out.

**Entering our life landscapes: The tales from Me, Shiao and Wei**

I was born into a teacher's family in 1957. Wei was born into a People's Republic Army commander's family while Shiao was born into a Guomindang officer's family in the same year as myself. The year in which we were born was the beginning year of the Anti-Rightist Movement. In that campaign, Mao Zedong's slogan of "Let one hundred schools of thought contend; let one hundred flowers bloom" ended abruptly in suppression of all kinds of criticism. 100,000 counter-revolutionaries were "unmasked and dealt with", 1.7 million people were "subjected to police investigation", and several millions sent to the countryside for "reeducation." Our parents narrowly escaped.
Ming Fang:

My father told me that he graduated from an American Christian high school in Shanghai at the age of 17. He was admitted into Shuzhow teacher's college where he underwent one of the most rigorous teacher training programs in China, and there he met my mother. However, "the rigidity of the teacher's college did not suppress my innate rebellious quality", my father declared. Instead of seeking a teaching job in Shanghai which was the most prestigious city in China at that time in terms of economic, cultural, and social status, my father voluntarily chose to go to the countryside where school funds were always tight and the environment was usually poor. My father always said that he was supported by education. Therefore his life should be devoted to education. Since the countryside was the place where education was most urgently needed, it was the first place for him to go. He was assigned to teach in Benniu Middle School which was located in a small town and close to the countryside. My father spent 40 years in that school where he unselfishly poured all his heart into his teaching.

We lived in a compound with three other teacher families. There was a wall around the compound. The gate faced the street and the backs of the houses faced an uncultivated field. There was a small river running through the fields. My father used to fish in the river during the weekends or on summer holidays. I would sit beside my father reading my books or running through the grass or picking the wild flowers. One summer day, I was nursing some silkworms. I worked very diligently on them. I used to pick the leaves of some wild silkworm trees beside the river with my father. I watched everyday and sometimes at night to see those worms grow up. Finally my father helped me to put them into a small tree made of straw to let them construct their little cocoons. I saw and heard them spin silk day and night. One morning when I got up, I saw the straw tree decorated with beautiful cocoons. But I could not hear anything any more. I cried. My father came up and told me: "Don't cry, Ming Fang, the little silkworms are not dead. They are
sleeping. They will become moths. The little moths will bring thousands of new silkworms.” I smiled through my tears.

In 1963, I was a six-year old girl. My parents were very conscientious teachers. Their time was always fully occupied by school work and required political meetings occurred regularly every Thursday afternoon. From Monday to Friday, my brothers dropped me off at kindergarten on their way to school. Around 3:00 in the afternoon, I would lead a group of school yard children (teachers' children who lived in the same residential area of the campus as my parents) back home while Miss Shang (our kindergarten teacher) accompanied us. One day after school, I found myself alone at home. I sang to myself and dashed to my father’s teaching building and rushed into my father’s class: “Papa, I got another award in school today.” Everybody laughed and I realized that I had interrupted my father’s class. One big sister pulled me down beside her, and the class continued. I did not understand what exactly they were doing. I just saw my father walking among the students and talking about somebody named Confucius. I heard my father say: “A teacher is like a silkworm who won’t stop diligently making the silk cocoon until she is out of silk and silent inside. A teacher can be compared to a candle which won’t run out of wax tears until it dwindles into dust”

The students were listening to him very attentively. I was trying to understand my father’s saying through my experience of nursing the silkworms. I was puzzled: “Why silkworms or candles?” During the break time, while my father was busy with answering students’ questions, I climbed up to the blackboard to imitate my father’s teaching. Some of the big brothers and sisters were listening to me very courteously. After class, my father led me to his teaching office while carrying a whole stack of exercise books: "Ming Fang, try not to disturb our class next time, OK?" "OK, but Papa is busy and Mama is busy. Nobody is at home.” "If you really want to come to Papa’s class, you’d better be quiet, OK?” I smiled. During the evening, as my parents

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were correcting the exercises and preparing their lessons for the next day under the lamp in the tiny study room surrounded by stacks of books and dictionaries, I climbed into a chair beside my father, imitating my parents, and read a book upside down very attentively. I cannot remember if we children had a lot of picture books during those days. But I do remember those books in my parents' study room.

Shiao:

My mother married a big capitalist and Guomindang officer in Shanghai. He abandoned my mother, me, my sister and my brother and went to Taiwan with his concubine before the Chinese communist party took over China in 1949. My mother supported me, my sister and my brother by her hard work which she had never experienced in her life before she married my father.

We lived in a red oak house on Weywey Road in Shanghai which was considered one of the capitalists' residential areas. The ceilings of our house were sculptured with flowers, cranes, dragons, and birds. On the first floor, we had a kitchen, a large living room with a grand piano in it, and a washroom. On the second floor, we had four bedrooms and one washroom. Next to our house, there was a large rose garden with walls. On summer evenings, my mother used to tell us stories of some ancient philosophers and masters of literature such as Confucius, Mencius, Li Po, Ouyang Hsiu, and Wang Hsi-chih. A lot of those stories are still so clear in my memory:

When he was a child, Li Po, a great poet of the Tang Dynasty, liked to play every day instead of studying. One day when he was wandering along the street with nothing to do, he came across an old woman grinding away at a bar of iron. When he asked the old woman what she was doing, the woman replied: "I want to grind this iron pestle into an embroidery needle." Li Po laughed and asked her how many years she thought it would take to finish. The woman answered: "As long as I keep grinding away each day, I'm bound to finish someday." Deeply moved by what the old woman said and did, Li Po vowed to study diligently from that day on.
My mother told us that this story shows that perseverance and continued effort can lead to the accomplishment of many difficult tasks. In order to let us not take our rich family background for granted, my mother used to tell us a lot of good learning stories. I remember:

There was once a little boy in the Chin Dynasty whose name was Ch'e-ying. He liked to read very much, but his family was so poor that he could not even afford to buy candles. A little girl who lived next door to Ch'e-ying wondered one day: "If Ch'e-ying's family is too poor to buy candles, how come he can study at night and become so learned?" The little girl became so curious that she decided to find out the truth. One night, she hid behind a tree, she saw Ch'e-ying coming home with a bag full of a glittering substance. The little girl became more curious than ever. She followed Ch'e-ying into his house. She seized the bag and said: "What have you got there?" Before Ch'e-ying could stop her, she pulled the bag open and hundreds of glowworms escaped, lighting up the whole room. Ch'e-ying became a big scholar later on. The little girl also became very scholarly when she grew up.

My mother said that we should value every piece of happiness and study hard to be scholars someday. Since my mother graduated from a private English Christian school, she spoke very good English and was knowledgeable in the arts, music, and literature. Sometimes she would read me English fables or stories in a soft musical voice. She made me a half Chinese and half western dress, which became one of the excuses for people to criticize me during the Grand Cultural Revolution. I was called "the little bourgeois Yiao Gui (witch: 野鬼)." My mother's talents in the arts, music and literature instilled in me a variety of interests. My father's anti-revolutionary background pushed me, my sister and my brother to try doubly hard to be revolutionary. My sister and brother were working so hard to get accepted as Chinese Communist Youth League members while I was never accepted.

Wei:

My mother was a beauty in a Communist Army Wengongtuan (art and dance ensemble: 舞工團). She answered the revolutionary call to marry my father who was a commander. My mother became a housewife after she got married. It was very usual at that time for a Wengongtuan beauty to marry a big cadre. Everyday while my father was busy with his army work, my mother would
arrange everything in the house with our nanny. While we were waiting for our father to come back home, my mother would tell us some Chinese fables:

Once upon a time, there was a little frog who lived happily in an unused well, contentedly splashing in the water and wondering aloud if anyone could be as well satisfied as he. One day, a sea-turtle passing outside the well heard the frog and said to him: "Brother, have you ever seen the sea? It is so vast that once there was a seven year drought, yet the waters did not recede. It is only in the ocean that I'm truly content." Hearing this, the frog was deeply ashamed.

My mother told us that there is a Chinese saying "the frog in the well" (蛙井蛙), which is a metaphor for a person who has little experience or knowledge yet exudes self-importance. If we wanted to become somebody useful to society, we should not be too proud of ourselves since "there is a bigger sky outside the piece of sky above your head." My mother also taught us to learn modestly from others but to keep our own beauty. She told us a famous story of "Hantan's Learning Walking":

In the Kingdom of Chao during the Warring States period, the People of Hantan were renowned for their beautiful walking. A young boy in Nankuo admired their skills. He decided to go to Hantan and study the walking methods of the local people. After a long and arduous journey, he finally reached his destination. He immediately began to scrutinize and imitate the walking posture of the pedestrians. However, not only was he unsuccessful in his attempts, he also completely forgot his own original walking style. Finally, he had no alternative but to crawl back home.

My mother told us this story came from a Chinese fable. This story is an allegory that teaches us not to emulate the actions of others at the cost of losing the unique characteristics which make us individuals. My mother's moral teaching was always different from my father's revolutionary style at home.

We were always waiting for my father to come back home. My father was busy with meetings, army activities, and some official talks. Every night whenever my father's footstep was heard in the doorway, my mother would raise herself to greet my father at the door. My father would hold my mother and walk towards us with a big smile on his face. I had never heard any quarrel between my parents while I heard some of my friends were quite upset by their parents' constant
fights at home. I was so proud of my parents at that time. However, my mother told me before she died that in her life she was always deeply in love with a man other than my father. At the time she told me, I was shocked. My mother said; “As a beauty in Wengongtuan, you had no free choice to marry the man you really loved if you fell into some big cadre’s eyes.” That was the secret she kept all her life.

In mid-July 1966, the world before us suddenly became insane and crazy. What Shiao, Wei and I were taught during our primary years at home or school was confused by torture, violence and madness brought by the Grand Cultural Revolution. We saw our "aunts" reporting "uncles", "big brothers" fighting ruthlessly against their fathers or mothers or spying on each other, and those "big brothers and sisters" at school wearing Mao’s uniforms and wide belts shouting "revolutionary" slogans and chastising their teachers in parades, platforms, stages, and other places. We were scared, angry, and shocked. We swallowed our tears and clenched our fists. The stories told by our teachers or parents became fairy tales in our memories.

Ming Fang:
The Grand Cultural Revolution (1966–1975) cast a shadow over what my parents instilled in me. What my parents dreamed for me went into crisis. On a Thursday evening in July 1966, my brothers and I waited and waited for our parents to come back home for dinner. It was ten past ten in the evening, we could not see any sign of our parents. We knew sometimes our parents would visit their students’ families in the evening to make sure the parents understood what was going on with their children at school. Those home visiting hours were usually unpaid and teachers would sacrifice their time during evenings or weekends with their own families. My parents scheduled that kind of visit every week but not that Thursday evening. My big brother told us that the teachers in our parents’ school were having a very important meeting. "How important, brother? I am starving!" I became really impatient. My big brother arranged for everybody to finish dinner
and we left our parents' share on the table. Everybody continued with their homework. I slept on a couch near the dinner table. Suddenly, I heard my parents' footsteps. I ran to the door and jumped to my father as usual. My father carried me with a very serious smile. My mother asked me to get down from my father. She looked very serious too. While they were having their dinner, my father asked us to sit beside them: "From tomorrow on, you should watch out. Do not get into trouble at school or in the neighbourhood! If you hear anything, do not talk to anybody. Wait until we come back home to explain to you, got it?" I could not understand my father's request. But the solemnness in his face made me nod accordingly. Then my father asked my big brother to go to the study room. They closed the door. I was so sleepy and I could not satisfy my curiosity anymore. The next day when I was playing house with my friends in the neighborhood, I heard somebody shout: "Parade! Oh, go to see the parade." Rushing out with excitement, I headed for the street where thousands of eyes were following the coming parade. "Look, He Jiu Wei." I heard somebody call my father's name. I was puzzled and didn't know the reason why the parade had anything to do with my father. The first in line was Uncle Chen (the principal); second was my father, walking with heavy steps. On my father's head, there was a ridiculous high paper hat on which several black Chinese characters were written with my father's name upside down and a red x marking my father's name. It said: "He Jiu Wei—the bourgeois anti-revolutionary authority." I understood well what the words meant, but I didn't realize what kind of fate would fall on me and my family.

Shiao:

My mother used to bring me to western restaurants to enjoy the delicious steak with mashed potatoes and mixed vegetables, exotic flavoured dessert, and beautiful western music. Sometimes I would wear a fancy white princess long skirt and go to a concert or ballet with my mother, my sister and my brother. Since I liked music so much, my mother bought me a grand piano and hired a very talented piano professor from Shanghai Conservatory. My piano teacher went through a
rigid Russian style training. She would make me practise at least three hours a day. If I played a wrong note, she would beat our red oak floor with a ruler and shout: "Wrong! Wrong! Wrong! Do it again." She dared not beat me like a lot of other piano teachers since my mother insisted that a good student needed a strict teacher but not necessarily a brutal one. My mother's educational belief was quite different from the Chinese saying: "A loyal son is cultivated with severity, a good student from a strict teacher with severe punishment" As time went by, I was able to play Chopin. My piano teacher always came to my house with a very elegant dress and wearing Parisian perfume. While I practiced the lessons, she would stand beside the window and smell the fragrant flowers from our garden and urge me: "Play the notes with your heart, Shiao, my little princess!" Sometimes she would demonstrate her performance with her eyes closed: "Shiao, got it? This is the way you should do it!"

My mother was a very good gardener. Our garden was always filled with wonderful fragrances. Even in the winter, the red and yellow cherry flowers would be in blossom. I was like a little dreaming princess surrounded by flowers, music, ballet, French steaks and chocolate. However, in 1966, my beautiful dream was shattered.

Wei:

My father was instilling revolutionary ideas in my brain everyday: "Wei, you are the generation of the revolutionary. Every moment, you have to remember how hard Chairman Mao and the Revolutionaries worked to establish the New China. You have to study to serve the people and the country. You shouldn't think one tiny bit of yourself. The love from me and your mother can never be compared with Chairman Mao's. All the hard work you put into study can never be compared with the Red Army's Twenty Five Thousand Li March (which laid down the foundation for the New China:二万五千里长征)." In spite of my father's philosophy, we were privileged to live in a very big house with a beautiful garden surrounded by walls. We had a nanny to cook our
dinner and take care of our housework and gardening while we were required to dress plainly and live a simple life. Nevertheless, our "red" family background evoked tremendous admiration from our peer groups. At school or in our neighbourhood, we were the center of attention for all the other children. In spite of all the privileges, my father used to squeeze some of our family expenses to help the poor. My father would ask us to deliver some food to Uncle Wang who lived in a very shabby hut two streets from our home. For ten years, my father paid Little Lily's educational expenses since Lily's father was a revolutionary martyr who died during the Red Army's Twenty Five Thousand Li March. My father also saved thousands upon thousands of Chinese dollars to prepare for a donation to the poor some day. However, our father's selfless contribution to the poor and his revolutionary philosophy did not shield us from the Grand Cultural Revolution in 1966.

On May 25, 1966, Beijing University put up its first official "Marxist-Leninist" Da Zi Bao (wall posters: 嘉萬). Chairman Mao declared this massive poster activity revolutionary, which marked the beginning of the Grand Cultural Revolution. The Chinese People's Daily, the "tongue" of the Chinese Communist Party, was criticized as being anti-proletariat due to its democratic propaganda. In June, it was announced that all classes at universities and schools should be halted to support the revolution. Students were still required to go to school everyday to read newspaper articles, Chairman Mao's instructions, and to write wall posters to criticize teachers. All of China was full of posters, like a huge bulletin board: school walls, shop windows, buses, staircases, public restrooms, and any other blank spaces were all full of revolutionary slogans and announcements of chastisement meetings. The revolutionary pamphlets were all over the place. The movie theaters showed only documentaries of Chairman Mao receiving the Red Guards in Tiananmen Square in Beijing. Our literacy development at that time was based on wall posters, newspaper editorials and Chairman Mao's instructions. On August 5, 1966, Chairman Mao published his own wall poster. Then, the Chinese Communist Party's
Central Committee circulated the Sixteen Principles, a guide for the Grand Cultural Revolution.

Shiao, Wei and I can still remember them up even now since we were required to recite those Sixteen Principles at school. They can be summarized as follows:

The Grand Cultural revolution is a new stage of the Socialist Revolution. Keep in mind the real direction of the Revolution and do not be afraid of the inevitable difficulties. Be brave and mobilize the Revolutionary Mass. Let the Revolutionary Mass educate themselves during the movement. Resolutely follow the Party's Principle and philosophies on class struggle. Fight your enemy with your tongue rather than your fists. Students are not allowed to chastise other students. The main objective of the Grand Cultural revolution is to purge some powerful members who believe in capitalism and wish to lead China towards it. Promote the Revolution and improve production. Neither the army nor prison officials can institute any activities of the Grand Cultural Revolution. (Meisner, 1977)

At school, the new curriculum was centered around the sixteen principles, which eventually expanded from reading the newspaper articles and Chairman Mao's instructions, composing and reading wall posters to humiliating teachers and professors. People were encouraged to sweep away the Four Obsolete Vestiges: the Obsolete Culture, the Obsolete Morality, the Obsolete Traditions, and the Obsolete Habits (旧文化, 旧传统, 旧习惯). By the end of August, the Red Guards began searching houses to confiscate antiques, Bibles, and clothes which conveyed the Four Obsolete Vestiges. After each search, they would hang up some revolutionary slogans to demonstrate their revolutionary action. They cut young girls' fashionable pants, dresses and hair, and changed the dinner menus in Muslim households by substituting the forbidden pork for beef. Some of their arms were decorated with confiscated Rolex watches or jewellery from the bourgeois families. Unlike most of the others, Shiao, Wei and I were not allowed to join the Red Guards, put on Red Guards' uniforms, search people's houses, remove the Four Obsolete Vestiges from the streets, houses, museums, buildings, etc., or go to Beijing to see Chairman Mao. We were called "pig dogs" (狗崽子) since we were labelled for the "Generation of the Nine Classes of Blacks" ( 犬五类): landlords, rich peasants, anti-
revolutionaries, criminals, rightists, capitalists, clerks, bureaucrats, small businessmen, and intellectuals.

Ming Fang:

My family life was abruptly changed by the parade. My father was confined in a little dark room in the school compound to confess his anti-revolutionary teaching. There were ten small rooms in that deserted compound where we teachers' children used to play hide-and-seek. The Red Guards were watching the gate in turns. Uncle Li, the physics teacher who graduated from Qinghua, the most prestigious university in China then, who was denounced as rightist in 1957, was kept in the dark room next door to my father's. I remember that all those rooms smelled of rust and rotten wood, and were full of spiders' webs with a narrow beam of light from the little windows far above. Those small rooms reminded me of the prison in which the Guomindang imprisoned the Communists in Zhongqing.

One day, my big brother and I tried to approach the compound to find out something about my father. We saw the Red Guards walking back and forth in front of the gate with Mao suits and wide belts round their waists. We were informed that nobody except the Red Guards could approach those imprisoned teachers. My brother led me to a wall and asked me to stand on his shoulders to see whether I could see my father. I jumped on his shoulders and still could not reach the window. But I could hear that the Red Guards were shouting to Uncle Chen, the school principal: "You dirty anti-revolutionary authority, listen carefully. Your confession, since you became the bourgeois authority in 1960, is not enough. You have to confess from the time you were born. We want to search for your anti-revolutionary roots, understand?" I heard Uncle Chen say something but it was not clear enough for me to catch what he said. Suddenly, I heard the belt smashing down. Uncle Chen didn't say a word nor was there any sound of a groan. "You
stubborn dog, don’t waste our time. You must admit your crime!” the Red Guards continued. My legs suddenly collapsed. My brother asked me what I saw. I could only sob.

Later we heard that my father was sent to the reforming farm 10 miles away from my home to "wash his bourgeois brain" (洗礼 ). The Red Guards forbad anybody in my family from seeing my father except me since they thought I was too young to "communicate with my father any anti-revolutionary motive". We were never able to know exactly what happened to my father and other uncles and aunts. I only knew that my father sometimes was crawling in the rice field to collect the harvest. His back was permanently damaged from the Red Guards' beating.... My mother who was a very good teacher and a very pretty woman was accused of being a witch because of her dressing style. My big brother who was an extraordinary intelligent student was deprived of the right to go to high school and forced to go to the countryside to receive the peasants' reforming education. My second brother was also prohibited from attending middle school. My third brother, my younger sister and I were not allowed to join the Red Guards unless we promised to report my parents' so-called "anti-revolutionary propaganda" (反革命宣传 ) at home. The Red Guards could come into my home at any time and destroy anything they thought to be bourgeois, even my parents' beautiful wedding photograph. I was deserted by my father's students who were once attentively listening to my baby teaching in the classroom. The only things that delighted me were my trips to visit my father on the farm.

My father, Uncle Chen (the Principal) and other teachers were sent to chastising parades and the "Fight to Death for Chairman Mao and the Central Committee" chastising meetings almost every day. People spat on them to show their revolutionary actions. On the wall, I saw a lot of Da Zi Bao (posters) and cartoons about my parents' bourgeois anti-revolutionary behaviour inside and outside the classroom. I heard some students shouting the slogans: "Down with He Jiu Wei! He Jiu Wei is a bourgeois anti-revolutionary authority!" “Down with Wang
Xiang Zhen! Wang Xiang Zhen is a witch! She polluted the school atmosphere with her fancy bourgeois dresses!” People called me an “anti-revolutionary daughter”. My little heart was filled with horror and anger. I could not understand why people’s attitudes towards my father and other teachers had changed so fast. In my mind remained the picture of my father talking and walking among the students in his classroom, with over forty pairs of eyes looking at him attentively....

My parents visiting their students’ parents and being led out of each family with 90 degree bows.... The large school banner hanging up at our parents’ school gate: Respect Teachers, Love Friends, Study Hard and Make Progress Everyday.... The popular slogan appeared on the school yard walls: Teachers are the Engineers of Human Beings’ Morality and Intellect....

One day, I walked ten miles to the reforming farm to visit my father with two eggs and some candies in my pockets. As I entered the gate, one Red Guard shouted to me: "Hey, your anti-revolutionary father is not here. He was sent to the school chastising meeting." I ran back to the school exhausted. The Red Guards at the school told me: "He Jiu Wei is in the hospital." I burst into tears right way. "Shut up, you little anti-revolutionary!" Ignoring the shouting, I rushed to the only hospital in town and asked the nurse about my father. One nurse was shivering while she told me: "Don’t worry, your Papa is OK. He was grabbed by a group of people at the chastising meeting just now." I was so exhausted that day that I could not move my legs any more. I just sat on the hospital floor and cried and cried until my big brother came to carry me back home. Later I was told my father’s back was broken since he refused to confess. I was also told that my father was crawling in the field to harvest rice. The day when I saw him again, my father told me: “It won’t always be like this, Ming Fang. Those brothers and sisters are forced to do so. Someday they will realize what’s wrong with their present behaviour. Don’t hate them.” I nodded unconvincingly simply not to compound my father’s sorrow and trouble.
Shiao:

One day in August, 1966, as I was approaching the school yard, I saw Da Wang, the son of the Reds (working class family) in my class, leading a group of the Red Guards and grabbing Mr. Liu’s hands behind his back in a chastising march in the street. Mr. Liu, my language teacher, graduated from Beijing Normal University which was considered one of the most prestigious universities in China. He had never got married and there was a rumour about this. People said Mr. Liu once fell in love with a woman. Since that woman’s rich parents arranged for her to marry a capitalist, Mr. Liu remained single all his life. He devoted his whole life to teaching and he was well respected by the students. He used his life savings to help the students from low salary working class families. I heard some slogans parroting: “Down with Zhetao Liu!” “Zhetao Liu is a bourgeois dog!” In my mind, I was visualizing Mr. Liu patiently instilling in us the Confucian educational philosophy in our language course, giving money and nutritious food to some of my classmates, visiting peasants’ and workers’ families to persuade them to support their children’s schooling....

Da Wang was now dragging Mr. Liu back to our classroom where he was the master a few months ago and now the posters were wall to wall up to the ceiling. Da Wang and others in Red Guard uniforms forced Mr. Liu to kneel down on the teaching platform to admit that he had polluted our brains with bourgeois ideologies. Mr. Liu insisted that he was doing what the Party asked him to do: to educate the young to serve the people and country. “You are lying! You used to ask us to work day and night to read the books and do the assignments. You heartless dog!” Some Red Guards began to beat Mr. Liu. I held back my tears and the others stood there completely subdued. The Red Guards shouted at us: “You bourgeois pig dogs. You are not allowed to leave or shed your bourgeois tears. You have to watch!” My lips were bleeding. In my heart, I also worried about my family, especially my mother who married a Guomindang officer. The chastising meeting was interrupted by a messenger sent from the Red Guard Headquarters. They
had to go for a big ceremony in the Central City Square. Mr. Liu was finally temporarily relieved. But who could guarantee that he would not be attacked again or further denounced? I tried to look at Mr. Liu with a forced smile. I remembered my mother told me: “Shiao, do me a favour and smile secretly at any people who are chastised and just let them know that somebody cares about them.”

Once school was closed for the whole day due to the City Red Guards’ big ceremony. I was rushing home. I sensed that something might happen to my family. When I got home, I found some big posters across my house: “This bourgeois house is confiscated”. In front of the house, my mother was subdued among a waste of broken vases, photos, bowls, paintings, etc. My grand piano and princess long skirt were torn into pieces and thrown all over the place. I could have cried and cried over my piano and princess long skirt for months. But the misery in my heart was so deep that I did not have the strength to mourn for them. I was relieved to find that my mother was not hurt. I asked my mother: “Mama, where are we going to stay?” My mother looked at me and said: “Now we have nothing left. We can stay any place. Don’t worry, Shiao.”

Wei:
Every day on my way to or back from school, I came across a former music teacher at our school passing on the street. Unmarried, Miss Yang was from a family of wealthy bureaucrats and spoke with a very heavy Shanghai accent. Although she was in her fifties, she was still full of energy and always elegantly dressed. One day in late August, I saw her beautiful white dress had red and blue marks on the back. Another day, I noticed that she had a stiff paper poster hanging round her neck with her name upside down and crossed by a red x. Below her denounced name it was marked “Anti-Revolutionary”. The next day, the right side of her hair was shaved in the Red Guards’ “Yin and Yang haircut” (阴毛头). The next day, I did not see her anymore. Several days later, people said she committed suicide.
Everywhere I went, people were parroting slogans and grabbing Chairman Mao's Red Book to worship Chairman Mao with the loudspeaker announcing the latest instruction from Tiananmen Square. Whenever Chairman Mao's speeches were broadcast through loudspeakers, people would stop and look excited with tears in their eyes. I had tears in my eyes too but for different reasons.

One day as I returned from school, I found a big crowd assembled in front of my house. Horrified, I ran towards my home and I knew that the Red Guards were there. They formed a stage with several tables. One Red Guard leader stood on the tables, screaming the slogans and other people around were parroting him. I saw my father kneeling down on the uneven tables with bare knees. My brother was shaking while he was forced to tie my father's hands behind his back. I heard some Red Guards shouting: "Put some pebbles and broken glass on the table and let the bastard kneel on them!" I closed my eyes and silently prayed for my father. My sister was standing in front of the stage trembling. I noticed the Red Guards' leader was Uncle Liang's son. This family used to get fed breakfast only and would then worry about what they could get for supper. My father used to support this family selflessly. He bought clothes for this man, paid his tuition, and encouraged him to keep up with his studies although he was hanging there just on the verge of dropping out. The Red Guards' leader screamed at my father: "You anti-revolutionary authority! You live in such a big house while we huddled in a bungalow. Then you use your dirty bourgeois money to buy our revolutionary hearts!" The guy started panting. He forced my brother to tighten my father's hands even higher up. The weather was very humid. The crowd began to be uneasy. I saw that even the Red Guards on the stage begin to feel that the situation was unbearable. My father's clothes were wet with sweat and his gray hair was drooping in the sunshine. My brother was terrified and shaking. "You bourgeois anti-revolutionary tyrant, admit that you abused us working class!" "No, I didn't," my father insisted. They forced my brother to kick my father. The Red Guards giggled. As the Red Guards went to the side of the stage to drink
some tea, one woman in the crowd walked to the stage and murmured to my father: “Just admit whatever they ask you to say. Think of your poor kid....” I was shivering among the crowd wearing very short haircut according to the Red Guards’ standards. So nobody recognized me in the crowd.

Suddenly Uncle Zhang, one of my father’s friends and a working class cadre jumped to the stage and shouted to the crowd: “Down with the bourgeois authority! But we don’t want to let this ghost die, do we?” The crowd was puzzled. Uncle Zhang continued: “We have to keep him in order to fight against him further until we have cleansed the brains contaminated by him!” The Red Guards could not disobey Uncle Zhang since Chairman Mao declared that the working class people be the leaders of all fields in China. The big crowd finally left. I began to wonder where my mother was.

In our everyday suppression, we learned one truth: To live. If we could survive this, we would be able to survive anything in our lives. We did not understand the turn of events. We were wondering why the people who were loyal to the Communist Party, who served the people and the country when they were summoned by Chairman Mao, were now treated worse than anyone. There were so many inexplicable events. We could never anticipate what would happen to us the next day. Some people who accused our parents of being anti-revolutionary at the beginning of the Revolution were also sent to reforming farms to sweep the floor or clean the toilets. Every day our hearts were filled with misery and horror. Our brains were stuffed with Chairman Mao’s instructions.

In 1968, there was a policy coming down: “The working class rules all”. The Workers’ Propaganda Team of Mao Zedong Thought occupied schools all over the country. They ordered the Red Guards to stop fighting and to join together in the “Revolutionary Union”. They expelled
the Red Guards from the "Ox Ghost" Reforming Farm where many teachers had been confined to perform slave labour. Some teachers were liberated in the process. My father and Wei's were released. My father went back to Ben Niu middle school to teach. The representatives of the working class led us students to the countryside and factories to help with the harvest. The working class was then in control and the era of the Red Guard's domination was over. We were growing up with neither skills nor knowledge. Out of boredom, some of our peers were involved in street fighting or vandalizing local stores.

The working class representatives were totally controlling the school routines. We were dressed up in uniform blue to show our allegiance to the working classes and we were expected to hold a copy of Chairman Mao's Little Red Book. The working class claimed to be totally unpolluted by education and frequently boasted of the virtues of ignorance by repeating a fashionable slogan: "The more you learn, the more anti-revolutionary you are." They delivered their vulgar speeches to show their revolutionary honesty. People called them "masters" (主) . We were required to receive re-education from them.

In late December, 1968, we remember the loudspeaker broadcasting Chairman Mao's Newest Instructions: "The young intellectuals must go to the countryside to be re-educated by the peasants. We must persuade the children of the cadres and all those in the city who have completed middle school, high school, or college to go to the countryside. We must mobilize the country to bring this movement to fruition. All comrades in the countryside should welcome these young intellectuals." The loudspeaker continued: "To go to the countryside is Chairman Mao's greatest strategy for the Cultural Revolution. We must mobilize all the students to go there, to receive re-education from the peasants. The countryside is the only place for students to develop their abilities and talents and make themselves useful. We must make the mobilization a big event, and everybody must join in." There was a popular slogan at that time: "Roll a body of dirt, refine
a red heart." All our brothers and sisters went to the countryside to answer Chairman Mao’s call. Shiao, Wei and I were still in grade three. By late 1971, the young intellectuals in the countryside, whether Blacks or Reds, including Red Guards, buried their ideals and dreams in heavy physical labour. Poverty, petty thefts, drunkenness, and knife fights became commonplace. The city-bred students were helpless in the countryside. Some students were assigned to impoverished, backward communes where people ate their rice with salt and hot pepper only. In some places, even rice was considered a luxury since they could only have yams and corn gruel. When the students first arrived, the peasants found that they had more mouths to feed than anticipated without any increase in production.

On April 1-24 1969, the Chinese Communist Party (the CCP) Ninth Congress, was held in Beijing and attended by 1 500 delegates to strengthen the CCP’s supreme governing body. At the Congress, the Vice Chairman Lin Biao made a political speech representing the views of Mao Zedong. In his speech, Lin Biao referred to Mao’s instructions 148 times. He devoted much time to praising the tremendous achievements of the Cultural Revolution and the bright prospects for China’s future. Lin Biao ascribed all those achievements to Mao. Because of this, Lin Biao was widely considered to be the successor of Mao’s regime. We remember that every day the loudspeaker announced: “Comrade Lin Biao has constantly held high the great red banner of Mao Zedong Thought and has most loyally and resolutely carried out and defended Comrade Mao Zedong’s proletarian revolutionary line. Comrade Lin Biao is Comrade Mao Zedong’s comrade and successor....” The newspapers described Lin as a genius, “Our Vice Chairman is a Tian Ma (heavenly horse). He can fly in the sky without any difficulties.” The newspaper also described how Lin brilliantly developed Mao Zedong’s thoughts, especially his military philosophy. This congress set up the New Central CCP Committee which pushed the pioneer cadres to the sidelines of political power. Only 30 percent of the original members of the Central Committee remained in the new committee (Rodzingski 1988).
Chairman Mao's works became even more popular. People would send or receive Mao's sets of instructions for their wedding gifts. The typical wedding pictures would be--the bride and groom posing with red bags at their waists. Mao's pictures at their chests, Little Red Books held in one hand over their shoulders, and stacks of Mao's works in the other with a sunflower in the background representing their loyalty to the Red Sun. We were lost and far far away from our schooling. A lot of intellectual parents began to worry silently about our education.

Ming Fang:

In 1970, my Mom, my third brother, my sister and I went back to a small town where my grandma was living. That small town was isolated from the rest of the country. The revolutionary atmosphere was not so strong there. My parents realized that our stay in Ben Niu County would decrease our self-esteem and have a negative effect on our education. We had a better life in my grandma's county. Everyday I could go to school and escape the revolutionary shouting behind me.

However, the blind worship of Mao reached every corner of the country. In my grandmother's hometown, early every morning the loudspeaker played: "East is Red, rising the Sun...". Before each meal, people would line up piously in front of Mao's pictures, wave the Little Red Books for ten minutes for the "morning consultation with Chairman Mao", and wish Chairman Mao good health and an eternal life. Before people went to sleep, they would line up in front of the picture again and perform the "late progress report to Chairman Mao".

At school, we were required to recite Chairman Mao's instructions such as Serve the People, The Slow Old Man Moving the Mountain, and Commemorate Dr. Norman Bethune (a Canadian doctor who saved thousands of the People's Liberation Army men's lives during World War II and died
of tetanus). We were also required to keep revolutionary confession diaries and encouraged to confess selfish actions and criticize revisionism in public. I remember at one self-criticism meeting, one of our classmates confessed: "Yesterday, I found ten cents on the ground. Suddenly I remembered Chairman Mao's Three Big Disciplines and Eight Points: 'You can't have other people's single needle or thread.' I quickly picked up the money and handed it in to the street committee." Another girl in a dull blue coat and trousers and two short pigtails continued: "Yesterday, my Mom bought me a new dress. I suddenly remembered Chairman Mao's instruction: 'We should live simply.' I refused to put on the new dress." Everyone clapped. One day, the whole school was gathered to listen to a big hero who saved a little child's life on the railway tracks. He said: "As I saw the train approaching and the child crossing the tracks, resounded in my ears Chairman Mao's instructions. In front of my eyes, appeared Dong Ren Rei's heroic action—putting up the bomb against the bridge, stopping the enemy and rescuing a brigade of People's Liberation Army men. Then I ran as fast as I could and grabbed the little child who was the Red Seed of a revolutionary family. Without Chairman Mao's instruction, I could not have done that." There was another thunder of applause.

