

Popular Literature and Culture in Modern China (31015)

Instructor: Chien-hsin Tsai
Office Hour: MW 3:00-4:30 pm or by appointment
Office: WCH 5.105
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Class location: GAR 0.132
Class time: MW 5:00-6:30

Course Description:

This course provides a comprehensive examination of modern Chinese literature and culture in the People's Republic of China, Taiwan, and Hong Kong from the perspective of "the popular." Throughout the semester we will study works by important Chinese literary figures and Chinese filmmakers. The course is designed to bring into dialogues literary and cinematic texts in conjunction with various thematic topics of adaptation, performance, music et cetera. From writing to acting, from music to theatre, this course will probe "the popular" as it has manifested itself, and trace its sociopolitical, aesthetic, and affective impact on modern Chinese writers, filmmakers, and cultural brokers in general.

Student Responsibilities and Grading:

Participation	25%
11 Weekly responses	25%
Final project presentation	15%
Final project	35%

1. Participation:
 - a. Attend lectures and discussions, actively and consistently engage in dialogues in class and online (discussion board). By dialogues, you are expected to raise questions and respond to questions from your classmates or the instructor.
2. Weekly responses are short write-ups (400 words max).
 - a. They should not be summaries of a piece of text.
 - b. You are expected to comment on, critique, or raise thoughtful questions about assigned readings. Be concise and raise your points directly.
 - c. Be prepared to share your thoughts in discussions.
 - d. You are encouraged but not required to comment on your classmates' posts. If you didn't get to speak in discussion, this will help get your voice heard.
 - e. You may post your response on the Discussion Board on Blackboard (Communication → Discussion board) any time but **no later than 10pm on Tuesdays. First response due January 26.**
 - f. No make up response. No responses, no grades. Late response will result in a lower grade (Don't forget to hit the enter button).

- g. Lowest one dropped.
3. Final project and presentation.
- a. The length of this final project is 10-15 pages (grad students 20-25). Please consult with your instructor before you start your project. Let us work together to decide on intriguing, informing, and manageable topics.
 - i. On how to write effectively and critically, please consult with writing guides on course website. Go to Blackboard → Course documents → writing guides.
 - b. For those of you who are good at making clips, you may choose to do an audio-visual project that reflects critically on your select topics in lieu of the paper. The length is 2-3 minutes.
 - i. It can be a montage of various pop culture phenomena with your voice over narration that contains interpretation and critique.
 - c. At the end of the semester, you will be given 8-10 minutes to present your final project. Please use your time wisely. For instance:
 - i. Introduce your topic. 1 min
 - ii. Explain why you choose to work on the topic and its significance. 2 mins
 - iii. Give concrete examples to support your argument. 3 mins
 - iv. Concluding remarks 1-2 mins.
 - d. Please keep in mind that presentation is about presenting not reading. Reading your paper will result in a less desirable grade.
 - e. You may choose to collaborate with another classmate on your final project/presentation. The length should reflect your collaboration (paper 20-25 pages and clip 4-5 minutes).
 - i. Communication and collaboration is key.
 - f. **Due May 5th, 2010.**

The instructor does not round up grades. A grade close to the next grade level (i.e. 79.5, 89.6) may be rounded up. This exception can be made if the student consistently and actively contributes to class discussions throughout the semester.

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	Below 60

Week 1: Organization

Jan. 20 Logistics

Week 2: What is “popular?”

- Jan. 25 Lecture:
1. Vernacular fiction
 2. Mandarin ducks and butterflies
- Jan. 27 Discussion/WR 1
- Reading:
1. Perry Link, *Mandarin Ducks and Butterflies*, chapter 1
 2. Zhu Shouju, “The Confidence in the Game”
 3. Yan Fusun, “The Bridal Palanquin”
 4. *Li, Hsiao-T’i, “Making a Name and Culture for the Masses in Modern China.”
- Asterisk * indicates mandatory readings for graduate students.

Week 3: Theater and Impersonation

- Feb. 1 Lecture:
1. Various local plays
 2. Peking Opera
- Feb. 3 Discussion/WR 2
- Reading:
1. Siu Leung Li, “Cross-dressing in Chinese Opera”
 2. Joshua Goldstein, “Mei Lanfang and the Nationalization of Peking Opera, 1912-1930”
 3. *Hui-Ling Chou, “Striking their own poses; the history of cross-dressing on the Chinese stage”

Week 4: New Woman

- Feb. 8 Lecture
1. Making of new woman
 2. Death of Ruan Lingyu
 3. Tabloid sensationalism
- Feb. 10 Discussion/ WR3
- Reading:
1. Kristine Harris, “The New Woman Incident: Cinema, Scandal, and Spectacle in 1935 Shanghai”
 2. Miriam Hansen, “Fallen Women, Rising Stars, New Horizons”

3. *Sarah Stevens, "Figuring Modernity: The New Woman and the Modern Girl in Republican China."

