165:310 Fall 2019

Modern Chinese Literature in Translation

Meeting Time and Place: Tuesdays and Thursdays, 2:50-4:10 PM in Murray 112
Instructor: Yu-I Yvette Hsieh
Email: yvehsieh@alc.rutgers.edu
Office Hours: Thursday 4:30—5:30 pm and by appointment at Scott 335

Course description:
This course serves as an introduction to modern Chinese literature which ranges in time from the Late Qing period through the twentieth century to the present day. It seeks to explore heterogeneous voices in the trajectory of modern Chinese literature across mainland China, Taiwan, Hong Kong, and overseas Chinese communities. By discussing a wide range of key literary texts, this class addresses some critical issues such as self, society, nation-state, subjectivity, gender, sexuality, and historical violence against the backdrop of Chinese enlightenment, revolution, nation-building, modernization, colonization, and globalization. Great importance is placed on class discussion and on creating a dialogue of interpretations of the texts we read. Films or film clips will be shown to contextualize some core readings.

Attendance is compulsory. All readings, discussions, assignments, and email communications will be in English. No knowledge of Chinese is required or expected. Great importance is placed on class discussion and on creating a dialogue of interpretations of the texts we read. Quizzes will be administered on a daily basis to assess whether students complete the reading assignments for the day. The lecture schedule and reading assignments are subject to change at the discretion of the instructor.

Required readings:
1. Border Town: A Novel
   Author: Shen Congwen (Translator: Jeffrey C. Kinkley)
   Publisher: Harper Perennial
   ISBN-10: 0061436917

2. To Live: A Novel
   Author: Yu Hua (Translator: Michael Berry)
   Publisher: Anchor, 2003 (First Edition)
   ISBN-10: 1400031869

** You should check our Sakai course page regularly. All of the important information will be announced and posted there. All the reading assignments, except the two books indicated above, will be readily available under the Resources tab in our Sakai course website.

** If you purchase these books online, you are required to buy the correct editions (please check ISBN numbers listed above).

Recommended Readings:
C. T. Hsia, A History of Modern Chinese Fiction (Indiana)
Leo Ou-fan Lee, Voices from the Iron House (Indiana)
David Wang, *Fictional Realism in Twentieth-Century China* (Columbia)
Lydia Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity-China, 1900–1937* (Stanford)
Yvonne Chang, *Modernism and Its Nativist Resistance* (Duke)

**Course Objectives:**

After completing this course, students will be able to:

- engage in critical examination of modern Chinese literature within its social, political, historical, and cultural contexts.
- demonstrate their academic writing skills by using textual analysis and comparison of the readings to build original arguments.
- communicate their research findings in writing and in oral presentations in a well-argued, accurate, and persuasive way to the class and respond to feedback and suggestions.

**Core Curriculum Learning Goals Satisfied by this Course:**

1. *Arts and Humanities (AHp):*
   - *Arts and Humanities (AHp):* Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

2. *Writing and Communication (WCD):*
   - Communicate effectively in modes appropriate to a discipline or area of inquiry; evaluate and critically assess sources and use the conventions of attribution and citation correctly; and analyze and synthesize information and ideas from multiple sources to generate new insights.

**Departmental Learning Goals Satisfied by this Course:**

This course will introduce students to modern Chinese literature within its social, historical, and cultural contexts. Students will learn to develop skills of textual analysis, formulate their own ideas and think critically, get familiar with theoretical approaches in literary criticism, and hone academic writing skills.

It satisfies the following Asian Languages and Cultures Departmental Learning Goals for Chinese (165) majors and minors: Majors will acquire in-depth knowledge of China and its culture, learn critical skills in analyzing and interpreting literary and cultural materials and acquire the literary and cultural competency necessary for continuing onto post-graduate study or employment. Minors will be introduced to the cultural heritage of China and be able to relate relevant issues to other areas in the humanities.

See full statement of Asian Languages and Cultures Departmental Learning Goals at: [http://asianlanguages.rutgers.edu/undergraduate/learning-goals](http://asianlanguages.rutgers.edu/undergraduate/learning-goals)

**Performance Requirements:**

- **Required reading**
  You are required to finish all the readings assigned on each specified date before coming to class. Students should familiarize themselves with the basic content information conveyed by the text. Write down your ideas and questions and bring them to class. I will pick people randomly in class and ask you to say something about the text. This is also a way to see if you keep up with the reading. Students should bring with them the text(s) and print out the readings required for every class meeting. **Failure to bring the textbook and required readings will result in being marked half-absent for the day.** This rule will be strictly enforced. The instructor will directly
mark half-absence in the grade book without any warning or notification. Therefore, it is solely the responsibility and obligation of each student to **procure the textbook, print out the PDF files from Sakai, and bring all the required readings for the day to class.**