I was influenced. But I was puzzled: "How come everybody thinks of Chairman Mao's instruction when they do something while I just do it? Occasionally I think of what my teacher or papa and mama said, not what Chairman Mao said." One day when I visited my father on the reforming farm, I quietly asked my father about this. My father told me: "Ming Fang, what you have said makes a lot of sense. But, my dear, you have to say whatever they say. You are too young to understand all this. When you grow up, I will tell you more about this." "Why not now, papa?" "Ming Fang, don't ask too many questions especially in public. You can think about them and if you have any questions, come to me, OK? You want to make papa happy, not worried, right?" I nodded but grew up with circles of question marks in my head.
Shiao:

Our luxurious house was confiscated by the government. We moved to a little shabby suburban house. One day, the Red Guards came over to our house and told us that if we wanted to be revolutionary, we should break off our relationship with our mother since “her brain was full of bourgeois waste”. My mother was confined to a dark room in the countryside and was forced to confess her anti-revolutionary marital background. I was put into a boarding school which was far away from my mother. I could only write to my mother, and each week I did so with tears from my heart.

We worked half the day and studied the other half. During the morning, we read newspaper editorials, recited Chairman Mao’s instructions, and exchanged our self-criticism diaries. Sometimes some peasants and workers were invited to give us lectures on their miserable lives before the Liberation. They were telling us how bad those capitalists and landlords treated them. We were assigned to eat the meals they ate when they laboured as peasants and workers. Those meals were very bitter. But we were told that eating this kind of meal would educate us never to forget the miseries in old China, to appreciate and love our socialist new China, and to become “promising successors of the socialist China”. I remember one summer day, a peasant was invited to our school platform where our principal, excellent teachers and students used to deliver their speeches. With a thunderstorm of applause, the old man began: “My father died when I was three years old. My mother passed away when I was eight. I had no shoes or clothes. I had to walk on the freezing ground with bare feet. My landlord asked me to start work at five o’clock in the morning and fed me only porridge. I was almost starved to death. Thanks to Chairman Mao, he led the People’s Liberation Army to liberate us. Then I began to live a happy life.” We were taught to hate landlords and capitalists.
The old bourgeois textbooks were eliminated and new revolutionary textbooks were used. I remember our language textbooks were full of stories of Chairman Mao and his colleagues: how Chow Enlai and Zhu De became revolutionaries; revolutionary heroes who sacrificed their lives for the New China such as Wang Ji Guang and Dong Ren Rui; new heroes such as Ren Feng and Jiao Yu Lu. Our mathematics textbooks were based on class struggle too. For instance, we learned to measure how much a landlord or capitalist exploited workers or peasants during a certain period of time. Sometimes, we would attend a city chastising meeting with thousands of people. On the stage, the working class and peasant representatives were giving lectures while the landlords or capitalists were kneeling down at the other side of the stage. The meetings were often filled with revolutionary slogans, songs, and collective loving-Chairman Mao dances (文革). I had never been allowed to join the Red Guards. But because of my musical talent, I was admitted as a member of the Red Guards' Performance Arts Propaganda Team (文革). In the afternoon, we were assigned to work in the factory. Instead of an afternoon break, a collective "ballet of loyalty" (忠字舞) was performed. The workers used every part of their bodies to demonstrate their loyalty to Chairman Mao. When the shift was over, a political study lasted one hour. The workers were requested to confess any selfishness or doubts or to examine their actions either by themselves or in public. Before leaving, people lined up in front of the picture to report their daily progress to the Chairman. I was totally swallowed by all of that craziness. I became a very active "ballet of loyalty" dancer. And I learned to sing the melodies and harmonies.

Wei:

My school days were full of revolutionary slogans, self-criticism activities and chastising meetings. One winter day, the ground in Beijing was covered with snow. Jing, one of my best friends (a professor's son), was wearing a very heavy yellow overcoat and I was wearing a blue one. We came across our school library which was deserted by the majority of people. We saw Ms. Chang, the librarian, sitting at her desk. Since Ms. Chang came from a working family, she
was not denounced. We greeted her as usual. But she greeted me coldly which was quite opposite to how she reacted towards me before my father and Jing’s father were denounced. I got used to that kind of situation. We walked into the library and heard: “Wei, Jing, don’t touch those books. They are banned.” I wanted some books to read so badly. Jing too. We used to read books together whenever we could find the time and place. But all our books were confiscated by the Red Guards. Those we hid from the Red Guards were read over and over again so that we could almost recite them. The book stores only sold revolutionary books.

Jing and I were going to be in grade six. But our knowledge of math, science and physics was almost zero. Sometimes Jing’s father offered to teach us in secret. He would explain math, physics and chemistry problems to us by using a simple blank sheet of paper and pencil and by referring to some scientific problems we faced everyday. But we needed books. Jing was murmuring to me: “let’s steal some, Wei.” “No, we can’t!” I whispered back in a very heavy tone. Jing insisted: “The old saying tells us that stealing a book is not stealing” I admitted that what Jing said was true. “Just do it very fast, OK?” I was shivering but I snatched a novel and a math book and put them into my overcoat. Jing took some too. We smiled at Ms. Chang and said good-bye. My heart was beating as we stepped out of the library door calmly. As soon as I went back home, I confessed it to my mother. My mother just smiled and said: “Wei, it’s not right. Don’t do it again.” Jing’s father was still giving us home lessons without anybody else knowing it. We began to have more and more books everyday. Nobody told us where they got them. Jing’s father just told us from time to time: “My dear children, learning is not committing a crime! Without knowledge, China will dwindle into nothing. You will need it someday, believe me.” We agreed silently. In my mind I pictured how my father, Jing’s father and other teachers and professors were treated as criminals....How people destroyed and confiscated books, closed libraries, and bookstores....This is what the newspapers said and what the textbooks told us....
On September, 1971, Lin Biao was denounced due to his underground activities which included an attempt to assassinate Mao. In the spring of 1973, Chow Enlai, the premier, was seriously ill. Jiang Qing, Chairman Mao’s second wife and her Gang of Four which included Zhang Chun-qiao, Yao Wen-yan, and Wang Hong-wen, were controlling the CCP’s propaganda and ideological activities. "The Gang of Four" invoked the authority of Mao Zedong and interfered in crucial policies and decision making. Deng Xiao Ping returned from exile in Jiangxi to take up one of his former positions, vice premier. By January 1974, Deng had been co-opted into the Political Bureau of the Chinese Communist Party. In May, 1974, Deng Xiao Ping became the acting premier. Deng tried to implement the policies advocated by the ailing Chow Enlai and mounted overt and covert opposition to Mao’s second wife Jiang Qing’s Gang. A high level of power struggle occurred among the CCP (Rodzinski 1988). We didn’t know it until later. Deng Xiao Ping’s repositioning in the CCP brought thousands of CCP veteran cadres back to their political positions. A lot of intellectuals were rehabilitated and returned to their former places of employment. Part of the regional standard exams were restored. Wei, Shiao and I passed the regional standard tests and were promoted to high school.

In January 1975, at the Second Plenum of the Central Committee, Zhou Enlai delivered an important speech in which he stressed the need for China to embark on a program of comprehensive modernization in four domains: agriculture, industry, national defence, science and technology. The Fourth National People’s Congress convened in the same month and assembled the CCP’s governing body. Deng Xiao Ping and his closest associates tried to cope with the fundamental problems facing the whole nation left by the Grand Cultural Revolution. Deng maintained three instructions put forth by Chairman Mao: study the theory of dictatorship, achieve stability and unity, boost the economy. Deng’s move implicitly constituted a rejection and negation of the Cultural Revolution, which endangered the Gang of Four’s positions in the CCP. The
Gang of Four launched a national campaign against Den Xiao Ping--against Deng's Rightist Restoration.

On January 8, 1976, Zhou Enlai died of cancer. A whole nation's grief resounded with the sobbing of millions of people standing for hours along the Avenue of Eternal Peace to pay respect to their beloved leader. Deng delivered the eulogy in which he did full justice to Zhou Enlai's outstanding contributions to the victory and establishment of the People's Republic of China. Deng then disappeared. Hua Guofeng became the acting premier and claimed: "Whatever Chairman Mao said is correct. Whatever Chairman Mao did is correct." The national propaganda campaign against Deng and Zhou Enlai continued. Deng was portrayed as a counter-revolutionary revisionist and the principal instigator of the Tiananmen Event in 1976 initiated by a group of people who were silently against the Gang of Four. We secretly passed around some nostalgic poems for Zhou Enlai. The three policies delivered by Deng's regime were once again considered as "three poisonous weeds" which would restore capitalism, as it was claimed. The assault became not only the major topic of all media, it was the compulsory subject of all meetings, Party and mass organizations.

Ming Fang:
My grandmother's town was backward in terms of economics and politics which made my schooling safe. In Li Jia Middle School, my academic results pleased all my teachers. I used to get the highest mark in mathematics, physics, chemistry and Mandarin. In spite of all my academic achievement and my father's rehabilitation, I was not allowed to join the Chinese Communist Youth Union. I was advised to draw a revolutionary line between my father and myself, or I would never be admitted into the Youth League. My father helped me to write a stunning letter to show that I had drawn the revolutionary line separating me from him. For him, being part of the
Youth League was a good opportunity to bring some light into my little life. I can still remember some lines:

Dear comrades:

My father is a historical anti-revolutionary who was nourished by the People and the Chinese Communist Party. His crime of being an anti-revolutionary group leader of the Guomindang Youth League can never be forgiven. As we all know, the persons who created our bodies are our parents. The persons who nurtured our minds are our beloved Chinese Communist Party and Chairman Mao. My father's purposely forgetting all about this makes him an anti-revolutionary bourgeois intellectual.... I, a person born in the New China and raised under the Red Flag, should have sharp eyes to draw a crystal clear line between me and my anti-revolutionary father. My noble lifelong purpose is to serve the people and the Chinese Communist Party. I hereby swear that I will devote my life to this noble mission. I will roll myself a body of revolutionary dirt and define a revolutionary red heart. As our beloved Chairman Mao says: "The Chinese Communist Party and its Youth League will accept those later generations of the anti-revolutionary." I am a red flower out of the black dye vat....

My letter was so touching that I was finally given a ticket to the Communist Youth League. The ticket did keep me safe through the high school years but my little heart was aching and moaning and my six senses were totally twisted then. I was taught not to cheat. It was my father who taught me to be sincere to others. It was also my father who helped me to tell lies in front of people. In those days, we learned to be deceptive in order to protect ourselves.

In 1975, during the national campaign against Deng Shiao Ping's Rightist Restoration, I graduated from Li Jia high school and went to a farm to receive workers' and peasants' re-education. I underwent the heavy labour which I had never done in my life. During the four years' stay on the farm, I learned how to protect myself and the girls on the farm. I learned to be aggressive and tough. I never complained about the heavy labour tasks and dirty routines. I just tightened my teeth and fists. I kept thinking if others could do it, I was no exception. I could carry more than two hundred pounds on my shoulders. Because of my hard-working "revolutionary behaviours", I was chosen as the leader of the women's group. I used to call the women together and warn them against the sexual assaults which my parents had told me about from time to time.
Thousands of young women in the country were raped by peasants and farm workers during the period when they were asked to receive re-education. That was one of the most tragic and shameful episodes in Chinese history.

In the evenings, after finishing a whole day’s hard labour, I began to study by myself and make up the work I missed in middle school and in high school math, physics, chemistry and English. During the breaks, while the peasants were enjoying cursing dirty words, I would sit quietly aside reciting the English dictionary. In 1976, our farm needed a barefoot doctor—a term from Mao’s June 26th’s Medical Document issued in the Grand Cultural Revolution in which Mao called upon all the medical workers, doctors, researchers and nurses to leave their hospitals in the cities and go to the mountain villages to bring medical treatment to the peasants. I was chosen to receive half a year’s medical education in a hospital. I visited each clinic in the hospital and soon I was able to treat some common diseases. Like other barefoot doctors throughout the country, I mainly worked in the fields and did medical work in my spare time unless there was an emergency. By myself I studied the books and tried acupuncture needles on my own body to make sure that I did it right. Sometimes I attended some acupuncture and Chinese medicine workshops and seminars. I was highly respected by the peasants. They recommended me to join the Chinese Communist Party. The county farming department wanted to train me to become a revolutionary cadre. I used to reply to them with a smile: “I think I am still far behind the admission requirement of the Party. I have to work harder in order to live up to its expectations.”

Shiao:

After I graduated from boarding school, I was sent to the factory to receive the working class’s re-education for ten years while my brother went to an uncultivated farm up north to receive the peasants’ re-education for more than ten years. My sister broke her ties with my mother and joined the People’s Republic Army to demonstrate her revolutionary spirit. She would criticize my
mother and father in revolutionary slogans using her adopted revolutionary language. My mother never blamed my sister for doing that. Instead she encouraged us to follow her. My brother and I decided to take the reforming labour instead. We never uttered a single word of complaint when we suffered from heavy labour.

I secretly listened to some classical Chinese and western music. All my spare time was spent in reading the stories of great musicians and masters of literature. I would pick up any books I could get hold of and read under the lamp. My mother told me: "Shiao, keep studying. I believe that some day China will need knowledge. Or China will come to an end." I self-studied middle school language courses, English, geography, history, etc. I read hundreds of novels and short stories. I read the Red Chamber's Dream by torch light. In my mind resounded the story of Ch'eing reading by the light of a bag filled with glowworms and the story of Li Po's experience of an old woman grinding the iron pestle into an embroidery needle.

Wei:

After I graduated from high school, I was sent to the reforming farm to "roll a body of earth and refine a red heart." On the reforming farm, I took over the hardest labour to show my revolutionary attitude. After each day's hard labour, while others went to see a revolutionary film or joke around, I would read my books underneath a dim oil lamp. I remembered Jing's father's saying: "You will need it someday." During the daytime break, I would sit on the bank of the rice field and read books. On the farm, as long as you kept up with the hard labour, nobody would bother you or stop you from reading. That was a kind of "paradise" for me although sometimes my shoulders and hands were bleeding.

On September 9, 1976, Chairman Mao died. We remember that the news of Mao's death was announced with great solemnity. It was such a national shock. People all over the country began to worry about who was going to lead the nation. On October 6, 1976, The Gang of Four were
arrested by Mao's soldiers of unit 8341 which brought the Grand Cultural Revolution to an end. We saw students, peasants and workers parading on the street and shouting: Down with Jiaqing (Chairman Mao's second wife who led the propaganda group during the Revolution)! Down with Zhang Chun-qiao (the pen of the Grand Cultural Revolution)! Down with Yao Wen-yan! (the tongue of the Grand Cultural Revolution) Down with Wang Hong-wen (the Army representative)! Down with the "Gang of Four"! The loudspeakers announced: "The Grand Culture Revolution is called to an end!" Ten years earlier, in the same familiar street, the Red Guards in mustard-colored uniforms with wide leather belts round their waists were marching and singing the "Song of the Red Guard". Our families had survived another upheaval in our history. People were angry, shocked, and confused.

Den Xiao Ping took over the regime of Mao. The schools resumed nationally. The national standard exams were required again which once again privileged the children of intellectuals since they were better academically. The leading working class peasants could not handle the education in school. The denounced teachers were rehabilitated and invited back to school. The intellectuals' social position had been raised to the top once again. A wind for respecting knowledge was blowing all over China. My father was able to walk among students and talk about his educational beliefs. Wei's father went back to his commander's position and became the intellectual's friend in the army. Shiao's family got their big house back but not the piano or white princess dress.

Ming Fang:

In 1978, I got permission to ask for half a year's leave from the farm where I was working to receive workers' and peasants' re-education. I decided to review my middle school lessons in order to go to university. At that time, the higher education system was resumed. Anyone who could pass the provincial and national standard tests was allowed to enter into university. I was so excited by such a golden opportunity. So I decided not to let it slip out of my fingers. In 1979, I
was admitted into Wuhan University of Hydraulic and Electric Engineering specializing in Teaching English as a Foreign Language at university level. My goal was quite specific—to be a university teacher of English.

Shiao:
Due to our hard labour which was considered the symbol of being revolutionary, we were finally chosen to enter university. At that time, only the revolutionary cadres’ children could enjoy such a privilege. My brother and I joined the Chinese Communist Party and dedicated ourselves to the CCP and people. I went to the music department in Beijing University while my brother studied law in the People’s University in Beijing.

Wei: In 1977 after Den Shiao Ping took over the government, I was able to pass the national entrance exam to enter Shanghai Normal University to study for my bachelor’s degree of science in chemistry. I decided not to be “the frog in the well” (青蛙) and “Nankuo who learned to walk in Hantan” (南郭学走). As Shiao, Wei and I told and retold our Cultural Revolution stories in a foreign land, the suppressed feelings started to awaken in us. Living in an exile landscape which has totally different value systems, educational beliefs and historical development, we—the daughter of an anti-revolutionary, the daughter of a bourgeois intellectual, and the daughter of a Guomindang officer—began to question: “Who we are anyway?” We were born into Confucian moralities and educational beliefs and yet we grew up through confusion, upheavals, violence and misery. The beautiful stories our parents and teachers used to teach us in our early years were ruptured by the ugliness of the Grand Cultural Revolution. Our lives were disrupted by the violence in the historical plotlines. My memory of my father’s chastising parade, Shiao’s memory of the Red Guards’ destroying her princess dress and grand piano, and Wei’s memory of her brother being
forced to kick her father clarifies the temporality of our stories and blurred our notion of our first culture.

What is our first culture? We felt ashamed to admit that was our first culture. A supposedly glorious and civilized culture had been twisted during the upheavals. A lot of people say that we ought to forget the past. But our stories written in tears and blood are inseparable from who and what we are. The “I” of today is the integrated “I” of all that we have been in the past. The upheavals in our learning experience and our different family and educational backgrounds nourished the persons we are. The upheavals which occurred in our landscapes created tensions which led to changes in the landscapes. Soaring out of the landscape in which we were brought up and landing in a foreign landscape which itself is full of changes, and tracing the half blurred and half clear plotlines, our identities are in question (Gergen, 1991; Hall, 1990; Lieblich, & Josselson, 1994; Ludwig, 1997). Our notion of first culture is in question. Our cultural transformation is in question. Without a solid first culture landscape to stand on, how can we transform ourselves in our second culture landscape? Life is a flux of changes. We cannot tell which is the beginning and which is the end.
8. Pastoral melody (I).

You Sha Liu, Chinese colours on silk, 50 x 50 cm, 1990.
Chapter IV
Conflicting Stories of Teaching in the In-between Cultural Landscape

Prelude:
Shiao, Wei and I grew up in a blurred and fluid landscape which was full of cultural confusion, ambiguity and change. In our pre-school, kindergarten and primary years, our parents and teachers instilled into us Confucian morality and educational beliefs. We were brought up to respect and be polite to our teachers, parents, seniors, and anyone who had made or was likely to make any kind of contribution to Chinese society. We were told to sit still in class, quietly and attentively listening to our teachers’ lecturing. We were taught to conceptualize teachers as life-long moral models or mentors. However, during the Grand Cultural Revolution, our conception of teachers was shattered. We witnessed violence and cruelty towards the people we were taught to respect and be polite to.

When the “Gang of Four” was smashed, Deng Shiao Ping proclaimed a new China where the status of teachers was brought back to a highly respected position on the social ladder. The slogan “The teacher is the engineer of human brains” once again appeared in school banners, school philosophies, newspapers, and other public media. Teachers were working day and night in order to catch up for the lost ten years and they didn’t have time to sit down and complain about the miseries, mistreatment, and cruelty they had received. They were teaching anybody who wanted to learn whether they were Red Guards or the Red Guards’ children. I remember what my father and teachers said: “Refusing to teach is cruel. I welcome anybody at my door.” They felt so grateful for Deng’s effort to improve their living conditions. Wei’s father and mine went back to their former positions.
Our parents' insistence that we continue with self study during the Grand Cultural Revolution enabled Wei, Shiao and me to pass the very competitive national standard exam. We were once again immersed in a sea of learning. In the universities, we made up for the content knowledge we had missed and we were saturated with academic knowledge at the university level. We studied at least twelve hours a day. The nightmare that intellectuals had been through was pushed away in our minds by previous images of them conceptualized in our pre-school and pre-Cultural Revolution education. The strong belief about intellectuals was once again shining upon our educational growth. As the "open door" policy became popular in China, we began to read western books and magazines, watch western films and TV programs, and see westerners on our campuses. Finally we had western teachers in our classrooms. Conflicts between our pre-Cultural Revolution education, our Cultural Revolution education, self study, the overwhelming curriculum in the university, and our exposure to western cultures and teaching created more confusion and excitement in our lives. Our brains were opening up and at the same time they were full of ambiguity and confusion. We began to learn to question but still we were very much attached to our traditional ways of teaching and learning. As a result, we were labeled the "Lost Generation". By "lost", people mainly meant that we were the generation who had lost ten years' education and who had become very different from any other generation in Chinese history.

After four years' hard study in the university, we became teachers in school or university. We were teaching a younger generation who were born during the Grand Cultural Revolution. Most of their names were connected with the popular political terms in the Cultural Revolution. From pre-school to primary or secondary years, this younger generation were streamed into the "red river" of revolutionary slogans and self-criticism activities. They hardly learned any content knowledge. We, the so-called "Lost Generation", found that this younger generation was the real lost generation. They seemed to be the generation who lost values, morality, and identities since they were born during the Cultural Revolution. They did not get a chance to have the early
childhood education we had. How could we teach them with our too quickly swallowed western ways of teaching and our mixture of experience and knowledge? How could we model ourselves in front of the Cultural Revolution victims since we were not sure about ourselves as we experienced dramatic changes?

As we moved back and forth between pre-cultural revolution China and post-revolution China, the traditional China and modern China, our knowledge of teaching and learning was either in collision with or evolving with the flux of changes in our mind, in society and within the students we taught. In this chapter, I will focus on Shiao's teaching story after she received one year of music teacher education in a western country and went back to "her classroom" in China. Around this story will be collaged my story of teaching English as a foreign language in Wuhan University after I was exposed to four years' western teacher training in China, and Wei's story of teaching science students before she came to Canada. Shiao was a Chinese teacher and teacher educator who returned to teach in Shanghai after one year's graduate study in a western country. She worked in the Faculty of Music in a teachers college, she had a daughter and she lived on campus. This is a contemporary story which begins with Shiao's arrival at home from a meeting, shortly before her afternoon teaching assignment is to begin.

Shiao's Teaching Story

Shiao had just finished a board meeting on Shanghai Teachers College's Required Leadership in National Education Reform. It was rush hour. She had been sitting on the bus for almost one hour. She was filming through her mind what had happened at that meeting. She attended the meeting as the representative of Gui Guo Scholars (i.e. scholars who once received education in Western countries and were now working in Chinese universities or educational institutions). There was a new slogan at the meeting: Teachers College Flag Can't Fall Down in the New Era!
Shanghai Teachers College used to play the leading role in the national education reform in past decades. It had been the birthplace for new ideas, new curriculum guidelines, and new research methods in teacher education. Since the open-door policy in 1977, this so-called model college began to decline. The booming economic development in the country pushed universities and colleges to educate people with multiple skills. Due to the rigid division of special subjects among teachers colleges, the graduates of these colleges could no longer meet the needs of society.

According to the statistics presented at the meeting, as Shiao remembered, the quality of Shanghai Teachers College was ranked the lowest. The middle school principles and university presidents complained that the knowledge base developed in teachers colleges was too narrow to train students well enough to meet economic and societal needs. Schools were willing to hire teachers with a wide scope of knowledge since students with multiple skills would have better opportunities to function well after graduation. The City Board now asked for changes in teachers colleges. They declared that Shanghai Teachers College should not fall behind. They also proposed to have 170 more key schools (i.e. elite schools) in Shanghai by the Year 2000. Shiao could not believe that the City Board was still singing the same tune after they saw the bad effects upon education after they established the key schools. The students were striving for the best marks to enter these schools. The teachers were teaching to help their students to get into those schools. They understood that entering into key schools meant that you had one foot in the door of the university.

The assumption was that this would lead to a good fortune or a better career. In order to swim in this trend, some parents began to buy entrance to those schools. Some parents would bribe teachers to take good care of their children. Some parents with low incomes would squeeze their budget for their children's "better education". Teaching to improve the moral character of students and teaching for the people as recommended by Confucius became a legend. A lot of educators were very cynical about it.
Shiao remembered that she once wrote an article for the Shanghai Daily entitled *What Kind of People Are We Educating?* That article stirred up administrators, teachers and educators. Shiao remained the opposing voice. She tried to give voice to the knowledge she had obtained from her western education. "I don't care that someday I will be put into prison," she mumbled to herself on the bus. The bus was moving like a tortoise. Shiao saw a lot of motorcycles moving through the narrow paths between the bus lanes. "I could buy that kind of motorcycle if I hadn't spent my money on computers or books. With seven hundred dollars a month I can hardly make ends meet." Shiao suddenly remembered that her daughter's bicycle was too small. Her one-bedroom apartment was too small for her and her family. She had no private space for her work at home. The university could not afford a bigger and better equipped office for her. She didn't want to fight over one computer with her Ph. D. and M. Ed. students. She felt lucky to have a computer at home. She could snatch some space after her husband went to work and her daughter went to school. The bus moved again. Shiao looked at her watch.

It was 11:30am. She had to rush for her afternoon class. Today's theme was on *Genre and Ideology in Popular Music of the New Era.* Shiao spent weeks and weeks in lesson planning. She tried to incorporate her Ph. D. research on Chinese Popular Music in Canada into her lesson planning. She tried to refresh her memory of the music curriculum guideline: to educate students to adhere to the Chinese Communist Party; to adhere to the socialist road, to adhere to the proletarian dictatorship, to adhere to Maoism and Marxism; to educate students to love their motherland and to serve modernization and rapid economic development; to educate students to compose modern songs and music in praise of modern socialist countries.... Shiao was a little worried since her research on popular music had a tendency to question Chinese people's uniform life-style (either living "primitively" or luxuriously) and the sterile way of thinking in the way they were brought up. However, her teaching theme might match the modernization criterion. Shiao remembered that the last theme she taught was on the relationship between western painting and
western music. The students were quite interested during the class. But after the class, some students came up to her and said:

Teacher, what you talked about in today's class was so interesting but it is not useful for our future. The students in Fine Arts today are moving towards futures in interior design arts and advertisement arts since they can make better money in those areas. Also, the classical music has little audience. People want popular music. This is the modern era, isn't it?

The students began to sing a rock and roll song:

The 30's was a laid-back melody
The 40's a tender threnody
The 50's had that vigorous feel
As all the nation smelt steel
The 60's sang "going down to the country"
The 70's model Peking operas were revolutionary
The 80's was break dance but that's not all
There was a fever for Rock and Roll
Still there's many songs to sing
What the 90's gonna bring?
(translated by Andrew Jones, 1992: 9)

Shiao laughed when she reflected on the scene. This song, while done in rock and roll, had a revolutionary edge and was used to express a reform orientation, though indirectly. Shiao realized that something educational was going on in the singing. She wondered: "How can I tune up my class but not violate the rules?" Shiao was thinking aloud.

The bus arrived at Teachers College. Shiao rushed to the kitchen to prepare lunch for her daughter and herself. Chop--chop--chop--zi--zi... Shiao's daughter also came back to the apartment with a very heavy schoolbag on her back. The bag was stuffed with her grade 5 textbooks and assignment. "Mom, my teacher made a long speech today. She asked us to study hard to get good marks. She told us that every mark we earned is our papa and mama's money." "How can she say that?" Shiao was annoyed. Her daughter was arguing: "My teacher is right. Everything she said is right!" Shiao understood that her daughter would listen to every utterance from her teachers. Teachers were considered the source of knowledge through history. Shiao was the same
when she was a little kid. Shiao also realized that there was some truth in the remark. It was true that if the students had one mark lower for their entrance exam, their parents would lose ten thousand dollars... Shiao waited until her daughter walked out of sight and snatched her teaching bag to walk to her class.

It was almost 12:30 pm. The class started at 1:00 pm. People were rushing for different purposes. Shiao came across a group of students with uniform shaved heads who were singing:

Hey! Sister, go bravely ahead, ah!
Go forward, don't turn back your head
Hey! Sister, go bravely ahead, ah!
Go forward, don't turn back your head
The great road that connects with the sky
Nine thousand, nine hundred, nine thousand, nine hundred, nine, ah!
Hey! Sister, go bravely forward, ah!
Go forward, don't turn back your head
From now on, you'll be building a red bridal tower, ah!
Tossing a red bridal ball, ah!
Hitting me right on the head, ah!
I'll drink a pot with you, ah!
Red red sorghum wine, ah!
Red red sorghum wine, hey...
(Translated by Andrew Jones, 1992: 56)

Shiao knew that was from the film Red Sorghum directed by Zhang Yi Mo, starring Gong Li. The popularity of the song lay in its bucolic lack of sophistication. This film questioned the nature of Chinese cultural identity. The lyrics of the song showed the topical reference of the film. It was a song to be "shouted along" (i.e. the singer of this kind of song usually shouts from the beginning to the end). The melodic structure of the vocal line was structured around a series of shouts and grunts. The melody was derived from a mixture of folk opera forms, a plodding disco rhythm and a northwestern instrument souna. This mixture reflected the struggle between modern China and its primitive nature as well as a blending of western and Chinese culture. "That could be a very good start for my lesson today" Shiao was murmuring to herself.
Shiao started her class by letting the students brainstorm their critiques of *Red Sorghum*’s theme song. Some students talked about the popularity of the song, some about the lyrics, some about the theme, some about the social significance, some about the political meaning, some about the stories, some about the melodies.... Shiao led her students to an important trend in Chinese music: “The Northwest Wind” (songs from the northwest part of China) by means of a criticism of the *Red Sorghum* theme song. For Shiao each popular piece of music tended to represent the collective emotional and political life of the nation. It served as a covert political and cultural ideology. This specific song’s lyrics expressed a "roots-seeking" ethos through a contradictory set of desires to return to and to escape this landscape and all that it symbolizes. Shiao totally threw away what she had planned to teach. In her mind echoed her students’ hot discussions. She remembered that one of her students had mentioned another popular song recorded by the famous popular signer, An Dong:

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The earth is so hungry and parched
Fate is this bitter and painful
As I demanded an answer of my mother
I heard an ancient song

The Great Wall isn’t a shield
The green mountains can’t cut us off
Let me go out from the perplexity of a dream world
And with my steps sound out a bright song

We’re going towards the world in great strides
Molding the great dragon’s energetic vision
We’re going towards the world with great strides
Rising to meet the mighty waves of the ocean

Heaven and Earth are so broad
The ocean is an expense of gold
Just for this majestic exploration
I place my trust in the sun
The Earth will never again be tilted
The east will never again remain silent
This enduring, fragrant land sings out a surging song

We’re going towards the world in great strides
Molding the great dragon’s energetic vision
We’re going towards the world in great strides
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As Shiao, Wei and I reflected on our teaching stories before we came over to Canada, the plotlines of some stories became clearer and some more ambivalent. It was harder for us to step out of those plotlines to relive the stories than it was to totally bury the stories in our memory without thinking about them.

Ming Fang: For me, the most telling quality in your story, Shiao, is captured in the term identity. How do we construct our identity?

Shiao: I knew my situation in mixed, complex ways. I was living a life filled with tensions: tensions between modern China and traditional China; tensions between my western educational beliefs and modern Chinese education; and generational tensions between my students and the educational authorities who make the curriculum and who govern society.

Wei: There are also tensions in your personal life that are parallel with, and give meaning to, these other more educational tensions. There are tensions between your sense of education in China and your education abroad; between your daughter's current education and what you believe is educational. Those tensions are not resolvable.

Shiao: But I must live with those tensions. I was upset by my daughter's acceptance of what her teachers were telling her. But I knew what she said was true. I planned lessons that more or less coincided with curriculum policy. I was willing to consider student interests and invite new and more important topics for discussion since I was influenced by the learner-centred approach in western countries. I was caught between contending forces, contending views, and contending personal impressions.

Ming Fang: But it is this tension that is essential to understanding you as a teacher, as a parent, and as an educated person caught between cultures. As I reflected about my own teaching, I was caught between western beliefs of teaching I got from my western teachers in the
university, the traditional beliefs I received as I grew up, the beliefs of students who were born during the Grand Cultural Revolution and who grew up after China's door opened to western countries.

I remember that one day I was walking towards my classroom in Number 10 Building carrying a big tape recorder in one hand and a stack of exercise books in the other and wearing an embroidered blouse and a black skirt. It was a sunny spring day. The whole campus was full of green pine trees and pink plum flowers. It was 1:10pm, twenty minutes before class. People were bustling from their apartments and houses to their working place. I slowed my step when I heard Wu Hong, one of the young mothers in my teaching group greeting me from behind: "Hey, Ming Fang". She was out of breath and sweating. I knew that she must have sent her daughter to school. "What are you going to do today in your class?" Wu Hong asked. "Do whatever our group decides to do," I answered. I remembered that our teaching group had a curriculum planning meeting last Friday after the regular political study. We had to estimate how many students in our classes could pass the national standard exam. The final results would definitely be based on this ratio.

Spending most of our time on vocabulary, grammar, potential multiple choice tests and exams, we had very little time left to talk about how to teach. At the group meeting, professor Jiang, head of our office and teacher on the B. A. program, was passing around the curriculum guideline from the city board in which the exam criteria were listed. Mr. Li, a young teacher, was muttering: "How come those criteria are so different from our textbook? I don't know how to match my teaching with the criteria they give. We might just as well throw away the textbooks and prepare for the exam in our own way." Professors Liu and Ye, who had been the intensive and extensive reading professors in my own B. A.
program were smiling. Wu Hong, I and the other youngsters were looking at one another helplessly. I was a little sleepy after another week's twenty-four hours of teaching. Professor Jiang was patting Mr. Li's shoulder: "Shiao Li (i.e. Little Li), you sound so defeatist. We can't only teach for the exam. We should develop creative and vivid ways to teach our students." People remained silent. Shiao Li nodded with a confused look on his face.

Wu Hong and I continued to walk towards our teaching building. We remembered that we were supposed to do Lesson Fourteen on the Three Gorges along the Yangze River. There were a lot of technical terms of hydraulic and electric engineering in that text. Wu Hong said: "I have marked out all the vocabulary and grammar highlights in the text. I made some exams out of the text according to the national standard exam criterion too." I smiled: "Good for you. I did some of that too. But I don't think I have enough time. If I am going to do all that, I am definitely going to bore my students to death." "But what can we do?" Wu Hong said. "You won't have a problem. Your students' language proficiency is higher than mine. Anyhow most of them can pass the exam." I understood what Wu Hong said. She was right that I was lucky enough to be assigned to teach the advanced students.

