Spring 2020

HUMA 5300       Chinese Literary History

Instructor:  Shengqing Wu
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Time and Classroom
Thursday: 3:00pm to 5:50pm
Room:

Course Description
This course, taught in English, aims at familiarizing students with the history of Chinese literature from literary, historical and theoretical perspectives. Emphasis is on the recent scholarship of major genres in Chinese literary history and their interactions in the context of cultural tradition. The seminar will combine lecture and intense discussion, with regular student assignments. Students’ active participation is expected.

Course Objective
Aims at building a sense of Chinese literary history in reading and discussing texts of different genres from early period to modern eras. The course will enhance students’ ability of dealing with literature in generic, theoretical, and historical approaches. Topics covered include reexamination of the concept of literary history; early poetic tradition and manuscript culture; Tang-Song literature; Chinese novels through comparative perspectives; late Qing fiction and new narrative voices; translation and new approaches to literary studies.

Course Intended Learning Outcomes (ILOS)

1. Enhancing students’ critical thinking abilities and writing skills;
2. Gaining an overview of Chinese literary history and recent critical interest;
3. Mastering some fundamental concepts in literary and cultural studies;
4. Learning how to design a research project through a critically refreshing perspective.

Weekly Organization and Readings
Required and suggested readings are accessible through the course web page (Canvas) or put on reserve at the library. Lectures, students’ presentations and discussions will alternate in class.

Assessment:
Attendance, Presentation, Discussion: 15% +5% (5% for excellent in-class performance)
Short response papers: 20%
One group project: 10%
Assignments:

Course Requirements:
All students must attend classes regularly and finish readings **before class**.
1. Writing a short response paper and post it online every OTHER week (one page). You will get credit as long as you turn in your assignment on time. I will send you a weekly email to remind you. Weekly response paper is required for MPhil and PhD students.

**Due 10pm Weds. (Canvas website)**
2. Students will be asked to give one or two oral presentations on the reading materials. The oral presentation will not be graded.
3. Group research project on one of the key issues: 1) one chosen work of literary history; 2) one major literary phenomenon; 3) one key literary concept; 4) canon formation of one major writer in history, etc.
4. Final paper. 12-15 pages for MPhil and PhD Students, 8-12 pages for MA students.

**Due 5pm on May 27th (Weds), 2020.**

Weekly Schedule

**WEEK 1**
**Feb. 13** Introduction to course & Deconstruction of the Notion of “literary history”
Selected readings from Hayden White’s *Tropics of Discourse, The Content of the Form* and Paul Ricoeur’s *Time and Narrative*

**WEEK 2**
**Feb. 20** The concept of “development” & writing literary history

**WEEK 3**
**Feb. 27** Manuscript Culture and early Chinese Poetry

Optional readings:

**WEEK 4**
March 5  Key issues of Chinese literary theory
2. Lu Ji: Wen Fu (translated and annotated by Stephen Owen); Sikong Tu: Ershi si shiping (translated and annotated by Stephen Owen).

Optional reading:
1. 陈世襄：《论中国抒情传统》; 《原兴：兼论中国文学特质》
2. 王德威：《有情的历史：抒情传统与中国文学现代性》

WEEK 5
March 12 Chinese novels in comparative perspective
Reading:
1. Andrew Plakes: *Archetype and Allegory in the Dream of the Red Chamber*
2. Patrick Hanan: *Chinese Fiction of the Nineteenth and Early Twentieth Centuries* Chap 1, 8, 9.
3. David Der-wei Wang: *Fin-de-siecle Splendor: Repressed Modernities of Late Qing Fiction* (1-52).

WEEK 6
March 19 The concept of Canon formation and “wenxue” (literature) & Realism
Case studies of Tao Yuanming, Su Shi; literary anthologies; literary awards (Mao Dun Literary Prize; Nobel Prize in Literature)
2. Ted Huters: *Bring the World home* Chap 3 & 4
3. 陈国球: 《文学如何成為知識》 (三聯, 2013), Chap 1 and 2. (Optional)
4. Marston Anderson: *Limits of Realism* Chap 1 (Chap 2 and 3 recommended, optional)

WEEK 7  March 26 &27 Poetry workshop and readings

WEEK 8
April 2  New approaches to literary studies: gender studies and cultural studies
1. Judith Bulter: Body that Matters (Intro and chap 1)
2. Grace Fong: "Persona and Mask in the Song lyric (ci)"
3. Rey Chow: Women and Chinese Modernity (chap 3 on Feminine Detail)

Optional Reading:
1. Grace Fong: "Gender and the Failure of Canonization: Anthologizing Women's Poetry in the Late Ming"
2. Lydia Liu: Translingual Practices, Chap 7 on "Literary Criticism as a Discourse of Legitimation" (pp. 183-213).

WEEK 9
April 9.  New approaches to literary studies: Studies of Emotions
1. Raymond Williams on “Structure of Feelings”

**WEEK 10**  
**April 16.** New approaches to literary studies: Visual Turn  
Sample studies of *Dianshizai huabao, liangyou*.  

Optional Reading: 1) Peter Berger: *Ways of Seeing* (BBC version).

**WEEK 11**  
**April 23** Translation and World Literature  
1. Lydia Liu: Introduction from *Translingual Practices*;  

**WEEK 12**  
**May 7th** concluding remarks & presentation of group projects