

## The Hong Kong Polytechnic University

### Subject Description Form

*Please read the notes at the end of the table carefully before completing the form.*

<b>Subject Code</b>	CHC1M37P
<b>Subject Title</b>	Twentieth-Century Masterpieces in Chinese Literature and Culture 二十世紀中國文化經典作品
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite/ Co-requisite/ Exclusion</b>	Exclusion: CC1M37, CC1M37P and CHC1M37
<b>Objectives</b>	<p>This course introduces a selection of widely circulated masterpieces of literary and cultural productions in the spheres of literature, film, visual culture, theatre and music in twentieth-century China. This course aims to provide new perspectives to discuss these cultural productions in relation to the concrete historical issues and simultaneously situate them in a global context. Taking an <i>interdisciplinary</i> and <i>multimedia</i> approach, the course aims to present an affective, aesthetic, sensual experience of twentieth-century China and encompasses a variety of genres and media and provides the students with the diversity of experience about modern Chinese history through <i>reading</i> fiction, essays and historical accounts, <i>watching</i> plays and films, <i>listening</i> to opera and popular music, and <i>looking</i> at visual images and artwork. All these masterpieces embody rich and diverse historical, social and cultural components. Therefore, learning how to appreciate and analyse these written, audio and/or visual materials will provide students with deeper understandings of modern Chinese history and culture and enrich their ways of experiencing the world.</p> <p>本課程介紹二十世紀中國在文學、電影、視覺文化、戲劇和音樂等領域廣泛流傳的文學和文化經典作品。本課程旨在提供新的視角，以討論這些作品與具體歷史問題的關係，同時將它們置於全球語境中。本課程採用<i>跨學科</i>和<i>多媒體</i>的方式，旨在呈現二十世紀中國的情感、審美和感官體驗，涵蓋多種體裁和媒介，並通過閱讀小說、散文和歷史記載，觀看戲劇和電影，傾聽戲曲和流行音樂，以及觀看視覺圖像和藝術作品等方式為學生提供關於中國現代史的多元化體驗。所有這些傑作都包含了豐富多樣的歷史、社會和文化元素。因此，學習如何欣賞和分析這些文字，音訊和/或視覺材料將使學生對中國現代歷史和文化有更深入的瞭解，並豐富他們體驗世界的方式。</p>

<p><b>Intended Learning Outcomes</b></p> <p>(Note 1)</p>	<p>Upon completion of the subject, students will be able to:</p> <p>完成該課程後，學生將能夠：</p> <p>a) comprehend the close relationship between these masterpieces and modern Chinese history and culture as well as the way how they responded to and participated to the trend of a particular historical period;</p> <p>a) 理解這些經典作品與中國現代歷史文化之間的密切關係，以及它們如何呼應並參與特定歷史的趨勢；</p> <p>b) obtain multiple perspectives on the richness and uniqueness of modern Chinese cultural canons</p> <p>b) 從多角度審視中國現代文化經典的豐富性和獨特性</p> <p>c) master the basic skills to analyse a series of literary works, films, plays, musical works, and visual images</p> <p>c) 掌握分析一系列文學作品、電影、戲劇、音樂作品和視覺圖像的基本技巧</p> <p>d) demonstrate a critical thinking ability to understand the diversity of Chinese culture</p> <p>d) 具備理解中國文化多樣性的批判性思維能力</p> <p>e) incorporate the above skills into their academic writing; fulfill Reading and Writing Requirements. Students who take this subject will be able to fulfill Chinese Reading and Writing Requirements.</p> <p>e) 將上述技能融入到他們的學術寫作中；完成閱讀和寫作的要求。選修這門課的學生，將能達到中文閱讀及寫作的要求。</p>
<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p>(Note 2)</p>	<p>1. Course Introduction and Multiple Ways of Approaching Modern China</p> <p>1. 課程介紹與研究現代中國的多種方法</p> <p>2. Lu Xun and His Legacy: “Preface to <i>Outcry</i>”(1922) and “Madman’s Diary” (1918)</p> <p>2. 魯迅及其文化遺產：《狂人日記》（1918）和《孔乙己》（1919）</p> <p>3. How Should Modernists Talk about Love: Eileen Chang’s Urban Romance</p> <p>3. 現代主義者應該如何談戀愛/談論愛情：張愛玲的都市傳奇</p> <p>4. A Cultural Memory of the Chinese Gentility: Pai Hsien Yung and the <i>Kunqu</i> Opera</p> <p>4. 關於文雅風流的文化記憶：白先勇與崑曲</p> <p>5. Holding Up Half of the Sky: The Maoist Labor Heroine and Her Femininity</p> <p>5. 婦女能頂半邊天：毛澤東時代的女劳模及其女性氣質</p> <p>6. Remapping the Chinese Landscape: <i>Yellow Earth</i> (1984) and The Fifth Generation</p>