As we were walking, Cheng Lin, another colleague of mine joined us. Cheng looked tired. She told us that her daughter Jiao Jiao was suffering from a cold and high fever. She had lost several night's sleep. "How is Jiao Jiao?" Wu Hong and I were very concerned. "Oh well, she is in kindergarten now" Chen answered. "Why don't you ask for leave and stay at home and take care of Jiao Jiao," I said. Chen Lin answered: "How can I dare? The national exam is coming. I don't want my students to miss any classes. I know nobody in our teaching office can do supply since everybody is over-loaded." "But...." Wu Hong's
question was interrupted by Professor Gi, the professor who taught the translation course for my B. A.: "Hello everybody. It's a beautiful day, isn't it?"

I remembered I got a lower mark than I expected in Professor Gi's translation course since I always worked the fastest without any difficulties. Professor Gi used to choose some ready-made translation questions from other books for our exams. Since I read a lot outside the class, it seemed to me that I was familiar with whatever he chose for our exam. It only took me half of the time to finish it. In addition, my translations were different from the standard ones because my own research made me realize that some of the standard translations were not really authentic enough. Once I even questioned Professor Gi why he gave me a lower mark than I thought I deserved. He answered: "Because you did it too fast and your translation was different." "But mine is better, for example..." "No argument!" My explanation was interrupted. At every meeting in our teaching office Professor Gi declared that we should teach according to the curriculum guideline and national standard exam criteria. He was always respected by people in the office since he had high seniority.

We arrived at Number 10 Building. We rushed into our classrooms. As I walked into the room, my students clapped: "Teacher, you look so elegant." "We like your dress!" There were forty-five students in my class. I saw a lot of boys wearing T-shirts and shorts with the Red Sorghum hair style (shaved heads) and girls wearing different colored skirts. I smiled, plugged in the tape recorder, and played some light music while my students were helping me to distribute the corrected exercise books. The bell rang. Some students were still sitting on chairs and desks along the windows looking at the beautiful scenery outside. One student yelled: "Teacher, could we have our class on the lawn outside?" "Yah!" the other students shouted. I hesitated and asked myself: "How can I finish my teaching today
while my students are sitting outside distracted?" I looked at my students' faces and said: "OK, if you promise to cooperate." I led my students to the lawn in front of Number 10 Building opposite to the Administration Building. We had a few minutes to settle down. The students were surprisingly cooperative. They read through the text and asked a few questions about some new vocabulary and grammatical structures. We split into small groups to discuss some difficult language problems. I was surprised to see that some of the high level students were leading the group work. Finally I answered some of the general questions. I also asked them to prepare a five minute's talk about how to preserve the beautiful Three Gorges and the function of the Three Gorges in terms of generating electricity for the whole central area of China.

During the break, Wu Hong and Cheng Lin's classes joined us on the lawn. The registrar from the Administration Building asked me whether he could join my class. I said yes with my heart beating up and down. He told me that he overlooked my class on the lawn from his office window. He felt curious. That was the reason for him to join us. He also said that he had heard a lot about me. People described me as a very good teacher different from the others. I kept saying: "No, no, I don't think so." Wu Hong and Cheng Lin were worried about being blamed for breaking the rules and having classes on the lawn. The registrar asked them not to worry about that as long as they could still finish their teaching. The second period began. The students were brainstorming their ideas of how to preserve the Three Gorges and how the dam at the Three Gorges would generate electricity for the central part of China. The registrar was surprised to see that the students used so many technical terms to express their ideas. Some students had difficulties with English. I was helping them. They laughed so loud that I had to remind them to lower their voices. I gave my students the assignment and asked them to review the next lesson. They happily said yes. After the class, the registrar left with a smile. Some of my students remained. They
were still excited about the class. I was wondering in my heart: "How many of them can pass the standard exam? Perhaps I have to make out some exams for them to practise."

One of the girls in my class, Weyying, asked whether she could walk back with me since she had to ask for my advice. I said yes. On my way back home, Weyying told me that she was in love with one of her friends who was studying economics in Huan Zhong University, one of our neighbours. I said: "Congratulations, Weyying." She was shocked and then smiled timidly: "I thought you were going to blame me, teacher." "Why?" "Because falling in love in university is against the regulations." "I know, but I fell in love in my university year too. But you have to learn to handle it properly without negatively affecting your studies, OK?" Weyying smiled: "Teacher, could I ask you a question?" "Sure." "Are you a communist member?" "What do you think?" I asked. Weyying was confused and after a few minutes' silence, she said: "Sometimes you have such a tremendous understanding towards us students. We think you are. Sometimes you are so different. We guess that you are not." "You answered my question, Weyying." "Teacher, we all like you a lot. You know what? The teachers in other courses are complaining that we spent too much time outside the class studying English." Weyying's remark made me feel happy and worried at the same time. "Perhaps I should do more with my students in class," I thought.

Shiao: You had a lot of tensions in your teaching too, Ming Fang. The tensions in your story are captured by multiple characters and incidents. You had to follow the curriculum guidelines and the national standard exam. But you wanted to be a little innovative like your western teachers. You kept a traditional belief that you should respect your seniors but in your mind you had different views of teaching and learning. Your colleagues, Cheng Ling and Wu Hong, had to keep a balance between their roles as conscientious teachers and caring
mothers. Cheng Ling, Wu Hong and Mr. Li were also struggling to be innovative in teaching while at the same time guaranteeing that their students would pass the exam. The younger generation in your group were facing a tension between being good teachers for a group of modern students while maintaining the traditional belief that every young person should show respect to senior who might have closer ties with traditional beliefs and being good teachers who might respect the boundaries the youngsters wanted to carry on or break away from. The young teachers in your group were struggling between a traditional way of teaching grammar, content, and rote learning and creative ways of teaching.

You were working under the leadership of a professor whose teaching failed you in your university years and who was constantly resisting any changes. You were teaching a group of boys who were wearing western T-shirts and a Chinese traditional hair style (shaved head) and girls who were wearing more modernized and colorful dresses while your own dressing style was quite different from the traditional. A teacher was supposed to dress formally and solemnly according to the tradition. You were trying to experiment with western ways of teaching by listening to your students' request to have their class outside the classroom, and letting the students split into constructive group work. But you kept worrying about what the administrators thought, about time limits, and about the national standard exam. Your teaching attracted more attention and interest from your students. But other subject teachers were complaining that your students spent too much time on English instead of content knowledge learning. Also you tried to understand a university girl's love affair at the cost of violating the university regulations.

Ming Fang: Broadly speaking, Shiao's and my stories were an embodiment of a general narrative theory as we call it. To state this in its most direct way, we believe that we all live inside stories or ideologies. Indeed, to live inside an ideology is to live inside a story of oneself.
Think of the students who objected in Shiao's class, young teachers in my teaching group, myself and Shiao. We are living inside an ideology of change. Shiao's students speak about growth, finances, wealth, advertising etc. That is clearly an ideological setting. But when we think about these students and ourselves more generally we realize that this ideology is part of an overall story of who we are in our lives: we are living out a story of ourselves as people on the edge of a new era, with a past that looked one way and a future that looks another. The marks of a story are that it has a past, a future, a present, and a plot-line (Connelly and Clandinin, 1990). The past, the present and the future are all clear in our stories. Our stories’ plotlines are full of development and change from one historical period to another, the old to the new, one ideology of social and personal life to another.

Wei: It is hard to tell whether the changes in your stories are physical changes or chemical changes. It seems that you are both in the story and beyond the story. You both have doubts. In a sense your stories are full of uncertainty. However, the ideological story, as I understand it, gives you certainty. You were teaching an in-between-culture generation who expected differently from teachers. I remember when I was assigned to teach in a key middle school, I was teaching a generation who performed poorly in academic subjects since they really lost their schooling during the Cultural Revolution. I grew up with a belief that as a teacher, you are supposed to be a knowledge delivery person. I remember the first day when I walked into the class to teach science. Days and weeks before I met my students. I began to search for all the materials for “matter”. I went through all the complicated theories about matter. As soon as I walked into the classroom, the students stood up and said: "Good morning, teacher." "Good morning, students." I answered. I put my stack of books on the teaching table and stood on the teaching platform. In my mind, a voice was sounding: "A first class is very important. If you want your students to listen to you very attentively for the rest of the time, you'd better give them
a very good impression at the beginning. Wei Xin (authority) is very important for a good teacher.” I got that in my university teacher training course. Before I began to speak, I drew a diagram on the blackboard as follows:

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Elements-----------------oxygen, carbon, iron, gold
Substances
Compounds-----------------salt, sugar, water, ammonia
Matter
Mixtures---------------------soil, cement
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While I wrote on the board, I urged the students to copy down notes. I was proud of my beautiful handwriting cultivated in my university years. Then I wrote a definition of chemistry on the board:

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Chemistry--the study of matter and its interactions. To learn chemistry well, you have to be good at memorizing the chemical formulas such as:
The formula for sugar is C₆H₁₂O₆
water is H₂O
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The students copied down my notes and some of them were checking their notes with their neighbours. Then I wrote down the difference between physical change and chemical change on the board:

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Physical change can be observed without changing the composition of the substance (e.g. freezing)
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In a chemical change, at least part of the substance is converted into a different kind of matter. For example, the rusting of iron and the burning of wood both produce new kinds of matter. The failure of a sample of matter to undergo chemical change is also considered to be a chemical property. Most chemical changes are also accompanied by physical changes, like changes in color or temperature. I rushed through the first period of my class. I felt proud of myself. I thought: “Finally, I am able to deliver knowledge.” Only now when I think back after I received education in Canada, I feel guilty about what I did. I have found that the educational beliefs my mom instilled in me in my early years have been always with me: “Study hard, practice more.... If you cannot memorize it once, do it twice. If twice doesn’t work out, do it three times or even a hundred times. If you are a
stupid bird, you should be the first to fly (笨鸟先飞). If the slow tortoise is persistent in moving, it can surpass the fast moving and proud rabbit.” Those educational beliefs encouraged me to find time to study during the Grand Cultural Revolution and during my university years. At the same time, they blocked me. I was not able to see how ossified I was in my teaching. I am not sure whether I will be able to have a break-through when I go back to my teaching in China.

Ming Fang: Those beliefs sound very Confucian and Taoist. They have been instilled into our thought patterns through anybody who has had an impact on our educational growth (e.g. father, mother, teacher, good friend, etc.). They have an impact on our curriculum planning. For instance, my father's life ethics and teaching philosophies have tremendously influenced mine. In a letter responding to my research questions about his life ethics and teaching philosophy, my father noted:

My life ethics are as follows: Work conscientiously and behave honestly; be strict towards yourself and loyal towards others; never do anything beyond your capability. My teaching philosophy is as follows: Teach for all kinds and all races, which comes from Confucius and means that whoever they are, if they are your students, you have to educate them without discrimination. My implementation of this Confucian teaching philosophy is: Care for your students like an amiable mother and be demanding of your students like a severe father. A human being is an animal with feelings. If you love him, he will love you. If you want your students to listen to you, you have to let them listen to you with their hearts. Discipline your students with high standards since only a severe teacher can nurture a high quality student. (Father's Letter, Oct 29, 1993)

During my doctoral study, I was encouraged to explore the source of my educational beliefs. I was inspired to understand my educational growth through the impact of my father's educational beliefs, particularly his mirror metaphor:

Among all my metaphors which have educational significance, the mirror appears the most vital one. It governs the way I acted in the past, structures every step in my present teaching career, and guides my future practice so as to provide the coherence and systematicity of my experience of learning and teaching. My dear papa, a conscientious middle school teacher in P. R. China for forty years, is always my teacher who provides a moral and academic mirror for my educational growth. In the mirror, I could check my behaviour, morality, academic growth, success, failure etc. from time to time....
Every time I appear before the mirror, it talks from its multiple facets. It articulates the philosophy, rules, principles and maxims I utilize in my teaching and learning practice. It tells me that a teacher is like a silkworm who won't stop diligently making the silk cocoon until she is out of silk and silent inside. A teacher is compared to a candle which won't run out of wax tears until it dwindles into dust. As a sacred (i.e. committed) teacher, one has to be devoted to her teaching career no matter how difficult it is. This philosophy offered me continuous and tremendous strength to resist the degradation of being a teacher during the Grand Cultural Revolution and the Great Student Movement (April 5, 1989). In spite of all the mistreatment society pressed on teachers in Chinese history, I remained confident and comfortable about being a teacher. Even now, I am a visible minority in Canada. I am facing some prejudice about accents and nationalities. I won't change my ideas. I feel lucky to have that mirror with me all the time.

Sometimes, when I stand in the classroom, the mirror guides me in how to plan my curriculum, how to implement my curriculum, how to modify my curriculum according to my students' interests and needs. In the Chinese education system, it is incredibly difficult to have flexibility in planning and teaching. It seems to be impossible to take students' interests and needs into consideration. Everything is decided by authorities and tests. Evaluation is not based on social values but on marks. What my father did was to achieve the authority's requirements by all means including vivid classroom expressions and discussions. He used to say that an excellent teacher can't go to class without good preparation. If you want to give students a mouthful of water, you have to fill your bottle up with water. Since time is limited in class, nonsense from the teacher's mouth is not allowed at all. Every word and sentence the teacher utters in class and every discussion or action the teacher initiates in class should have educational significance...

In front of the mirror, I feel myself growing and changing. Every episode of my growth is connected through my spontaneous experience of empowerment...

(Journal Entries, December 1, 1992)

My father’s beliefs always made sense to me. But now I began to question: Are they always reasonably applicable? I admire the spirit of being a candle and a silkworm, but I want to be a butterfly too. “Never do anything beyond your capability.” Without running a risk, how can I be creative? I did care for my students. It showed in the dresses I wore, in the ways of teaching I tried, and in the ways I encouraged my students to fall in love with the persons they really loved. But by doing that I was running a risk of violating the university rules.

Shiao: We were educated and educating other people through ambivalence and ambiguity, and paradoxes. I learned to listen intently to my students' spoken concerns and interests. I
could veto my daughter's comments in the kitchen and ignore my students' objections to
my lesson on western painting and western music. But I paid attention to a group of
students singing Red Sorghum's theme song. My education in Canada tells me one of the
rules: "Listen closely to student voices". This rule appears to be embedded in my personal
philosophy of teaching. I wanted education to be meaningful for my students. I engaged
them in conversation and interaction. I wanted my students to think, converse, and
understand themselves and their positions in modern China. I remember my Canadian
teachers told me that "students learn most when they pursue their own interests." I was
aware that good education is built out of public government policy adapted by intuitive and
spontaneous teaching which encourages student initiative. I read and studied John
Dewey's theories of experience and the works of modern educators working in a Deweyan
tradition in my graduate study years in Canada. The network of concerns built into a
theory of experientially based education constitutes the personal philosophy that I hold
about life and about education. I quite understand you, Wei. you wanted to teach well.
Sometimes it is very difficult to keep the balance between what you want to teach and what
your students can learn.

Wei: You are right, Shiao. But I think that the conflicting stories we lived have a lot to do with
the conflicting cycles and rhythms we had in our stories. A great deal of our knowledge of
teaching is connected to cross-temporal, cross-historical, cross-cultural and cross-
generational cycles and to rhythms that accompany those cycles. According to
biochemistry theories, in everyone's life cycle, a more or less fixed cycle of activities
develops bodily rhythms attached to those cycles. It is well known that the flow of one's
life, its rhythm is connected to the cycles of daily living. Our daily living is in dramatic
flux. We are, of course, experiencing the life cycle of birth, growth, education, working
life, retirement, and death and the everyday regular cycles such as getting up in the
morning, having breakfast, going to school or work, resting, sleeping, etc. Although those cycles and rhythms are still functioning, the complexity of changes in our personal lives created dilemmas in our professional lives. Our cycles of activities flash back and forth between being daughter/parent, learner/teacher, insider/outsider, privileged/inferior, believer/rival, and exile/intruder. Where is the position for us in this constantly changing cycle?

Ming Fang: That's right. Our position in this shifting cycle, and the highly unstable rhythms that we experience in our life, make a difference in how we shape our teaching, in how we respond to our students and, in turn, in how our students learn from us, how they respond to curriculum guidelines, how they interpret cultural history and social directions. We do have narrative unities which construct the stories we live both in our personal lives and in our teaching. These various threads, if we were to connect them, would have a personal educational component, a parenting component, a teaching component, a social component, and a cultural component. Each of these threads would need to be told over a temporal time span. The unities would need to be explored in our own education as a child before and after the Grand Cultural Revolution, and as a woman in the university, as we have been moving back and forth between temporal spans, cultures, languages, and identities. But why have we become who we are?

Interlude:

*By focusing the details of the story and retelling the story, Shiao, Wei and I began to realize that for the Chinese sometimes, we are too sure or we are taught to be too sure about our career goals with the result that we lose our identities. When our old identities are in collision with the new, or with the blurred identities we are facing, we feel lost. By being lost, we create our identities again. There is a paradox in our storylines. We came through such an insensitive historical period, but we turned out to be very sensitive persons. We went through a lot of suppression, but we became*
very creative persons. We lived in harshness, but we were a group of compassionate teachers. Sometimes if a person went through a miserable experience, he/she would become depressed, lose hope and finally give up on life. We three didn't. Why? Perhaps our parents' sense of values and sense of good and bad shines through our experiences of upheavals, confusions, and ambiguity. We might have already established some very strong beliefs and a conceptual framework before we experienced those traumatic events. Perhaps our sense of correctness helped us judge right and wrong. Whatever happens, are we always our parents' daughters?

The identity question is connected with the question: Who is the real "lost generation"? The groups of students Wei, Shiao and I were teaching after we graduated from our universities? They seemed to be the generation who lost values, morality, and identity since they were born during the Cultural Revolution. They didn't get the chance to have the kind of pre-school education like we did. We took a lot of things for granted. A foreign teacher was teaching a group of Chinese university students to be western students of arts in English. I kept saying that I learned so much from western teachers. I never questioned this view until I started to think about the details of the story. I took it as the normal belief in China: "We hired foreign teachers to teach our students authentic language. Our students can learn well in a naturalistic atmosphere when they interact with native speakers." Now I began to think that I could teach better than westerners in Chinese classrooms although I still lacked language proficiency. I would have had different expectations for my students. By saying that, I do not mean that I am an expert. I mean that I will learn to be more sensitive since I can look at the situation more objectively and clearly in a foreign landscape.

The identity issues were embedded in Wei's conflicting story of teaching science, my story of teaching English to a group of science students who grew up during the Cultural Revolution, and Shiao's story of teaching a music class where she was struggling between western and eastern beliefs and values in music education. The three plotlines are interrelated: Our ideas and theories
of schooling and those of Chinese culture, our experiences as students in China and abroad, and our classroom experiences marked by a conflict between teaching students to think and to build on their own interests or teaching by the curriculum guidelines, our experience of a rapidly changing Chinese culture, and our sense of how we are related to both the past and present culture. All of these aspects are interwoven with all other aspects of the flux of change in our landscape. Nothing can be clearly separated and considered in isolation.

We were ruled by government guidelines, with which we planned our teaching. But we might find our students, or colleagues, or administrators objecting because of their personal lives. In effect, our students', colleagues' and administrators' personal lives, their landscapes outside the classroom, reached in and modified the interpretation of government guidelines in our classroom teaching, which created changes, tensions or resistance. Although we had doubts about our teaching and personal lives, nevertheless, we proceeded to adapt our teaching to certain situations. These complex situations interacted strongly with our reflections on Chinese culture and its history, on our education, and on the education of the younger generation. All those aspects, the personal and the professional, were important for understanding our teaching (Connelly, Clandinin, & He, 1996 & 1997). It is impossible, as traditional research would suggest, to understand our teaching by only observing our classrooms. A richer, deeper, more narrative understanding evolves from studying what we term the professional knowledge landscape. To understand teaching, we need to understand it in a complex environment. To understand our teaching, we need to understand: Who were we? Who are we? Why have we become who we are?

You Sha Liu, oil on canvas, 26 x 28 inches, 1997.
Chapter V
Strangers' Stories in An Exile Landscape

As I and my composite participants go deeper into our quest for our professional knowledge landscape in Canada, we begin to realize the strangeness in our landscape. In this chapter, a detailed narrativization of the dilemmas in our enculturation and acculturation processes in Canada will be collectively reached. It is hoped that this chapter will provide an understanding of our conflicts in an exile landscape, which give rise to a transformative understanding of our culturation experiences in Canada.

Ming Fang: I think it would be very interesting to present this chapter collectively. Remember the first time when we shared our stories, you two wanted me to characterize you in my thesis writing. Perhaps by using a dialogue form, I can people my writing.

Shiao: I like the idea. It is a very artistic form.

Wei: It is a meaningful and valuable intellectual excise too. We have received too much lecturing in our lives. The way we were brought up, being educated and educating others, was pretty much authoritarian.

Ming Fang: I agree with you both. Just like what Freire says in his book Learning to Question: A Pedagogy of Liberation (1989), this form stresses "the liveliness of the conversation, the lightness of the spoken word, the spontaneity of the dialogue...." (1989:3). Conversations, according to Connelly and Clandinin, are vital to narrative inquiry. They "are marked by equality among participants and by flexibility to allow group participants to establish the form and topics important to their inquiry.... There is a probing in conversation, an in-depth probing, but it is
done in a situation of mutual trust, listening and caring for the experience described by the other. Once again, we see the centrality of the relationship among researchers and participants” (Clandinin & Connelly, 1994).

Shiao: I remember Plato’s *The Republic* is in dialogue form. He wove theories and critiques into his text in a highly intellectual, philosophical and lifelike manner. In music, a lot of performances are presented in dialogue form such as violin and cello duets, musical poems, piano concertos, dance, ballet, etc. The music is initiated through musical symbols while your narrative is in story form.

Ming Fang: That’s right. Narrative is composed of theory and story together. The story itself is the theory. The theory is embedded in stories.

Wei: That’s interesting. I have never thought of it that way. In science, theory is embedded in experiments while experiments test the theory. Conversations happen a lot of times in our scientific thinking.

Ming Fang: Our vocalized conversations are intertwined with the conversations in our minds. A dynamic relationship between the two kinds develops naturally when the talker and the respondent are actively engaged in conversation. Anyway, today we might share our stories centered around looking at us as strangers in an exile landscape. I used to think of myself as a foreigner marginalized in a landscape of overlapping cultures. At my thesis committee meeting, my supervisor and another professor suggested that I think about myself as a stranger in an exile landscape. They think the term marginalization is "too confrontational". Sometimes the impression they got from my story is dramatically different from my purpose in telling that story.
What I consider marginality seems to be the opposite to them. By focusing on the strangeness we experienced in an exile landscape, the story itself is more convincing.

**Wei:** I like strangers in an exile landscape better. Living in a second culture, there is a tension between the original landscape we lived in and the current landscape in which we are living. It is very easy for us to conceptualize unfamiliarity as marginality.

**Ming Fang:** Our stereotyped perspectives of the new landscape creates more strangeness towards the new landscape. I still remember the first day I was in Canada when I stepped down from the airplane and wondered at the strange landscape of Thunder Bay. Four black students were holding a big bulletin board on which appeared: "Fang He, welcome to Lakehead University." Pleased and puzzled by the sign, I walked towards them. But I was asking myself: "How come these black students are meeting me here? Aren't black people bad? Remember what they did in Shanghai University. Rapists. But they seem to be so friendly and nice." I was interrupted by one of the black students: "You must be very tired after such a long trip. Don't worry about where you will be staying. The host family has already provided a temporary place for you to stay--free of charge. When you settle down, you can decide where you are going to stay permanently. Some Chinese students from our student association will lead you to your department and help you complete your registration."

I left my luggage in the Ugara—the administration hall in Lakehead University. One of the Canadian students named Sue led me to the English Department. The secretary introduced us to the director of graduate studies. Dr. Richardson "machine-gunned" his introduction to the English Department and my requirements for an M.A. in English. I was not afraid of the rigid requirements but of his talking speed. "My goodness, if every professor talks like him how can I catch up?" I was mumbling in my heart. Sue seemed to know what I was worrying about. She
smiled and said: "Don't worry. He talks like that, you know. I was scared by him the first time when I listened to his lecture. But as time went on, I got used to his speed." I smiled back gratefully.

We were approaching the Dean's Office of the English Department. To my surprise, the dean was a woman who was black too. "This must be an international university. There are so many black people here!" I was once again puzzled. Dr. Joyce Forbes talked to me with a strong Caribbean accent, underneath which I felt a kind of unconquerable power. It was a power of love and understanding with an academic tone.

After I finished my registration, I was picked up by Peter—a Hong Kong student—who was vice president of the International Student Association. He sent me to my host family—Mr. Bill Franks, his wife Erin Fletcher and their little daughter Lily. They welcomed me with incredible hospitality. Lily was enthusiastically introducing me to Italian lasagna which I did not like at first. It was during my first day that my prejudiced image of black people had been changed. My stages of overcoming cultural strangeness were surrounded by friendliness and warmth.

Shiao: My first day in Canada was not so strange as yours since I had been to some European countries. But the most crucial problem for me then was how to survive on a very small entrance scholarship. I had to pay very high international student fees and I often made long distance calls to my son in China. I had no Canadian teaching experience and my Chinese teaching could not be credited. I had to work as a waitress in a restaurant to earn enough money to survive and to phone my son in China. I started as a bus girl and then became a waitress at the table. It was very hard to learn the names of different drinks. But I got them eventually one by one. Being a waitress meant a status crisis for me then. In China, although I was a teacher, I still had a lot of power. At least I thought that I could "control" my students. But when I was working as a waitress, I was
told to walk fast, serve fast, and continuously work and work. Who cared that you were a respected engineer of the human brain! Who cared that you could compose or play the most sensational music! When I sat in class and heard some Canadian students talk about a vacation or a nice weekend, all I could think about was how to survive. I felt like I was a floating seaweed at that time. Constantly I dreamed about my son in China.

Wei: My case was quite different from yours. The time my son and I arrived in Canada, my husband had already finished his masters degree in chemistry. We lived in a student apartment. We lived on my husband’s monthly fellowship. I tried to get accepted to the masters program at the University of Toronto or the University of Western Ontario. While I was still confused about the educational system at the University of Western Ontario, my son came back home one day, he was so excited about the fun he had in school. The next day, he came back in tears because he could not understand what the teacher or his classmates were saying around him. Everyday after school, my husband and I would push my son to keep up his academic progress with his classmates in China while helping him solve the mathematical, scientific or literature/language problems. I hoped that our son would adapt to the Canadian educational system faster than myself. In university, I was so happy to have so much freedom to choose whatever courses I wanted to take. In China, we had a whole bunch of required courses to take. We seldom had options. The standardized textbooks we were taught and taught used to fall behind current research in worldwide academia and did not mention the implications for industry or marketing. The theory and practice split was huge. Here in Canada most of our university bio-chemistry textbooks are composed of updated literature and closely related to industry and local, national and international marketing. The major problem for me then was language and my lack of experience. Theoretically I was far ahead of most of my colleagues. Once I got the language, I was able to move ahead very fast. I was also very pleased to use the lab freely and get my hands on some of the most advanced equipment. In China, some proposed research could only be done by
technicians. Teachers or professors were not allowed to touch this research, not to mention students. I remember that I was the very first one to finish every experiment the professor required us to do. I could even do the most difficult ones too. I seldom took a coffee break. People thought I was a workaholic. But when I put those experiments down on paper, I was stuck. My supervisor would correct word by word and sentence by sentence for me. I felt embarrassed and frustrated. 

Shiao, Wei and I gradually began to ask ourselves: "How do we understand our everyday stories of living as exiles? One of the first things our stories taught us was that we cannot judge a new culture by our own values. By doing so, we might run the risk of making value judgments which are always negative towards the culture which is unfamiliar to us. The ways in which cultures express themselves are not simply better or worse than one another. They are just different. Tolerance towards the new culture does not imply that we should give up the values of our own culture in order to accept the new ones. Tolerance demands a high level of understanding, respect, and constantly constructive criticism towards the new landscape. Living as exiles, experiencing the difference in our everyday storied lives, cultivates our tolerance to an extraordinary degree. When we live our stories alongside other people's stories in their everyday lives, our learning experience becomes a constant one.

Another thing our stories in exile taught us was that cultures are not static. They are fluid with development in history, economics, politics, morality, ideology, and educational experiences. When we situate ourselves in the storied everyday life of the second cultural landscape, we realize that our everyday cultural experience is in collision with our stereotyped second culture. We have to constantly learn to cope with evolving changes, which vitalizes the static second culture preconceptualized in our mind. When we live our everyday stories in our own landscape, we generally pass through this development without any reflection and understanding. We do not
necessarily gain any insights into the everyday stories we live by. When we leave our original landscape and enter a new one, our storied experience of everyday life becomes highlighted. We find everything potentially more stimulating. Challenges multiply everyday. Tensions set in. Learning occurs. Our cultural transformation is evolving. Our everyday learning is developed through the complexity of the stories we live by. My prejudice towards black people and my linguistic difficulties in comprehending the graduate program director's instructions, Shiao's dilemmas of being a single mother separated from her son, and the social status crisis she experienced when she survived by working as a part-time waitress without demonstrating her music talent, and Wei's generation acculturation difficulties in her family seem to be filtered through our stories of learning in a constantly shifting new landscape. Can we survive? In which way are we going to survive?

Shiao: The first day I came to Canada, I had more than two thousand U. S dollars. In comparison with a lot of my Chinese colleagues here, I was sort of rich. One of my best friends Ping, when she came, she had only twenty U. S. dollars. She did get a scholarship in Canada. But I still wonder how she survived. Where did she live? What did she eat? How did she attend her classes? How did she maintain her family? How did she become such an internationally recognized scholar now? I have a lot of questions about all that. I just went through my masters degree study while I was undergoing a serious struggle of getting divorced.

Wei: I remember the time when my son had trouble getting used to his schooling here. I tried to concentrate on my experiment in the lab. Everyday I behaved like a scientist, thought like a scientist, and coped with a lot of scientists around me. Every time I stepped out of the lab, my physical numbness led to a kind of anxiety. I had no place and no opportunity to tell anybody about the trouble in my life in Canada. People in the scientific world tend to work impersonally. People were very friendly, but not too close enough to share much. Occasionally when my
supervisor asked me about my family, I could be moved to tears. But I never cried in public. On the one hand, I felt contented that I could work with some of the top scientists whom I could only read about in China. On the other hand, a lot of personal stories developed everyday as I learned to be a good scientist in Canada.

I remember one day as my son roller-skated back home, he began to talk in English. My husband and I were very happy to hear my son’s English had dramatically improved. We both smiled at our son very happily. My son continued in English: “Mom, Dad, I need some money for a field trip tomorrow, can I have some?” I answered in Chinese: “Of course. How much do you want?” “As you like,” Huang Huang said in English. My husband said in Chinese: “How about ten?” My son said in English: “Whatever! Fine!” I said in Chinese: “Huang Huang, speak in Chinese at home with us.” “What’s wrong with speaking English at home? You asked me to speak as much English as I could before. Finally I speak English, you are not happy again. What a life!” My husband began to yell: “Huang Huang, how can you talk like that to your Mom?” Huang Huang began to rap in English: “It’s not my fault. It’s not my fault. You got to be happy. You’ve got to be happy, for me, for me. For I am practising my English.” My husband got really outraged. He threw his hands in the air and prepared to hit Huang. I got quite upset. Huang Huang quickly responded in English: “Dad, no violence at home, my teacher told me.” “If you speak English again at home, I am going to throw you out of the house,” my husband yelled in English. “See, you speak English at home yourself, man! By the way, child abuse is not allowed. I have the right to report to my teacher or principle about that.” My husband and I were speechless. I went back to my lab and buried my head in my assigned experiment. My tears dropped as I walked into the laboratory building.

Shiao & Ming Fang: Oh. Wei.
Ming Fang: People tend to see our education only in the classroom. It seems that your educational growth has only something to do with the books, classroom teaching and learning. But the most powerful thing that stirred up my learning did not always happen in the classroom. Confucius used to say: "Among three people on the road, one of them must be your teacher." That means education could happen in any facet of our life.

Shiao: When a woman pursues her academic career, her personal baggage is always with her. When I was studying for my masters degree in Canada, every day I lived in a landscape filled with assignments, papers, debates, challenging discussions, puzzles, strangeness, and frustrations. At the same time, I was going through the emotionally draining divorce procedures. I was pulled by the Chinese tradition: living in a "perfect family" with a "good child" and "lovable husband" and pushed by a changing tradition: no passion, no love. I was entangled in a flux of two conflicting moral systems, which both provided me with strengths and hesitation for my divorce. My parents, brothers, and sister phoned me from China or overseas to persuade me to stay in marriage while my gut feeling told me to take off as a career woman. By getting a divorce, I was forced to live with an image of "failure". My success in my studies was minimized because of this "failure". When I went back to China, my relatives, friends, former colleagues, and family members' overwhelming sympathies for me made me feel "crippled".

Ming Fang: You are quite right, Shiao. When I collected my courage to get divorced, I went through a very similar process as yours. Everyday I attended classes. Every evening I taught ESL class. Every night, I composed my M. A. thesis in front of the computer with my tears dripping down to the key board. Meanwhile when I wrote to my parents in China, I kept telling them how happy I was here. And everything here was just fine. I also questioned myself why so many Chinese marriages were broken up. Was physical separation the main cause? Or is there anything wrong about the values of marriage in our own culture? Or are both parties changed so they cannot
fit into the original marriage patterns? According to the unofficial statistics, 95% of exiles' marriages were in crisis. Most of us thought our marriages were very normal. Only when we left our own culture, did we realize that something about our marriages was abnormal. There have been TV programs and films about those marriage breakdowns. Some of them approached the issue with open-ended questions. Others simply blamed a third party's interference with the "normal and happy marriages".

**Shiao:** I could quite understand why some Chinese women could not finish their graduate studies in Canada. Sticking to our educational goals needs a lot of strength and costs a lot of tears. However, a lot of Chinese scholars tend to stay in North America for a variety of reasons. Perhaps they get tired of the shifting life and want to stabilize their academic life. Some others like me still want to go back. I do not know whether I can really fit into life in China anymore. But I always feel that I owe something to the land, the people, something there....

**Wei:** It's easier not to worry about your roots and your feeling of belonging. The stronger your ties with your own landscape, the more difficult you would find it to fit into a new landscape.

*Our experiences in Canada seem to be characterized by three strangenesses in our enculturation and acculturation process: cultural strangeness, educational strangeness, and language strangeness. Cultural strangeness can be defined as anxiety resulting from the disorientation encountered upon entering a new culture, which is a common experience for a person learning a second language and culture. It can "refer to phenomena ranging from mild irritability to deep psychological panic and crisis." It is "associated with feelings in the learner of estrangement, anger, hostility, indecision, frustration, unhappiness, sadness, loneliness, homesickness, and even physical illness" (Brown 1987: 128). This kind of cultural strangeness is not simply a strangeness at the epistemological, emotional, affective, intellectual, or political levels. It is also a strangeness in our daily lives.*
which is made up of our words, gestures, personalities, loving relationships, relationships with friends and relationships with things, environment, and the landscape we live in a new culture.