- **In-class quizzes and in-class writing assignments**
  - I will give a closed-book quiz at the very **beginning of class in almost every single class meeting.** Therefore, it is absolutely important for you to arrive on time at 2:50 pm to take the quiz because, first, quizzes cannot be made up under any circumstances, and secondly, quizzes will also be used as a record and evidence for your attendance on that day.
  - These in-class quizzes are specifically meant to examine **whether you have finished the required readings** for that day **before the class,** and whether you have paid close attention to the film screenings. Quizzes may also include the materials that were previously taught and/or discussed in class. Therefore, it is important to keep up with the readings and pay attention to all of the class lectures, discussions and film screenings.
  - These in-class regular weekly quizzes are mostly in the format of short answer questions (NOT multiple choice questions). **I will drop the lowest three when I calculate the grade at the end of the semester.** For instance, if you miss three classes throughout the entire semester, then those three zeros will be the grades I drop. These quizzes will also help you prepare for the final exam.
  - In some sessions, we will have open-book writing assignments. It is very important to attend these sessions because every writing assignment counts. Questions will be given at the very beginning of class, and students will need to complete an essay with a minimum of 500 words. These writing assignments are meant to assess and identify any issues in your writing and reading comprehension. Through in-class writing assignments, students practice how to write a short academic essay, including how to form and develop a topic, provide a brief overview of the major themes of a text, identity the main argument of the critical article and critique some aspect of it based on your own reading, come to a conclusion, and how to refer to secondary scholarship and make a bibliography, etc.

- **Final Exam:** At the end of the semester, we will have a closed-book final exam. The exam date will take place on the date designated by the Registrar. No exception is allowed, unless you provide a dean’s letter.

- **Attendance**
  - Attendance for every class and throughout the **entire** class period is mandatory. You are allowed to have three absences. For me to excuse any absence(s) you need to provide a dean’s letter or a direct email from the dean. Doctor’s notes are not accepted. **Beyond three absences, every absence will bring your final grade down by half a letter grade.** Half-hour late arrival is counted as a half absence; one hour late arrival is counted as a full absence. Latenesses will accrue. If you are habitually late, I will add the minutes you are late to each class meeting and your grade will be deducted accordingly. Your participation in class discussions will also be reflected in your grade. **Six absences will automatically lead to a failing grade for the course.**
  - Attendance does not simply mean showing up. You need to pay full attention to the lecture, classroom discussion, film screening, and your fellow students’ presentation. **No electronic devices (cell phones, laptops, or iPads, etc.) are allowed during the class meetings.** Any use of electronic devices will be marked half-absent. **If you are doing other**
things, such as texting or chatting with your classmates, you will be marked half-absent without notification.

- Classroom Behaviors
  As one of my colleagues likes to say, “Discourtesy is unspeakably ugly to me.” Please be courteous and respectful not only to your instructor, but also to your fellow classmates. We can disagree with each other’s opinions, but refrain from any personal attacks on political positions and cultural identifications different from yours. Enjoy the class without losing dignity—this also applies to email exchanges.

- Class Presentation (10% of your final grade)
  - Each student is required to sign up for an oral presentation during the semester to open the discussion of the assigned reading(s) of the day. You will introduce the basic background information of the text, including the author’s biography, historical, geographical and cultural conditions in which the text was produced and received. You will also discuss important themes and issues the original texts raise (this should not be a retelling of the plot of the work). In your presentation, make a comparison and connection between the text you present and other texts we have read in the course. Most importantly, find important quotations to support your claims. You are also asked to propose discussion questions for the class, and respond to the questions raised by your classmates. You have a maximum of 20 minutes for your presentation.
  - If you are doing the presentation with other classmates, it is recommended to work together, plan ahead, and give a structure and theme to your presentation.
  - Each presenter must submit a written version of the oral presentation, with a complete list of bibliography. The evaluation of your presentation will be based on your capacity to engage the texts and facilitate classroom discussion towards critical analysis. Consider the presentation as an opportunity to voice your own opinion and train your communicative skills in public speaking.

- Class participation
  Given the relatively small size of the class, this course also provides a great opportunity for learning to express oneself in an articulate and clear fashion. You are encouraged to talk; however, be sure that it’s related to the text. Talking all the time does not mean that you are really “participating”—it also depends on what you are talking about and how you deliver your thoughts in a comprehensible, lucid manner.

- Papers—No late assignments are accepted. Be aware that all written assignments should be typed and double-spaced, in 12pt Times New Roman font, left justified, with one-inch margins on all sides. Pages should be numbered and stapled. Make sure you proofread all your writings before you hand them in. Technical problems, like spelling, grammatical errors, and awkward choice of words, will reduce your grade. You are required to give a title to your paper and list works cited at the end of your paper.

** You have to submit the paper copy to me on the due date in class, AND upload the electronic copy to Sakai under the Assignment tab. All the papers need to be checked by turnitin.com. Papers without Turnitin originality report will not be graded. This is a widely adopted procedure to ensure academic integrity.
Midterm Essay: Students are required to write one midterm essay with a minimum of 5 full pages, with a minimum of 1,500 words, excluding bibliography. An assignment sheet with topics and suggestions will be given two weeks prior to the due date of midterm essay. You have to compose your midterm as a formal essay like what you write for Expository Writing. That is, you cannot spend a great deal of space summarizing the text. Nor can you talk randomly about your personal experiences. The most crucial thing is to respond to the prompts, stay focused on one topic, one theme, or one critical issue, instead of going all over the place. You have to make connections of at least two primary texts. Give a title to your essay and be sure to pay proper acknowledgement if you use outside resources. Do not simply replicate the class discussion. Try to give a new perspective on the issues we have talked about in the class.