	<p>6. 重繪中國景觀：《黃土地》（1984）與第五代導演群的崛起</p> <p>7. The Global Circulation of Teresa Teng's Songs: <i>Comrade, An Almost Love Story</i> (1996) 7. 鄧麗君歌曲的全球旅行：《甜蜜蜜》（1996）</p> <p>8. Creative Ways of Writing Chinese Characters: "A Book from the Sky"（1988） 8. 創造性的漢字書寫方法：徐冰《天書》（1988）</p> <p>9. Rewriting History and the Aesthetics of Minimalism: Hou Hsiao Hsien and Taiwan New Cinema 9. 重寫歷史與極簡主義美學：侯孝賢與臺灣新電影</p> <p>10. Memory, Adolescence and China's Rock-n-roll: <i>In the Heat of the Sun</i> (1995) and "The Internationale" in China 10. 記憶、青春期與中國的搖滾樂：《陽光燦爛的日子》（1995）和《國際歌》在中國</p> <p>11. Coda: Martial Arts Tradition and the Global Chinese Spectacle: <i>Crouching Tiger and Hidden Dragon</i> (2000) and Cultural Globalization 11. 尾聲：武俠傳統與全球中國景觀：《臥虎藏龍》（2000）與文化全球化</p>
<p><b>Teaching/Learning Methodology</b> (Note 3)</p>	<p>This course will include lectures, classroom discussions, group oral presentations as well as final paper writing. Before the class, students should complete the assigned readings, watch the films/plays, listen to the musical pieces and write down their thoughts and questions to be raised during class discussions. Lectures will provide key concepts, themes and historical/social contexts and demonstrate the ways of analyzing the texts. Moreover, the course materials are interdisciplinary and multimedia in nature and therefore, the course will provide the students with diverse experience through listening, watching, and reading and then further train the students' ability of critical thinking. Students are encouraged to find materials related to that week's subject and readings independently and share with the other students their findings, thoughts, analysis and raise questions during their oral presentations. They will have opportunities to exercise their critical thinking and voice their opinions during the tutorials. and their presentations will further diversity the students' understandings and enrich the course content as a whole.</p> <p>本課程將包括講座，課堂討論，小組口頭報告以及期末論文寫作。上課前，學生應完成指定的閱讀，觀看電影/戲劇，聽音樂作品，並寫下自己的想法和問題，以便在課堂討論中提出。課程將提供關鍵概念，主題和歷史/社會背景，並展示分析文本的方法。此外，本課程材料具有跨學科和多媒體的性</p>

質，課程將通過聽，看，讀為學生提供多樣化的體驗，進一步培養學生的批判性思維能力。我們鼓勵學生獨立查找與該周的主題和閱讀相關的材料，並在口頭報告中與其他學生分享他們的發現、想法、分析和提出問題。他們將有機會在教程中鍛鍊自己的批判性思維並表達自己的意見。他們的演講將進一步豐富學生對課程的理解，豐富整個課程內容。

**Assessment Methods in Alignment with Intended Learning Outcomes**

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d	e	
1. Mid-term and Final Exams	30	✓	✓	✓	✓		
2. In-Class Assessment (such as regular attendance and contribution to the class discussion)	10	✓	✓	✓	✓		
3. Oral Presentation	20	✓	✓	✓	✓		
4. Final Papers	40	✓	✓	✓	✓	✓	
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

A mid-term and a final quiz will test students' grasp of their knowledge of the content of the subject. Oral presentations will test the students' ability to find materials independently and their skills of articulating their thoughts and analyzing the materials. A term paper will test the students' ability to incorporate what they learn from the class and their analytical skills into the written assignments.