It takes a long time to discover a different world, different people, different things, different languages, different educational systems, different ways of thinking, different ways of knowing, different ways of learning and teaching, and different styles of relationships. Yet the difference could be the starting point for our learning. Through the differences, we begin to understand ourselves and others better. We learn to be tolerant of those who are different, and not to judge them through our values but through their own values. We learn to accept the strangeness of our everyday lives. Understanding of and accepting the difference of others helps us to understand and accept ourselves and our everyday storied lives. Learning to cope with the strangeness is rather hurtful to the distinctive culture marks we bear with us in our souls and bodies. Instead of being antagonistic towards the marks of our own culture or treating them as absolutely sublime, we learn to cherish them and cultivate them. We learn about the new culture by putting it alongside our learning of our own culture. We realize that if we give up the distinctive marks of our own culture, we cannot genuinely take on the distinctive markings of the new culture. Our life in a new culture would be a cover story, not a genuine one.

Strangeness in our storied lives leads to a temporary discontinuum. According to Connelly & Clandinin (1987) and MacIntyre (1981), "the notion of narrative unity is not merely a description of a person's history but is a meaning-giving account, an interpretation, of one's history...." (Connelly & Clandinin, 1987: 131). "The notion of narrative unity allows us the possibility of imaging the living out of a narrative as well as the revision of ongoing narrative unities and the creation of new ones" (Connelly & Clandinin, 1987: 131). MacIntyre considers that "stories are lived before they are told" (1981: 197). "One narrative may be embedded in another" (1981: 198). Likewise, strangeness in one's storied life is not merely an account of one's history but is a
meaning-giving account as well. The notion of strangeness creates tensions for transformation in our learning experience. The transcendence of continuum is derived from the temporary discontinuum created by strangeness. This transcendence of continuum results in changes and transformations (Bateson, 1989 & 1994). The paradoxical epistemological sense of the continuity and discontinuity of our experiences are in line with Taoism—the philosophy of Yin & Yang—the opposites. One’s story is lived out of constantly shifting oppositions. While we are experiencing the constant changes in a new culture, our own culture is undergoing a constant change as well. As exiles in an exile landscape, our learning switches back and forth between the changes in both landscapes.

We constantly felt lost, we constantly felt challenged, and we constantly learned. We still learned tremendously when Shiao was entangled in two conflicting views of divorce, when Wei flipped back and forth between her expectation that her son would be Canadianized and her hope that he would continue to respect his Chinese background while she herself struggled with the same challenge in her everyday life, and when I was undergoing severe academic challenges, personal dilemmas, and homesickness. Learning can easily happen when one overcomes the strangeness and resumes the continuity of one’s life. The meaning of learning can be transformed through the strangeness and discontinuity of our experiences.

What is particular about our cultural learning experience is that the cultural strangeness we went through was intertwined with a “multicultural strangeness” (Beach, 1997) since Canada is a multicultural society. When we landed in Canada, the Canadian landscape in our mind was predominantly Anglo-Saxon. We did not realize that we not only had to cope with the dominant culture, but we also to encounter many other cultural groups. At a time when we had little sense of what kind of culture we lived in, the Canadian culture changed into another pattern of the mosaic: learner-centered curriculum, back to the basics, accelerating immigration education, new
immigration laws, life-long learning, budget cuts, activating parents' voices, eliminating ESL classes....

Wei: In one of our Chinese community centres, you can see the portraits of Deng Shiao Ping, Jiang Jieshi, Shen Yixian, and Queen Elizabeth II on the walls of the same room. I remember one day when my son came back home, he was blabbing about the anti-racist workshop at his school. He told me that his best friend at school was a black kid. I got quite excited about that. I said: “Why don’t you stay away from that black kid. How can you make best friends with a black kid?” “What’s wrong with that, Mom?” “I don’t know. I just don’t feel comfortable.” “I am pretty happy about it. Mom, at our anti-racist workshop we were told to treat everybody equally whether you are black, white or yellow. Mom, you are a racist!” I got so angry and speechless that I banged my bedroom door and locked myself in. My son was sobbing outside. Finally I gathered my courage and apologized to my son which hardly happens in our culture. As a parent, you don’t have to apologize even though you have done something wrong. Actually apologizing was no longer a big issue for me then. Being labelled as a racist by my son really stirred me up. Being able to realize the racism in myself while I constantly criticized others really nailed me to the wall.

Shiao: Living in Canada, you really have to learn how to tango with people with different rhythms, styles, and steps. We could easily put the blame for our lack of success on the racist behaviour of others in a new culture. We tend to be blind towards subconscious racism in our bones. Once when I attended an educational conference, I came across a Chinese association party. At the time, I told myself: “I should find time to attend that party.” Some of my Chinese colleagues even postponed their flights to join that party. We believed that was the place at the conference where we would belong. We were welcomed by well-prepared food, beverages and wine. As the opening speech started, the chairperson began to introduce the executive members. When he mentioned someone from Taiwan, he would detail the specific place in Taiwan the person
came from. When he introduced the persons from Mainland China or Hong Kong, he just skinned the surface. He kept saying their journal was the top journal which had the mandate to direct educational policy making in Hong Kong and Mainland China. I happened to read the journal very carefully before the conference. I thought that I might be able to volunteer to put together some of the future issues. But that chairman's attitude was so provincial that after his speech I used polite English to ask him two sarcastic questions: "As you stated previously, your magazine is the top journal which has the mandate to direct educational policy-making in Hong Kong and Mainland China. I am just wondering how can you do that while you yourself are still struggling to understand the policy-making process in your context in the U. S. A.? Apart from that, why is your magazine in English only when you have a Chinese audience?" Some of the audience followed up on my questions. Afterwards some of them came up to me: "Thanks for speaking for us just now. But why did you speak in English?" "I don't know why either," I told them.

Ming Fang: One Tuesday evening in 1992, I received a phone call from ESL Resource Center (West), Toronto Board of Education. One lead instructor asked me to go to an interview at 1:30 p.m. the following day concerning the position of an instructor for a reading and writing course at intermediate level. I was quite pleased to get that interview because I felt that position would be relevant to my past teaching experience. Spending at least two hours for the preparation, I felt confident of my success for that position. With some applicable curriculum designs and manuals for a reading and writing course which were based on my past teaching experience in Canada, I entered the interview room with a confident smile. The two lead instructors and I had a very good talk during the forty-minute interview. I tried to give them the theory and meanwhile I showed them exactly what I should do before class, during class and after the class. Believe me, they were impressed by my integrative theory and practice of ESL reading and writing.
Around 7:00 in the evening, I was doing some of my course readings. Suddenly, I was interrupted by a phone call from the lead instructor who had offered me the interview.

"Hi, Fang, we were impressed by your interview. You have got incredible qualifications and theories. We feel you would be qualified for offering us a course on the integrative approach of ESL reading and writing. But I am sorry to tell you. Em.... I am afraid that I cannot give you the position. You know... you have a strong accent... Em...I am afraid that your accent will have an impact on the students...." She stopped abruptly.

On hearing this, I was quickly searching for the words I needed to respond to her. I had got used to the complaints of those lead instructors about the theories of OISE students. That was the reason why I showed them my curriculum designs, manuals and concrete teaching and learning activities in the reading and writing class. After a few seconds' pause, I responded: "I really appreciate that you offered me this interview. As for my accent, I know quite well I do have a Chinese accent. But I have never heard any of my students complain about my accent before. Anyhow, I have learned something from this interview. Thank you so much." "Thank you for your coming to the interview. Keep trying, Fang. You know, you have got such incredible qualifications. Bye." Years passed. I lived with that story even after I got hired by the same board. At that time, in my heart, I thought that it was a racist decision. As I got more experienced as an ESL teacher, I relived that story. I realized that the interpretation of my Chinese accent story was much more complicated than simply being labelled racist.

Shiao, Wei and my cultural and multicultural strangeness were also compounded by a kind of educational strangeness which can be defined as another kind of anxiety resulting from disorientation consequent upon encountering a new education system. When moving into a new education setting, we feel puzzled by multiple problems such as a different curriculum design, an uncommon learning environment, unconventional teaching and learning styles, unfamiliar learning
material, bizarre evaluation procedures, etc. The coping and problem-solving mechanisms that we originally had often did not work. This situation can cause disorientation, stress, anxiety and fear. The resulting mental state can produce a serious rejection which diverts energy and attention from learning in the second culture educational context. It takes time to get used to educational strangeness, and to become familiar with and adjusted to the new learning situation.

**Ming Fang:** Even though I was a language teacher in China, the first time I sat in a literature class I was overwhelmed by a mass of concepts and terminology, which my education in China never mentioned. I was incapable of keeping any notes. I dared not speak in class at all. Sometimes my mind was really stimulated and I got a lot of brilliant ideas. However, it took me a long time to figure out how I could cut in to express what I wanted to say. When I found the way, the opportunity was gone. I felt regretful and frustrated. I could not sleep at night and felt sleepy during class.

My writings are greatly influenced by my Chinese ways of thinking and by Chinese discourse patterns. I remember when I wrote my qualifying research paper for my M. Ed. at OISE, I found myself in a conflict with my supervisor. The following paragraph indicates the problem:

> In addition to dominance and nondominance, enclosure could also be another significant factors affecting second language and culture learning. **Enclosure**, in Schumann's sense, refers to "the degree to which the 2LL group and TL group share the same churches, schools, clubs, recreational facilities, crafts, professions and trades" (Shumann, 1978:30).

If the enclosure between the two groups is small, contacts between the two are enhanced. As a result, the acquisition of second language and culture could be facilitated. Vice versa, it is blocked since the two groups have less opportunities to contact with each other. A good example might be Chinese immigrants' acquisition of English and Canadian culture in
China Town of Toronto. Since their life circles are enclosed by China Town where Cantonese could be the survival language, those Chinese seldom have chances to directly get in touch with Canadians in pure Canadian contexts. They speak Cantonese or Mandarin all the way through their workplace, or among their communities. Most of their interlocutors are Chinese not Canadians. Sometimes, they might run across Canadians. Metalanguage alone can help them through. Consequently, this kind of enclosure could block their intercultural communication and inhibit their acquisition of English and Canadian culture as well. Therefore, overcoming social distance between this group and the target group will be facilitative for second language and culture learning.

Apparently, the global coherence in this passage is well organized. There is a transitional sentence at the very beginning of the paragraph. The topic "enclosure" is emphasized in bold form. The paragraph develops from the initial statement. By means of a series of cohesive markers such as "refers to", "if", "as a result", "vice versa", "a good example", "since", "sometimes", "consequently", and "therefore", the conclusion is based on a number of illustrations. This suggests that I am capable of transferring the logical discourse patterns in my own culture into the target language. It seems that there is an agreement between me and the editor about the global coherence.

However, a conflict between the two is obvious. For instance, in the Chinese language, Chinatown is a phrase with separate words. Cantonese is the survival language in Chinatown, which the writer considers to be a priority in talking about the cause of enclosure. The metaphoric expressions "all the way through their workplace" and "directly get in touch with" are heavily influenced by Chinese. "Among their communities" includes the situation at home or in other home culture societies. I use "interlocutors" and "metalanguage" perhaps to show my academic awareness. All these metaphoric expressions are in conflict with those of the editor who is a native
speaker. Definitely speaking, the passage is better expressed after the editor reformulates it.

Nevertheless, an understanding of my thought patterns, and cultural background would have facilitated the interaction between me and the editor so as to make the passage more native-like and at the same time not lose the specific flavour of my writing.

While I was taking a curriculum foundations course at OISE in 1992, I attended a regular group meeting with Rob and Michael. After discussing the week's assignments and exchanging some opinions on class presentations and readings, Rob volunteered to give me feedback on my writing. I had once mentioned that I would appreciate it if some native speakers could read my writing and criticize it in a group meeting. Rob promised to do that. Rob's criticism of my writing was as follows: (1) My writing was pretty good in comparison not only with non-native speakers but also with native speakers; (2) My speech was clear and my vocabulary was large; (3) I did have some problems with propositions and articles which Rob considered difficult for everybody; (4) My writing was very strong (Rob politely used this word), which meant I was too dogmatic and dominant in tone. I'd better soften my tone and allow some space for the readers to think and judge for themselves rather than imposing ideas on readers; (5) I used too many concepts without explanation. I'd better keep my readers in mind while I was writing since not all the readers could understand the concepts I was talking about.

Rob's five suggestions put me on the spot in critical thinking of my own writing. Before some professors had pointed out that I should use model verbs or softened adjectives in order to let my readers feel comfortable reading my work. However, I didn't realize so clearly what the problem was until Rob put his finger on my exact mistakes. For instance, I like to use such words as "perfect" and "eliminate", and such phrases as "in any person". Rob said: "I can really feel the strength of your writing." "Yes. I used to be very bossy. Although I've tried to control myself quite a bit, you know, my personality still gives myself away in my writing. That's really like what
Kaplan says about the presence of one's culture and thought patterns in one's writing. I'd better add personality to the list," I replied with pleasure. Rob continued: "That's quite interesting. You seem to be very open-minded and flexible. But your writing tends to be very inflexible. I once met a writer whose writing was so interesting you could consider that he himself was impressive too. But to my surprise, when I talked with him, he was unbelievably boring."

"Really? That's interesting. I hope my writing can reveal myself. I always find that I lose my identity when I do my academic writing. I feel more comfortable when I write my stories"....

Wei: I have such a good memory that whenever I read something, I remember almost the exact words and sentences. When I wrote my first term paper, I put those lines into my paper without quotations. You know what happened. I was accused by one of my professors of committing plagiarism. In the Chinese custom, inserting beautiful lines from famous writers in one's paper is considered a mark of good writing style. I would really have appreciated it if the professor had told me the rules before he gave me a penalty, you know.

Ming Fang: That's right. My thesis supervisor always encourages me to keep my Chineseness in my writing. He said: "Ming Fang, one day when my students read your thesis, I'd like them to recognize that it's Ming Fang and not somebody else's writing." But when I wrote a scholarship proposal or a research proposal, he would say: "Ming Fang, you have a lot of insights there, but you have to realize the professor who is going to read your proposal won't excuse you for your Chinese English." He would help me word by word, line by line, and paragraph by paragraph. The energy and time he spent with me was incredible. The following is an example of my proposal writing before and after we negotiated corrections:

Version One:

Title and Subject of Doctoral Thesis: My postdoctoral program evolves from my Ph. D. thesis entitled Professional knowledge landscapes (PKL) for Chinese female graduates' enculturation and acculturation processes in Canada. (PKL: the professional settings within which teachers construct and reconstruct their knowledge of teaching 1995). With
China's ongoing economic and social development, there is demand for intellectual and cultural linkage across national, cultural and linguistic boundaries. Part of this linkage involves the movement of Chinese intellectuals into the western academic world. My Ph. D. study, theoretically grounded in Connelly and Clandinin's work on narrative and teachers' knowledge, is a composite biographical narrative study (i.e. the real stories of the three participants result in a collaborative fictionalized research text Connelly 1995; Butt 1988 & 1989) of three Chinese women intellectuals' cultural transformation. These middle aged women experienced the Cultural Revolution and are receiving graduate teacher education in Canada. The strangeness encountered in an exile landscape led to culture, education and language shocks, resulting in an intellectual flux. Our Chinese and Canadian experience was in collision with the unexpected result that our Chinese experience was reinterpreted. Culture transformations are ongoing and evolving in both China and Canada: a new place to stand was created between the two cultures. This general process of transformation is the subject of my Ph. D. study and is the proposed focus of my postdoctoral program.

Version Two:

Title/Subject of Ph. D. Thesis: My Ph. D. thesis, Professional knowledge landscapes for Chinese women intellectuals' enculturation and acculturation processes in Canada, studies Chinese women intellectuals' personal and cultural transformation as they move back and forth between Chinese and Canadian cultures. They experienced upheavals in China and in their move to higher education in Canada. Their responses are complicated by rapid changes in both cultures and they feel at home in neither. The processes of identity formation and transformation in this changing cultural and personal matrix is the subject of my Ph. D. study.

Wei: That's amazing. Your supervisor has a tremendous appreciation of the cultural differences in your writing. Meanwhile he educated you according to an acceptable academic writing standard. Proposal writing is so different from other kinds of writing. It has to be precise, to the point, and dense. Sometimes we can be excused for the accent in our writing. But sometimes losing the accent in writing means losing the meaning in our culture.

Ming Fang: According to my supervisor, voice is an acknowledgment that I have something to say. Giving me voice is validating my knowledge. It is also his way of giving me confidence for my further inquiry in a second culture as a woman, a teacher, a teacher educator, and a researcher. By giving me voice in my writing, my historical self, current self, and future self are intermingled into an inquiry. Allowing me the Chineseness of my writing is to give me the signature to decide what I really want to tell. That is another way to let my lived stories unfold with an educational
meaning to tell my audience. As Clandinin and Connelly put it: "The text follows from the signature has rhythm, cadence, and expression that marks the signature and makes the work readily identifiable.... The expression of the signature is called 'discourse' by Geertz (1988). The signature and its expression in discourse creates an author identity" (Clandinin & Connelly, 1994: 424).

Shiao: That's right. Sometimes when I translated Chinese songs, especially folk songs, I failed to find the equivalent words in English. The meaning seemed to be lost in translation. By losing the meaning, I felt myself lost as well. I felt my understanding of my own culture was in question. I felt my inquiry was invalidated. I felt my imagination was blocked.

Wei: But writing genres are very different. In scientific writing, we seem to write in the passive for the sake of achieving objectivity. We tend to write very matter-of-fact and straightforward sentences while my thinking sometimes is still going around in a circle. My supervisor sometimes asked me: "Wei, your ideas and results are very interesting. But why does it take you so long to get to the point?" I kept thinking of the Chinese sayings: "The first bird coming from the bush gets shot first" (绝不鸣枪)，and: "Never point your cold finger at people's spines" (i.e. never attack or criticize others too straightforwardly). But I did not realize that those Chinese sayings influenced my scientific writing. Is it necessarily to keep that kind of voice even in my scientific writing?

*Sometimes it is important to have a break-through from the past. Through breaking from the past temporarily, some of our static storied lives could be transcended. A static story should be broken through in order to be transcended. In this way continuity is obtained. A new break might lead to another strangeness or discontinuity. These breaks, whether big or small, might lead to some important transformations as we go through our exile lives, which teaches us to respect others, to
be different from others, to understand others, to constructively criticize others, and to accept or reject others (Shabatay, 1991). But how to keep those continuums and how to learn from those discontinuums and strangenesses?

**Ming Fang:** The first year in a Canadian classroom, I was very silent due to my cultural, educational and linguistic boundaries. I remember I used to ask my supervisor for the M.A. in English a lot of questions after class. My supervisor said: "Fang, your ideas are very insightful. Why didn't you share them with us in class?" I flushed. "Are you afraid?" I nodded. One day my supervisor was preparing a campus open lecture for an audience of more than two hundred. Before the session, he asked me to go to his office: "Fang, since you have some very brilliant ideas on Richard Hugo's *Houses*, could you ask me some questions at my session?" I murmured: "How could I?" "Don't worry. I am going to write you two burning questions. You can think of your own. Then you can decide which questions you are going to ask me, OK? You can put up your hand as soon as I finish my lecture." As the session came, my heart was beating like a rabbit. My face was red to the neck. But I did put up my hand to ask questions. From then on, I have totally broken my silence in class. When I came to OISE, I kept talking in class. One day, one of my professors invited me to her office. She said: "Fang, I really enjoyed your questions and comments in class. It's very special. You are the first Chinese student to talk so much in my class. But if you talk too much, you are dominating the class." In China, I got used to listening to teachers' talk as a student. As a teacher, I got used to my talk most of the time. Now whenever I am listening to others, my mind is spinning. I always have burning questions to ask. But is it suitable to ask burning questions in all situations?

**Shiao:** I was frustrated at the beginning of my studies in Canada. In China, teachers were expected to give answers to students. But I found that Canadian professors expected students to work out their own answers. I was very confused since I got used to getting answers from
professors as a learner. As a teacher, I used to prepare questions and answers for the students. The first course I took in my Master of Education was number 1040, The School System. One chapter concerned decision-making in which the professor gave the assignment of a test in ethics. He asked students to make a choice between collective and individual goals. The professor told the class the following story:

You are a leader of a group of five people who are climbing a mountain. The goal of the team is to reach the peak and preparations have been underway for a long time. In fact, there have been several years of preparation. At the halfway mark, a violent storm arises and a team member becomes so seriously ill that his life is in danger. He needs the care of others as well as help to return him to the base camp for treatment. If you, as leader, arrange for some members to take care of the sick person and send him back to the base, the rest of the team cannot continue in their project because the task requires at least three people to work together to ensure safety and successful completion. The sick member also insists the team should continue their journey and leave him there, at the halfway point, alone. What is your decision? Are you going to continue to climb the mountain with a seriously reduced team (thus placing them in danger), or will you abandon the attempt to achieve the group goal and have everyone return to the base camp?

The professor arranged a discussion in the class in which many students expressed opinions. One student suggested that human life is the most important thing, therefore they should return to the base with the sick member. Another emphasized achievement of the collective goal and proposed that the team members should continue their task, particularly since it was the wish of the sick member that they reach the peak of the mountain. Another suggested the possibility that the sick member could be safely left until the team returned from the peak. At the end of the class no definite conclusion had been reached regarding the situation introduced by the professor. I assumed that there was a correct solution and expected to get the correct answer from the professor. Since the final term examination was coming, I wanted to prepare for it. Therefore, I approached the professor after the class and asked him to give me the correct answer. To my surprise, my professor said: "Whatever you believe in your own mind is the answer." That merely confused me. I felt that there should be a correct answer. In China, there would be one correct answer accepted by consensus rather than a variety of interpretations based on the perceptions of
each individual. From my experience in China, study involved listening to teachers and obtaining answers from them. At the beginning of my studies in Canada, I felt that I was not learning anything because of too many group discussions and student presentations. I was expecting to be lectured to by my professors.

In studying leadership style I had an assignment in class called "Lost at sea". Students spent several hours on this exercise that the Chinese university authorities would regard as a very simple task. The whole purpose of this assignment was to discipline students in consensus decision-making. In this exercise, the professor distributed information sheets which outlined the following situation:

You are adrift on a private yacht in the South Pacific. Because of a fire of unknown reason, much of the yacht and its contents have been destroyed. The yacht is now slowly sinking. Your location is unclear because of the destruction of critical navigational equipment and your best estimate is that you are approximately one thousand miles south-southwest of the nearest land. Below is a list of fifteen items that are intact and undamaged after the fire. Besides these articles, you have a serviceable, rubber life raft with oars large enough to carry yourself, the crew, and all the items listed below. The total contents of all survivors' pockets are some packages of cigarettes, several books of matches and five one-dollar bills.

The fifteen items are: sextant, shaving mirror, five-gallon can of water, mosquito netting, one case of U.S. Army C rations, maps of the Pacific Ocean, seat cushion, two-gallon can of oil-gas mixture, small transistor radio, shark repellent, twenty square feet of opaque plastic, one quart of 160-proof Puerto Rican rum, fifteen feet of nylon rope, two boxes of chocolate bars, fishing kit.

Students were asked to rank the importance of the fifteen items both individually and in group decision-making. The guides to use in reaching the consensus were: (1) avoid arguing for your own individual judgments; approach the task logically; (2) avoid "conflict-reducing" techniques such as majority vote, averaging, or trading in reaching your decision; (3) view differences of opinion as a help rather than a hindrance in decision-making.
I found that consensus in the group was difficult to reach. Finally, answers were provided by experts from the United States coastguard. Individual and group scores were compared. It was revealed that group scores were significantly higher than individual scores. Group decision-making, therefore, was superior to decisions made by individuals as one individual may benefit from the knowledge and life experience of another. Several aspects of this exercise were in conflict with my previous knowledge and experience: (1) "Conflict-reducing" was the way decisions were made in China. In particular, that the minority should agree with the majority is a common principle in conflict-reduction. (2) Conflict resolution studied in a Chinese class would involve a short lecture by the professor, and students taking notes from the information written on the blackboard.

As I continued to study in Canada, I developed a changed attitude totally different from the previous one I held. In particular, I came to value the freedom of individual thought and to believe that it provided leaders with an opportunity to get a wide variety of input in decision-making. But I still cannot totally agree with all the theories I have learned. For example, I feel that in some cases the "conflict-reducing" method is a good way to make decisions because it is impossible to please everyone in a conflict.

**Ming Fang:** Living in exile tells us that "the ways in which cultures express themselves are not better or worse than one another: They are simply different" (Freire, 1989: 16).

**Shiao:** As Chinese, we tend to look at the new landscape through Taoist glasses—the philosophy of opposites. When I was doing musical inquiry in China, I kept looking at a piece of music in terms of being good or bad. The first time I sat in a music criticism class in Canada, I kept to the same mode. Whenever I got enough courage to speak up, I would say: "I think this piece is good because...." My classmates were arguing with me. For them, the music pieces are different since
music is very much culture-oriented. I once tended to think that was the western way of
approaching things. I had a hard time convincing myself to appreciate music from all perspectives.
Through my connection with professors, colleagues and different schools of inquiry, I began to
understand where I came from. I understood myself better when I understood others here in
Canada.

Ming Fang: I did the same thing. When I did my masters program in English in Canada, I
tended to go back to my formal way of thinking. The sense of right and wrong always led me. I
remember my literature professors tried so hard to get me into poems. I would stay around the
morality issues instead of looking at the poem for its own sake....

Wei: It's interesting. I did thousands of experiments here, and I used to only look at the result of
the experiment. But Canadian education taught me to look at every detail of the procedure. Even if
it is a failure, you can still get valid proof. Last week I met a very famous and young Chinese
visiting scholar. We talked a lot about the Chinese education system. He was 100% against it. I
asked him why he thought that way. His answer was: he had never had any chance to speak
negatively about Chinese education. His voice was suppressed for such a long time. Now he
could look at it negatively without worrying. I suggested that he think about it in a balanced way.
He didn't have to do a 360 degree turn.

Ming Fang: This kind of ideology was reflected in our action. It created a feeling of strangeness
towards the new culture we were encountering.

Shiao: When we are in exile, we are situated in a tension of oppositions. On the one hand, our
body and mind are losing contact with our old landscape with its history and culture. This process
made us more distant from our old environment and more familiar with the new. On the other
hand, we have to make a certain level of emotional, personal and professional investment in our new situation. However, our links with our past and lack of knowledge about the present makes more strangeness for us to cope with in exile.

Another kind of strangeness coexisting with educational strangeness is language strangeness which is a kind of anxiety possessed by us learners when we attempt to speak a second language (Schumann, 1978). Language strangeness is an emotional state which might include communication anxiety, evaluation apprehension, test anxiety, interpersonal anxiety and the many other concerns that we learners may experience when placed in a novel situation. Sometimes we may have mature thoughts and ideas but we have an immature second language vocabulary with which to express them. The inability either to express ourselves or to understand another person leads to communication frustration and apprehension. The second main component of language anxiety, closely related to the first, is fear of negative social evaluation. Because we learners are unsure of ourselves and of what we are saying, we may feel that we are not able to make the proper social impression. A combination of communication apprehension, fear of social evaluation, and test anxiety is likely to have a deleterious effect on second language acquisition (Furnham, A., & S. Bochner, 1986).

Shiao: I remember I once kept saying “I’m sorry” for no reason. And the other person would respond: “You don’t have to apologize to me.” From a spontaneous nervousness, I said “sorry” again. That could lead to a very embarrassing situation for both parties.

Ming Fang: Our experience in Canada is like a journey. First of all, we were excited or frustrated over the exile landscape. Then we felt the intrusion of more and more cultural differences into our own images of self and security. Our strangeness towards the new culture created more anxiety and frustration. We were permeated by a sense of loss. Meantime, this sense
of loss challenged us to push those personal, cultural, philosophical, linguistic, educational, and professional boundaries. As we slowly began to accept the difference in thinking and learning, and gradually became empathic with others in the second culture, we began to feel more comfortable about the new culture. However, our personal and professional beliefs sustained in our minds led to our resistance towards our acceptance of the new culture. This resistance set up a barrier against further inquiry in an exile landscape. We tended to compare both cultures. We became nostalgic towards our first culture and began to rethink past educational experience in the first culture.

**Wei:** No wonder people say that the longer you stay away from your homeland, the more passionate you become towards it.

**Ming Fang:** That's right. No matter how imperfect your homeland is, it remains the most beautiful in an exile's mind. Our reflection on past experiences brought us to a realization or an awakening (Connelly & Clandinin, 1990) in our action. We were able to look at our culture through an outsider’s perspective. The objective observation we gained in this process facilitated our assimilation, adaptation, or acceptance of the new culture, and self-confidence in the "new" person that has developed in the new culture.

**Shiao:** Yes we did gradually feel more confident and more comfortable in our new culture. However, as we went back to the culture where we were brought up, the acceptance of the second culture created a feeling of strangeness towards our own culture. This strangeness was even more severe, since we thought we knew our culture very well. Actually, the home culture sustained in our mind was static while the home culture itself was evolving with the historical and societal change. This time our sense of loss was doubled.
Sometimes what was negative in our past could become positive in our everyday life in a new culture. Shiao's frustrated attempts to find the right answer, Wei's being charged with committing plagiarism, and my anxiety about finding my way into classroom discussion and finding the proper written discourse to express myself showed vividly our conflict and frustration in a foreign educational landscape. Those frustrations, anxieties, and tensions provided us with good learning opportunities. We gradually realized that the more capable we became of effectively learning the lessons of our estranged lives, the more effective we would become as we returned to our home culture. We can't go home with the intention of lecturing and instructing those who remained in our home culture. We can't return claiming to be superior to those who remained. We have to reintegrate ourselves into our original culture which has changed dramatically while we were away. The historical and cultural plotlines in our homeland have not stood still waiting for us. They are undergoing a flux of changes. Relearning our original culture might become more difficult as we get more familiar with the new culture we have encountered. Achievement in obtaining familiarity with our storied lives in a new culture could result in incredible strangeness in our home culture. Meanwhile the new landscape we are living in is also undergoing a flux of change. Our everyday learning is evolving with these changes. We are constantly shifting between the flux of changes in both landscapes. The time we forget to ask ourselves about who we are is the time we might feel lost. The time we are sure about who we are might be the time we don't know who we are. And the time we feel uncertain, puzzled, and questioning about who we are might be the time we know who we are.

We grew up in a quite sublime Confucian landscape, we were plunged into a violent landscape of the Grand Cultural revolution, we streamed into an after-revolution restoration landscape with multiple open channels for western influence, we crossed linguistic, nationalistic, cultural and gender boundaries to exile in a strange landscape where global interchanges occur, and finally when we flipped back to where we came from—we found that the point we started from no longer exists. It's gone. Where we are going? Dancing with our life? Forever flowing?
10. Walking in the rain (III).

Chapter VI
Stories of Learning to Do
Educational Research in a Foreign Landscape

As Shiao, Wei and I began to find the continuity of our plotline and to probe deeper into our educational experiences in China and Canada, our view of academia became very blurred. The transparent narrative about ourselves was once again transformed into an ambiguous lens in which we struggled to find ourselves again. We were trained to be respectful of seniors, persistent in our pursuit of knowledge, and modest in learning. As we stepped into this foreign land, we were educated to respect others without suffocating our own integrity, to be persistent in the pursuit of knowledge but willing to accept multiple perspectives, and to be brave in knowledge representation. When we appeared in public with half and half identities, we would shock people who had previous notions about us. "Well, we can't please everyone!" as Amy Tan said when someone accused her of "selling Chinese" by telling true stories about them. People have the freedom to interpret who we are. But we are who we are anyway.

Our stories have been lived and relived through our sweat and blood, our laughter and tears, and our celebrations and depressions. It's hard to make up stories to live by. We tell and retell our stories to live and relive our lives. Nevertheless, we are not experts on China, Chinese cultures, Chinese women teachers, mothers and daughters, the modern Chinese women scholars who play very independent roles in life, the Lost Generation, the Out-Flowing Scholars, the generation gap, immigration, acculturation and enculturation, Tiananmen Square Movements, the economic reforms, the return of Hong Kong to Mainland China, etc. Our stories have a lot to say about those changes in Chinese history. But that does not make us experts. Our stories are shifting with the changing world around us. It was through evolving changes that we learned to improve the
quality of our professional lives and to become fluid educational researchers in this foreign land and probably in our own land someday.

Our life stories are forever flowing with our inquiries. As we entered into this foreign land, our everyday learning experience was situated between conflicts, ambiguities, and dilemmas. Whenever people talk about our cultural experience in exile, people begin to situate us in a transformative complex where we are supposed to be transformed from all perspectives. Can we be transformed that way? Sometimes we do want to be transformed for certain reasons, but something deep inside us keeps us from being transformed. Why can we and why can’t we? Are all the stories we lived and live transformable? What causes the transformation and what initiates the resistance to transformation? These are the questions spinning in our heads as we develop our stories of learning in this foreign land. The aim of this chapter is to open a discussion on the above questions by focusing on my learning experience as a researcher, represented through my conversations with my supervisor and one of my colleagues.

My story began with my experience of learning to be a researcher on a research project, intertwined with my experience of learning to be a researcher on my thesis project. I began to work on Dr. Connelly’s research project in September 1992. JoAnn Phillion joined in our research group two years later, and I interviewed her in 1995.

Ming Fang: Maybe we can start to reflect a little bit about when you came to our group and worked with me. What did you feel? I was learning too the time you came in.

JoAnn: When I first came into the group I really felt you knew everything, from very small things such as where do you put this, how do you file that, or how does the computer work. That wasn’t so important because the small things you can learn very easily, but the main thing I felt that I could learn from you, was your overall kind of conceptualization of, first, the project itself, and second, the
way Dr. Connelly's work fit in with the project because I was just coming to his work as a beginner. I hadn't even taken 1300 with him and I hadn't done 3303, and I had read very little of his stuff. So you were like.. it is a funny word, but like a guru in some ways. Do you know what I mean? Like, somebody who is further ahead of you and has more knowledge and can teach you something. But don't worry, I don't necessarily feel that way now. I still think that it is important on Dr. Connelly's projects to have somebody who understands how his work and the projects are connected, because sometimes you can't tell. It seems that all you do is go to a school and interview people, talk to people, go to meetings, what has that got to do with narrative, you know?

Ming Fang: Yeah. You have to learn about his way of working, his way of thinking and you really have to understand. That needs a lot of time and a lot of thinking and a lot of reading too, in order to understand his approach. And so sometimes I get upset when people say, I don't want to read all his work, I just want to read one article or something and just tell me what it is about. For me you can't understand him just by reading one of his articles, no way! You have to read a lot about him and you have to work with him in some sense in order to pick up quickly on what he wants. You have to try to understand his approach more.

