

16:217:501
Pro-seminar I: Critical Approaches to East Asian Studies
Fall 2019

Instructor: Peng Liu
Wednesday 11:30 am–2:30 pm
Location: FH-B2
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Course Description:

The object of this course is to familiarize graduate students with the major paradigms of literary, historical, and cultural studies in order to help students generate critical contexts for analyzing and understanding East Asian literature, history, and culture in a comparative framework. The readings consist of works of East Asian literature in translation, religious works, theoretical texts, and academic monographs related to the above-mentioned fields. Emphasis will be placed on careful reading and thoughtful discussion of weekly assignments. This class meets for three hours each week, during which students respond to the texts and engage in group discussion. In addition to class discussion, students are required to participate in Canvas class discussions to post comments and share insights before each session.

Requirements and Grading:

1) Attendance, Participation, Canvas posting and Oral presentation (30%): Since this class emphasizes focused discussions of each week's readings, it is essential that students come to class having read all of the assigned materials carefully and prepared to engage actively in the discussion. Students should bring a copy of each week's readings. Regular attendance is thus expected. If an absence is unavoidable, the student must consult with the instructor beforehand and make-up work will be assigned.

For each week's readings, students will be designated to post a reading response (approximately 500 words) by **midnight Monday**. These responses should begin with a summary of the key points of the reading materials at hand and comment on the relevance or usefulness of reading literary/historical/religious works within the given theoretical framework. These responses may include ideas, reflections and questions that arise during the reading of the texts. They may also address larger issues or make comparison with other readings. Others are required to have read each week's postings before class in order to participate in group discussion. Those assigned to oral presentations will also be responsible for presenting on that week's readings at the beginning of class. The 20-minute oral presentation should summarize and elaborate on the points made in the Canvas posting. To post a response, log into the Canvas site, choose the page for this class, click on "Discussion" for the relevant week.

2) Midterm Paper (30%): The midterm paper should be understood as a "think paper," in which students have the opportunity to respond to the readings of a particular week in depth and propose a research plan for the final paper. This "think paper" should demonstrate a good understanding of the ideas and issues in the theoretical and critical

texts and show original and careful reflection of these issues. Students are encouraged to consult with the instructor about their topic in advance. Students must retain a copy of the paper.

3) Final Paper (40%): Based on the midterm paper, students should compose a full research paper for the final. Everybody should utilize learned theories and ideas to dissect original sources. The paper should contain a clear argument. Students must retain a copy of the paper.

Academic Integrity:

Under no circumstance will behaviors that violate academic integrity be tolerated. These behaviors include: cheating, fabrication, plagiarism, denying fellow students access to information or material, helping others to violate academic integrity, or purchasing essays online or otherwise. All violations will automatically receive no grade and be referred to the Office of Student Conduct. Please note that, in the case of plagiarism, ignorance of conventions of attribution and citation is not considered a mitigating circumstance.

Students with disabilities:

It is the policy of Rutgers to make reasonable academic accommodations for qualified individuals with disabilities. If you have a disability and wish to request accommodations to complete your course requirements, please contact the Office of Disability Services and ask to speak with a Coordinator (848-445-6800 or dsoffice@echo.rutgers.edu) about accommodations.

Required Course Materials:

Books to purchase:

Michel Foucault, *History of Sexuality*, Volume 1, Vintage, 1990

Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, Princeton University Press, 1999.

The Peony Pavilion, translated by Cyril Birch, Indiana University Press, 2002.

Other reading materials, including individual articles and book chapters, will be available for download at the course website. Students must bring a hard copy of the readings assigned for the particular class.

Schedule

Week 1 (9/4): Introduction

Week 2 (9/11): Modernity, Religion, and Literature

Prasenjit Duara, "Knowledge and Power in the Discourse of Modernity: The Campaigns Against Popular Religion in Early Twentieth-Century China," *The Journal of Asian Studies* 50. no. 1 (Feb., 1991), 67–83.

Mark Meulenbeld, "Invention of the Novel: From Stage Act and Temple Ritual to Literary Text," in *Demonic Warfare: Daoism, Territorial Networks, and the History of A Ming Novel* (University of Hawai'i Press, 2015), 27–59.

Selections from *Water Margin*

Week 3 (9/18): Desire, Narrative, and Plot

Peter Brooks, "Chapter 1: Reading for the Plot," "Chapter 2: Narrative Desire," in *Reading for the Plot: Design and Intention in Narrative* (Cambridge: Harvard University Press, 1992), 3–61.