Final Paper: At the end of the semester, everyone in the class is required to write a final paper of 10 pages, with a minimum of 2500 words, excluding bibliography. This final paper is a mini-research paper that should include a minimum of 5 scholarly journals or books—excluding the web resources and original source (the primary texts you are writing on). I will provide a list of topics, but students are encouraged to formulate their own topics. Each student is required to submit a one-page abstract after Thanksgiving break. This abstract counts as one quiz grade.

- **Plagiarism/Academic Integrity Policy:**
  Plagiarism is the use of other people’s words or ideas without proper acknowledgment. When referring to other people’s ideas or using other people’s words, you are required to include a footnote, or a page number of the work in question, in parentheses, at the end of the sentence in which you refer to that person’s ideas or words, following MLA format. Include a Works Cited page at the end of your paper. Violations of the Rutgers University Academic Integrity policy include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. You should familiarize yourself with the policy in its entirety at the following link:
  [http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/](http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/)

  It is the teacher’s responsibility to report to the office of Academic Integrity/Student Conduct for all potential cases of the violations of academic integrity without exception. All submitted works in this class are required to follow the rules mandated by Rutgers Academic Integrity Policy, including your daily quizzes, oral and written representations, in-class writing assignments, midterm and final essays.

**Grading Policy:**

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<tr>
<th>Component</th>
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<tr>
<td>Class Participation</td>
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<td>Presentation</td>
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<td>Quizzes</td>
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<td>Writing Exercises</td>
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<td>Midterm Paper</td>
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A 90-100  B+ 85-89  B (& B-) 80-84  
C+ 75-80  C 70-74  D 60-69  F 0-59

Do NOT try to “bargain” with the instructor about your grade. All grades are nonnegotiable unless the student can demonstrate that there is a mathematical error in computation of the grade.
Course Schedule:
You should read each assigned text by the following date.
For instance, you have to finish Lu Xun’s “A Madman’s Diary” before coming to class on September 5. This schedule is subject to change at any point at the discretion of the instructor.

Part I: The Emergence of Modern Chinese Literature: Tradition vs. Modernity
9/3 (Tue.) Course introduction and organization.
9/5 (Thu.) Lu Xun, “A Madman’s Diary” (pp. 8-16)
*The regular closed-book quiz will begin from this class. You are expected to complete the story, “A Madman’s Diary” before coming to class.
9/10 (Tue.) Lu Xun, “New Year’s Sacrifice”
9/12 (Thu.) Yu Dafu, “Sinking” (pp. 31-55)
9/17 (Tue.) Lao She, “An Old and Established Name.”
9/19 (Thu.) Shen Congwen, “Xiaoxiao”
9/24 (Tue.) Shen Congwen, Border Town. You are required to finish the entire novel.
9/26 (Thu.) #1 In-class Writing Assignment

Part II. Diaspora, Migration and Memory: Taiwan and Hong Kong
10/1 (Tue.) Wu Zhuoliu, Orphan of Asia (selected chapters)
10/3 (Thu.) Wang Zhenhe, “An Oxcart for a Dowry”; Chen Yingzhen, “My Kid Brother Kangxiong”
10/8 (Tue.) Bai Xianyong, “The Eternal Snow Beauty”
10/10 (Thu.) Liu Yichang, “Intersections”
10/15 (Tue.) Xi Xi “Marvels of A Floating City”
10/22 (Tue.) Film: Finish In the Mood for Love.
   Audrey Yue, “In the Mood for Love” Intersections of Hong Kong Modernity
   *There will be a quiz following the screening of In the Mood for Love. The quiz will contain the film and Audrey Yue’s essay. Midterm Paper Due at the very beginning of class

Part III. Dis/locating the “New Woman: Herstory, The Desolate and the Grotesque
10/24 (Thu.) Zhang Ailing (Eileen Chang), “Sealed-off” (pp. 174-183);
   Lu Xun “The Evolution of the Male Sex”;
10/29 (Tue) Zhang Ailing (Eileen Chang), “Love in a Fallen City”
10/31 (Thu.) Ding Ling, “Miss Sophia’s Diary”
11/5 (Tue.) Ding Ling, “When I Was in the Xia Village”
11/7 (Thu.) Zhu Tianwen, “Fin-de-siècle Splendor”
11/12 (Tue.) Xi Xi, “A Woman Like Me”
11/14 (Thu.) #2 In-class Writing Assignment

Part IV. Revisit History: The Trauma and Beyond
11/19 (Thu.) Yu Hua, To Live
11/21 (Thu.) Yu Hua, To Live
11/26 & 28 No Class. Thanksgiving Break
12/3 (Tue) Film : Zhang Yi-mou, To Live (1994)
12/5 (Thu) Film : To Live. There will be a quiz following the screening of To Live.
12/10 (Tue) Final Exam Review.