There is a Chinese saying: "If you want to know what the pear really tastes like, you have to taste it yourself." As a learner in a foreign land, I was overwhelmed with books, writing, ideas, concepts, terminology, etc. To learn how a scholar creates the language of his field, I have to situate myself in his landscape. I remember the first time when I sat in Dr. Connelly's classroom, I heard people talk about "chronicle, memory box, metaphor, image, resonance, personal practical knowledge, professional knowledge, narrative, etc." I was very uncertain whether my understanding of some the words they mentioned meant the same as their terms. I quietly took down those terms and spent days and days reading his work and tried to figure our what they really meant. The first time I sat in his research group meeting, I wondered whether I had learned
English before or not. The inner language they used drove me to endless extensive readings and observations. When people talk about second language acquisition or learning, they usually consider second language learning as occurring in either language classrooms or language learning environments. There is almost no literature about language learning at a scholarly level. As a Chinese woman who learned to be a scholar and educational researcher, I have to cross multiple boundaries: linguistic, disciplinary, philosophical, epistemological, and cultural boundaries. As I situated myself in a research story in an exile landscape, my everyday learning experience was embedded in language learning which is filtered through all other kinds of learning, which familiarizes me with the landscape I live in.

**JoAnn:** Understanding his approach is exactly what you said, it is not a one time thing, it is a process. My understanding of the work deepens and broadens as I go through it, but I still feel in some ways that you are more connected with his work than I am, more mentally connected.

**Ming Fang:** Actually, the way you came in is a little bit like the way I came in. Before I came into the project, I studied for my master of arts in English and education at the other university. At that time I felt very isolated. I felt that those relationships were very, very dry. Sometimes you had a lot of good ideas and you didn't know which person you could talk with. You were doing academic work in isolation. Being a person from a second culture, that kind of isolation created more difficulties for me although I went through a two-year English program and a one-year education program. Finally I heard a lot about Dr. Connelly. People were excited about his course and complained about the load. I was scared so I didn't take his course at first. I was kind of avoiding it. But finally I said to myself: "What's the point of avoiding it? I should go for it if I want to." So I began to read some of his articles and I became very interested in narrative inquiry perhaps because of my literature background, and perhaps because of the stories I lived. I felt this approach is very humane and very close to my life.
Also at that time the JCTD community was very strong. A lot of people were actively involved in the community and there was a very, very warm atmosphere. People there were friendly to me and they treated me like a really good friend, and they understood me. I never felt that so many people could understand me, even my cultural stories. I remember once in some other place, one of my classmates said: "Why do you think I should listen to your story?" Oh, that was very upsetting. Telling stories was a kind of learning for me, you know. But people here they always try to understand me. I think Dr. Connelly was very encouraging too. One day he asked me: "Why don't you work on my project?" I was very hesitant. I said: "I am Chinese and I am even not familiar with the Canadian system yet. How can I be a researcher on your project?" He told me that was the reason why I should work on his project. He said: "By working on it you can learn a lot about the Canadian system. Don't worry! You can always learn. It takes time, I understand."

So I worked with Rosalie at the very beginning. It was the final phase of the 1990-1993 project then. So Rosalie was kind of trying to write a report, more than 300 pages, with our group. I joined them. Since I knew nothing about their research, what I did was spend days and days reading through field notes. I tried to understand different research writing discourses because those researchers who worked on his project have different styles in their field note writing. I tried to understand those school stories from reading the field notes. Meanwhile I did a lot of reading. I tried to read most of Dr. Connelly's writing at that time. I worked really hard day and night, totally devoted my time to the project, and I just tried to learn. Finally I was able to help Rosalie to write the final report. She encouraged me to explore and she never blamed me if I did something wrong. She always said: "Oh that is not proper, maybe this is better." She has a very nice way of teaching people,
actually she is really the person I learned a lot from when I came into project.

At that time I also talked with Carola Conle and she taught me something too. She always shared with me her experience of working on the project, her knowledge about the main investigator's research. I also observed that Rosalie always tried to keep in touch with the co-investigator's research group. She would send a fax or message to tell the co-investigator what was going on here. Rosalie was a kind of liaison person between the principal investigator, the co-investigator, and me. She negotiated conversations with other people in the other group. At that time I think the members of the principal investigator and the co-investigator's research groups tried to...

JoAnn: Connect more, yeah.

Ming Fang: At the time, Rosalie was another person who understood my written discourse. I have a Chinese accent in my writing. She tried to understand my writing and get the point across without changing my voice. Just like you and Sally did. I really enjoyed working with her. So this is the reason I always respect her.

* I would use some flowery adjectives and adverbs in my proposal, in my research text and in some of my correspondence with the other participants. But when Rosalie and JoAnn write they know how to be straightforward and to the point. That's a big hurdle for me to cross.

Ming Fang: When Rosalie worked on the project, she not only committed herself to the project but she also committed herself a lot to the community. She was trying to establish a lot of connections with people such as senior students, new students, professors etc.
She designed party flyers, and she organized workshops, and noon hour seminars. She did all those things voluntarily without any pay except when she worked on the project as a researcher.

*Pursuing an academic career, we need a community to share with and develop our ideas. Creating a knowledge community needs a lot of time and energy.*

JoAnn: Yeah, Rosalie was a research officer.

Ming Fang: Also when I came into the project I spent days and days in filing those binders. In the process of organizing those binders, I read a lot of field notes. I even marked the field notes and kept track of them, like which pages talk about what story. That was the way I did the chapter writing for the first time for the project. Since I didn't live in the research, I felt so uncertain about what I was going to write. And when Rosalie did further interviews with people in the school site, I followed her and did several interviews. Of course she always got permission before I went over. She was very professional. I did several school visits, interviewed some participants with Rosalie, and watched how she asked the questions. She had a very nice way of asking questions and negotiating conversations. She listened too.

I began to learn how to do narrative inquiry. Prior to interviewing, we had to do a lot of negotiation including time, space, topics, etc. We tried to find what kind of places our participants would find comfortable in when they were telling their stories. At any time we were prepared to let them lead the conversation. Sometimes we found that they unexpectedly opened up some very important issues for us. Sometimes we might find the interview had very little to do with our research purposes. But allowing the participants to flow with the situation could open up new possibilities for our research in the long run. It was very helpful for developing a mutual relationship in terms of trust, responsibility, and authorship. Of course, we never ignored our
research questions. We just tried to adjust those questions according to the participants' concerns and interests. We usually went back to share our interview transcripts with them to make sure that they were willing to allow us to use them in our research texts. If they wanted to make changes, we did this according to their wishes.

**Ming Fang:** Then we came to writing a chapter in a book. Later Rosalie had to leave to take a full time job. So she suggested I should work as the coordinator. She said: "I think, Ming Fang, you are ready to be the coordinator because you have learned a lot." And then I went up to Dr. Connelly and said: "You know, Rosalie suggested I should be coordinator after she is gone. But I can't." He said: "Why not? If you want to do it, do it." Finally I said okay although I was very uncertain because I felt I was so much a beginner still.

**JoAnn:** That was the beginning of his new project or the end of the old one?

**Ming Fang:** It was the transition. It was the end of the old project and the beginning of the new project. I was coordinator from that time on. I worked alone for a while. Later it became such a big group. I tried to work with people and tried to understand and learn from people who came from various cultural, ethnic, linguistic and research backgrounds. I was learning not only from him but also from our group members, especially you and Sally. You understand me a lot, Rosalie too. You understand my writing a lot. You never put any pressure on me or coerced me into writing the same way as you. I appreciate that.

Negotiating my writing required JoAnn's tolerance and time. It would be much easier for her if she just corrected what I wanted to say. But she tried to understand where the expressions came from and how she could accommodate them in my writing. In the writing she tried hard to keep my voice and signature, and meanwhile she didn't lose the narrative and theoretical unity. Perhaps she was trying to let me, as a researcher from another culture, interpret the research stories. Through several years working with JoAnn, some other colleagues and my supervisor, I
realized that one's way of writing was reflective of one's way of thinking and one's way of knowing. Learning at such an intellectual level made it possible for some transformation to take place. However, some things in my writing or research style are difficult to be transformed. They sustained my developing experiences in this exile landscape which created tensions and barriers, as well as triggering my further inquiry.

Ming Fang: I got to know my supervisor better and better every day. It was amazing that I could work so closely with a big scholar like that. One of my participants, Wei, worked with a very famous scholar in North America too. He was very detached from the students. Wei was the only person in the research group who could talk with him from time to time. All the other students never got a chance to really talk with him.

In China, we used to think that the professor, teacher, or supervisor was the only source of knowledge. We did learn from our classmates or colleagues, but we didn't think that was the same thing as learning from the professor or teacher.

JoAnn: So Wei's supervisor just delegated what to do.

Ming Fang: Yeah, delegated. But my supervisor cares for my future. Sometimes when we did an article for a journal, he would say: "Ming Fang, you work on it. You get it started. I spent a whole weekend composing that little article and finally he threw it away and embedded my ideas into his own writing. He gave me credit for the authorship. I said: "What's the point?" He answered: "Oh that was a very good exercise, don't you think?" It was a very good exercise in a lot of ways because I went through the process. He didn't use a lot of beautiful vocabulary or shining language. Instead he used very plain language and very simple sentences. Anyway it was a very good experience for me to just observe. I
think by working on the project you are not only a researcher on the project, you are a researcher on the principal investigator's approach and teaching style.

In the summer of 1994, one of my colleagues, Anna Faraone, and I revisited 1300 (the curriculum foundations course given by Dr. Connelly) as teaching assistants. Revisiting 1300 was a very special experience for us—potential narrativists across language and culture. It helped us recall our experience of coming into narrative, broadened our visions of narrative inquiry in teacher education, and linked our practical experience with theoretical knowing of our professional knowledge. Working with one of the best narrativists in North America, we were able to integrate our learning as a continuum, our theory of narrative inquiry as a continuum, teaching as a continuum, research as a continuum, and cross-cultural visions on teacher education as a continuum.

The experience of being a teaching assistant gave me an opportunity to revisit some of the readings from the 1300 course, thereby strengthening the foundations of my understanding of narrative theory. In addition, through the development of my academic relationship with the professor, the daily intellectual exposure provided further "cultivation, awakenings and transformations" with respect to narrative inquiry. All in all, the positive working relationship we established during the summer of 1994 was simply the ultimate example of the celebration of our personal and professional development.

We attended both morning and afternoon classes. Mainly we did some organizational work before class, sat in the course, listened to students' narratives, facilitated the discussion after each narrative by asking questions, helped with group work, built some bridges between the professor's intended curriculum and the taught curriculum by helping students understand the
assignments and readings, and shared with the professor our perceptions of each class and of the individual narratives given by members of the class.

In this course, the professor prepared a wide range of readings on curriculum theories, teachers' knowledge, experience and education, narrative inquiry etc. These readings provided certain theoretical frameworks for people's inquiries. However, the professor was quite open about people's choice of framework. He didn't impose his ideas on people's thinking and understanding. He focused on discovering meaning rather than on the reconstruction of meaning. Also, the assignments focused on the discovery of meaning. By doing this, people could try to understand different ways of interpreting curriculum theories without being limited to their own point of view. At the same time, they could reconstruct their ways of understanding without being forced into others' frameworks.

By sitting in this course for a second time, our vision has been broadened. We moved from participants to participant-observers. We were able to understand the professor's curriculum theories through a researcher's perspective. My research learning experience and teaching experience came together as we observed the professor's teaching and his students' learning in this narrative-based curriculum foundation course. After the course, we interviewed several students and talked with a certain number of students. Most of them appreciated our commitment to our "teaching assistant" work. Some of them said:

I felt extremely comfortable and encouraged by having both of you in our class. Your comments after narrative presentations were extremely helpful to me at times when I was struggling with a particular assignment.... You provided us with very insightful feedback on the process as well as good suggestions for further reading. I also appreciated that you wanted to share your narrative with us at the end of the course. There isn't enough time during the summer course for us to interact with you individually and the aspects of yourself that you were able to present were useful because it broadened the picture for me. The information luncheon you organized was extremely helpful and useful. I was able to use some of the information from that session to look at my work with a slightly different eye.... You provided me with very strong positive role models. You are very different in your personalities yet you displayed a closeness and a certain bond (Karen).
When I entered the class in July and discovered that you would be teaching assistants, I was not overly concerned. Obviously, I thought, you were attempting to meet the requirements of your degrees and you were using this opportunity to work with the professor. In fact, I suppose that in retrospect, I envied your position. It is a position that I would like to have at some point in my studies at OISE. So to describe how I felt about being in the class, I would have to say that I was indifferent. Not in the negative sense, but rather, in the sense that you were there because you were there. This, is, however, not to say that I did not value your contributions to the class. On the contrary, I really enjoyed having both of you there to provide the added directions and insights that only former students could provide. Your comments, especially, made the class less demanding. Your sense of humor and forthrightness really eased some of the tension that I might otherwise have felt. I personally valued your input and presence in the class. In fact, I would have liked to see you both, or one of you teach the course yourself. To some extent, I would have preferred that (Fred).

I thought it was very positive. There were three things that basically you did. One was looking after some of the assignments. The other was asking questions after people finished their narratives. The third was writing letters to people. I thought that you really directed into, brought out some interesting issues people talked about. However, if you could have done your narratives at the beginning of the course, it could provide more opportunities for people to know you and understand the questions you raised in class (Doug).

The people in the class were quite friendly and open with us. They sought assistance for their group work, assignments, final paper composition, access for talking with the professor, further course selection and even advice on choice of supervisors. We emphasized our roles as learners rather than teaching assistants. We tried to establish a natural link between the professor and the people in the class. Overall, our experience of revisiting this course energized us in doing narrative inquiry and broadened our peripheral vision on narrative. The experience of working with the professor enabled us to gain a better understanding of his theories and practice. It allowed us to reframe our research modes in our narrative inquiry for our doctoral thesis work.

Ming Fang: The time when I went back to 1300 with Anna, I wanted to observe how Dr. Connelly taught his class and how he tried to use his theory in his teaching. I really appreciated his support for me as I worked on the project. If I had problems, he never thought it was because I am Chinese. When I wrote a SSHRC proposal, he was pretty rigid about it. He would say: "This is proposal writing, Ming Fang. People won't excuse you because you are from another culture. When they evaluate your writing,
they should see perfect professional writing." He was very picky about each sentence. But when I did my personal writing, or thesis writing he allowed my own kind of style to go through. He never had prejudice against people from different cultures. If you work hard on it, if you try your best, he appreciates it. No matter whether you are people from other cultures or from Canada or from any other place.

Writing consists of different genres. Sometimes it might be easier for me simply to follow the established genres. However, it is very hard to keep my voice and at the same time to keep up with the academic standards for writing. As my research experience developed, I realized that narrative inquiry has its own way of theorizing the stories. It is like nature. You flow with it. Theories are embedded in stories while stories imply theories. But I had a lot of difficulties in telling rather than showing or theorizing my research stories. There was a split that constantly existed in my thesis writing. Sometimes I would come up with pages and pages of stories without any theorizing or descriptive writing without any stories. How to overcome that split became a real struggle.

Ming Fang: Perhaps you can talk about how you think of me as a researcher in the group in terms of people from other cultures?

JoAnn: I don't know how to describe it but it is like a continuum kind of, from it's different to work with a person from a different culture to ... there is virtually no difference in some things. Or it is a good experience or maybe it is not such a good experience but mostly it is all ... I don't want to make it positive and negative. I don't mean that. It's a continuum, if you know what I mean. So, I think partially because of the way Rosalie trained you, partially because of who you are as an individual person, and partially because of your cultural orientation, you have a certain way of doing research. I learned a lot from that, passively like a sponge. I absorbed it, you know. Like with participants. You always called, made the appointments, confirmed the appointment, and then you
always called and thanked them for participating the next day.
Those are really ethical things.

We learned to negotiate our entry and exit in narrative inquiry in a very natural way. It was an "ethical matter" (Connelly & Clandinin, 1990). The proper way of doing that helped to build up trust and responsibility for us and for the participants. It allowed us to develop a mutual relationship and a sharing community through collegiality. As the research proceeded, we developed a mutual relationship in which both we and our participants felt cared for and had a voice with which to tell and retell our stories. (Connelly & Clandinin, 1990).

JoAnn: Those are ethical things, but to a certain extent I think they are also cultural things. I see them as a cultural thing, a person from your culture would do that kind of thing. Related to that, sometimes when we went for field research you would bring the people a present and that was always like a bit of a shock to me because you know what my culture is like. We barely want to give anybody a present let alone a total stranger that you go and see. And so sometimes I thought: "Oh no, Ming Fang, why is she doing this?" You would bring a big bunch of flowers or something. To me they always looked like really expensive flowers, so I was judging like that. And then I wondered what those people thought about it. What do they think about receiving a gift from a researcher? See, because of my experiences in Japan I think it is similar in China, it is a culture that gives a lot of presents. So for me I recognize it as no big deal, but I wonder what they think. Do they think she is trying to flatter them? Do they think she is practically bribing them? For example one time you brought strawberries for Sandra I think it is.

Ming Fang: When we interviewed her.

JoAnn: That was very natural. We all sat around and we ate strawberries while we talked. Related to that too is what I call your preamble, right? My preamble would probably consist of: "Hi, how much time do you have today? An hour? Okay, we'd better get started then." Just cut and dried. Your preamble is long. It is a
long long thing and I don't think of it as a conversational thing. I think of it as a totally separate thing, what I call an introduction or the preamble. And sometimes your preamble is almost a little bit embarrassing for me because it is, again, so different from the way I would do it. And it could almost be interpreted, remember what Nancy said? That Filipino students are sucking up to her. I don't mean it that strongly. I mean like it is very heavy on the flattering. We go see those two leads, Sandra, and what is the other one's name?

Ming Fang: Maria?

JoAnn: Marilyn. And you just say, oh your workshop was just so wonderful and everybody learned so much. I wonder again what they think because again from my experiences, sometimes people from Asian cultures do that kind of thing. But I always found myself wondering what do these people think about what Ming Fang is saying? But it is not, again it is not that that it is a bad thing. If that sounds like a bad thing I don't mean that at all, it is just on a continuum of experience.

JoAnn's positive attitude towards my preambles was greatly appreciated. Meanwhile I took the issues very seriously and changed my preambles according to different situations. However, when people from other cultures had difficulties in accepting my interviewing style, I realized that it might need to be changed. I could not excuse myself because of my cultural difference and depend on my participants being willing to accommodate this difference. I had to be aware of that. Sometimes the continuum of my experience was interrupting my professional and personal growth. Whenever that kind of realization occurred, a certain degree of change might happen. However, a change did not guarantee a total transformation.

JoAnn: I move up and down this continuum to where I notice your cultural differences and they register. They actually affect me as a researcher because maybe then I would try to compensate a little bit for that and maybe try to be more cut and dried than I would
normally be. If you are going to have a long preamble and to be more complementary to them, then I find I change myself a little bit and I get more like, thank you for saying that you will give us the time today. A little bit more the opposite kind of thing, maybe in an attempt to balance, I don't know. And this happens unconsciously. I only recognize this when I think about it, not so much at the time. Maybe I notice this when I think about it, not so much at the time. You know.

JoAnn's effort to keep a balance between our research styles was quite admirable. It helped to maintain the dynamics of the research. However, do all Canadian researchers have that kind of tolerance and balancing capability? Do we have to depend on Canadian researchers to keep the balance? Or can people from other cultures become acculturated so that they are adaptable enough in different situations?

Ming Fang: Maybe that is heavily culture oriented because in China whenever you have a workshop, anything, a meeting or anything, you always have something to eat first and people care so much about that although a lot of Chinese were living in poor conditions at that time. They cared so much for the atmosphere. We have to have a very good atmosphere before we talk about something serious. That's what Taoism expresses: "Whenever you begin to act, you have to relieve the tension. By doing it you create a very good nice atmosphere." One way of doing this is to provide people with food, drinks, fruit, or something. That releases people's imagination. But I realize your point is very important too because this is Canada. A lot of people are brought up differently. And they might think the way I related to people was very strange.
Sometimes Chinese people spend too much time on preambles. We might have to learn to cut them a little bit. On the other hand, perhaps western people are a little too abrupt. Doing research in a foreign landscape, I should learn to adapt my approach to different situations. But sometimes it is just too difficult to change my habits. I remember my parents and teachers used to tell us: "Never point your cold finger at other people's spines" (不要拿手). That means when you criticize others you should never be too straightforward and you should try to find a nice entry point. Finding that "nice spot for entry" takes a lot of negotiating. People in Canada tend to be straightforward, sharp, and to the point.

JoAnn: But I find people in the ESL field have so much experience with people from all over the world.

Ming Fang: They are very flexible. Half of the staff at the ESL site were Chinese. They know how to relate to people from other cultures. But even Chinese people have different styles among themselves although a lot of people are like me when they are doing something like that. They have a need for preambles. One of my participants, Shiao, spent several days just decorating her room before she got into her thesis writing. I guess another kind of preamble, when you are doing something, you allow plenty of time to do it. I think we have to learn something from that. Some western people are very efficient. When they are doing something they get into it right there. But the Chinese lack that kind of efficiency actually. We have to go through a long process to get to the point.

JoAnn: The Japanese too, they schedule a longer length of time for their meetings. Western people go to Japan and they book appointments and they wonder why it took them two hours to get to the point in Japan. But anyone who is doing research, business, anything with another culture, has to learn. But I don't think you have to change, I just think we have to be aware of this. But in terms of me collaborating with you the fact that you are from another
culture becomes another awareness that I have of the situation. It becomes another layer or another factor in the situation which is neither bad nor good. Actually generally it is very positive, I would say very good because as I said I learned that some of the things that are partly your culture are also good research techniques, for example, calling people and then calling again to confirm. One day I went for an interview myself, I didn't call and confirm and then I was about five minutes late and she called here and asked where I was because I hadn't called to confirm. I mean, in our culture too we should call to confirm. Another thing about doing research with a person from another culture is the idea of perspective. So we both go and do an interview and then we both talk about it. It is not like two different world views but it is different perspectives on things. Maybe things that you would focus on and think are important, are different from those that I think are important. So I think it is an ideal situation to do research with somebody from another culture, so much so that I think that we should actually write about this because so many of us are from different cultures.

When a group of people are doing educational research, they could benefit from one another by sharing their strengths or perspectives. Of course, negotiation of this sort among the members of a project would be very time and energy consuming. However, different ways of understanding stories and telling research stories could enrich the research. It could also enable researchers to develop more fluid research skills.
Ming Fang: Remember we went to interview Kay and we asked quite different questions. The questions you asked were more concrete. The questions I asked could be thought concrete in some sense but they were also based on my own perspective. I learn a lot from doing research interviews with you because you have certain ways of doing it. I think it is not only about different cultures. JoAnn: No, it is about different people. Ming Fang: When different people with different styles work together, if they can learn from one another, it is always a very good learning experience. JoAnn: Yeah, take the interview we did together for example: two of us interviewing one person. The participants are one level of the research. Our interaction or my awareness of what you are doing in the interview is a whole other meta-level of research and I am always fascinated with that level because this project goes so much further than just being the principal investigator's project. It amounts to a whole new understanding for me of what research is all about and what this kind of research means. So always I have a meta-awareness of what is going on, the dynamic of the groups and trying to figure out what it is. So it is very positive. It is not just a matter of working with a person from another culture; I am more generally aware of thinking about that meta-awareness. I went to a few interviews with Rosalie, at least two to three interviews with Rosalie and I was aware that I was doing it with a different person but my awareness there was more insider-outsider. Ming Fang: Yeah. JoAnn: There is always something that makes a difference. And I did one interview with Rosalie, Sally and myself and that was like a whole other kind of a thing, two insiders, one outsider. But I did most of my stuff with you and then gradually I started to feel more and more comfortable about doing it with you. For example, I felt that we had a really good rhythm. I used the word rhythm in our participant observation in Norman's class. Somehow it was almost natural. We both went to the classroom. You would sit at a certain place and I would sit at a certain place. It seemed to work out very
The rhythm of the research was shaped by the researchers, the participants, and the research situations. It is like a vertical harmony and horizontal melody. They have got to be together to create a natural line of music. Researchers with various backgrounds work on the same project and contribute research insights from different perspectives. Does this kind of research rhythm match the one in the current multicultural school landscape? Is every scholar aware of this kind of rhythm?

Ming Fang: We worked together most of the time.

JoAnn: The meetings were almost all together. The odd one I went to alone or you went to alone. The participant observation, the interviews, everything, we were doing together.

Ming Fang: I think even in the future we should keep that rhythm. It might be worthwhile for you to invite Sally or me to go with you if you get permission from your participants. It would be very helpful and we could tape the conversation just like before. And if you really go back to read those fieldnotes we did before, they were very successful ones. When we went together we had different perspectives, different ways of asking questions, different ways of understanding it. By doing this research, I began to understand what is the power of narrative. I didn't understand it too much...
Dr. Connelly always asks us to pay more attention to the details of the story. I realize that a good narrative should let the story tell itself instead of showing. That means a good narrative should embed a philosophical truth in the story instead of simply describing what happened. It is not a hundred percent art for art’s sake. It is kind of both, perhaps.

In that book, *the Rhetoric of Fiction* <Booth 1983>, they talk about different forms of narration. You can let the author narrate in the first person or the third person, it doesn’t matter. You can use a detached voice or an attached voice, or you can use an omniscient voice. That means kind of everybody is talking. Like you use different voices and you can even use monologues. And also according to Aristotle, the most powerful artistic form is tragedy. For him the plot is the most important element in the tragedy which carries catharsis—the meaning of the story. Without plot nothing exists because you have to convey the meaning by presenting the plot. But the plot could be a cover story. It could be a sacred story, or a secret story. It could convey power at different levels. So I begin to think that in the future if I am doing this kind of research again for myself or for somebody else, I can do it much better because I will pay more attention to the details of the story. If we neglect the details, we might not be able to make meaning out of the story. We might keep too much of the researcher’s voice and ignore the participant’s voice.

Ming Fang: And that will be more helpful for our future thesis writing. My life is full of stories. When my participants and I meet, we always tell stories. When I have dinner with other people, people tell stories.

JoAnn: Yeah.

Ming Fang: I do not mean that people only tell stories. Of course we tell stories with specific purposes. Why not? Anybody,
quantitative researchers, qualitative researchers, holistic researchers, or whatever researchers, whoever they are, they are always doing something with a specific purpose. Why not narrative? When we tell stories we have certain research purposes. When you are writing a story, you always leave your fingerprints on the story. People might ask: "What is the truth?" I have to think how to defend my thesis work since the characters in my thesis are fictionalized composites.

**JoAnn:** Yes.

**Ming Fang:** But my point is, what is the truth? If the truth is the fact, for itself, what is truth?

**JoAnn:** Validity, yeah.

**Ming Fang:** Okay, if life does not have ontological validity, there is no validity there. So what is the point of talking about validity? If people attack me when I am doing my thesis defense, if they say, okay why are you doing this fictionalized character or something... you are telling lies in some sense. I will say, did I get my point across? And what does the audience think about my story? There are different schools of fiction. One school of fiction is realism. They try to present the fact as it is. And some are naturalistic, which is more realistic in some sense. And some of them use different strategies to fictionalize people, plot, setting, events. Are they telling lies? Can they make the characters in their book live the stories they created? Or are they telling the story in a different format?

**JoAnn:** But it is good you saying that because somebody might ask you about that.

**Ming Fang:** Yeah, of course.

**JoAnn:** Oh yeah, there are a couple more things I just want to mention before I forget them, which are related to doing research with you and that is... I realize too that everyone talks about research being a relationship with your participants. But it is also a relationship with other researchers. So I gradually developed my relationship with you into a friendship. But it began with a research relationship. It is still mostly within a research context but it moved
differently from research more into friendship for me anyway. So that is one thing I wanted to mention. Another thing is that working with you has also made me meta-think about second language acquisition, lived experiences in a second language and what that is like. It has made me so much more aware of what it is like for people doing work in a second language. I don’t mean your English isn’t good but it is your second language. Particularly negotiating meaning in writing. You know it makes me realize that it is not a simple thing.

*Ming Fang:* No, it needs a lot of time.

*JoAnn:* It needs so much time and so much energy because I know how much energy you must put into it. I know how much energy I put into it to try to understand your meaning, to try to keep your voice but to try to make your language fit with whatever the demands are and whatever the style of writing is. It is easy to say that it is only a report, it doesn’t matter. But not all writing is like that. A lot of writing is more like an ongoing negotiation. It reminds me of when I studied Vygotsky and it makes my study of Vygotsky and second language acquisition very real. That is an important thing. I don’t know why I always feel I learn so much more from people from other cultures than my own culture. I don’t know why that is.

*Ming Fang:* I don’t know how to say it. Just like in physics, if you have the same voltage, you won’t come together. If you have different ones, you always come together.

*JoAnn:* Yeah.

*Ming Fang:* I think that is very natural. My participants are very good friends of mine. I have a whole group of artists, they are my very good friends. But of all the other people, sometimes I feel very detached in some sense. It is not that I purposely did it, it just happened very naturally. Sometimes I feel you know, I could be friendly with them, or superficial with them, but I don’t go too deep with them. That is very natural. You mentioned second language acquisition. I think doing research in a second culture is a very good way for me to learn a second language.
JoAnn: Oh yeah.
Ming Fang: When I learned to do research, I had to face so many dilemmas. I had to understand the Canadian culture. I had to understand people from other cultures. I had to understand people's different ways of knowing and expressing their ideas. I had to understand the professors' ways of thinking, the participants' ways of thinking, my colleagues' ways of thinking, women's ways of thinking, and men's ways of thinking. I had to try to understand the Canadian educational system from kindergarten to high school, even the physical feel of a school setting, the morale underneath those physical settings. And I had to keep up with current affairs in Canada. I had to really keep myself informed in a lot of ways in order to be a good researcher on the project. Even now I cannot say I am a good researcher yet because I am just a beginner. I still feel myself learning every day in a second culture. When you are doing research for other people you are uprooted. You are not doing research in your own cube and there are a lot of things you do not know so well. Now you are facing strangeness every day. So this made me work harder sometimes. I had to read a lot, talk with people, listen to people, try to understand, figure it out or get puzzled.

If someone helps me, a second language learner and a woman scholar, to learn the diversity in the landscape and to articulate research stories in multiple voices, they not only help me pursue the meanings of my participants' lived stories from multiple points of view, or find out how things were constructed and reconstructed, or help me keep on questioning about the why. They also help me learn about new things and help me reach out for language and research competence and capacities for openness. My fellow researchers helped me do this without losing my sense of who I am. They helped me to break through my tradition and heritage to relive the stories I lived by or my identity was defined by. My cultural background shaped my identity but not necessarily defined it. My difference shook my identity and also pushed me to develop new values, new
philosophies, and new ways of looking at things. I cherished my home culture and earnestly
learned about my host culture. But I believe that neither of the cultures should become absolute.
They should remain fluid always with my developing learning experience in an exile landscape.

JoAnn: Within cultures there are strong sub-cultures, like being over at FEUT. Going into that is like reading Schutz, The Stranger <1964>. I am very much the stranger. I want to be accepted. I want to understand. I want people to understand me. It is very disturbing at times because sometimes it seems like there is too much to know and I will never know it. I feel like sometimes that I will never understand how this works because every minute of every hour I am there I learn something.... When I first came to OISE, I felt the same way and now I know so much about this place and where people are placed in relation to one another or in relation to me. Whereas three years ago I didn’t know anything about this place. So I try to imagine what it is like for a person from an entirely different culture to enter, not one culture, but also many sub-cultures. That’s where the real challenge is. If you enter a culture on a superficial level which is partly what I did in Japan, because as a foreigner you never really penetrate very deeply and I wasn’t a student, you know, you don’t really enter the various sub-cultures so you don’t penetrate very deeply. But you are going deeper, Ming Fang. You have entered not only one culture, but also many sub-cultures.

Ming Fang: I think being a researcher in a second culture doing research with different people is a very good learning experience. It could be very paradoxical. I don’t know whether you realize that or not. For example, when you work with people of your own kind you don’t feel so attached to them sometimes. You feel even detached from them. You even have more difficulties in some sense because you know them so well. So there are more barriers between people of the same kind. For me as a stranger in a second culture doing research, of course I am facing more strangeness. At the same time people won’t guard themselves against me so much
because they know that I am from another culture. They are usually more vulnerable to tell me stories about the research site. I realize that is another kind of thing that happens when I am doing research in a second culture. People are willing to tell me stories, maybe in some sense more than telling people of their own kind.

JoAnn: I wonder why, is it because it is more safe somehow or....

Ming Fang: Perhaps.

JoAnn: That is interesting because when I was in Japan I had some women friends, Japanese women friends, that would tell me some things.... We would talk about some things and they would say they would never talk to their Japanese female friends about that.

Ming Fang: Yeah, it is true.

JoAnn: They would talk to me about it. First of all it is a function of language. It is easier to talk more directly in a foreign language, you know. And second of all there is something about talking to a stranger that is different.

Ming Fang: Yeah.

JoAnn: Not as judgmental.

Ming Fang: But do we have more responsibility to listen to their stories?

As JoAnn and I got to know each other better in the research group, the rhythm of our doing research and thinking about research began to vibrate more naturally and comfortably. I began to see the difference in our ways of thinking and doing research. The difference between us provoked me to think about the details of our research stories. I was gradually able to think, imagine, and feel how JoAnn was thinking, imagining, and feeling about research. As a stranger in a foreign landscape, I attempted to live out the tensions between the different values, beliefs, styles, attitudes, and skills in doing educational research. However, sometimes I was hardened in my old values, beliefs, styles, and skills. I tried to break away from the past, to transcend the past, while maintaining the continuity of my research experience. I attempted to cut off my preambles a little bit and to be more straightforward in general. In doing this, I still seemed to be
out of step with some people's expectations. They felt that I was a little bit too abrupt. On the other hand, I just could not hold back my preambles. They seemed to flow with the rhythm of our research. I was puzzled by the phenomenon. But I was learning. As I began to understand the research I was involved in, I also began to understand the storied landscapes in which I lived. As a result, I began to understand myself as a woman, a scholar, a researcher, a teacher, and a human being.

11. The song of silence.
   You Sha Liu, Chinese colours on silk, 15 x 18 inches, 1997.
12. Walking in the rain (I).

You Sha Liu, Chinese colours on silk, 28 x 32 inches, 1997.
Chapter VII
Stories of Learning to Be
A Fluid Narrative Inquirer and Scholar in a Foreign Landscape

In our research group, we were encouraged to pursue a "fluid inquiry" in Schwab's terms. For Schwab, there are two kinds of inquiries: stable inquiry and fluid inquiry. Stable inquiry lends itself to fixed research phenomena, questions, purposes, objectives, methodologies, and outcomes. It is based on the notion that things are as they are because of what they are made of. The meaning of the terms of inquiry are stable. The terms and their relations are common and generalized. The knowledge obtained in one inquiry is sustained without any change in the light of subsequent inquiries.

On the other hand, ambiguity characterizes fluid inquiry. In fluid inquiry, the knowledge produced in one inquiry is changed in the light of the results of subsequent inquiries. The change is not only increased. It involves revision. The meanings of the terms of inquiry and their relations are revised. Some of the terms might be discarded and some new ones might be introduced. The change is beyond the rhetoric of conclusions. "What is said in one set of terms may give way to something else, not because the first set was false or has become unfashionable but because it was limited; that a new formulation may arise and be more desirable because it encompasses more in more intimate interconnection than did its predecessor. Consequently, the event of change will no longer be ground for generalized mistrust of the soundness of all knowledge" (Schwab, 1978: 135).