期中和期末測驗將測試學生對課程內容的知識掌握程度。口頭報告將測試學生獨立查找材料的能力，以及表達想法和分析材料的能力。一篇學期論文將測試學生將他們從課堂上學到的知識以及分析技巧融入書面作業的能力。

Final paper requirement (For the fulfilment of English Writing Requirement when this subject is delivered in English): Write a paper on a topic of your choice and in consultation with the instructor. Manuscripts must be double-spaced with 12-point type and 1 inch margins and formatted for letter-size (8.5 x 11 in.) paper if possible. The paper should have 1500 - 2500 words. Your paper needs to discuss at least one primary text or film from the course while engaging relevant critical issues. Your paper must be word-

	<p>processed, double-spaced, page-numbered, and spell-checked. It should have normal margins and a readable font. The quotation style follows Chicago style. You should always back up your argument with evidence from the texts through judicious use of quotations and paraphrases (keep plot summaries to a minimum and avoid lengthy quotations). You are expected to make use of the scholarly texts from the course to the best of your ability. In addition, please also include 2-3 scholarly articles to support your analysis and argument.</p> <p>期末論文（用普通話授課時，完成此論文以符合中文寫作要求）：從課程列舉的經典中選擇一部，聯繫涉及的歷史內容，討論這部作品怎樣反映了那個時代。篇幅約每人 2000-3000 字, 包括注釋, 但不包括參考書目，按〈香港理工大學中國文化學系撰稿格式〉寫作。期末論文的寫作需要參考 2-3 篇其他學者的論述（包括課堂閱讀以及自己搜集的文獻），（注意在選擇文獻的時候應該要有所篩選，不要從網上簡單複製一些流行文章，流行觀點，或者引用一些質量很低的論文，應該選擇重要雜誌或者出版物的代表性論述。并同時表達自己與他們相似或者不同的觀點；但是在引用他人的觀點時要避免過長的原文引用（quotation）。按〈香港理工大學中國文化學系撰稿格式〉寫作。</p> <p>Students need to obtain a D or above on the Writing Requirement assignment in order to pass the subject. 學生在寫作方面得到 D 或者 D 以上才能通過這門課。</p>	
<b>Student Study Effort Expected</b>	Class contact:	
	▪ Lectures	26 Hrs.
	▪ Tutorials	13 Hrs.
	Other student study effort:	
	▪ Readings	48 Hrs.
	▪ Written Report	33 Hrs.
	Total student study effort	120 Hrs.
<b>Reading List and References</b>	<p>Reading List (Chinese version)</p> <p><u>主要閱讀材料 (1): 文學作品以及學術類研究文章</u></p> <p>白先勇《游園驚夢》（1968）《白先勇文集》（第二卷）《臺北人》，廣州：花城出版社，2000. 140-189.</p> <p>魯迅《狂人日記》（1918）《孔乙己》（1919）《魯迅小說全集》，武漢：長江文藝出版社，2006。 10-56.</p>	

徐冰《徐冰：思想與方法》長沙：湖南美術出版社，2021. 1-50.  
張愛玲《傾城之戀》（1943），《傾城之戀》北京：北京十月文藝出版社，2009. 160-220.

主要閱讀材料（II）：電影、戲曲以及流行音樂

陳凱歌導演《黃土地》（1984）

陳可辛導演《甜蜜蜜》（1996）

白先勇總策劃《青春版牡丹亭》（2004）

侯孝賢導演《悲情城市》（1989）

李安導演《臥虎藏龍》（2000）

魯靑導演《李雙雙》（1962）

姜文導演《陽光燦爛的日子》（1995）

[Pottier, Eugène](#), 《國際歌》（唐朝樂隊演唱）

莊奴《甜蜜蜜》（鄧麗君演唱）

#### **中文參考閱讀**

陳儒修，《悲情城市與文化認同問題》《二二八事件與悲情城市》見陳儒修著《臺灣新電影的歷史文化經驗》萬象圖書股份有限公司，2003.

戴錦華，《斜塔瞭望：中國電影文化 1978-1998》，臺北：源流出版公司，1999.

陳思和，《民間藝術的隱形結構：李雙雙》《中國當代文學史》，上海：復旦大學出版社，2008.

李歐梵：《上海摩登——一種新都市文化在中國，1930-1945》，北京：北京大學出版社，2001.

