

# Syllabus of Record



**Program:** CET Shanghai

**Course Code / Title:** (SH/EAST 260) Introduction to Chinese Literature and Culture

**Total Hours:** 45

**Recommended Credits:** 3

**Primary Discipline / Suggested Cross Listings:** East Asian Studies / Chinese Language and Literature, International Relations, Area Studies, History, Critical Culture and Theory

**Language of Instruction:** English

**Prerequisites / Requirements:** None

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## Description

This course is a broad survey of Chinese literature and culture across different historical periods. It introduces some of the major works of pre-modern and modern Chinese cultural and artistic productions in English translation. This course explores the following topics: the role and self-conception of cultural figures in the changing historical context of China; the function of art and literature in religious, philosophical, and aesthetic discourse; the formation and transformation of Chinese cultural identities; and the relationship between arts and politics, between the intellectual and the people, as well as the political aspects of modern Chinese intellectual life. The goal of the class is to read key works in the field to gain insight into pre-modern and modern Chinese culture and history as well as to develop critical skills in the appreciation and analysis of art and literature.

This course includes a field class to the Shanghai Propaganda Poster Art Center and a second one if possible. No knowledge of East Asian languages or prior coursework on East Asia is required to join this course.

## Objectives

At the end of this course, students will be able to:

- understand the creation and expression of Chinese cultural identities throughout different historical periods;
- critically evaluate and analyze various cultural products from a variety of periods and sources;
- use oral and written communication skills to explain the historical transformation of Chinese literature and culture; and
- interpret secondary and primary sources and weigh and utilize historical evidence, thereby advancing independent and critical thinking skills.

## Course Requirements

Students are required to complete all assigned materials before each class. This is vital as students actively participate in class discussion. Attendance requirements are outlined in the CET Attendance Policy.

The assignments required for this course are:

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- Brief weekly responses of about 200 words that analyze and comment on the readings and videos using information from the lectures and students' own critical sense. These are posted and aim to provoke classroom discussion.
- A take-home midterm essay of 1,500-2,000 words on a topic selected from provided essay prompts.
- A creative project that explores and analyzes one of the major course themes. The format is wide open. Specific guidelines to each step of the project will be provided in class.

### Grading

The composition of the final grade is listed below:

- 10% Weekly responses (10 at 1% each)
- 30% Midterm essay
- 20% Class preparation and discussion
- 40% Creative project
  - 10% Project proposal and preliminary bibliography
  - 20% The project
  - 10% Exhibit presentation

### Readings

Bei Dao. *August Sleepwalker*. Translated and introduced by Bonnie S. Mcdougall. London: Anvil Press Poetry, 1988.

Cai, Zong-qi, ed. *How to Read Chinese Poetry: A Guided Anthology*. New York: Columbia University Press, 2007.

Chen, Xiaomei. "Growing Up with Posters in the Maoist Era." In *Picturing Power in the People's Republic of China*, edited by Harriet Evans and Stephanie Donald, 101-122. Lanham, MD: Rowman & Littlefield Publishers, 1999.

Clunas, Craig. *Art in China*. Oxford: Oxford University Press, 1997.

Confucius. *The Analects of Confucius*. Translated by D.C. Lau. London: Penguin, 1979.

De Bary, William Theodore. *The Buddhist Tradition: In India, China and Japan*. New York: Vintage Books, 1972.

De Bary, William Theodore, Irene Bloom, and Joseph Adler. *Sources of Chinese Tradition*. New York: Columbia University Press, 1999.

Chang, Eileen. *Love in a Fallen City*. Translated by Karen S. Kingsbury. New York: New York Review Books Classics, 2006.

Chang, Eileen. *Lust, Caution: The Story*. Translated by Julia Lovell. New York: Anchor Books, 2007.

Han Shaogong. "The Homecoming." In *Spring Bamboo: a Collection of Contemporary Chinese Short Stories*, compiled and translated by Jeanne Tai, 20-40. New York: Penguin Random