Thus, knowledge is acquired through a learning continuum of changes. According to what Schwab elaborated in his Science, Curriculum, and Liberal Education: Selected Essays, "science, like practical knowledge, is fluid and dynamic" (1978: 175). The reconstructive and revisionary
character of scientific knowledge suggests expansion of the liberal curriculum beyond the rhetoric of conclusions. The practical role of such inquiry of knowledge is, therefore, fluid and dynamic.

For Connelly and Clandinin, "people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience" (1990: 2). The notion of story as phenomenon, and narrative as inquiry is fluid with people's evolving live experiences (Connelly & Clandinin, 1997). In order to capture the changeable facets developing in such an inquiry, a narrative inquirer's vision on research phenomenon, purposes, objectives, methodologies, theoretical stands, obtained knowledge and actions should be able to shift with researchers', participants' and societal change.

As I was doing research with JoAnn Phillion and other colleagues, I was able to apply the research skills I obtained from the group research to my thesis research. My supervisor constantly led me to a fluid narrative inquiry. He listened attentively to my, Shiao and Wei's cultural stories and encouraged me to envision those stories fluidly instead of presenting them in a fixed research story. He helped me to push the linguistic, nationalistic, cultural and gender boundaries through different channels. He helped me to reflect on our teaching or learning experience in our own countries, to grasp knowledge at the present, and to cultivate our future teaching practice. In my dissertation research, I was struggling to seek a "landscape" for those Chinese intellectual women who were trapped between two worlds. The meaning of the ambiguity, dilemmas, upheavals and conflicts in our lives was gradually captured as I developed my narrative inquiry skills.

However, my learning story of becoming a fluid inquirer did not occur all at once. The weekly thesis talk between me and my supervisor presented in this chapter provides a snapshot of the process. I was not born a fluid inquirer. On the contrary, I was brought up in the opposite tradition. I remember my father used to tell me and his students: "As a teacher, before you walk
into your classroom you should have a bamboo tree fully grown in your chest. That means you will be fully prepared for your lesson." "When a student asks you a question and you don't have the answer the first time, that's fine. You can tell your student that you'll do some research to find it. If you don't have the answer the second time, you are still OK. But then you really have to work hard for the answer. If you still don't have the answer the third time, you should really feel ashamed. That is inexcusable! As a teacher, you should provide students with correct answers." This story sustained me in my way of thinking, in my way of knowing, and in my way of performing, which created a hardening boundary for my inquiry. How could I break through such a hardening boundary to become a fluid inquirer? In the following section, a conversation between me and my thesis supervisor provides a sketch of the struggle I experienced.

Thesis Talk: Dr. Connelly and Ming Fang He (March 6, 1996)

The following conversation occurred when I was composing my first chapter. I started my thesis with my methodology chapter since I had a lot of difficulty with fictionalizing characters, switching voices, and combining the interpretation of different stories in my composite portrait. When I had done a rough draft of my methodology chapter, I still felt very uncertain about the framework of my whole thesis. Dr. Connelly suggested that I try the introduction chapter. By doing that he believed that I might have a clearer idea about my whole thesis. I remember my father and my Chinese teachers told me: "In expository writing, you have to give a comprehensive summary at the very beginning in order to let your readers know what you are going to do. You can begin by asking some questions. But you should have the answer for those questions in your mind." In The Great Learning, Confucius described the ancient way of virtue as follows:

The ancients who wished to perpetuate great virtue throughout the empire first learned to govern their own states well. Wishing to govern their states well, they first put their family relationships in order. Wishing to have their families in order, they first cultivated their own lives. Wishing to cultivate their own lives, they first regulated their minds. (The Chinese Classics, translated by James Legge, 1960).
The notion of keeping everything in order was perpetuated in most Chinese ways of writing. With this kind of belief, on February 26th, I wrote the following in the draft of my first chapter:

Through telling and retelling our stories of learning, teaching and educating, we began to understand that we are captured between two cultures. Our stories are evolving from experiences of enculturation and acculturation in China and Canada.... In my thesis, I use Connelly and Clandinin's landscape metaphor to capture the complexity, extensiveness, conflicts, dilemmas, harmonies and puzzles of our Chinese female graduates' enculturation and acculturation processes in Canada....

I thought that according to Confucius, my father, and my Chinese teachers’ writing standards, I had done a terrific job. I was very clear about what to do with the stories I collected. However, on March 6, 1997, I showed my draft to my first audience--Dr.Connelly.

Connelly: You need to make a little shift in your thinking about the inquiry. So what does this mean? Well I think on page 17, it means that first of all you try to give the reader more of a sense that you are conducting an inquiry, not so much that you are demonstrating something for the reader. In other words I am not going to show something, I am going to study something. That is the difference between demonstration and inquiry. So you need to get a little bit more of a sense towards the end of this being a study of something, an inquiry into something, an exploration of something rather than, I am going to show you something. Do you understand?

Ming Fang: (Nodding).

Connelly: You are nodding but I am not sure that you understand. I like this chapter. This is very good. I am not saying that I would want a dramatically different chapter, but it still doesn't have quite enough of a sense of what the inquiry going to be. What are you trying to study versus what are you trying to show? And even though you list these questions you then sort of give us the answer right away in terms of, you know, cultural boundaries and so forth. It is almost like you have answered it already, there is no study to be done because it is all finished. I would prefer it if you had more of a sense of what actually happens when people go through these kinds of changes. How do they understand themselves? It is not just a
question of where they are but how they come to understand themselves. More of a sense of, what are you trying to work out? And in your case, you know, I would ask you directly, What are you curious about? Like what are you trying to figure out? What are you unsure about? Not so much what you are trying to show or show the world but what are you trying to figure out? Perhaps you could just do a little thinking about that. You are going to give some coherence to that list of questions you have. Try to write me, I mean write it yourself, but let me have a look at it, just a half page which says what you are puzzled about, what your inquiry is about. Just write a half page and see how it looks.

In my heart, I was wondering and even a little upset. I thought I wrote a very coherent chapter in which I raised some key questions and in the end I even provided some answers. I sort of understood Dr. Connelly's point: telling rather than showing. Inquiry oriented rather than reduction oriented. But I was puzzled by his request for a puzzle in my thesis inquiry. I knew that I was searching for something very meaningful in my thesis research. But what exactly was I looking for? That was a puzzle for me. I understood that I was searching for a different way of knowing. I struggled to be transformed. However, I felt something deep inside me pulling me back. I was subconsciously switching back to the old mode. I was really puzzled by this.

Connelly: Now I think this is very good. I think, you know, you have got a very nice chapter here. I am going to make one more suggestion and that is to get hold of the immigration statistics. How many Chinese women intellectuals are we talking about? How important are they to the Chinese community in Toronto? Is there a literature of any sort on Chinese immigration and its influence on the intellectual life in Canada of the Chinese community, or of the Canadian community more largely speaking? In other words it is part of this question of context. We need to know who these people are related to the culture. So we need to have some demographics. Look at Jill Bell's thesis <1991>. You know, you go to the
Statistics of Canada and get a lot of the basic background material. Look at Jill's section on the study of immigration and think about where your thesis is going to fit relative to that. Also it would be very interesting to know something about the literature from a Chinese point of view. What sort of literature is there in China on the numbers of people leaving China now to be educated in the western way? So we need two kinds of literature in a sense. We need a literature from the host country and we need the literature from the Chinese point of view.

Now if you remember Yasko's thesis <Kanno, 1995> there was a large literature on Japanese people returning to their own culture. I don't know if there is such a literature in China yet. If there isn't such a literature then that is one of the reasons why your thesis could be important. As with other cultures which have gone through a heavy western education phase and a return of their intellectuals, there is a tremendous problem in the home country of people's reintegration into the country and how they fit back into their home country. So you could be opening up a whole new literature for China if this doesn't exist. That could be significant for your thesis. Do you see what I am getting at? So that is why we need to get a little bit of a fix on this group of people and their importance both here and in China. Your thesis could be extremely significant because it could open up the door in China to the study of what it means. What does it mean when people go abroad to be educated and come back? What does it mean for your country? What does it mean for your intellectual life? Your thesis should be shedding a tremendous amount of light on that as you work your way through it.

**Ming Fang:** I remember one of my friends did a whole paper on demographics. The people in the study were scholars and intellectuals. They came from China. Some of them did go back to China. But I think about 80% still stayed in North America. And they are moving back to China right now. They want to go back and have a try because they feel they do not really fit in Canada.
Connelly: Now we need the statistics on that. Do you see what I am trying to get at?
Ming Fang: It will be hard to get but I will try.

In the above episode, I was encouraged to position my thesis in a broader context. Dr. Connelly did understand the significance of my dissertation work. He did understand my passion towards it. However without the inquiry, what were my stories? He kept saying: "Ming Fang, it's not so difficult to have stories to tell since human beings are living storied lives. What has driven researchers and educators is how to make meaning of those stories. I understand those stories are important for you. But why is it so?" People complained that "some narrative inquirers are too local and self centered since they only talk about themselves." Narrative itself is pervasive in people's daily lives and exists at all times, in all places and societies (Barthes, 1977). "It is present in myth, legend, fable, short story, epic, history, tragedy, comedy, pantomime, painting, cinema, comic strips, journalism, conversation, etc." (Barthes, 1977). Due to this pervasiveness and its changes, the meaning making of narrative is far more complex and fluid. But how to handle this complexity? Positioning research in a broader context is one way. It might be able to put narrative into social change and action. I asked Dr. Connelly what should be included in a literature review.

Connelly: It is important to get the relevant statistics. Then if you review the literature and find that the literature is lacking, that becomes one of the contributions of your thesis. In other words you are filling a vacuum. I mean this is a kind of broad inquiry, somebody who is not interested specifically in you or Shiao or Wei, or maybe not even interested in women or women intellectuals, can still say: "Well I am really interested to know what is going on here with intellectual relations between the east and the west." Your thesis is going to be part of that. That is part of the general context of positioning your thesis, its relevance, and its social importance.
You started to write on that at the end. I am really pleased, I mean you have really started to dig into that. But you need more of that.

**Ming Fang:** Yeah I will do it....

**Connelly:** And it makes your thesis more important.

**Ming Fang:** I have begun to collect some statistics from the Chinese embassy. I think they have some figures too. They know how many scholars came to Canada since which year and how many went back. That kind of figure.

**Connelly:** Well you need good research figures on this. If those are good, that’s fine. But you need to review the literature.

**Ming Fang:** I will try to get documents. That is what I have to do.

**Connelly:** Yeah.

**Ming Fang:** Shiao can help me because she has some connections to the embassy.

**Connelly:** But there may be just some official literature you know. I mean like journals, things like that.

**Ming Fang:** Yeah, I will try but I have very little information, though.

**Connelly:** I mean, maybe you should do an ERIC search for this to begin with. You should definitely do an ERIC search and then you need to search carefully to find out broadly. You need to begin with Chinese immigration and exchange and then go on specifically to intellectuals and then more specifically to women intellectuals. But you need to summarize that literature and say: “Well, this is what is there, you know, this is what is known about these people.” You need to say what do we know about the topic that you are writing about? We have to know that.

**Ming Fang:** Yeah, I agree. Just like yesterday, Shiao, Wei, and Wei’s husband went to a movie: *Leaving Las Vegas*. They were told it was a very good movie so they went. But after seeing it they became so depressed. They phoned me. They said the film showed them a bad side of western countries. They felt that Canada will never be their home since they still felt strange here. They wondered how long they could stay in Canada. They cannot feel at home in China either because they are so different.
I was telling a story of Shiao, Wei and Wei's husband to show the theme of my thesis instead of elaborating the point directly. But I did not realize that then.

Connelly: I know, that is your thesis. I mean that is part of your thesis but what I am trying to get at is... I think you have to provide a good literature review and you have to see the importance of your thesis as being placed in that much broader perspective. Do you understand?

Ming Fang: (Nodding with a puzzled look on face).

Connelly: That is why your thesis is important. You could be opening up a brand new door here. You might do a literature review and find out this hasn't been studied either in China as far as you can tell, or here. Then you become the first person ever to write on a brand new field, you know. It becomes extremely important. It opens up a door. It is new research that nobody knows anything about. But to begin with, to go back to my earlier discussion, it has to be an inquiry. You don't have to show us, it has to be what are you studying? What is the broad thing that we don't know about that you are studying? These two questions come together. If you show us something, okay, but it is more important that you are opening up an inquiry, you are asking questions that people haven't asked before.

Ming Fang: Okay, I have to do a literature review about that, and a literature review about the landscape metaphor, and a little bit about other topics. I did a literature search before but it was only on narrative.

Connelly: We are talking now about a bunch of phenomena.... Your mind has been completely focused on narrative and landscape. You need a proportional influence on your phenomena, like who are these people? Who am I? In the statistical sense, in terms of the importance of China and in terms of your importance to Canada. Who are you? So you need that literature.
Ming Fang: Okay, so that will belong to chapter one or...

Connelly: I think you should do it now. I mean I don't care which chapter it comes in. Perhaps it belongs here in this first chapter, not the summary. We are getting very close now because you are starting to build a sense of where this thesis fits in the broader picture. But I think we need to do this review, get it in place and then, probably the long writing of the review will appear later. But what has to appear in here is more of a sense of the inquiry. There is very little known about it, that sort of thing. Or this is known but that is not known. Now I have one last request that you make a little summary of the points that we are talking about so we can just talk about them the next time.

Writing some summary points for thesis talk is a very good strategy to keep the continuity of thesis work. Eventually it helped me to understand the process of becoming a fluid narrative inquirer although at the time I did not realize that at all. To stop worrying about where the writing belongs exactly at one point allows some autonomy in thesis structure.

Connelly: I remember that you raised the central question on page 17, and I want to see how you define the literature review. I want you to sort of take off the tape of our discussion a summary of what we think we should cover and I would like you to do it in your own way. I thought this should be split up into pre-Canada and after Canada, and you decided not to go that route. That's okay. But I want to know what you do relative to the suggestions that I am making so I can see just how it is fitting as we go along. So could you give me some feedback on this? I ask most people to do this.
when we are making some point in the thesis, sort of summarizing the feedback.

Ming Fang: Okay.

Connelly: Just a few points on a page. But this is really good, I mean it is really starting to come you know. You are making terrific progress. If you just think back to this post-doc thing yesterday, if we had built in the results of this little survey you are going to do now, the literature review and had it analyzed and were able to make comments about it, think how important that would be for a post-doc statement, you know, for people saying yes, this is important. Do you see what I am saying?

Deciding how to ask a central question in the thesis and how to define the literature took me quite a while to do. Meanwhile Dr. Connelly was helping me compose a postdoctoral proposal with the intent of enabling me to move beyond my Ph.D. research. By doing that, I was beginning to perceive the importance of doing further inquiry on my thesis topic. It helped me position my Ph.D. research into a bigger context. That was a breakthrough for my thesis work.

Ming Fang: Yeah, but, okay. I will try to do it.

Connelly: It is important that you do it. I think it is more important that you understand why it is important to do it and that you decide you want to do it. I mean, you can decide not to do it, Ming Fang. I mean I am not requiring this.

Ming Fang: No, I think it is important.
Connelly: Yeah, and you need to know I am not requiring it. I am trying to give you advice that I think would make a better thesis. If you don't follow the advice because you think it will be a better thesis some other way it is your thesis so you have to decide that. But, you know, I give you my best advice but you have to decide what you want to do. If you don't want to do this, you might think, "Oh, Dr. Connelly made me do it." In that case it won't be done very well and so you might as well not do it. You have to figure out why it is important in your own mind.

Dr. Connelly seems to understand that Chinese students tend to agree with what their supervisors say quite easily. If I fail to understand why it is important, I might do a terrific job but there would be no inquiry in it.

Ming Fang: Okay. Sometimes it is very complicated to explain. A lot of people around me, some scholars really encouraged me to do this thesis. It is important for everybody, not only for us, not only for women scholars from China. Every time when I talk about this, they always say it is so important to write about it.

Connelly: Yeah. Sure.

Ming Fang: I will do the ERIC search. But I might need some time because those figures....

Connelly: An ERIC search is done really quickly. I would like to see how you define your search terms. So you know you will catch a lot of literature. It depends how broadly you define it in terms of search terms.

Ming Fang: The search terms could be Chinese scholars, immigrants, etc.

Connelly: Well you can do several searches, yeah. Chinese.... Well, I think that may be too specific, you know. You need to have Chinese immigration to begin with and, you know, just broadly speaking you need to have this total Chinese immigration. You need
to know what the immigration rates are and we need to know what the proportion of Chinese immigrants is.

**Ming Fang:** But the people I am studying are not immigrants in general.

**Connelly:** It doesn't matter, Ming Fang. You have got to position your thesis. You have got to get some perspective on it, get some content.

**Ming Fang:** Okay, I have a question. I understand you said I should position my thesis in a broader context. I understand that but for me the immigrants from different classes are very different.

**Connelly:** But perhaps they are not different. You know, you think they are different because you feel this way yourself but, you know, everybody is important and everybody goes through cultural shocks. And, if you can't show what is special about your experience compared to others then nobody is going to be convinced anyway. I am not convinced that it is different. You say it is different for different classes. I am not convinced. You have to convince me of that. I think, you know, if you get somebody illiterate and they come over here it is still a problem for them. Anyway it is a question of how you get some perspective on your thesis.

**Ming Fang:** Okay, you are going away next week so I can do this research during that time. At the same time do you want me to just finish this first and then move on or do you want me to do something else at the same time, because I might have more time.

**Connelly:** I think it is a full time job to do this. This is not a small job I am asking you to do, it is a big job.

**Ming Fang:** I know.

**Connelly:** You can make it a small job but if you do it right it will be a big job because you not only have to get the literature, you have to read it. You have to read it, you have to analyze it. When you analyze it you have to, you know, interpret it in terms of your thesis. This is a month's work I have just given you, perhaps, two months' work. You have to analyze the literature, you have to review it. You have never done that since we have been studying
together, you know. I have never seen any literature on this topic. So, it has got to be done and so what I have just talked to you about is two months' work, Ming Fang.

Ming Fang: Okay. Thank you.

After three month's work, I thought that I had done a solid chapter. It seemed that I was going to spend another two months finishing the statistics and the ERIC research. I was worried about the time line. But I realized that doing good thesis research was very time consuming. After two month's search, I finally came up with Chapter I, which helped me lay out a framework for my whole thesis. Part of my introduction was revised as follows with a little more sense of the inquiry. I had still not fully succeeded in expressing it, but I was getting there:

Through telling and retelling our stories of learning, teaching and educating, we begin to understand that we are captured between two cultures. Our stories are evolving from our experiences of enculturation (acquisition of the first culture) and acculturation (learning of the second or additional culture) (Schumann, 1978; Brown, 1987) in China and Canada. Our preliminary and stereotyped exposure to western cultures was relived when we moved to Canada. Our lived experience of Chinese culture was reinterpreted. The strangeness encountered in an exile landscape led to culture, education and language shocks, resulting in an intellectual flux. Our Chinese and Canadian experience was intertwined as well as in collision, with an unexpected result. Cultural transformation is ongoing and evolving in both China and Canada: a new place to stand was created between the two cultures.

Thesis Talk: Dr. Connelly and Ming Fang He (November 26, 1996)

The following conversation occurred during the process of composing Chapter IV: Conflicting stories of teaching in the in-between cultural landscape.

Connelly: You are not letting people know things. That is the old didactic, you know, 'I am going to tell people things'. You are not just telling people. You are supposed to be learning something because it is research you are doing. And so, that is back to this point. It is not just that you are telling people what life was like then, from the research point of view, what is the idea that you are studying here? What idea are you developing?
Ming Fang: Through telling those stories, people know how we conceptualize our identities.

Connelly: No, it is not how people know that, it is what are you studying. What are you trying to figure out, like for you what is the puzzle?

Ming Fang: The puzzle is how we become the persons we are.

Connelly: But in the university. What you have said is too broad.

Ming Fang: Oh yeah, okay. In the university, why we taught in a certain way and what made us teach that way. And then, when we came to the western world and when I talked about cultural experiences, cultural strangeness, people will know more about our background as connected with our cultural transformation process. People cannot understand our way of learning in Canada without knowing our background.

Connelly: Yeah. but you see you are still emphasizing what you have to tell people. This is a study. You are trying to figure something out. You need to make a transition from telling people, you know.

Ming Fang: Just go back to my title....

Connelly: What are you trying to figure out here?

Ming Fang: I want to figure out our enculturation and acculturation processes, that is my study topic. It is my whole thesis title. This is the main purpose. By understanding our enculturation and acculturation processes, I can learn something about our identity, about the language we spoke, you know, through our language learning, through our educational processes, through our identity information processes, if you like. That is the kind of thing I really want to do.

Connelly: Yeah. So I mean in a sense you have to have a mini proposal in your mind. Why do you want to study your university years? It is not what you want to show people. Why do you want to study the university teaching years?

Ming Fang: Okay, when I talk about enculturation and acculturation, I emphasize that acculturation means the learning of a second culture. That process began a long time before we came to
Canada. When we were studying at the university the process of learning a second culture had already begun. Through telling stories people can know that Shiao, Wei, and I were exposed to a second culture when we were in university. That was a kind of prototype of acculturation. When we came to Canada and learned the second culture, the enculturation processes, that means the learning of the first culture, happened because we re-evaluated our culture. We became awakened in some sense.

Connelly: But we don’t know what your first culture is because that was the whole point of your first chapter.

Ming Fang: We didn’t have our first culture? That’s not what I meant to say.

I was shocked by Dr. Connelly’s comment that there wasn’t a sense of our first culture in my first chapter. I became very defensive at that point. I felt strongly that my identity was embedded in my first culture. Without my first culture, I lost my identity. Instead of being upset about the comment, I tried to understand what he really meant. I took Dr. Connelly as my first audience. If I failed to convince him that I had my first culture, how could I convince others? I was thinking that perhaps it was the way I told those miserable Cultural Revolution stories that was misleading the audience. Perhaps it was a sense of shame underneath those stories that twisted the beautiful civilized tradition of my first culture. Chinese culture is well known for its Confucian tradition and long historical civilization. However, those Cultural Revolution stories tarnished the civilized picture. I must have missed something in those stories. I went back to Shiao and Wei and shared what my supervisor said about our first culture. Shiao said: "Your supervisor is right in some sense since the Cultural Revolution cannot represent our first culture. But no matter how shameful or cruel that was, it is part of history. It is part of our first culture. Our identities have grown out of those dramatic changes." Shiao’s comment helped me to understand my supervisor’s comment. But I accidentally found that there was a change in our visions on the Grand Cultural Revolution. We used to deny everything that happened during that period. We even tried to forget
those painful memories. But now we are able to find the positive aspects of our negative experiences. That is something very special for my inquiry.

Ming Fang: We didn’t have our first culture? That’s not what I meant to say.

Connelly: Yes I think it is. The point is that there was cultural diversity there and you had very different value systems that you were working with and so you don’t have a first culture.

Ming Fang: Yes, we do.

Connelly: That is one of the things, I mean, I think that is one of the things you have got to get beyond is thinking in stereotyped terms about first culture, second culture. You don’t really have a first culture in that sense.

Ming Fang: We do have.

Connelly: But your first chapter said you didn’t.

Ming Fang: Yes. The point of my first chapter is that we had a first culture. When we came into the second culture, as we developed our second cultural experiences we began to study our first culture again. We underwent another kind of dramatic change in our learning experience. As we accumulated our knowledge of the second culture and went back to our first culture, we felt lost. We were captured in between cultures. We can no longer function well when we go back to the first culture. In that sense we lost our first culture.

Connelly: But I don’t think you have a first culture. What would you say your first culture was, given those first stories? When you look closely at a person’s culture, when everybody says oh yes, I have got a first culture, it actually turns out to be very much more complicated. They may have a first language, but even your language seems, at one level, different, you know. It is like a second language when you learn about all the praise for Mao and praise for this and that and the other thing, the cover stories, telling, not telling the truth, telling the cover story. Even the language seems to have changed, so it is almost like you don’t have a first language because.... I mean, yes you have a first language in one
sense, it is still Chinese, but on the other hand it is all expressed within a very different value system, and you learn to speak in different ways. So it seems to me that one of the issues in what you are writing is to cast doubt on the assumption of first culture. It is much more complicated than it seems at first.

It seemed to me that the term culture was contaminated in some sense. Clifford Geertz, an anthropologist asserts: "Anthropology, or anyway the sort that studies cultures, proceeds amid charges of irrelevance, bias, illusion, and impracticability" (1995: 43). For Geertz, the concept of culture is fashioned knowledge. It is too general. It should be "a context, within which they can be intelligibly—that is, thickly—described" (1973: 14). It must have "a minimal degree of coherence, else we would not call them systems" (1973: 17). It should not "generalize across cases but generalize within them" (1973: 26). The danger of the too generalized concept of culture is that it "will lose touch with the hard surfaces of life—with the political, economic, stratificatory realities within which men are everywhere contained—and with biological and physical necessities on which those surfaces rest..." The study of culture should be put "in some sort of comprehensible meaningful frame" (1973: 30). Otherwise the term culture itself loses its meaning. I thought that I had a very clear idea of the term culture, first culture and second culture. I covered those terms so thoroughly when I did my masters degree in second language teaching and learning. Few people have ever questioned the term. People were immersed in the interpretation and description of the cultural factors and the means of handling those factors. I took the term culture for granted. The term was frozen in my mind. I had been living in that frozen story for a long time.

Ming Fang: Okay, I will think about that because I thought that was the way I was developing my thesis chapter. I began with the Cultural Revolution. According to your perception, it was not our first culture but in some sense it was....

Connelly: What is?
Ming Fang: Um, the way we were brought up, the language we learned, and the way we learned. I know what you mean now. I think you consider our first culture is Chinese culture which is supposed to be like Confucian culture, whatever, but it was twisted during the Grand Cultural Revolution. Yeah, that makes sense in some way if you put it like that.

Connelly: It seems to me, you know as you go along here, one of the contributions of your thesis is that, when everybody talks about first language, second language, that seems fairly obvious, first culture, second culture, but actually it is not very obvious. When you look at your background, it is much more complex than that. I mean that you have a first culture in the sense you are Chinese, but there are lots of Chinese brought up in this country, lots of Chinese brought up in Hong Kong, Chinese brought up in different places and they are all Chinese. What would you say is their first culture? So in your case, it seems that your story raises some questions about what you mean by first culture.

Ming Fang: Yeah. But culture is such a broad term. The first culture could involve a lot of things, you know. When people talk about Chinese culture in the western world they tend to stereotype it. They stereotype it from books, TV programs. The culture we lived in is quite different from people's conceptualization about it.

Connelly: Yeah, so, if you think about your term, first culture then, it is confused in two ways. One is depending on where you live in China your first culture is very different at any one point in time. The rural people, the city people, the north, the south and so on and so forth. Very different. But also even if you look within one person it is very different. That is why I say when people use the language of one culture, it is a stereotype in many ways. It is not only a stereotype for a society, it is a stereotype for an individual.
with a stereotype of a Chinese woman intellectual. Our identity was frozen and we could not flow with the narrative history of our learning and teaching, thinking and conceptualizing.

Connelly: You seem to agree that it is a stereotype for the society, but I think the point about what you have written so far is that it is also a stereotype for an individual.

Ming Fang: Yeah, but I have never questioned that. Only when you mentioned it did I begin to question it. I think there is no confusion about the concept of our first culture and second culture.

Connelly: But you are doing a study, research, so you are supposed to come up with new ideas and new concepts. I think what I am trying to say is, this is an inquiry. You are not trying to tell people what your first culture was like. That is not the point. You are trying to study, you know, identity formation. It looks as if the concept of your first culture doesn’t work very well because you had several cultures. Your identity is not shaped by one first culture, it is shaped by conflicts, by conflicts among....

Ming Fang: And changes.

Connelly: By changes, by tensions.

Ming Fang: Yeah, tensions and upheavals too.

Connelly: So, you need to be reinterpreting what people mean by first culture. That is a contribution to make, you know. First of all put yourself in an inquiry mode. You are trying to study something, not tell people something. That is a very big shift in approach in thinking you know.

Ming Fang: Yeah, it is bothering me.

I found that in my thesis writing, whenever something was bothering me an awakening and growth occurred. I learned from the puzzle and from the
Connelly: You are trying to figure something out, not trying to tell somebody anything. That is very different.

Ming Fang: Because the first culture and the second culture are so fixed in my mind. When you mentioned that, I was kind of shocked. And then I realized what you mean. Perhaps I should tell more about those conflicts and how we learned from conflicts. We learned from upheavals, we learned from misconceptions. Think about the experiences we had during the Cultural Revolution. We lost ten years of education academically. When we were in university we tried to catch up with the university curriculum, and at the same time to make up for our middle school, even our secondary school curriculum. We studied doubly hard and tried to catch every minute we could. We tried to follow the curriculum guidelines in the classroom. Meanwhile we were puzzled by those dramatic changes but we didn’t really feel puzzled at that time. We just followed the trend. We began to feel puzzled when we began to be exposed to a foreign culture. As we got some critical thinking ability we began to puzzle a little bit but those puzzles didn’t count until we came to Canada when we removed ourselves from the landscape we lived in. But in China we didn’t question it, we just lived through it and we thought that was very normal. When we thought back it was not normal anymore. It was bizarre. But we admitted that was the way we learned. That was the way we taught. That was the way we were educated.

It was only when we were relocated or even displaced that we began to realize something. A lot of traditional narrativists and anthropologists consider the people who were displaced and relocated as victims. But through fluid narrative inquiry, I began to get a sense of the reinterpretation and reconstruction of identity and culture. The sense of culture was immersed into a sense of who I was and where I was located. Shiao, Wei and my lives were full of uncertainty, incoherence, ambiguity and dislocatedness. But our educative plotlines were timeless. It was through changes
of places, events, languages, and people that we began to understand who we were and who we
had been. This process would recycle through further confusion, loss and change....

Connelly: Yeah, but again you are not trying to tell us that. You
are trying to study it.

Ming Fang: So how can I make, for example, my university
learning and teaching experience chapter in line with thesis inquiry?

I had a lot of difficulty in connecting the stories I had collected with the thesis theme. Sometimes I
had so much attachment to certain stories. But they were not relevant to the theme. When I
removed those stories from my writing, I felt my body was cut into pieces. It was easy to
transcribe and translate those stories. But it was harder to explain narratively what those stories
meant from the point of view of my thesis work. Perhaps to become a fluid inquirer, one has to be
fluid in moving from "field text" to "research text" (Connelly & Clandinin, 1990).

Connelly: Well what you have got to start doing is thinking more in
terms of an inquiry. You have to be thinking more in terms of what
does this tell me. What new ideas are here? What am I exploring?
What am I trying to figure out as I do this?

Ming Fang: Uh huh.

Connelly: Think of it this way. The point I want to make is....
What are the points that you are going to figure out in this chapter?

Ming Fang: Yeah, but even for the teaching stories, I have to find a
way of telling what it was we experienced.

Connelly: Well I mean think about it, Ming Fang. You are
somehow or another not quite sure, you haven't kind of focused on
the inquiry here. I mean one way of thinking about those university
learning stories is, you are teaching at a time when the cultural
revolution is over. What would you say about them from the point
of view of the thesis? It seems to me your university is probably a
mess in many ways, that they are holding onto old traditions, the old
kind of education you had before the Cultural Revolution. They
have brought back all these people. On the other hand, they have
people like yourself teaching who have been through the Cultural Revolution. You probably have both these narrative threads in there. Both these narrative threads are at work in the university at the same time...

At the same time China is reaching out so you have threads that reach out to the world at large. That is how you talk about the English business. So here you have a place where from the point of view of enculturation and acculturation—I mean these aren't my words—but it is a mess at one level, you have got at least three narrative threads that you can think of. What is happening to those narrative threads? You have got the old traditions. You have certainly got things that came out of the cultural revolution. You have a new China in the new world. All of this stuff is going on at the same time. What is the culture there? Who knows? It is a big mess. Some people are probably more over on the traditional side, some people more on the revolution side, some more on the English side. People are probably positioned all over the map on this landscape. So you have probably got a landscape that is all over the map...

You three Chinese women are probably positioned all over the map. Some of you are more traditional, some, I don't know... You are all very connected to English somehow or another. But you don't seem to be as connected to it as your students, at least Shiao's students. Shiao is partly trying to hold on to the old ways. Her students are trying to sing rock and roll, which is more relevant to them, and to get connected with American culture and so on and so forth. She is trying to do something different with them. Anyway, how you are positioned on that landscape is very complicated. Everybody is in different places on it. Your students are in some places, you are in one place, Shiao is in one place. So where are you on this landscape?...
You have established some narrative threads that are important to the issues of enculturation and acculturation. You have developed some narrative threads that are relevant to the issue of identity in that first chapter. They all come together in this university and teaching environment and at the same time new things have happened that you didn’t describe before, that China is part of the new world. That also has a narrative history. You are just sort of starting as if it is suddenly there but it must have a history. It has to come from somewhere. So there you have got this mess of things that bear on enculturation and acculturation formation of identity. And everybody is going to be positioned differently in here because these are different forces. Your teacher is telling you to do certain kinds of things on the landscape. She is positioned very differently. You haven’t told us what your father is advising you to do, but he is positioned differently. So people are positioned very differently on this landscape.

Finding narrative threads and establishing continuity helped me understand the displacement in our lives. It helped me relive the stories we lived by. By reliving those stories, some previous narrative threads might be interrupted again and new narrative threads might occur. This kind of inquiry is fluid with our enculturation and acculturation experiences which help us make meaning out of our experiences and formulate our in-between-culture identities. Since the in-between place is dynamic with the development of narrative history and shifting with our present self, past self, and our future self, our sense of who we are is forever changing.

Ming Fang: Yeah, that makes sense.
Connelly: Yeah, so I mean, trying to articulate, conceptualize it this way, trying to understand it as a landscape in which identity formation, narrative threads and enculturation issues are at work would be very interesting.
Ming Fang: Yeah.
Connelly: Because just telling the story without having a sense of why you are telling it is in the end no good.
Ming Fang: Yeah, I know what you mean. That gave me kind of an inspiration for writing my chapter about the university years. I could write in that way. We three women came through the cultural revolution and became young educators in the universities. We were facing a group of students who went through their schooling without academic skills. Some of them did have very good academic skills because they did self study. So we were facing a student body which was a mess. It is good, it is helping me think now because I had difficulty writing the cultural revolution chapter. Now I have difficulty in formulating my next chapter—the university and teaching one. Maybe I should keep that in focus. Write about those conflicts on the landscape: old versus new, traditional versus western, stability versus changes, etc. We went through different cultural experiences even within our own culture. Okay. I got it. At least right now. Thanks.

