Request Form for General Education Certification:
Humanities Requirement: (Except FYSM, please include a syllabus)

Faculty Member(s): Lei Jin, Piotr Gibas
Course Number: LTCH 220
Course Name: Modern Chinese Literature in Translation
Department of faculty member(s): International and Intercultural Studies/ Asian Studies

Course Description: Survey course on modern Chinese literature in translation, introducing major authors, works, and genres of its formative period. The course will address such issues as the emergence of urban culture, Chinese national identity, modernity, feminism, emancipation, modern nation building, and the role and significance of art and literature in modern China.

I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:
   1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

      The course CHST 220 Modern Chinese Literature in Translation examines modern Chinese literature in its socio-political, historical, and intellectual context. Students read and discuss representative works of prose, poetry and drama, and learn the basics of Chinese literary history.

   2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.

      The course analyzes the ways in which literature can communicate a range of cultural, socio-political, and ethical expressions in the Chinese context. Students write analysis papers and/or answer essay questions on exams in which they analyze how ideas are represented, interpreted, or valued in the works by modern Chinese authors.
3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).


4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Students demonstrate their ability to analyze and interpret works of literature in weekly reading responses, exam essays (two), a midterm close-reading essay (approximately 3-6 pages), and an analytical final paper (6-10 pages).

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

**Signature Assignment:** Final Exam Question (Assignment assesses both Outcomes):

Write a literary analysis of the following passage from Lu Xun’s *The Real Story of Ah-Q*. What is the significance of the passage? How does this passage advance the story line and/or develop the characters in this novel? What ideas are represented, interpreted, or valued in this passage? Explain the literary technique demonstrated in this passage: the tone, the vocabulary, the figurative language, etc. Situate this technique in its historical context and its genre. How does this literary discourse help convey the themes or motifs of the work? Describe the principle themes and motifs of this work. What images does the author use to express the theme or motif? What worldview or perspective is demonstrated in this work? How does this fit within the culture we are studying?

“Crowds of open-mouthed spectators thronged to either side; [...] Was he on his way to an execution? He suddenly wondered. His vision began to darken, his ears to buzz, as if he were about to faint in panic. Yet he remained conscious, veering between fear, calm and the dawning sense that, in the rich tapestry of life, a man is destined sometimes to have his head cut off.”

**Outcome 1:** Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. (*List Outcome 1 on Syllabus*)
**Evidence:** Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

**Standard** At least 80% of students score 3 or 4 on rubric.

**Rubric for SLO 1**

<table>
<thead>
<tr>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds Expectations 4</th>
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<tbody>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the idea or ideas. It may lack any appropriate pattern of structure or development. Paper (or equivalent) fails to employ concepts, methods or practices appropriate to the discipline. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
<td>Paper (or equivalent) is unsatisfactory in multiple ways. It displays serious weaknesses in composition and analysis of the idea or ideas, and does not adequately employ concepts, methods and practices appropriate to the discipline.</td>
<td>Paper (or equivalent) is competent, though sometimes marginally so. It displays adequate analysis of the idea or ideas and satisfactory employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates proficiency in the conventions of written English or the Target Language of the course.</td>
<td>Paper (or equivalent) displays cogent analysis of the idea or ideas and informed employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates excellent composition skills in English or the Target Language of the course.</td>
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**Outcome 2:** Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

**Evidence:** Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

**Standard:** 80% of students receive a score of 3 or 4 on each dimension.

**Rubric for SLO 2**

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
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<tr>
<td><strong>Description:</strong> identify and/ or describe the primary source</td>
<td>Incorrect identification, description is inaccurate, inappropriate</td>
<td>Identification/ description is insufficient, ambiguous, lacks detail</td>
<td>Identification/ description is accurate, adequately detailed despite omissions</td>
<td>Identification/ description is stated clearly and comprehensively and includes relevant information</td>
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<tr>
<td><strong>Context:</strong> situate the primary source in terms of time, place, genre, and/or discipline</td>
<td>Little or no description of context, or irrelevant contextualization</td>
<td>Some description of context, but not adequate</td>
<td>Primary source is reasonably contextualized; contextualization is in terms of more than one context</td>
<td>More nuance and sophistication in terms of situating the primary source; student contextualizes primary source in terms of multiple contexts</td>
</tr>
<tr>
<td><strong>Interpretation:</strong></td>
<td>Paper does not move beyond description, or offers inaccurate or irrelevant interpretation not connected to description</td>
<td>Paper marginally moves beyond description; student offers inadequate or irrelevant evaluation; not reasonable connection to description and context.</td>
<td>Interpretation is reasonably connected to the description and contextualization; student offers evaluation that is less than comprehensive.</td>
<td>Interpretation arises from description and contextualization; student offers evaluation supported by the contextualization and description; student's insight takes into account the complexities of the primary source.</td>
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LTCH 220

Modern Chinese Literature in Translation

Instructor: Piotr Gibas
Office: JC Long Bld., Room 327
E-mail: gibaspp@cofc.edu
Phone: 953-3642
Office Hours: MWF 9:00-10:00, MW 3:30-4:30, or by appointment

Course Description: Survey course on modern Chinese literature in translation, introducing major authors, works, and genres of its formative period. The course will address such issues as the emergence of urban culture, Chinese national identity, modernity, feminism, emancipation, modern nation building, and the role and significance of art and literature in modern China. In our discussions, we will be addressing such issues as Chinese national identity, modernity, feminism, emancipation, and the significance of artistic and literary expression in Chinese culture. We will pay particular attention to the development of modern city life, especially in big centers such as Shanghai, Hong Kong, and Beijing.