Naifei Ding, *Obscene Things: Sexual Politics in Jin Ping Mei*, (Duke University Press, 2002), 195–223

Plum in the Golden Vase 金瓶梅, Chapters 1–8

Week 4 (9/25) Theories of the Novel

M.M. Bakhtin, "Discourse in the Novel," in *The Dialogic Imagination, Four Essays*, edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1981), pp. 259-300.

David T. Roy, "Introduction," in *The Plum in the Golden Vase: Volume One: The Gathering*, translated by David Tod Roy (Princeton: Princeton University Press, 1993), xvii-xxviii.

The Plum in the Golden Vase 金瓶梅, Chapters 51–60.

Week 5 (10/2) Gender/Sexuality Matters

Judith Butler, *Gender Trouble*, 1–46

Michel Foucault, *History of Sexuality*, Vol. 1, 51–132

Xu Wei, *Mulan Joins the Army*

Week 6 (10/9) No class, preparing for midterm paper

Midterm paper due 10/16

Week 7 (10/16) Performance, Gender, and Identity

Joan Scott, "Gender as a Useful Category of Historical Analysis," *American Historical Review* 91:5 (1986): 1053-1075

Tina Lu, a chapter from *Persons, Roles, and Minds: Identity in Peony Pavilion and Peach Blossom Fan* (Stanford: Stanford University Press, 2001)

Tang Xianzu, *The Peony Pavilion*

Walter Benjamin, "On Painting, or Sign and Mark," in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, Belknap Press, 2008

Week 8 (10/23) Language, Structuralism, and Poetry

Ferdinand Saussure, *Course in General Linguistics*, 65–78, 100–122

Roman Jakobson, *Language in Literature*, 95–144

Roland Barthes, *Image, Music, Text*, 79–124

Stephen Owen, "Texts from the Early Period," "The Great Preface," in *Readings in Chinese Literary Thought*, (Harvard University Press, 1992), 19–56.

Week 9 (10/30) Traditional Chinese Poetics

Stephen Owen, "Omen in the World: Meaning in the Chinese Lyric," in *Traditional Chinese Poetry and Poetics* (Madison: University of Wisconsin, 1985), 12-53.

"The Ospreys Cry" from the Classic of Poetry, in Stephen Owen's *An Anthology of Chinese Literature: Beginnings to 1911*

Wang Wei, "Zhongnan Mountain", 177; "Miscellaneous Poems," No. 2, 205; "The Deer Fence," 207; "Calling-Bird Brook," 209; in *How to Read Chinese Poetry*.

Li Shangyin, "Sui Palace," 191; "Untitled," 193; "Brocade Zither," 195; "Chang'e," 219; in *How to Read Chinese Poetry*.

Week 10 (11/6) Reception Theory

Wendy Swartz, *Reading Philosophy, Writing Poetry: Intertextual Modes of Making Meaning in Early Medieval China*, Harvard University Asia Center, 2018, Chapters 5 & 6, 184–258

Tao Yuanming and Xie Lingyun, poems from *How to Read Chinese Poetry*, 121–140.

David Rolston, *How to Read Chinese Novel*, 35–41; 124–145.

Selections from *Water Margin*

Week 11 (11/13) Marxist Approaches and Literary Realism

Georg Lukács, “Social and Historical Conditions for the Rise of the Historical Novel,” in *The Historical Novel*, trans. Hannah and Stanley Mitchell (Lincoln: University of Nebraska Press, 1962), 19–30.

Lydia Liu, “Life as Form: How Biomimesis Encountered Buddhism in Lu Xun,” *The Journal of Asian Studies*, Vol. 68, No. 1 (Feb., 2009), 21–54.

Lu Xun, “Diary of a Madman,” “Kong Yiji,” “Medicine,” “Sacrifice”

Week 12 (11/20) The Pictorial Turn: Visual and Material Culture

Michel Foucault, *This is Not a Pipe*

Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, Princeton University Press, 1999.

Week 13 (11/27) Thanksgiving

Week 14 (12/4) Poststructuralism

Paul de Man, “Semiotics and Rhetoric,” in *Allegories of Reading*, 3–19

Jacques Derrida, “Structure, Sign, and Play in the Discourse of the Human Sciences,” in *Writing and Difference*, 278–294

Zhuangzi, “Qiwu lun” 齊物論

Feng Menglong, 小水灣天狐詒書

Xu Bing, “Book from the Sky,” “Book from the Ground,” “New English Calligraphy” at www.xubing.com

Week 15 (12/11) Student Presentation

Final paper due 12/18