After this conversation, I completed my draft of Chapter IV. Meanwhile I rewrote the conclusion of Chapter III, our cultural revolution stories, as follows (see Chapter III, pp. 89-90):

As Shiao, Wei and I told and retold our Cultural Revolution stories in a foreign land, the suppressed feelings started to awaken in us. Living in an exile landscape which has totally different value systems, educational beliefs and historical development, we--the daughter of an anti-revolutionary, the daughter of a bourgeois intellectual, the daughter of a Guomindang officer--began to question: "Who are we anyway?" We were born into Confucian moralities and educational beliefs and yet we grew up through confusion, upheavals, violence and misery. The beautiful stories our parents and teachers used to educate us in our early years were ruptured by the ugliness of the Grand Cultural Revolution. Our lives were disrupted by the violence in the historical plotlines. My memory of my father's chastising parade, Shiao's memory of the Red Guards' destroying her princess dress and grand piano, and Wei's memory of her brother's being enforced to kick her father clarifies the temporality of our stories and blurred our notion of our first culture. What is our first culture? We felt ashamed to admit that was our first culture. A supposedly glorious and civilized culture had been twisted during the upheavals. A lot of people say that we ought to forget the past. But our stories written in tears and blood are inseparable from who and what we are. The "I" of today is the integrated "I" of all that we have been in the past. The upheavals in our learning experience and our different family and educational backgrounds nourished the persons we are. The upheavals that occurred in the landscapes created tensions which led to changes in the landscapes. Soaring out of the landscape in which we were brought up and landing in a foreign landscape which itself is full of changes, and tracing the half blurred and half clear plotlines, our identities are in question (Gergen, 1991; Hall, 1990; Lieblich, & Josselson, 1994; Ludwig, 1997). Our notion of first culture is in question. Our cultural transformation is in question. Without a solid first culture landscape to stand on, how can we transform ourselves in our second
Thesis Talk: Dr. Connelly and Ming Fang He (September 6, 1996)

The following conversation occurred when we were discussing the continuation of Chapter IV and the beginning of Chapter V, which was concerned with how to define terms narratively.

Connelly: Right off the bat I am wondering if you can find a more what is the word, evocative term than shock, you know. Sort of a term that can develop into something that has a little bit more of a narrative quality. I know what you mean but it is a very popular term and so you might be able to introduce it by going beyond this to thinking through these shocks, these so-called shocks as sort of expressions of narrative histories and of cultural, personal narratives coming into conflict with cultural narratives and setting of sparks or setting off new life threads, new narrative lines, new directions that go forward and then spiral back on themselves, something like that. Do you understand what I am getting at? The shock business is discussed mainly in the psychological literature. But I want to see these as places where narrative threads intersect and therefore where the storylines no longer make sense and you have got a story to live by. Let’s call it identity.

It seemed in my thesis that the term shock did not flow with our stories. It was static and frozen. In Chinese, the word shock has a sense of movement. But when I translated it into English the meaning was changed into a temporary event without movement. Even in psychology, the word shock does not carry a sense of
narrative fluidity in English.

**Ming Fang:** Okay, I only mentioned in one place that identity was shattered and changed. It was a shock, but it was not only a shock. Our identity was changed because the landscape we were living in was evolving and changing, something like that.

**Connelly:** Yes, so I think that if you could begin to give a richer sense of what is going on with these shocks. It is stability and change. How do you maintain contact with your identity? How are you still Ming Fang and yet you are being transformed? So the issue is more than just transformation but it is this balance between being transformed and still being who you are. So what seems to me to be the interesting process here is transformation, stability and change, continuity and reconstruction, you know, something like pairs. I mean you should like this. This is very Chinese, this is very Taoist, isn’t it? Yin and Yang.

_During my work with Dr. Connelly, he began to help me interpret the stories I collected in Chinese terms. Chang Tzu, the ancient Chinese philosopher in his Nature’s Processes (Legge, 1891) said that human beings’ connection with nature is very intuitive, which has a lot to do with Yin and Yang. For Chuang Tzu, uncommittedness, quiet, rest, response, silence, emptiness and perfect-freedom-action constitute the foundation of all creation. Whoever is in harmony with nature is happy with nature. Whoever is in harmony with men is happy with men. While quiet, one enjoys the same excellence with Yin. While active, one shares the waves with Yang. When one rules the world with the heart confirmed and energized, all creation becomes submissive. Whenever one knows how to be happy with nature, life will be nature in operation and death will be creatures in transformation (Liu, 1979). The sense of Yin and Yang has penetrated epistemologically into every field in Chinese language and culture. It sustains the dialectic sense of stability, change, and transformation of one’s identity._

**Ming Fang:** Yeah, it is balanced.
Connelly: It is very balanced.
Ming Fang: Chinese culture is very balanced.
Connelly: See this is all very balanced. It is very Dewey. You are trying to find the dialectic here between....
Ming Fang: Kind of dialectic.
Connelly: You are trying to find the dialectic between continuity and change. So, this is what I find, you know, really interesting.
Ming Fang: It is interesting. When I worked on that part again, I felt those terms didn't really apply.
Connelly: Well you know, Ming Fang, if you could rewrite this section just a little bit because it is an important concept. Just even a few paragraphs. And, if you think this is a good idea, you could rethink.... You don't lose what you are doing but you are taking it a step further. And so, you do something with shocks and you do something with this transformation but it isn't just transformation. I mean, you know, this is the whole thing with the book <Connelly & Clandinin, 1997> that I hoped you would pick up. What is going on there with identity is both things. It is stability and change, stability that was what we called the rock, change, you know, the changing identity, the evolving identity and those are always there. You are still Ming Fang. Your mother and father still love you, they still know you as Ming Fang and yet you are changing. And so it is stability and change. You know, when your mother says, Oh Ming Fang you have changed so much, but yet you are still Ming Fang and so that is what is really interesting in a sense. It is the tension between change and stability.

In the summer of 1995, I went back China to visit my parents. When they heard that I had divorced my ex-husband, my father immediately told me: "Ming Fang, don't ever bring a white man back home!" Instead of arguing with my father, I told myself: "I might not bring back a white man. But I can't guarantee that I won't bring back a Canadian mind, at least a part of my brain will be Canadianized." My mother added: "Ming Fang, you should always remember that you are Chinese, OK?" "Of course," I answered immediately. But now I think that response
was too quick. I realize that sometimes it is not a problem of forgetting I am Chinese. The dilemma is that my tie to my Chinese background is too strong to be transformed. That contributes to my identity crisis too!

Ming Fang: This notion of identity is very compatible with my notion of enculturation and acculturation because I don’t want to talk about those two notions separately.

Connelly: No.

Ming Fang: This is the reason that I thought when people talk about acculturation they always assimilate and change themselves. I don’t want to be totally changed.

Connelly: No. Then you link the two terms. But so, this sentence about the process of identity transformation in the changing cultural and personal matrix is the subject of your study. Not quite, sharpen that. I think you can even make that sharper now. It has to do with the processes of maintaining whatever you call it, a sense of identity while transforming it. Something here is quite interesting. So you have got a very interesting thesis. So we are just getting started in a sense.... Now this is also part of what I told you earlier, like other people I have read and I give them my total set of comments quickly but I want to work this out a little bit with you so it takes me longer to talk to you about one point here than it takes me to talk to other people about their whole chapter....

Creating narrative terms is a process of developing narrative thinking, narrative knowing and narrative inquiry. As a narrative inquirer, I find it is a big challenge to look at the phenomena through a narrative eye, that is to narrativize the stories and concepts. This is a part of the fluid narrative inquiry I was being encouraged to use. As the stories we lived and are living are fluid, the form of inquiry should be fluid and the representation of the stories should also be fluid. The cultural transformation stories we lived by are sustained through a balance between stability and change. We don’t want to be totally transformed since we want to keep our own identity.
Sometimes even when we want to be transformed, that does not mean we can be successfully transformed. There are certain boundaries that block the transformation.

Thesis Talk: Dr. Connelly and Ming Fang He (April 15, 1997)

Gradually, I began to be a little more fluid in my thinking, writing, speaking, and acting. However, I was still tangled in a fixed knot of my stories as I continued Chapter VI, 'Strangers' stories in an exile landscape'.

Connelly: Like I said, it is an excellent start, Ming Fang, and I am just going to make one suggestion to you and I think you can decide, you know, in your own mind, whether you want to pick it up or not. Now let me sort of explain this. It has very good narrative in it. It is written very narratively and it is written quite beautifully. You do have to fix up some of the English, you know that. We are not doing that, right? That is our agreement but you are going to fix that later, right? You remember we talked about narrative and narrative criticism. Do you know what I mean?

Dr. Connelly tried to find a way out of my language difficulties. For me, in my creating and composing process, if I began to worry about English, my creative thinking could stop right away. When I started to write the story part, I had trouble writing a thematic story for the thesis. When I began to be able to write the story, I didn't know how to theorize the story. As a narrativist, I was supposed to be able to write narrative and narrative criticism at the same time. It is always a struggle for me to keep the balance.

Connelly: Now the narrative is very good. The narrative criticism still needs some work. In other words, part of the narrative theory still needs to be built in. You have done a little by getting rid of that culture shock <Furnham & Bochner, 1986> business and so it is better because you have now used a more narrative word when you talk about the discontinuities. But you haven't gone far enough. It still lacks a sense of a flowing culture, you know, a flowing
Chinese culture, a flowing Canadian culture or landscape. I wish you could use landscape rather than culture because culture is not a narrative term. When you have a culture you have something static, that is the problem. When you have a landscape you have something in transition, you have something changing, something growing, something developing, which is the way we are trying to talk about it in any event...

So take for example when you come to Canada and you say, well we have multicultural discontinuities because Canada is a multicultural society. Now for me I would say no. Perhaps that is not true, or it is only partially true. It makes it sound like we are a multicultural society. But actually we are very confused. We are like people, you know, as a society, it is developing, it is changing, it is growing, it is changing partly because you are here. You know, people’s idea of what multicultural means is very different from day to day. It grows, it changes. A few years ago what people meant by multicultural is different than what they mean today and what they mean a year or two from now will be different than what they mean today. In other words, you understand, it is a narrative, it is changing but when you put a label on it, it is not narrative anymore...

So, the same thing with your Chinese culture. You have written a few wonderful chapters which show how much change there was in the Chinese culture. Now you act like it is fixed and firm like a rock, you know, the Chinese culture. But actually it is not. From a narrative point of view you have written something which shows how much flow there was in it, you know, how much change, how much development, how much you know, circling. Some of it is growth, some of it is circling. I mean your story partially is a story of circling. You went through the revolution but you came back and you became your father’s daughter, you know, and your mother’s daughter. So there is a circling there but there is also growth and change. Shiao’s story shows how much there was growth and
change. You show in this chapter that it is now a very business oriented society. It is very much becoming part of the modern world. So there are circles in it but there is also growth...

Well, when you write this chapter you make it sound like it is a fixed rock again, the Chinese culture. And then you make Canada sound like a fixed rock, the Canadian multicultural society. Then you say: Bingo, they go together, bang, and we get discontinuities. Now I am trying to build the idea if you want to write something very narrative....You will have to find the words. You are trying to give a sense of rivers flowing together, you know. Not a mountain banging against a mountain which is the way it sounds now, but a river. This Chinese landscape, this ever growing, ever changing landscape flows, it is more like a river, it flows together with the Canadian river and these three delicate Chinese flowers, you know, bobbing along like lily pads, bouncing along.... The Chinese river flows into the Canadian river and it intermingles and they mingle and there are discontinuities and there are eddies and ripples and backflows as the two rivers come together. These three little lily pads bounce back and forth and so on and so forth. They can’t go back up the Chinese river anymore, or when they do they don’t fit and they can’t in a sense go up the Canadian river but they can flow with the merged river. I am just talking out loud, kind of metaphorically but .... So in your theory section, perhaps you could speak about it and you are very good at this, I think, if you can get hold of the concept.

_The river metaphor helped to bring my literature experience into my thinking and conceptualization._

_In my masters study of literature, I once wrote a paper on Richard Hugo’s mental landscape in which a large part was given to his flowing sense of the river in his imagination. By referring back to my previous writing on the river metaphor, I once again opened up my understanding of the flowing Canadian and Chinese cultures._
Connelly: You want to give your readers a sense of these flowing entities. You are still giving, and I think partly it is a struggle in your mind, you are still giving a sense of two rocks coming together, you know, the two mountains, the Chinese mountain, and the Canadian mountain, boom, and these poor little Chinese mountain goats you know, have their horns rattled and their language. Life threads going along, not bumping, the thing, the rock, the mountain, but the threads, the flows, the flow that is Ming Fang and the flow that is Shiao and the flow that is Wei, you know, flowing, flowing. And the flow you have had is not simple. It has been cyclic. You have gone through the revolution. I mean you have had all sorts of rapids, backflows, and all sorts of things in your own culture. Now when you write this chapter you are sort of forgetting that and acting like there is the Chinese mind coming together with the Canadian mind, bang. What I am suggesting is not like that. Now what you have to do is give a little more of a sense even though you don’t have a history of it, but you need to give a little more of a sense of Canadian society as a flow as well...

So when I talk about multiculturalism, it is very different now than it was when I was a boy, you know, when I was growing up. And it is going to be very different in the future. There isn’t a Canadian society like a rock of Gibraltar. It is changing, it is flowing, it is a narrative. There is a narrative of our society and you are joining that flow. You are not jumping on a mountain, you know. It feels like you are jumping on a mountain but you are not because this mountain is moving. You jump in and it is like you are going back to China. You jump out of China and then you jump back in and you think you are going to jump back in at the same place and behold it has moved along. Oops, I didn’t land where I left, you know. I am not who I was anymore. So it is the same with Canada. You jump into Canada, you think you know you are going to land and oops, you land somewhere else because Canada is moving along...
So a narrative sense of the concept of narrative unities, you know, using what we have written on that, using what MacIntyre has written on it would help give the readers more of a narrative sense, more of a flow. You are so good at giving a sense of flow. The things you decorate party rooms with, they all have motion and movement and so forth. It has a narrative sense but here this is lacking. It has more of a fixed sense, the rock sense. Now this is not a criticism because I think it is coming along very nicely. But I am kind of rambling here, you know trying to give a sense of this. Are you okay with this?

As I wrote Chapter V, 'Strangers' stories in an exile landscape', I tried to weave Shiao, Wei and my culture transformation experience into a collage of stories in a conversational form. I followed those cultural, educational and language discontinuities in such a stable way that I lost a sense of the flowing Chinese and Canadian cultures. I realized that the stories we talked about are changing. The contexts for those stories are changing. My representation of the stories should flow with the change.

Ming Fang: Yeah, I will try.... Just to come to the point and to understand the words, the important words describing the tension between the continuity and the discontinuity.

Connelly: Exactly. That is, you know, this is the issue that we are talking about. The narrative sense, yeah.

Ming Fang: Yeah, in one part I say that the discontinuity leads to continuity because there is tension between them.

Connelly: Yeah, but develop the idea of narrative unities you know. Work with that idea a bit.

Ming Fang: Yeah. Another thing I felt is, what this chapter very strongly tells and also other chapters, is that by breaking away from the past we might have a continuity of our life in a new culture. When we reach the point, and we have a continuity in a new culture, another discontinuity in our life happens too.
Connelly: Well, in the end discontinuity may not be a good word, because it is not a very narrative word. You can never break with your past. You are always tied to your past. I mean, one of the things we learn in narrative, I think, is that you never really break with the past and if you do break....

Ming Fang: Not really break....

Connelly: There are threads there, you know. There, that is the point, there are narrative unities there.

Ming Fang: Maybe changes is better.

Connelly: Yeah.

Ming Fang: I haven't found any better word yet.

It is very hard for me to find the words in English to express the stories I collected. Perhaps that has a lot to do with the notion of language and conventions of discourse being embedded in cultures.

Connelly: Yeah, but you understand what I am saying. Now there is one other little place and that is all I have to say.

Ming Fang: Another thing I tried to connect with in the theory of acculturation and enculturation is that without a strong sense of our own culture we cannot have a very effective learning of a new culture.

Connelly: But remember again when you think about that.

Ming Fang: It is very paradoxical.

Connelly: I am not sure it is.

Ming Fang: I don't know how to explain it.

Connelly: Yes, but again, even the way you worded that, you worded it as if you have a culture whereas your culture is flowing and you need to give the sense, Ming Fang, of the dynamics. Maybe it is very hard to write autobiographically because I can sit here and I have a strong sense in my mind. I mean I may be all wrong, but I have a strong sense of, on the one hand, kind of the
timelessness of Chinese society, but on the other hand, the foment, the change.... It is like a, you know, the river is the best way of thinking about this.

Dr. Connelly was helping me break through temporality and space to understand the flowing Chinese and Canadian cultures.

Connelly: It is flowing, it is changing, it is going. Sometimes it runs fast, sometimes it runs slow, you know, sometimes it goes into a delta, sometimes it runs downhill. I think for you it is hard to think of it that way because you just think of the Chinese culture. I think you think of it that way more than I do as an outside observer. Ming Fang: When I wrote about my home culture, I began to feel a little strange about it because I thought I didn't have a home culture sometimes. The culture I talk about is something I feel more comfortable with, like a home is, and we don't have that. It is in question.

Connelly: It is growing. It is changing.

Ming Fang: So I have to think about....

Connelly: Yeah, it is narrative. It is like a person, you know. You think about people, people grow old and die. That is what your society is doing, only societies in a sense don't die they just keep rebirthing themselves.

Ming Fang: Maybe I should read your article.

Connelly: Yeah, so read a little bit on that. Now the other thing, Ming Fang, is where you talk about keeping your Chinese self in your writing. I thought you should think a little bit again when you are writing theoretically here in your italicized part. You should be writing about voice and signature, remember, we have written on that as well. So I thought you should be making some comments about voice and signature at this point.

Voice and signature have a close tie to who we are as human beings, educators, women, teachers, etc. It is an ethical issue as well. How to let my voice come through without lowering the
standard of my academic writing is still a puzzle for me. For instance, in this chapter, I tried to keep the orality of the conversation in order to give the language a flowing sense. But does that affect my whole thesis structure?

Connelly: You could tie into the book <Connelly & Clandinin, 1997> and think about issues of identity in the book. Maybe you want to have your last chapter on identity. Maybe you want to just write about identity in the last chapter of your thesis and not make your last chapter narrative, make your last chapter, you know, a theoretical one on the nature of identity and how your own identity has grown out of your understanding of identity here. You have got this but here I thought you should write a little bit about signature and voice. What you wrote is interesting but it still needs to be developed more theoretically in terms of narrative.

Ming Fang: Okay. Is it necessary to show examples? Like my proposal writing?

Connelly: Not necessarily, you know, unless you want to. I don't think that is crucial. I think people would get the idea. But you might want to have a little section....

Ming Fang: Maybe a very small piece.

Connelly: Very short. You may not need one for everybody. Just a little to illustrate the points. That is not the crucial thing here. I think the crucial thing is the balance between narrative and narrative criticism that you need to build in. So you need a little bit more narrative criticism, and that is why I am suggesting that, in your narrative criticism section which is the italicized section, you first of all try to think of your background and of Canada. Try to think of these landscapes more narratively and then try to use some of the theory that you have been reading to help explain it. That is where I thought narrative unities would fit.

Ming Fang: Like the parade article? <Connelly & Clandinin, 1997>

Connelly: Well, the parade article certainly talks about changes to the landscape. In other words it lacks an historical sense as you
write this. Even though your other chapters are very historical. You talk about how you went through the Cultural Revolution but this, when it comes to the theory section, it is.... We put our toes back into the Chinese world, we go back and visit and we find that we are out of phase, out of sync, that we are more Chinese in our mind than the Chinese around us because, you know, they are dressed more western. They listen to more rock music and so on. What you have said is, that your society moved on but in your mind it didn't. It was a living narrative, it grew but it froze in your mind. So when you go back and dip your toe in, you dip your toe into something that isn't modern China, it is old China, as you knew it. But just turn that around and say if this is so for us, just in a few years, then the society we are moving into is not Canadian society like we think, it is also changing but we don’t see it. But we understand that it must be growing and changing too and we will be part of the change. We will partially remake this Canada, you know. Canada will change because of us.

I was kind of "melted" (i.e. deeply moved) when I heard my coming to live and study in Canada was validated. I was used to feeling grateful about the opportunity I had in a foreign landscape. I was not used to thinking about my own value of being in this landscape.

Connelly: Canada has changed because of other Chinese that have come here. It is changing because of us. You dip your toe back into China and you find oops, it moved on. And so I don't quite fit and so you learn that lesson and you come back to Canada and you say, now what have I got here? There is more to Canada than what I see. There is the Canada that was, the Canada that is, and the Canada that is going to be. That is narrative. So you write a little bit about that.

Ming Fang: Okay.
Connelly: I don't mean you should do a lot, you know, but just do a little thinking about that.

Ming Fang: Yeah, I know.

Connelly: So on change, on the issue of change... Yeah, the parade would work very nicely here, so narrative unities, parade, things changing, the world is changing and your stories are stories set among two changes: a changing world and a changing landscape, a parade, a Chinese parade and a Canadian parade and so you know, you are in two parades. So instead of a river, two parades, yeah. Anyway, is that okay?

Ming Fang: Yeah, thanks, that makes a lot of sense because I felt something was missing. I tried to figure out, the discontinuities etc., but I still missed something there.

The experience of my learning to be a narrative inquirer in an exile landscape is fluid and dynamic with the stories I and my participants lived and relived. Our home landscape and our exile landscape are constantly changing. Our stories of learning are developing within dramatically shifting landscapes in terms of historical, societal, economic, political, language, cultural, personal and professional changes. Learning to do research on such a fluid foreign landscape with an evolving home landscape in the background, we have to cross multiple boundaries. We learned from confusion, ambiguity, differences, conflicts, and dilemmas. We found meaning from the continuity and discontinuity in our lives. With an intention to capture the reconstructive nature of our life experiences, we have to learn how to continually write and rewrite the diverse episodes in our lives, revisit our memories and expectations, and reconstruct those changed stories. We have to conceptualize and reconceptualize our ways of thinking, ways of knowing, and ways of being. Our resistance to fluid inquiry might have strong ties to our home landscape which nurtured and pushed us to develop. A paradoxical need to keep and break the ties to our home landscape captured us in an in-between landscape where we are constantly facing challenges and changes as well as experiencing stability. Crossing those boundaries might lead to identity crises and new identity formation which triggers a further inquiry into our storied experiences. Our identities are transformed by tensions and changes while our cultural self remains relatively stable.

Biao Zhong, oil on canvas, 180 x 180 cm, 1997.
In this chapter, I summarize eight theoretical and methodological findings which emerge from my dissertation: (1) When people live between cultures, familiarity and strangeness merge and shift. (2) People are not simply victims of upheavals and changes if they perceive displacement, upheavals, and social changes as an important part of their lived experience. In this way upheavals and changes can lead to innovative ways of knowing for the restoration and reconstruction of history, culture, landscape, and identity. (3) The notions of first culture and second culture shift with people’s evolving experiences in shifting landscapes. (4) Cultural transformation occurs naturally when acculturation (learning of the second or additional culture) and enculturation (learning of the first culture) take place interchangeably. (5) Cultural transformation cannot necessarily happen all the time. (6) To be transformed into a fluid inquirer is part of acculturation and enculturation experiences but it does not happen easily. (7) Creating a composite auto/biographical narrative method is part of fluid narrative inquiry and it pushes the boundaries of temporality, space, landscapes, voices, signatures, and unities to represent the multifaceted aspects of acculturation and enculturation experiences. (8) The narrative representation of bilingual and bicultural experiences is part of fluid narrative inquiry and the language in thesis writing should be fluid enough to capture the voice and signature of the characters as well as their experiences.

There were three participants in my dissertation work: Shiao, Wei, and I. The major educational and transformational events in our lives were: our pre-Grand Cultural Revolution lives with our parents and schooling, our lives during the Grand Cultural Revolution, our post-Grand Cultural lives in China, our move to Canada, and our moves back and forth between Canada and China.
The eight findings emerged from my study of the above-mentioned plotlines in Shiao, Wei, and my acculturation and enculturation experiences in China and Canada.

My dissertation evolved from my M. A. thesis work entitled "Seeing the forest through the trees: the implementation of culture teaching in ESL classrooms." My M. A. research shifted my interest from learning culture to teaching culture based on the assumption that one's philosophy of teaching comes from her/his learning experience, judgment and personal practical knowledge (Javis, 1987; Allen, 1992). This shift enabled me to connect my personal practical knowledge with the theories I possessed on language, culture, identity, and teacher education (Feuerverger, 1992 & 1994).

As a Chinese woman teacher, a teacher educator, a graduate student with first-hand experience of enculturation and acculturation (Herskovits, 1958; Schumann, 1978; Brown, 1987) in China and Canada, my thesis enabled me to pull together stories of my personal practical knowledge development with stories of my language, cultural, and educational experiences. Theoretically grounded in Connelly and Clandinin's work on narrative and teachers' knowledge, my thesis bridged my acculturation and enculturation experiences with those of Shiao's and Wei's to create a narrative profile for three Chinese women teachers' identity formation and cultural transformation processes in China and Canada.

In this chapter I will use Connelly and Clandinin's "parade metaphor in a changing landscape" (1997) to narrate how I have developed the eight findings. These findings are intertwined with the stories of how Shiao, Wei and I crafted identities through our everyday storied enculturation and acculturation experiences in China and Canada. For Shiao, Wei and me, life is a parade. As our educational stories are unfolding with our life experience, the meaning of the parade is shifting with the landscapes we lived in. Shiao, Wei, and I were born during the political parades of the Great Leap Forward and the Anti-Rightist Movement, when thousands upon thousands of people were starving and 1.7 million intellectuals were either undergoing political investigation or were sent to remote areas to be "re-educated" (Chapter I & Chapter III). We grew up in a constantly
shifting parade of ambiguity, confusion, and change. In our pre-school years, our parents instilled in us Confucian moralities and educational beliefs. We were educated to respect our parents, seniors, and teachers, and to love and help our juniors (Chapter III). When we moved into our kindergartens and primary schools, our teachers continued the education our parents had provided and embedded it into our academic education. We were escorted into a parade in which we were told to have specific career goals, great ambitions, and to make a contribution to modern China. We were taught to perceive the teacher as an engineer of the human mind (Chapter I). We mirrored ourselves through our teachers in this parade.

However, we were forced to join the massive and crazy parade of the Grand Cultural Revolution, a period during which we were confused and taught to criticize whatever our parents and teachers had instilled in us before. Our everyday life was suffused with the chastising parades for our parents, "uncles", "aunts", and our teachers. Although we were pushed to the peripheral side of the parade, our little souls were humiliated, confused, and angry in a similar way as our parents, teachers, "uncles", and "aunts" were chastised in those parades. We used to enjoy the glory and celebrity of the parades, but then we witnessed violence and cruelty towards teachers and those whom we had been taught to respect. We learned to swallow our tears and anger as we watched those parades (Chapter I & Chapter III). We were soon summoned by Chairmen Mao to parade to the countryside or factories to receive peasants' and workers' re-education. We packed our luggage and were accompanied by fireworks, drums, music played by bands, slogans, and red flags. That "red" parade removed us far away from schooling and academics into something dramatically different (Chapter III). We were puzzled, frustrated, and lost in these parades but we survived. The downfall of the "Gang of Four" made us parade back to school. We worked day and night with our teachers and parents to make up for the lost ten years of schooling (Chapter III). We passed national exams and proceeded from school to university where we began to be exposed to "western culture". That exposure was our first experience of acculturation into what was for us a
stereotyped western world (Chapter IV). Deng Shiao Ping's "open door" policy sent us on a parade of exploration to western countries and Canada (Chapter V, VI, & VII).

From different places in the Chinese landscape, we joined a parade of solitude and exploration in a foreign landscape. We were defined as "strangers" (Agar, 1996), encountered a variety of differences and conflicts, observed strangeness, perceived changes, and re-conceptualized knowledge (Chapter V). The linguistic, educational, and cultural strangeness created tensions and boundaries for our procession in an exile landscape. Unlike a photographer who rubbed elbows with the crowd with a candid camera, we looked into people's intimate personal, professional and academic lives. We were face to face with strangers, lived through confusion, conflicts, and frustrations, and finally learned to dance a little bit in this exile parade. We learned to celebrate ourselves for our spirit of exploration in this parade. We began to question the Chinese landscape with which we felt familiar. This questioning initiated our parade of enculturation. We felt puzzled about those experiences we had thought to be normal and we became clearer about those about which we had initially been puzzled. When we revisited the Chinese landscape in which we had been brought up, we were defined as "strange Chinese with four manners": dressing unfashionably, talking like a Westerner, being unreasonably proud, and spending money stingily (Chapter I). "This simultaneous split and double existence--stretched across the multiple ruptures between 'here' and 'there'--constituted another: 'displaced' <existence>" (Bammer, 1994: xiii). This back and forth parade displaced us physically, mentally, academically, and professionally.

We constantly felt lost and challenged, but we learned. We learned when Shiao was caught in a tangle of two conflicting views of divorce (Chapter V). We learned when Shiao lived in tensions between western and Chinese ways of teaching and learning in music education, tensions between modern China and traditional China, generational tensions between what her students thought about education and what her authorities believed, and generational tensions between what was Shiao's daughter's current education and what Shiao believed was educational (Chapter IV). We
learned when Wei flipped back and forth between her expectation that her son would be Canadianized and her wish that her son would maintain links with the Chinese tradition (Chapter V). We learned when Wei felt lost in teaching an in-between-culture generation who had lost their schooling totally during the Grand Cultural Revolution and who expected differently from her. She still lived in a story: the teacher was a person who delivered knowledge (Chapter IV). We learned when I lived in my father's metaphor of teaching: A teacher is like a silkworm who won't stop diligently making her silk cocoon until she is out of silk and silent inside. A teacher is compared to a candle which won't run out of wax tears until it dwindles into dust (and when I faced a group of in-between-culture students who lost ten years of schooling and expected me to teach more creatively like the foreign teachers they saw on campus (Chapter IV). We learned when I lived in tensions between curriculum guidelines/national standard exams and being creative in teaching, tensions between respecting senior professors who were resistant to change and being innovative in lesson planning and classroom teaching (Chapter IV). We learned when I struggled to be a narrative fluid inquirer and still could not tear myself from my ties to Chinese ways of thinking, Chinese ways of knowing, and Chinese traditional ways of doing research (Chapter VI & Chapter VII). We all learned when we were caught in an in-between-landscape which was detached from a tradition with a past to which we belonged and to which we were foreign; and a tradition with a present to which we were strange and in which we lived. However, being displaced did not mean being replaced. We observed both traditions from the inside out and the outside in. Our foreignness and at-home-ness in both landscapes were interchangeable, which portrayed our "lives between cultures" (Swiderski 1991; Olwig & Hastrup. 1997) (Chapter V) (Thesis finding 1).

As my dissertation neared completion, I began to ponder who I was. I felt lost. It seemed impossible to measure my Chineseness or Canadianness. With this uncertainty I looked out on the landscapes around me, I found that the familiar Chinese landscape became strange, and the strange Canadian landscape became familiar. The familiarity and strangeness were emerging and shifting
as the Canadian and Chinese landscapes were in a flux of radical change (Chapter V, VI, & VII) (Thesis finding 1). James Clifford, an anthropologist, in *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, claims that "cultural difference is no longer a stable, exotic otherness....Twentieth-century identities no longer presuppose continuous cultures or traditions. Everywhere individuals and groups improvise local performances from (re)collected pasts, drawing on foreign media, symbols, and languages" (1988: 14) A simple view of cultural difference cannot embody this changing movement since the foundation of all cultures is shifting (Ahmed & Shore, 1995). You can see and hear people perform and articulate their lived experiences in English media, technology, or language in China. You can also find that Chinese people appear often in Canadian media, advertisements, landmarks, etc. Therefore, Chinese and Canadian landscapes are always merged in some sense (Chapter IV & Chapter V) (Thesis finding 1).

As we tell and retell our changing stories, our cultural narrative theories about the nature of identity are constantly developing (Chapter IV, V, VI, & VII). The time we know who we are might be the time we do not know who we are. The time we do not know who we are might be the time we know who we are. My supervisor's constant advice on letting stories unfold instead of imposing theories and assumptions on stories, eventually uplifted my thesis journey to an intellectual parade on crafting our identities (Chapter VII). Telling stories privileges our experience, reawakens and recovers our capacity to make the familiar strange and the strange familiar. Telling is a narrative "onstage" (Paget, 1995) which permits a vivid present of watching, hearing, and feeling our lived experiences "bounded in context" (Hermans & Kempen, 1993: 25) Telling makes our stories felt. Telling allows our audience to experience our conflicts, dilemmas, ambiguities, struggles, awakenings, transformation, resistance, and change. Telling is complex, subtle, provocative, and "dialogical" in terms of the "multiplicity of identity" (Hermans & Kempen, 1993: 33) (Chapter VII). Who are we anyway? This is the question we constantly asked ourselves as strangers in the Chinese and Canadian landscapes. We are teachers, teacher educators, women scholars overseas,
mothers (i.e. Shiao & Wei), daughters of our parents, daughters of China, etc. However, as our life experiences evolved with shifting landscapes, our roles were shifting accordingly. This shift puts our identities in question. We become women who are hard to define in simple terms.

As I lived and relived my own and my participants' educational stories, I found that small facets of our stories could be illuminated by relating to multiple facets of other people's lives. The dilemma of being kept in an in-between culture as Shiao, Wei, and I developed our knowledge of teaching is a common phenomenon among Chinese women intellectuals or any other people who move from place to place. Identity crises and transformations occur in people's everyday lives across classrooms, schools, institutions, disciplines, countries, etc. (Thesis finding 1). The strangeness people encounter in a strange landscape might lead to culture, education and language discontinuity as well as to intellectual flux. The fact that our landscapes do not exist either in our home culture or in our new culture creates an increasing demand for intellectual and cultural linkages across national, cultural, and linguistic boundaries. The flux of upheavals and changes in our lives led to temporary discontinuities of language, education, and culture in our lived experiences in China and Canada. Meanwhile they initiated continuous reconstruction and transformation of our knowledge of teaching as we moved back and forth between shifting landscapes (Thesis finding 2). This demonstrated that people are not simply victims of upheavals and changes if they perceive displacement, upheavals, and social changes as an important part of their lived experience. The fluid experiences can recreate and transform the storied lives they lived by as well as restoring and reconstructing history, culture, landscape, identity, and transformation in a broader sense (Thesis finding 2). Traditional static perspectives on the notion of landscape, identity, and transformation fail to capture the shifting aspect of people's lives in the modern era, for the whole world is merging, changing, and transforming with those lives (Thesis finding 1 & 2).
During my parade in a foreign landscape, I was educated to question the static notion of first and second culture. Shiao, Wei, and I grew up in a quite sublime Confucian landscape (Chapter I), plunged into a totally different violent landscape of the Grand Cultural Revolution (Chapter I & Chapter III), and streamed into an after-revolution restoration landscape with multiple open channels for western influence (Chapter III & Chapter IV). We crossed linguistic, nationalistic, cultural and gender boundaries to exile in a strange landscape where global interchanges occurred, and then, when we finally flipped back to where we came from, we found that the starting point no longer existed (Chapter V). As we gradually felt more confident and more comfortable in the new landscape and went back to the landscape where we were brought up, the acceptance of Canadian landscape created another kind of strangeness towards our own cultural landscape. This strangeness was even more severe. The first cultural landscape sustained in our minds was static while in fact it had been evolving with the historical and societal change. Meanwhile, the second cultural landscape we lived in was itself undergoing a flux of change. We were constantly shifting between the flux of change in both landscapes. Accordingly, the notion of first culture and second culture was shifting with our evolving experiences in changing landscapes. This shift left me and others with a further inquiry into traditional assumptions about the notion of first culture and second culture (Thesis finding 3). This questioning led me challenge the traditional notion of acculturation (Thesis finding 4).