Week 5: Shanghai Modern

Feb. 15 Lecture

1. Shanghai: An oriental metropolis
2. Dance halls, movie theaters, and horse race tracks

Feb. 17 Discussion/WR 4

Reading:

1. Mu Shiyong, "Five in the Club"
2. Andrew Field, "Selling Souls in Sin City"
3. *Leo Lee, "Remapping Shanghai" in *Shanghai Modern*

Week 6: The Popular in Tumultuous Times

Feb. 22 Lecture

1. Second World War
2. Eileen Chang
3. Cultural Revolution

Feb. 23 Discussion/WR 5

Reading:

1. Eileen Chang, "Love in a Fallen City"
2. Eileen Chang, "Sealed Off"
3. *Mao Zedong, "Talks in Yanan." 1942
http://www.marxists.org/reference/archive/mao/selected-works/volume-3/mswv3_08.htm
4. *Leo Lee, "Romances in a Fallen City" in *Shanghai Modern*

Week 7: Midterm Week

Mar 1-3 Final project consultation

Week 8: Martial Arts

Mar. 8 Lecture

1. Origins of Chinese martial arts
2. From Jet Li to Bruce Lee
3. Jin Yong

Mar. 10 Discussion/WR 6

Reading:

1. David Desser, "The Martial Arts Film in the 1990s"
2. *Stephen Teo, "Wuxia from Literature to Cinema" in *Chinese Martial Arts Cinema: The Wuxia Tradition* (Netlib)
http://www.utxa.ebib.com/EBLWeb/patron?target=patron&extendedid=P_434312_0&

Week 9: Spring Break

Mar. 15-17 No class. Have a safe and pleasant trip!

Week 10: Hong Kong, Cinema, and Auteurs

Mar. 22 Lecture

1. Chinese Hollywood
2. John Woo
3. Stanley Kwan
4. Tsui Hark
5. Stephen Chow

Mar. 24 Discussion/WR 7

Reading:

1. David Boldwell, "Aesthetics in Action"
2. Leo Lee, "Victoria City"

Week 11: Print Culture

Mar. 29 Lecture

1. Pictorials
2. Comics
3. Fashion

Mar. 31 Discussion/WR 8

Reading:

1. Shu-mei Shih, "Shanghai Women of 1939".
2. Valerie Steele and John S. Major eds. "China Chic East Meets West"
3. *Leo Lee, "The Construction of Modernity in Print Culture" in *Shanghai Modern*
4. *Linglong*:
http://www.columbia.edu/cu/lweb/digital/collections/linglong/collecton_index.html

Week 12: Popular Music

- Apr. 5 Lecture
1. Yellow music
 2. Cui Jian, Luo Dayou, Teresa Teng, Faye Wong

- Apr. 7 Discussion/WR 9
- Reading:
1. Liu Yiran, "Rocking Tiananmen," in *New Ghosts, Old Dreams*
 2. Nimrod Baranovitch, "China Diversified: An Overview of Popular Music in the Reform Area" in *China's New Voices*
 3. *Andrew Jones, "Introduction" in *Yellow Music*

Week 13: Television

- Apr. 12 Lecture
1. Drama
 2. Japanese influence

- Apr. 14 Discussion/WR 10
- Reading:
1. Chu T'ien-hsin, "In remembrance of my buddies from military compound"
 2. Zhu Ying, "Chinese Television Drama as art, political discourse, and transnational capital" in *Television in Post-Reform China*

Week 14: Internet

- Apr. 19 Lecture
1. Wangluo wenxue (Internet literature)
 2. Internet Kuso
 3. Simulacrum

- Apr. 21
- Discussion/WR 11
- Reading:
1. Liu Kang, "The Internet in China: Emergent Cultural Formations and Contradictions" in *Globalization and Cultural Trends in China*.

Week 15: Presentations and Peer critique I

Apr. 26

Apr. 28

Week 16: Presentations and Peer critique II

May 3

May 5 Screening: *The Wedding Banquet*. Project due

Official Policies

- Academic integrity: You are expected to adhere to university requirements on academic honesty and integrity. Behaviors, **such as plagiarism, copying of another student's work**, are serious offenses that will result in the grade of an "F" for the course and will be reported to the office of Student Judicial Services, where further disciplinary action may be taken. Please refer to the following website for information on how to avoid plagiarism in your work and/or discuss this with the instructor:
http://deanofstudents.utexas.edu/sjs/acint_student.php
- University Electronic Notification Mail Policy: In this course, e-mail will be used as a means of communication with students. You will be responsible for checking your e-mail regularly for class announcements and assignments. As per the University Electronic Notification Policy (please see <http://www.utexas.edu/its/policies/emailnotify.html>), it is your responsibility to update your email address and to check your e-mail regularly.
- Accommodations for Students with Documented Disabilities: Students who require special accommodations need to get a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6529 voice or 471-4641 TTY). This letter should be presented to the instructor at the beginning of the semester so that appropriate accommodations can be made at that time. For more information, please see:
<http://deanofstudents.utexas.edu/ssd/>
- Use of Blackboard in Class: **Most of our readings are available on blackboard**. You should print out and bring your readings to class. Please allow yourself enough time before an assignment is due. As with all computer systems, there are occasional scheduled downtimes as well as unanticipated disruptions. Blackboard is available at <http://courses.utexas.edu>. Support is provided by the ITS Help Desk at 475-9400 during business hours on weekdays.
- Religious Holidays: If you will need to miss class, tests, or other assignments due to the observance of a religious holy day, you will be given an opportunity to complete the work you have missed provided you notify me **at least one week prior** to the absence.