Prerequisites: No previous knowledge of Chinese literature, culture, or history is expected or assumed. All readings are presented in English translation. Students conversant in Chinese are encouraged to read original texts whenever possible.

Requirements and Grading Policy:
Attendance and participation (25%): regular attendance at all lectures and discussion groups (Students with more than 3 unexcused absences during the semester will receive no credit for this part of the course grade, and may be asked to withdraw from the class); careful preparation of all reading assignments; active participation in discussions and classroom activities.
Exams: midterm (10%, October 10th) and final (20%, December 7th 12:00-3:00 PM).
Essays: 3-5 pages midterm, (10%) and 6-10 pages final (25%). Papers are due at the beginning of class on the date indicated. No extensions will be granted for papers. Late papers will be marked down. Prompts to be provided.
Weekly reading response papers (10%): 1-2 paragraph papers discussing some aspect of the reading assignment.

Grading Scale:

92-100=A  90-92=A-
86-89=B+  83-85=B  80-82=B-
76-79=C+  73-75=C  70-72=C-
66-69=D+  63-65=D  60-62=D-
0-59=F

Learning Outcomes: This course meets the following General Education requirements for Humanities:

1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

These outcomes will be assessed on the final exam.

Required Texts:

All books are available at the B&N Bookstore.


Class Preparation:

The reading assignment will be discussed on the day it is listed below. You should read it beforehand for homework.

Note on Plagiarism:

All written work submitted in this course, except for acknowledged quotations, is to be expressed in your own words. It should also be constructed upon a plan of your devising. Work copied from a book, from another student's paper, or from any other source is not acceptable. The submission of such copied work will, under College rules, render the offending student subject to an F grade for the work in question or for the whole course, and will also make her/him liable for further disciplinary action.

Moderate quotation for illustrative ends is often advantageous. Such passages must be placed within quotation marks or otherwise identified. Moreover, if reliance is placed upon a particular work for ideas, acknowledgment must be made. The instructors will be glad to answer questions as to the proper use of footnotes and citations for identification of sources.

Note for Students with Disabilities:

If you have special needs related to a disability that may affect your performance in this course and if you need any accommodations to help you, please notify the instructor ahead of time.

Schedule and Reading Assignments:

**Week 1**

W/Aug. 22nd

Course Introduction

**Week 2**

M/Aug. 27th
Late Qing Overview.


W/Aug. 29th

The Late Qing Novel


Week 3

M/Sep. 3rd

The Late Qing Novel


W/Sep. 5th

The Late Qing Novel


Week 4

M/Sep. 10th

Movie: “The Last Emperor”.

W/Sep. 12th

The May Fourth Movement


Week 5

M/Sep. 17th

Lu Xun and Modern China

reading: *Lu Xun, "Preface to A Call to Arms".

W/Sep. 19th

reading: *Lu Xun, "Diary of a Madman".
Week 6
M/Sep. 24th


W/Sep. 26th

* Lu Xun, "Hometown".

Week 7
M/Oct. 1st

* Lu Xun, “The New Year’s Sacrifice”

W/Oct. 3rd


Week 8
M/Oct. 8th

Lu Xun, “The Real Story of Ah-Q” –Cont.

W/Oct. 10th

Paper # 1 Due in Class

Midterm

Week 9
M/Oct. 15th Fall Break

W/Oct. 17th

Modern Literary Landscape

* Shen Congwen, “I Study a Small Book and at the Same Time a Big Book”. * “While Continuing My Schooling I Stick to That Big Book”. * “The Old and The New”

Week 10
M/Oct. 22nd

* Shen Congwen, “Three Men and a Girl”.

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W/Oct. 24th

Sexuality and Emancipation

*reading: Guo Moruo. *Ding Ling, “Miss Sophie’s Diary”.

**Week 11**

M/Oct. 29th

Romanticism and Eroticism

*reading: Yu Dafu, “Sinking”. *“Nights of Spring Fever”.

W/Oct. 31st

Realism

*reading: Marston Anderson, “The Limits of Realism”. *Lao She, “Black Li and White Li”.

**Week 12**

M/Nov. 5th

*reading: Mao Dun, “Spring Silkworms”; “A True Chinese”.

W/Nov. 7th

Modern Historiography

*reading: Eileen Chang, "From the Ashes”; "Whispers”; “Written on Water”.

**Week 13**

M/Nov. 12th

*reading: Eileen Chang, "Love in a Fallen City”.

W/Nov. 14th

*reading: Eileen Chang, “The Golden Cangue”.

**Week 14**

M/Nov. 19th

Gone with the Wind

*reading: Bai Xianyong, “Wandering in the Garden, Waking from a Dream”.
W/Nov. 21st THANKSGIVING

Week 15

M/Nov. 26th

reading: Wang Anyi, “The Song of Eternal Sorrow”.

W/Nov. 28th

Wang Anyi –Cont.

Week 16

M/Dec. 3rd Summary and Review