In my thesis parade, I found that Shiao's, Wei's, and my own educational experiences were characterized by enculturation (acquisition of first culture) and acculturation (learning of second or additional culture) (Schumann, 1978; Brown, 1987) in China and Canada. Traditionally, acculturation refers to "the ways in which some cultural aspect is taken into a culture and adjusted and fitted to it" (Herskovits, 1958). Although acculturation implies some reciprocal relationship between the cultural groups, it still emphasizes the acquisition of the second culture. Schumann (1978) was the first scholar who strongly advocated an acculturation model for second language
acquisition. According to his hypothesis, the social factors and affective factors involved in acculturation are causal variables in second language acquisition. By acculturation, Schumann means the social and psychological integration of the learner into the target group. He argues that whenever there are hindrances to acculturation—when social and/or psychological distance is great—second language acquisition will be jeopardized. In the second language and culture learning process, the complexity is compounded by attitude, aptitude, motivation, style, social, affective, cognitive, biological, personal, input and instructional factors, and even by first language and culture transfer and interference in the enculturation process (Schumann, 1978; He, 1992).

In my search for the narrative unity (Connelly and Clandinin, 1987; Crites, 1971) in our educational parade, I discovered that acculturation involves enculturation (Thesis finding 4). Usually the learning of a second or additional culture is intertwined with the acquisition of the first culture. However, most theoretical and empirical research (Lam, 1995) focuses on acculturation while ignoring the significance of enculturation which refers to learning and re-evaluating the first culture. There is some literature on immigrants' acculturation experiences but little on enculturation experiences. Lee McKay and Cynthia Wong's study (1996) did touch upon the enculturation phenomena the students experienced in their second language learning situation. However, their study did not go into any depth. There is a small developing literature on an in-between culture or third culture, but none on a combination of enculturation and acculturation. The traditional linear conceptualization of research and measurement of acculturation fails to meet the multifaceted aspects of acculturation and enculturation in a modern changing educational landscape.

My thesis parade makes it possible to identify, understand, and conceptualize the complexity, expansiveness, conflicts, dilemmas, harmonies, and puzzles Shiao, Wei, and myself experienced during our acculturation and enculturation processes in China and Canada. As Shiao, Wei, and I saw foreigners on campus, got involved in English corners on campus and in city parks, watched
western movies in China, attended lessons given by foreigners in university, listened to the Voice of America and British Broadcasting Company programs over the radio, our acculturation processes began (Chapter I, III, IV, & V). With a stereotyped notion about western cultures, we became explorers in western landscapes. As we adjusted our stereotyped notions and tried to be part of western cultures, our acculturation continued. We were estranged and puzzled by complexity, conflicts, tensions in the language we heard and spoke, the people we encountered, and the education we received in and outside the classroom (Chapter V, VI, & VII). We learned from the ambivalence and ambiguity in our everyday experiences. We began to feel the strangeness in familiarity and the familiarity in strangeness. We began to see the differences and similarities, the harmony and discordance of the shifting landscapes. This resulted in a partial transformation and awakening in our lives. We began to appreciate and question our first culture as insiders who were exiled in a foreign landscape. As our enculturation began, our vision of the home cultural landscape changed and our perceptions about the second cultural landscape were enlarged (Chapter IV, V, VI, & VII). Our above-mentioned culturation plotlines show that one can never thoroughly learn about one's first culture until one is exposed to a second culture. Cultural transformation occurs when acculturation and enculturation take place interchangeably. I believe that my inquiry into cultural transformation pushed the boundaries of traditional research discourse by accentuating the importance of examining both acculturation and enculturation, and the relationship between them (Thesis finding 4).

During our parade in the Canadian landscape, Shiao, Wei, and I came to an awakening (Connelly & Clandinin, 1990) during which we were partially transformed and partially remained who we were. That experience led me to revisit the notion of transformation (Thesis finding 5). Current discussions of this concept mainly concern the positive aspect of transformation while ignoring the conflicts, dilemmas, and tensions resulting from it (Miller, 1994; Diamond, 1992). My dissertation parade enabled me to realize that transformation does not necessarily happen all the
time *(Thesis finding 5).* As strangers in a foreign landscape, Shiao, Wei, and I tried to be transformed professionally and academically. But we did not always succeed. Sometimes we felt resistant to transforming our cultural selves. But we were transformed subconsciously. We were puzzled when Shiao tried hard to develop her critical thinking in her music classes in Canada, but she was still expecting correct answers from her professors (Chapter V). We felt puzzled when Shiao tried to develop lessons based on her students' interests and concerns while she worried about curriculum guidelines (Chapter IV). We felt puzzled when Wei was hardened in an anti-racist story while she blamed her son for having a black child as his friend (Chapter V). We were puzzled when Wei had a sense of accomplishment for being innovative in her scientific thinking, while at the same time she had extreme difficulty in expressing her thoughts in proper academic language (Chapter V). We felt puzzled when Wei was able to memorize beautiful lines from famous scholars as she had been taught to do in China, and used them in her writing without reference, and was then accused of committing plagiarism. We felt puzzled when I used preambles to negotiate my entry into research and caused discomfort and misunderstanding from participants (Chapter VI). We all felt puzzled as we heard the Chinese say: "I am really proud of you since you sound and behave like a Canadian although you always look like a Chinese no matter what kind of dress you wear." These puzzles still remain in our parade (Chapter V, VI, & VII).

Throughout my acculturation and enculturation parade, I struggled to be transformed into a fluid inquirer so that I could capture the fluidity of our parade of identities. I struggled to let my composite narrative inquiry remain fluid in its treatment of research phenomena, purposes, objectives, methodologies, theoretical stands, as well as with my participants' understanding and societal change *(Thesis finding 6).* I paraded into one of Schwab's inquiries: fluid inquiry (vs. stable inquiry). Fluid inquiry seemed to be able to capture ambiguous and changing aspects of our parade since in fluid inquiry the knowledge produced in one inquiry is changed in the light of the results of subsequent inquiries (Schwab, 1978). The change is not merely incremental. It
involves a constant process of revision. The meaning of the terms of inquiry is revised. Their
relations are revised. Some of the terms might be discarded and some new ones might be
introduced. The change is beyond the rhetoric of conclusions. Knowledge is acquired through a
learning continuum of changes. Like science, "practical knowledge is fluid and dynamic"
(Schwab, 1978: 175), the practical role of such inquiry in the establishment of knowledge is,
therefore, fluid and dynamic. Schwab's notion of fluid inquiry seems to flow with Connelly and
Clandinin's narrative inquiry: "People by nature lead storied lives and tell stories of those lives,
whereas narrative researchers describe such lives, collect and tell stories of them, and write
narratives of experience" (1990: 2). The notion of story as phenomenon, and narrative as inquiry
is fluid with people's evolving lived experiences (Connelly & Clandinin, 1997). In order to
capture the changeable facets of such an inquiry, a narrative inquirer's vision on research
phenomena, purposes, objectives, methodologies, theoretical stands, obtained knowledge and
actions should be able to shift with researchers', participants' and societal change (Chapter VI &
VII).

During my acculturation and enculturation parade, I learned to see such fluidity in my and others'
experience and to apply the fluid research skills I obtained from group discussions to my thesis
research. Following this idea, I was encouraged to envision our stories fluidly instead of being
confined to a fixed research mode (Chapter VII). By pushing linguistic, nationalistic, cultural and
gender boundaries through different channels, Shiao, Wei, and I reflected on our teaching and
learning experiences in our own country, came to grips with knowledge of the present, and
cultivated better our teaching practice in the future (Chapter V). I was able to find a "landscape"
for Chinese intellectual women who were trapped between the two landscapes. The meaning of
the ambiguity, dilemmas, upheavals and conflicts in our lives was gradually captured as I
developed my fluid narrative inquiry skills. However, my story of learning to be a fluid inquirer
did not occur dramatically. My close ties to the way I was educated sustained my way of
thinking, way of knowing, and way of being, which constantly built up hardening boundaries for
such a fluid inquiry (Thesis finding 6) (Chapter VI & VII). How could I break through these hardened boundaries to be transformed into a fluid inquirer? My identity as a narrative inquirer in a foreign landscape was in question. Chapters VI and VII provide a sketch of such a struggle. However, this struggle was unresolved. It still continues with my academic parade in Canada. Through my dissertation connection with others, I realize that my struggle resonates among many other educational researchers who are exploring the fluidity of their personal and professional life qualities in a constantly changing modern landscape (Thesis finding 6).

As we continued with our parade of identities, we felt that our identities were threatened by telling our stories in public. As requested by Shiao and Wei, I experimented with a composite auto/biographical narrative method to protect our identities in my thesis work (Thesis finding 7). Creating a composite auto/biographical narrative method is part of fluid narrative inquiry and it pushes the boundaries of temporality, space, landscapes, voices, signatures, and unities to represent the multifaceted aspects of acculturation and enculturation experiences (Thesis finding 7). Based on Connelly and Clandinin's concept of teachers' personal practical knowledge (1994) and professional knowledge landscapes (1995), I reviewed a body of literature on auto/biography (e.g. Pinar, 1974; Grumet, 1990; Miller, 1990; Connelly & Clandinin, 1987; Butt, Raymond, & Yamagishi, 1988), fiction (Dillard, 1982; Cohen, 1995), and narrative method (Connelly & Clandinin, 1990 & 1995) in educational research. Connelly, Clandinin, and MacIntyre's notion of narrative unity (MacIntyre, 1981; Connelly & Clandinin, 1987) allowed Shiao, Wei, and myself the possibility of living out of our past experiences, revising our on-going experiences, and creating our future experiences (Dewey, 1938; Schwab, 1969, 1971, 1973, 1978, & 1983; Eisner, 1985). Discovering the concrete and experiential auto/biographical plots in our lives led us to ponder over the history of how we came to be the way we were. Through reflection, we were able to distance ourselves from our experiences (Grumet, 1990), and understand present events and circumstances which refused to cohere with past events or circumstances as well as with events and circumstances which embodied continuities of conflicts.
in the rest of our lives (Connelly & Clandinin, 1987). In this way we were able to transform our educational experiences into a text (Grumet, 1990).

Shiao, Wei, and I came together as auto/biographers to tell our own stories, to construct our common stories, and to interpret and analyze our multiple identities (Hermans & Kempen, 1993) in stories where we collaborated as researchers or co-researchers (Chapter I, III, IV, & V). However, due to the shifting aspects of our lives, our telling needed a time shift to expand our temporal limits, to chop our life into bits, and to piece them together (Dillard, 1982). Our voices were switched, our backgrounds were fictionalized, the critiques of our identity formation and cultural transformation stories in China and Canada were negotiated, while the essential narrative truths were maintained. By crafting narrative plotlines, fragmenting details, and creating collage stories, the point of view shifted. Our writing styles and tones shifted. The characters in my thesis shifted. Sequences of narrative plots vanished (Chapter I, III, IV, & V). By doing that, we were able to push the boundaries of temporality, space, landscapes, voices, signatures, and unities to bring an aesthetic stream of narrative into meaning making for our educational stories (Thesis finding 7). In the research text, I purposely made use of Shiao’s musical background and Wei’s scientific language to minimize the loss from my translation. However, I found that I was running several risks: (1) There was a possibility that I might confuse the authorship of the stories since we switched our backgrounds and voices. (2) People might question the so-called "authenticity" of the stories when Shiao, Wei, and I told each other’s stories by using the first person. (3) Since people lived storied lives, when somebody else told their stories, the continuity of the stories might be in question. (4) People might question the generalizability of the stories. Some of the stories we told were common across cultures (Russell, 1997). For instance, the preschool childhood education we had was shining through our lives, and we learned from miseries and hardships as most people would do (Russell, 1997). However, were all the stories of Shiao, Wei, and myself transferred into other people’s experiences? (5) Since I was the translator of Wei and Shiao’s stories, there was a tendency to narrate stories in a unique voice. (6) Since the composite
auto/biographical narrative method I created situated my dissertation in a space of its own somewhere between nonfiction, fiction, and academic discourse (Allen, 1997), I was running the risk of challenging the ethics which are conventionally associated with each of these genres (Booth, 1988; Clandinin & Connelly, 1988). These concerns and issues are still in the process of being explored.

By undertaking a composite auto/biographic narrative study, I challenged the traditional linear conceptualization of research which fails to represent the fluid aspects of acculturation and enculturation in a changing modern educational landscape (Thesis finding 7). A composite auto/biographical narrative method made it possible to identify the complexities and dynamics of the processes we went through in adapting to the Canadian landscape while keeping the heritage of our home landscape. Crafted through a composite auto/biographical narrative method, the real life profiles of our cultural transformation and identity formation carried narrative truth beyond its recognition.

Shiao, Wei, and I confronted education and identity dilemmas as we became acculturated and enculturated in China and Canada. The use of composite auto/biographic narrative method in my study opened up possibilities to understand the implicit and complicated acculturation and enculturation experiences of Shiao's and Wei's families with school age children, and to make theoretical contributions to, and implications for, teacher education, immigrant education and policy making. My exploration of composite method enabled me to develop a narrative, and a comprehensive life history based understanding of their difficulties, which in turn enabled me to provide suggestions for easing their access to Canadian education and to Canadian culture. This study allowed me to bring together my own cultural learning experience to collaboratively explore the impact of Chinese women teachers' enculturation and acculturation on our personal and professional life qualities as well as the impact of immigrants' enculturation and acculturation on
Canadian immigrant education in schools. I hope that the study will make a significant contribution to understanding identity formation and cultural transformation in general, as well as offering insights into the exploration of the interface among different cultures and ethnic groups.

Along with my parade of experimenting with composite narrative auto/biographical inquiry, fluid inquiry led me to explore the narrative representation of our cultural transformation experiences (Thesis finding 8). In a recent article, Eisner (1997) recognizes narrative inquiry as one of the alternative forms of representing data in current educational research. As a narrative inquirer, how can I transform Shiao, Wei, and my own stories into a public form without losing our identities and while maintaining our anonymity? John Van Maanen, in his Representation in Ethnography (1995), challenged the static traditional “representation forms” in the field of ethnography. He claimed: "Ethnography is no longer pictured as a relatively simple look, listen and learn procedure but, rather, as something akin to an intense epistemological trial by fire" (1995: 2)(also see Banfield, 1982). Connelly and Clandinin's narrative representation of people's storied experiences moved beyond John Van Maanen's notion of representation forms in ethnography. They think that narrative representation forms should be derived from people's stories instead of being imposed by researchers.

Throughout my thesis parade of identities, I collected Shiao's and Wei's lived stories while I myself lived in similar stories as well. I attempted to derive the forms of narration from the storytelling styles of Shiao and Wei instead of imposing my style upon them (Allen, 1997). The ways we tell our stories reveal who we are (Edel, 1984; Heilbrun, 1988; Freeman, 1993). In my writing, I purposely let Shiao's stories reveal her musical background and Wei's stories carry her scientific background (Chapter I, III, IV, & V). In Chapter VI & VII, instead of polishing the interview/conversation transcripts, I deliberately allowed musical orality to flow through while representing my theoretical understanding of those stories in the interview/conversation on the left.
column or in italics. I attempted to use the forms of representation which were fluid with the stories I collected, the stories Shiao, Wei and I lived, and the stories that were developed with the changes in our lives and the changes in the landscapes we lived in. In Chapter III, I tried to let Shiao, Wei, and myself tell our stories of the Grand Cultural Revolution in a "stream of consciousness" narrative collage. You can hear three passionate and emotional voices tell stories within the same time span and across different spaces and settings as if you were watching a film with three pictured stories on the same screen. You can also hear a collective voice monologue historical changes of the stories and theorize them in italics. This voice extends a first person singular account of narrative plot and temporality to a collective voice which represents stories located within a larger historical, political, economic, social, and symbolic context (Van Maanen, 1995). This pushes me to move beyond traditional narrative writing discourse. The stories might be represented in puzzles, ambiguities, dilemmas, conflicts, and changes which acknowledge the variety of ways in which our experiences convey meaning. That is the process through which our "transformation of experience from the personal to the public can occur" (Eisner, 1997: 7).

As a bilingual and bicultural narrative inquirer in this parade of identities, I learned to craft our identities through cultural, linguistic and educational changes. I attempted to incorporate my Chinese voice into the text without losing the flow of English discourse. When I had difficulty in finding the English equivalent for specific Chinese words, phrases, slogans, and sentences, I was encouraged to mark them with quotations and to put both the English translation and the Chinese in parentheses to satisfy both English and Chinese readers (Allen, 1997). However, in order to keep the flavour of both languages, I was caught in conflicts. Some of the expressions and metaphors convey different meaning depending on the language being used. I had to break those barriers to develop a new meaning based on both languages. If the conflict was unresolvable, an additional explanation was needed. In Chapter I, III, IV, & V, I used Chinese in parenthesis to compensate for the loss of meaning in my translation. In other words, in fluid inquiry a fluid language is

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needed to represent the fluid storied experience and the fluid landscapes in which these stories were evolving. The narrative writing techniques mentioned above helped me carry through our voices, backgrounds, and signatures through our parade of identities.

As my thesis parade came to an end,
This parade of identities has just begun.
The parade is "allegorical" (Clifford, 1986: 98-121),
At the level of its content (stories),
And its form (narrative representation).
The parade is no longer the parade,
But a parade without halt,
Apparent at times and hid at times.
A parade among other parades as well as others' parades.
The parade is in a flux of shifting parades of identities.
No eye that ever saw the starting,
No eyes that ever need wait for the ending....
15. The road home.

You Sha Liu, Chinese colours on silk, 28 x 32 inches, 1997.
Epilogue

A Life Long Inquiry Forever Flowing Between China and Canada


Wei: The longer I stay in Canada, the more strongly I feel that China is dear to me. All the misery and pain in my memory seems to disappear. I just came back from China. I was deeply impressed by the booming economics in China right now. At the same time I felt I belonged nowhere. My former colleagues thought of me as a foreign scholar. My sister thought I had changed so much that I had become a little bizarre. My sister and I have not seen each other for six years. When I left China, my sister was close and dear to me. But now a four-year separation creates a barrier between us. Whenever I say anything, she seems to resist me. Many Chinese still think the moon in Canada is rounder than the moon in China. My son refuses to talk in Chinese with me and my husband. Whenever we speak Chinese, he answers in English. When he gets angry, he swears in English. He often speaks a sandwich language (half English and half Chinese). When he reads aloud a Chinese book or newspaper, he sounds like a Canadian.

Ming Fang: I feel myself flowing in a river up and down between Canada and China. I have never called the place I have been staying in Canada home. Last year when I went back to China, the place I called home before no longer felt like home to me. My father told me: "Ming Fang, don't ever bring a white man back home!" I smiled and thought to myself: "I might not bring back a white man but I can't guarantee not to bring back a sandwich mind. I just can't help it, Dad!" I sort of drifted.

Shiao: I don't know why the harmonious circles of my past beliefs become discordant as I immerse myself more and more into Canadian culture....
Wei: I feel myself to be a little atom, emergent, reformed, and redirected as I move through thousands and thousands of other ever-changing atoms....

MF: I have been trying hard to cross those linguistic, cultural, nationalistic, and gender boundaries. But I found that those boundaries seemed to be merging, melding, and mixing. Sometimes I dress like a Chinese. But my adopted aggressive expressions and actions revealed the opposite. Sometimes I dress like a westerner and represent myself in a professional Canadian way. But my response still shows my closeness to Chinese tradition....

Shiao: My son complained that he did not learn enough science in his Canadian school. As he worked through his routine grade 9 science, geography and communication technology classes three years ago, he found out that he had already learned the whole curriculum for those subjects fours years earlier in Chinese schools. He said that he was yawning through his classes, and wondering when he was going to learn something new. To his disappointment, his math teacher spent a large amount of time reviewing multiplication, division, addition, and subtraction. My son was tired of the huge amount of homework and rote learning in China. At the very beginning when he was taking Canadian school, he was celebrating his escape. When he was in grade 9 here, he had less than 15 minutes of homework everyday with very few exceptions. He disliked math. But he got the best score in math in his report card each term. He told me that he liked arts better. But people kept the notion that he was good at math....

Wei: My husband is in China right now doing business. I plan to close my business and go back to China to become a university teacher once again. But I am afraid that my son can never fit into the Chinese education system again. He has been the top student at his school here each year. Although he speaks a sandwich language all the time at home, when he goes to school I can't imagine he is my son anymore. The gestures he has when he expresses himself and the way he relates to others at school are very Canadian for me. But
when I brought him back to China for a visit, he found out that he was far behind his peers in every subject except English. In Chinese classrooms, he couldn't keep himself sitting still and listening to the teacher's lecture for 45 minutes anymore. He couldn't ask his teacher questions any more either since he didn't know what they were talking about. He was restless and yawning in class. In English class in China, he felt that the English his peers were learning was very awkward. A Canadian would never talk like that....

**MF:** Lisa, one of my guest students (according to regulations, Lisa does not belong to my class since she is not an adult) in my night school adult ESL class, told me the other day that she enjoyed her grade 8 classes more than her grade 7 classes. She has been involved in the school yearbook committee and won an award for her work this year. She exchanges letters with her cousin, Sister Jia Jia (Lisa's cousin), in China who was a grade 11 student for three years. In their letters, they exchanged their stories of schooling. Lisa loves the school here where she can devote more time to whatever she likes to do. But she misses her teachers, schoolmates, cousins, grandparents, uncles and aunts in China. She fantasizes that someday she will go back to the city she grew up in to run for the mayor or open an art gallery with Sister Jia Jia. Last year she wrote a letter in Chinese to the chief editor of the National Children's Journal accusing the journal of having a negative attitude towards cartoon arts. She didn't get any response but she was proud of her effort. Sometimes she insists on wearing a dress made in China to show her passion towards China. She claims that she is a Chinese but happened to end up in Canada. The day when she swore her Canadian citizenship, she realized that she began to have the responsibilities of being a Canadian too.

These conversation fragments were derived from our everyday life experiences in Canada. Breaking the temporality of those conversations, there is a narrative unity developed through two plotlines across two generations. Shiao, Wei, and I felt pushed and pulled between two
landscapes: the Chinese landscape and the Canadian landscape. This pulling and pushing force acts upon identifying who we are. There is no simple way to define who we are and how we become who we are. The idea of being half Chinese and half Canadian can no longer express our ways of being. We are partially transformed and yet remain partially who we were. Our cultural transformation is like a grand symphony which carries different melodies, harmonies, rhythms, textures, forms, tempos and dynamics. This symphony touches upon every aspect of our lives. From the moment we were awakened in this foreign landscape, our everyday storied experiences unfolded against the rapid changes in Chinese and Canadian landscapes. Moving along the plotlines in our life, we came across consonance and dissonance, which are composed of displacements, conflicts, and dilemmas. This dynamic force drove us to a harmonic movement in our life, which helped us along our path of educational development. Due to the fact that our life stories are the counterstories of a Transformation Myth (i.e. the belief that when one moves from culture to culture, one can be transformed), Shiao, Wei, and I began to dive into the depth of our lives while moving with the changes surrounding us. We cannot guarantee to those who once educated us in our home landscape that we will become who they wanted us to be. Nor can we guarantee to those who educate us in a foreign landscape that we will become who they hope we will be. It is not because we do not want to be the people they expected us to be. As always we are, and become people in between. We are transformed in all perspectives, yet not transformed in the way our teachers intend. We are transformed, unlike the Transformation Myth, and remain the same in important ways.

In my conversations with Shiao and Wei, I find that the major identity concern faced by us is told through Shiao's and Wei's stories of their sons. Shiao's and Wei's concerns over Chinese and Canadian culture, heritage, and identity are heavily focused on their children. Who they are and who they see themselves becoming is strongly defined in terms of their children. They wish their children to succeed in Canada, yet fear rupturing their Chinese ties. Their cultural bridging
expectations are often higher for their children than for themselves. They admit all their sacrifices to support their children. Sometimes their children’s lack of English language and culture proficiency leads to school difficulties. Teachers often expect their children to excel in science and mathematics but feel doubt about their language proficiency and social science subjects. Their expectations and those of the school, as well as peer group expectations, may conflict with their children’s interests, abilities and sense of personal identity. These matters, in turn, affect their sense of self and identity. They may see their children becoming too Canadianized, and losing their Chinese culture, language, and heritage. They may find themselves rejected by their children for having uprooted them from a Chinese culture which nurtures their identities. From an identity point of view every educational success for their children has the potential to be a loss of the things they value and which make up their identities. This phenomenon resonates through Lisa’s and her intellectual parents’ cultural experience in Canada.

My dissertation work suggests the possibility of undertaking a further inquiry into the parallel, reciprocal, identity formation of Chinese immigrant women intellectuals and their children. I could use the immigrant family as a basic research unit, with special emphasis on mothers, studied in the context of school, community and student peer group. This might permit a composite family-based picture of the education and identity formation of two immigrant generations. Methodologically, this further inquiry might be an experiential study devoted to creating narrative profiles (Connelly & Clandinin, 1997). The terms enculturation and acculturation which I adapted from second language learning studies (Schumann, 1978) in my Ph. D. research, will help unpack the complex cultural factors at work.

Following an ERIC search of 10 resources on enculturation and 150 on acculturation (Chapter II), I conducted another ERIC search of 3400 resources on the acculturation literature. I found that there is very little research on Chinese immigrants’ enculturation and acculturation in general, and
less on Chinese immigrant children. The related literature on multiculturism (Feuerverger, 1994) and immigrant children (Wong-Filmore, 1989), focuses on assimilation and conflicts. There is little literature on an in-between or third culture, and less on the interaction of enculturation and acculturation. These literature strands are primarily quantitative, case study oriented or driven by psycholinguistic concepts (Lam, 1995). What is missing are experiential accounts of how immigrant families experience their cultural upheavals and how their identities are shaped by narrative life threads stretching across languages, cultures, and generations. My possible further inquiry into Chinese women immigrant intellectuals and their children will enable me to develop narrative inquiry methods for the experiential understanding of immigrant families with school-age children and to make theoretical contributions to, and to discuss the implications for, teacher education, immigrant education and policy making.

Based on the statistics on immigrants and Chinese immigrants in Canada, immigrant children in Toronto Board of Education, Chinese students and scholars in western countries, especially in Canada (Chapter I), I continued my statistics research which reveals the potential magnitude of the phenomena I studied in my dissertation. Canada is an immigrant country. All Canadians are immigrants in a sense. According to Statistics Canada (1991), immigrants make up a substantial proportion of the population living in Canada. The annual flow of immigrants to Canada has generally increased. In the 1990-1994 period, an average of 220,000 immigrants arrived in Canada each year, with a peak figure of 256,000 in 1993. This compared with annual averages of around 125,000 immigrant arrivals in the 1980s, 145,000 in the 1970s, 137,000 in the 1960s and 155,000 in the 1950s (Profiles: Total immigrant population in Statistics Canada, 1996: 1-2).

In recent decades, Chinese immigrants in particular have increased. From 1978 to 1992, among 2,156,089 immigrants in Canada, 9,631 were from Mainland China, 32,539 from Hong Kong, and 6,557 from Taiwan (Statistics Canada, 1978: Table 4 & 1992: Table IM4) in terms of
country of last permanent residence. The largest part of this group, namely Hong Kongese, seem to have been motivated to immigrate as a consequence of uncertainty surrounding the shift of power in Hong Kong in 1997. The “Open Door Policy” (1978, the year marks the end of the Grand Cultural Revolution) in mainland China enabled Mainland Chinese to flow to the western world.

The dramatic flow of Chinese immigrants to Canada creates a linkage between Canada and China in terms of economics, politics, and cultures. Part of this linkage involves the movement of Chinese intellectuals into the Canadian academic world. According to a report in China’s Scholars Abroad (Niu, 1996) referring to the 1992 Statistics China, there were 250,000 mainland Chinese students and scholars in North American schools and universities, and 10,000 in Canada in 1992. The size of this group is quite impressive. Shiao, Wei, and I belong to this group. Our flow to Canada and the Canadian academic world creates an intellectual linkage between the two countries. This linkage extends to Canadian schools through our children. For instance, according to Student Demographic Profiles (March 1996) provided by the Research and Assessment Office, Toronto Board of Education, there were 74,559 students of whom 17,605 were new immigrants. As the document states, the total number of students and new immigrants may be lower than the actual student population since students for whom information is missing are excluded.

The immigrant students and their parents might confront education and identity dilemmas of the sort described earlier. My further inquiry along these lines might help foster a narrative, life history based, understanding of their difficulties and to provide practical suggestions for easing their access to education and to Canadian culture. From a personal point of view, this further inquiry will allow me to bring together ten years’ experience as a university language teacher and six as a university educational researcher with my own cultural learning experience to collaboratively explore the impact of Chinese immigrants’ enculturation and acculturation on
Canadian immigrant education in schools. Though my further inquiry focuses on Chinese immigrant children and their parents, I believe that the study will make significant contributions towards understanding identity formation and cultural transformation in general. This study will also offer insight into the exploration of the interface among different cultures and ethnic groups.

My dissertation work could also be expanded into a biographical narrative study of the three Chinese women's professional knowledge landscapes (Clandinin & Connelly, 1995) through their use of metaphor. Shiao's musical metaphorical language, Wei's scientific metaphorical expression, and my literary way of expressing myself open up a very interesting territory to explore. In our cultural transformation processes, we developed our ways of thinking and ways of knowing metaphorically, which helped us capture the complexity of the shifting landscapes we lived in as well as the complexity of understanding our dramatic evolving lived experiences. As Connelly and Clandinin point out, metaphor is an important component of personal practical knowledge; it is based on the narrative unity of an individual's life; and it is a vital construct understanding teachers' knowledge (Clandinin, 1985 & 1987). Metaphors are embodied and enacted in people's experience, which "entails emotionality, morality and aesthetics" (Clandinin, 1985; Johnson, 1984). Clandinin's work on metaphor is similar to my research on the epistemological issue of the impact of metaphor upon teachers' knowledge. In my Ph. D. research I have tried to use metaphors to identify specific themes which shaped and were shaped by Chinese female intellectuals' cultural transformation in teacher education in Canada.

Since Chinese culture is richly endowed with metaphor, the Chinese women intellectuals tend to express their ways of knowing through metaphors such as journey metaphors, spatial metaphors, landscape metaphors, cultural metaphors (including deceptitional metaphors and musical metaphors), and personal metaphors. My further inquiry along these lines will expand my Ph. D. study into a broader context. Metaphor as phenomenon (embodied in stories) and metaphor as
method (identifying stories) could be used to investigate and understand Chinese women teachers' metaphorical thinking in their curriculum planning in terms of their professional knowledge landscapes. I would like to look at the following: What is the nature of Chinese women intellectuals' metaphorical thinking? How are metaphors embodied and enacted in their personal curricula? What are the particular problems they are facing when they live in a culturally transformative intellectual landscape? What is the connection between Chinese women intellectuals' metaphorical thinking and professional knowledge landscapes? What are the advantages and disadvantages of the feminist narrative inquiry of Chinese women's knowledge bases?

Through further collaboration with Shiao and Wei, we would like to explore the professional knowledge landscapes we lived in and the culturally overlapping landscapes we are going to live in after we have received teacher education in Canada. There is no literature or research done in this area. I believe that a study of this type would make a significant contribution to our understanding of the linkage between literature, linguistics, and education. This would help us to comprehend our personal curricula so as to foster a reasonable and applicable reform in Chinese women's education. Though the study would focus on Chinese women educators, it would make a contribution towards understanding cultural transformation in general. Since I would continue to develop composite auto/biographical narrative methods in the study, a side product would be an analysis of the limits and strengths of such research methods in Connelly and Clandinin's narrative tradition.

At the final stage of writing my dissertation, Dr. Allen, a professor who is experienced in working with graduate students who speak English as a second language and who is an experienced editor, helped me to clarify certain parts of the text which were rich with bilingual and bicultural meaning. This inspired me to further inquiry: how to represent my bilingual and bicultural awareness in my writing. As a person who has lived a bilingual and bicultural storied life, I have struggled to
incorporate my Chinese voice into the text without losing the clarity of the English discourse. How can I maintain who I am and at the same time be acceptable to both English and Chinese readers? I found that as a result of discussing complex problems of expression with my editor I was able to improve the clarity of my text, ensuring at the same time that it reflected the meaning which derived from my original Chinese experience. I also realized that without achieving clarity in my English writing I ran the risk of losing the power and beauty of the bilingual and bicultural storied experiences of Shiao, Wei, and myself. As I translated our stories into my second language, I faced the challenge of conveying the original Chinese meaning to an English-speaking audience. I struggled to find the equivalent in English for specific Chinese phrases, idioms, metaphors, and expressions, but I sometimes failed to do so. In coping with this dilemma, I was encouraged to put the direct translation in quotation marks and provide both an English translation and the original Chinese in parentheses to satisfy readers of both languages. By doing that, the flavour of my home language was maintained. However, I also found that some of the words, expressions, and metaphors convey different meanings in both languages. In such cases, I tried to break the barriers of hardened expression to develop new meaning based on both languages and on our own experiences.

Since people's stories were shifting with the landscapes in which they lived, the language of representation had to be fluid with the inquiry as well as the stories. A "stream of consciousness" technique in writing with fragments of sentences ending in dots rather than a complete sentence might capture the shifting and evolving aspects of our lives, similar to the "split screens" used in certain films. Utilizing collage storytelling techniques with changing voices and fonts in the text might enable us to put the fragments of our stories together and to achieve a narrative unity by breaking the limits of time, space, and place. In my further inquiry, I will continue to explore ways of making my inquiry fluid with the stories we lived, the language we used, and the forms of representation through with which we told our bilingual and bicultural stories (Allen, 1997). I will
continue to act upon the challenge of being an acceptable scholarly writer while embodying bilingual and bicultural life qualities. In writing this thesis, I found that it was through a combination of fluid inquiry, fluid stories, and fluid language that our cultural and narrative selves in the matrix of changing landscapes could emerge.
A Song for Our Future

A song for our future!
In the voices, sounds, habits, growth and imaginations we find
the continuity of our experience,
And find the interaction.

The learn'd, virtuous, benevolent, and the usual terms,
Women like us and never the usual terms.
Are we thinking of those words, those delicious sounds
out of our mothers and fathers?
    Dewey, Confucius, and our teachers?
No, the real words are even more delicious than they.

The spaces are words, myriads of words,
Every part capable, active, receptive with ups and downs.
Air, soil, water, fire--those are words,
We ourselves a word with them--our qualities interact with theirs.

We swear there is no greatness or power that does not emulate
those of the experience.
Age after age, nothing is to be lost,
All merge from past and present
toward the presentation of the unspoken meanings
of the future,
Undeniable growth has established the next,
Flowing back to the bamboo light?
Sustaining in the maple leaf light?
Extraordinary sequence of past--present--future?
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Statistics Canada. 1978. *Table 4: Country of last permanent residence, age group, and sex of immigrants.*


17. Life & dream (II).

IMAGE EVALUATION
TEST TARGET (QA-3)