李歐梵：《鐵屋中的吶喊》，杭州：浙江大學出版社，2016.

李歐梵：《蒼涼與世故：張愛玲的啟示》。香港：牛津大學出版社，2006。

呂桐鄰，《延續性與顛覆》，（《大陸臺灣文化論壇：新電影與現代性》）35-53

Mcrae, James. 《克己成人：臥虎藏龍道家、儒家修身思想與自由》（《李安的電影世界》）

歐陽子：《王謝堂前的燕子——白先勇《臺北人》的研析與索隱》，桂林：廣西師範大學出版社，2014.

石守謙：〈中國古代書法傳統與當代藝術〉，《清華學報》第四十卷第三期(2010年9月)，頁583-608。

陶東風，〈回到發生現場與中國大眾文化研究的本土——以鄧麗君流行歌曲為個案的研究〉，《學術研究》2018年第5期，頁147-156。

葉月瑜，《行李箱裡的「甜蜜蜜」：美國夢、唐人街、鄧麗君》，葉月瑜《歌聲魅影：歌曲敘事與中文電影》，臺北：源流出版事業股份有限公司，2000。

鄭樹森編，《文化批評與華語電影》，臺北：麥田出版，1995。

### **Recommended Readings in English**

Abe, Stanley. "No Questions, No Answers: China and A Book from the Sky." *Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field*, Boundary 2, Vol. 25, No. 3 (Autumn, 1998), pp. 169-192.

Berry, Chris and Mary Ann Farquhar. "Post-Socialist Strategies: An Analysis of Yellow Earth and Black Cannon Incident." In Linda C Ehrlich and David Desser, eds., *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*. Austin: University of Texas Press, 1994, 81-116.

Berry, Chris. "Sexual Difference and the Viewing Subject in Li Shuangshuang and The In-laws." Berry, ed., *Perspectives on Chinese Cinema*. Ithaca: Cornell East Asia Papers, 1985. Rprt. London: British Film Institute, 1991.

Baranovitch, Nimrod. *China's New Voices: Popular Music, Ethnicity, Gender, and Politics, 1978-1997*. Berkeley: University of California Press, 2003.

Braester, Yomi. "Memory at a Standstill: From Maohistory to Hooligan History." In Braester, *Witness Against History: Literature, Film, and Public Discourse in Twentieth-Century China*. Stanford: Stanford UP, 2003, 192-205.

Chow, Rey. "By way of Mass Commodities: Love in Comrades, Almost a Love Story." Chow, Rey. *Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility*. New York: Columbia University Press, 2007.

Klein, Christina. "'Crouching Tiger, Hidden Dragon': A Diasporic Reading." *Cinema Journal*, Vol. 43, No. 4 (Summer, 2004), pp. 18-42.

Larson, Wendy. "Extracting the Revolutionary Spirit: Jiang Wen's In the Heat of the Sun and Anchee Min's Red Azalea." In Larson, *From Ah Q to Lei Feng: Freud and Revolutionary Spirit in 20th Century China*. Stanford: Stanford UP, 2009, 155-96.

Lee, Leo Ou-fan. *Voices from the Iron House: A Study of Lu Xun*. Bloomington & Indianapolis: Indiana University Press, 1987.

Liao Ping-hui. "Rewriting Taiwanese National History: The February 28 Incident as Spectacle." *Public Culture* 5, 2 (1993).

Lu, Sheldon. "Crouching Tiger, Hidden Dragon, Bouncing Angels: Hollywood, Taiwan, Hong Kong, and Transnational Cinema." In Sheldon Lu and Yueh-Yu Yeh, eds., *Chinese-Language Film: Historiography, Poetics, Politics*. Honolulu: University of Hawai'i Press, 2005, 220-36.

Tang, Xiaobing. "Rural Women and Social Change in New China Cinema: From Li Shuangshuang to Ermo." *positions* 11, 3 (Winter 2003): 647-74.

Yip, June. "Remembering and Forgetting, Part II: Hou Hsiao-hsien's Taiwan Trilogy." In Yip, *Envisioning Taiwan: Fiction Cinema and the*

	<i>Nation in the Cultural Imaginary</i> . Durham, NC: Duke UP, 2004, 85-130.
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

(Form AR 140) 8.2020