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- House, 1989.
- Lao She. *Teahouse*. Translated by John Howard-Gibbon. Hong Kong: The Chinese University Press, 2004.
- Ledderose, Lothar. *Ten Thousand Things: Module and Mass Production in Chinese Art*. Princeton: Princeton University Press, 1999.
- Lee, Leo Ou-fan. *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge, MA: Harvard University Press, 1999.
- Liang, Hong. *China in One Village: The Story of One Town and the Changing World*. Translated by Emily Goedde. New York: Verso, 2021.
- Liang, Qi-chao. "Renewing the People." In *Sources of Chinese Tradition*, vol. 2, edited by William Theodore De Bary et al., 287-302. New York: Columbia University Press, 2001.
- The Lotus Sutra*. Translated by Burton Watson. New York: Columbia University Press, 1993.
- Lü Xun. "Diary of a Madman." In *Diary of a Madman and Other Stories*, edited and translated by William A. Lyell, 29-41. Honolulu: University of Hawaii Press, 1990.
- Luo, Liang. "International Avant-garde and the Making of the Chinese National Anthem," *The Ivens Magazine* 16 (2010): 6-13.
- Mao Dun. *Midnight*. Beijing: Foreign Languages Press, 1979.
- Mao Zedong. "Talks at the Yanan (Yan'an) Forum on Literature and Art." In *The Selected Works of Mao Tse-tung*, vol. 3, 69-99. Beijing: Beijing Foreign Language Press, 2014.
- Owen, Stephen, ed. *An Anthology of Chinese Literature: Beginnings to 1911*. Translated by Stephen Owen. New York: W. W. Norton & Company, 1997.
- Shi Pingmei. "Amid the Sound of Firecrackers on New Year's Eve." In *May Fourth Women Writers: Memoirs*, edited by Janet Ng and Janice Wickeri, 65-72. Hong Kong: Renditions Paperback, 1996.
- Shi Rou. "A Slave Mother." In *Modern Chinese Stories and Novellas, 1919-1949*, edited by Joseph S. M. Lau, C. T. Hsia, and Leo Ou-fan Lee, 208-219. New York: Columbia University Press, 1981.
- Shi Zhecun. "One Evening in the Rainy Season." In *Modern Chinese Stories and Novellas, 1919-1949*, edited by Joseph S. M. Lau, C. T. Hsia, and Leo Ou-fan Lee, 126-135. New York: Columbia University Press, 1981.
- Shih, Shu-mei. "The Concept of the Sinophone." *PMLA* 126, no. 3 (2011): 709-718.
- Sullivan, Michael, and Shelagh Vainker. *The Arts of China*. Berkeley: University of California Press, 2018.

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- Thorp, Robert, and Richard Vinograd. *Chinese Art and Culture*. New York: Abrams, 1999.
- Tian, Han. "The Night a Tiger Was Captured." Translated by Randy Kaplan. *Asian Theatre Journal* 11, no. 1 (1994): 1-34.
- Ts'ai, Chih-chung. *Zhuangzi Speaks: The Music of Nature*. Translated by Brian Bruya. Princeton: Princeton University Press, 1992.
- Tu, Wei-ming, ed. "Cultural China, the Periphery as the Center." In *The Living Tree: The Changing Meaning of Being Chinese Today*, 1-34. Stanford: Stanford University Press, 1994.
- Wasserstrom, Jeffrey. *Global Shanghai, 1850-2010: A History in Fragments*. London: Routledge, 2009.
- Wu, Cheng-en. *Monkey*. Translated by Arthur Waley. New York: Grove Press, 1994.
- Wu Jianren. "The Sea of Regret." In *The Sea of Regret: Two Turn-of-the Century Chinese Romantic Novels*, edited and translated by Patrick Hanan, 103-205. Honolulu: University of Hawaii Press, 1995.
- Xu, Guoqi. *Olympic Dreams: China and Sports, 1895-2008*. Cambridge, MA: Harvard University Press, 2008.
- Yan, Geling. *The Flowers of War*. New York: Other Press, 2012.
- Yang, Barnhart, Cahill Nie, and Wu Lang. *Three Thousand Years of Chinese Painting*. New Haven: Yale University Press, 1997.
- Yang, Xiaoneng. *Reflections of Early China: Decor, Pictographs, and Pictorial Inscriptions*. Kansas City: Nelson-Atkins Museum of Art, 2000.
- Yu Hua. *The Past and the Punishments*. Translated by Andrew F. Jones. Honolulu: University of Hawaii Press, 1996.

### Additional Resources

- Online Archive of California. *Zhang (Ailing) Papers*. University of Southern California.  
<http://www.oac.cdlib.org/findaid/ark:/13030/c85m68v2/admin/>
- Chineseposters.net. "Chinese Propaganda Posters." Accessed June 20, 2021.  
<https://chineseposters.net/>
- Hero*. DVD. Directed by Zhang Yimou. Buffalo, New York: Miramax, 2004.

### Outline of Course Content

- Topic 1 – Confucianism  
Topic 2 – Daoism  
Topic 3 – Buddhism  
Topic 4 – Early Chinese Poetry; *The Book of Songs*  
Topic 5 – The First Unification of China, the Great Wall, and the Terra-Cotta Warrior

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Topic 6 – Tang Regulated Poetry

Topic 7 – The Poetic Flows into Narrative: Romances

Topic 8 – Reflections of Self and Nature in Chinese Art and Painting: Song and Yuan

Topic 9 – Novel and Popular Fiction; *Monkey*

Topic 10 – Passion and Duty during the Qing

Topic 11 – Literature, Governance, and Nation-building at the Turn of the Twentieth Century

Topic 12 – The New Cultural Movement

Topic 13 – Modernism, Urban Culture, and Literature

Topic 14 – Culture, Art, and Literature during the Second Sino-Japanese War

Topic 15 – Literary Productions During the Early Years of the PRC

Topic 16 – Visual Culture During the Cultural Revolution

Topic 17 – Culture and Literature in the Reform Era

Topic 18 – Chinese Culture in the Sinophone World

Topic 19 – Exhibiting China