Modern Chinese Literature in Translation LITR 245

Accreditation through Loyola University Chicago

Please Note: This is a sample syllabus, subject to change. Students will receive the updated syllabus and textbook list prior to the start of each semester.

Course Number: LITR 245

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Course Description

This course is a survey of the modern Chinese literature from 1918 to 2000. It will focus on the fiction, poetry and essays during 3 periods (1918 ~ 1949; 1949 ~ 1976; since 1976) in the 20th century. Through a close study of famous Chinese writers and poets such as Lu Xun, Yu Dafu, Xu Zhimo, Wen Yiduo, Mao Dun, Lao She, Shen Congwen, Ba Jin, Chang Eileen, Ai Qing, Chen Yingzhen, Wang Meng, Yu Hua, Gao Xingjian and Mo Yan, as well as some of the avant-garde writers such as Can Xue, students will have the opportunity to explore their own ideas of what the development of the Chinese literature in the 20th century is like, and be informed of one of the important sides of the modern Chinese culture, as well as the styles of literary creation of those great Chinese writers such as Lu Xun, Xu Zhimo, Lao She, Shen Congwen, and so on. Because the modern Chinese literature has been greatly influenced by many historical events during the 20th century as well as by Western thoughts, aesthetics, literature and culture, so the historical and Western influences on modern Chinese literature and the combination of the old Chinese literary tradition and the newly introduced Western literary tradition in modern Chinese literature are to be explored, too.
Course Outcomes

Lectures, readings, paper assignments, and discussions are designed to help you develop the skills to:

- Think aesthetically, read critically, and write and speak persuasively.
- Connect and integrate aesthetical appreciations and cultural understandings of the modern Chinese literature, and grasp the styles and creative skills of different Chinese poets and writers.
- Develop the skill of literary criticism in a combination of both Western and Chinese literary and cultural theories.
- Develop the practice of reading literary texts within their peculiar Chinese social, historical, cultural and mental contexts.
- Use primary and secondary sources to construct original, complex, logical and aesthetical interpretations of the modern Chinese literary works.

Attendance Policy

Only valid medical or family emergencies qualify as an absence, and documentation of the same must be presented to the professor no later than the next class meeting. All other absences are considered to be unexcused. Unexcused absences will affect your grade (see below). Arriving more than 10 minutes late for any three classes will cumulatively count as one unexcused absence, while arriving 30 minutes late for any class will count as an unexcused absence.

Penalties for unexcused absences:

- 1 absence – class participation grade drops one full letter grade (example: A- to B-)
- 2 absences – class participation grade drops two full letter grades
- 3 absences – class participation grade drops three full letter grades
- 4 or more absences – class participation grade is a failing grade

Any absence, whether excused or not, will require catch-up reading.

Academic Honesty Statement

Please see the following link, and read the text carefully:

http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml
Assessment

During the course, at least two presentations should be made by each student (or one presentation will be replaced by a test paper, making comments on a story). There will be two short papers (at least 4 pages each), and one longer final paper (at least 8 pages). The short paper average will count for 45% of the final grade. The final paper will count for 40% of the final grade, and class participation (including presentations and class attendance) will count for 15%. Late paper policy: All students are allowed one late paper among the three short papers, provided it is not more than one week late. The second late paper will result in a full grade reduction for the course. The third late paper will result in failure for the course.

Readings

Required Texts: (Students should purchase prior to coming to China)


On Reserve at the TBC Library

2. Lao, She: Camel Xiangzi, Beijing: Foreign Languages Press, 1978

Class Schedule

Week One

1. Class introduction
2. Background of the modern Chinese literature
3. A short introduction to the ideological, emotional and artistic features of the modern Chinese literature

Reading assignments: Textbook, p.xv ~ xxiii, p. 21 ~ 69, 111 ~ 119

Week Two

1. Xu Dishan, “The Merchant’s Wife”
2. Ye Shaojun, “A Posthumous Son”
3. Lin Shuhua, “The Night of Midauntumn Festival” d) Yu Dafu, Sinking

Reading assignments: Textbook, p.3 ~ 20; Lu Xun, “Ah Q—The Real Story”; Lu Xun, “New Year’s Sacrifice”; be prepared for presentation about Lu Xun
Week Three, Four Yunnan Trip

Week Five
1. Lu Xun, “Preface to the First Collection of Short Stories, Call to Arms”
2. “A Madman’s Diary” “Ah Q – The Real Story”

Read assignments: Textbook, p.70 ~ 88; 120 ~ 125; 97 ~ 110

Week Six
1. “Kong Yiji”
2. “New Year’s Sacrifice”
3. “Medicine” (Comments as one of presentations)

Week Seven
1. Mao Dun, “Spring Silkworms”
2. Ba Jin, “Dog”
3. Shen Congwen, “Xiaoxiao”

Read assignments: Textbook, p. 126 ~ 135; 143 ~ 158; 174 ~ 197
FIRST PAPER DUE (on Lu Xun as mid-term paper—4 pages)

Week Eight
2. Ding Ling, “When I was in Xia Village”
3. Xiao Hong, “Hands”

Read assignments: Textbook, p. 89 ~ 96; Lao She, Camel Xiangzi

Week Nine
1. See part of the Film Camel Xiangzi
2. Discussion about Lao She’s Camel Xiangzi and “An Old and Established Name”

Read assignments: Textbook, p. 201 ~ 234; 246 ~ 254 Week Ten Spring Break

Week Eleven
1. Zhu Xining, “Molten Iron”
2. Chen Yingzhen, “My Kid Brother Kangxiong”
4. Huang Chunming, “Ringworms”

Read assignments: Textbook, p. 296 ~ 314; 383 ~ 398

Week Twelve
1. Wang Meng, “Tales of New Cathay”
2. Chen Ruoxi, “The Tunnel”
3. Can Xue, “Hut on the Mountain”
4. Han Shaogong, “The Leader’s Demise”

Read assignments: Textbook, p. 416 ~ 443; 485 ~ 490; Mo Yan, Red Sorghum
SECOND PAPER DUE (on a woman writer—4 pages)

Week Thirteen
1. Mo Yan and his Red Sorghum
2. Liu Heng, “Dogshit Food”
3. Yu Hua, “On the Road at Eighteen”

Read assignments: Textbook, p. 503 ~ 510; 513 ~ 514; 519 ~ 523

Week Fourteen
1. Xu Zhimo, “Second Farewell to Cambridge”, etc.
2. Wen Yiduo, “Dead Water”, etc.
3. Li Jinfa, “Woman Abandoned”
4. Dai Wangshu, “Rainy Alley”
5. Ai Qing, “Snow Falls on China’s Land”

Read assignments: Textbook, p. 533 ~ 534; 569 ~ 574; 577 ~ 579

Week Fifteen
1. Mu Dan, “Self”, etc.
2. Bei Dao, “Declaration”, etc.
4. Yang Lian, “The Dead in Exile”, etc.

Read assignments: Gao Xingjian, Bus Stop

Week Sixteen
1. Finals Week
2. Gao Xingjian and his Bus Stop
3. A Summary

FINAL PAPER DUE (on modern Chinese literature including poetry—8 pages)