

Course Syllabus - Fall 2011
Department of Modern Languages and Literatures
The College of William and Mary

Chinese 428: Advanced Seminar in Chinese Studies “Invented Traditions”

Instructor: Professor Emily Wilcox

Email: ewilcox@wm.edu

Office phone: (757) 221-7729

Office hours: Tuesdays and Thursdays 5-6pm, Washington Hall 316 and by appointment.

Course time and location: Tuesdays and Thursdays, 11:00am- 12:20pm, Washington Hall 310

Course Description:

We have all heard (and likely used ourselves, if somewhat hesitantly) the phrase “traditional Chinese X,” where X is replaced by “music,” “painting,” “poetry,” “theater,” “dance,” “food,” “medicine,” “philosophy,” “language,” “architecture,” and etc. But what does this phrase mean? That the practice in question has been passed down, barely changed, by generations of Chinese people since ancient times? That this thing or activity somehow represents Chinese-ness? In twentieth-century China, artists and writers saw Chinese tradition as something not simply to be inherited but also something to be changed and recreated. As the agents of a new revolutionary Chinese society, many thought that Chinese tradition could be saved only through change -- whether through collecting and refining it, or by making it more modern, more scientific, or more unified. China’s twentieth-century cultural leaders engaged in countless debates and experiments in Chinese culture, many of which resulted in the invention of new or reformed practices we take today to be “traditional.” In the process, they also produced completely new ideas of what it means to inherit the past, and of how to be Chinese.

In this class, we will examine the invention of Chinese tradition in a number of different fields: language, visual art, music, dance, ethnic identity, and village religious life. We will read about the language debates of the post-May Fourth era, in which Chinese characters were nearly eliminated in favor of a Romanized alphabet. We will read about and listen to the recordings of an itinerant musician named Abing, whose improvisations on the *erhu* and *pipa* became the basis for a conservatory tradition of Chinese folk music. From the birth of China’s “56 ethnic minorities,” to the creation of a national drama form built around the personage of *jingju* performer Mei Lanfang, to the remaking of Chinese ink painting in the 1950s, to the demolition and rebuilding of one of China’s oldest Confucian temples, this class examines the tumultuous and multiple lives of “tradition” in twentieth-century China. While most course texts are in English, we will also read, hear, and view a number of works in the original Chinese, and some class time will be spent on learning the conventions of modern literary Chinese. This is a research seminar, and each student will be expected to produce a lengthy paper (15pp) that demonstrates original research and analysis on a topic of her or his choice. Students are encouraged to have ongoing discussion with the professor on their potential paper topics. Registration is for seniors only; upper classmen enrollment will only be considered should space be available and upon instructor’s discretion.

Goals and Objectives:

As the capstone course in the Chinese program, this class aims to give graduating seniors an opportunity to gain deeper knowledge of a specific problem in Chinese studies, while developing their own language and research skills to a level of proficiency that will prepare them to use Chinese language and their knowledge of China in a professional or academic capacity beyond the university. The goals and objectives of the course include:

- To investigate and gain knowledge about the problem of “invented traditions” both in modern China and in modern Chinese studies through rigorous reading, writing, and discussion of a set of important primary and secondary works dealing with a range of cultural topics in contemporary China.
- To gain increased linguistic proficiency in spoken and written Chinese, including the ability to use Chinese sources for research purposes, and to explore problems of Chinese linguistic usage, style, and translation in modern Chinese studies.
- To produce a written work of original research and analysis that shows a strong grasp of theoretical and topical issues and methods in the study of modern China and that engages both English and Chinese-language sources.

Note on Readings:

Most required and recommended texts will be provided in electronic format through Blackboard. It is your responsibility to ensure that you have access to materials posted on Blackboard. Failure to access materials is not reason for not turning in assignments.

The following required texts will not be posted on Blackboard:

Shi (Shih), Hu (1934) *The Chinese Renaissance: The Haskell Lectures* 1933. Kessinger Publishing, LLC (March 1, 2007). ISBN-10: 1432554484. ISBN-13: 978-1432554484.

Mullaney, Thomas (2010) *Coming to Terms with the Nation: Ethnic Classification in Modern China*. Berkeley: University of California Press. ISBN-10: 0520262786, ISBN-13: 978-0520262782.

Jing, Jun (1996) *The Temple of Memories: History, Power and Morality in a Chinese Village*. Stanford: Stanford University Press. ISBN-10: 0804727570, ISBN-13: 978-0804727570.

These texts are available at the William and Mary campus bookstore. When available, I have also placed the books on 2-hour reserve in Swem Library.

SCHEDULE

Note: Readings should be completed before class on that day they are listed unless otherwise instructed.

WEEK 1 - Introduction to the Course

Thursday, Aug 25

Please bring a copy of the syllabus to class, either in hard copy or electronic form, and be prepared to sign up for at least one Related Reading Presentation during the first seven weeks of class.

WEEK 2 - Invented Traditions

Tuesday, Aug 30

Fang, Kun (1981) "A Discussion on Chinese National Musical Traditions." Translated by Keith Pratt, with introduction and response by Robert C. Provine, response by Alan Thrasher. *Asian Music* Vol. 12, No. 2. pp. 1-16.

Hobsbawm, Eric (1983) "Introduction." In *The Invention of Tradition*, Eric Hobsbawm and Terence Ranger, eds. New York, Cambridge: Cambridge University Press. pp. 1-14.

**Response Paper 1 due at the beginning of class.

Related Reading Presentation:

1. Trevor-Roper "The Highland Tradition of Scotland." In *The Invention of Tradition*, Eric Hobsbawm and Terence Ranger, eds. New York, Cambridge: Cambridge University Press. pp. 15-41.

Thursday, Sept 1

毛泽东 1991 [1938] "中国共产党在民族战争中的地位" "战争和战略问题" (一) 《毛泽东选集》北京: 人民出版社. Pp. 519-545.

WEEK 3 – The Chinese Renaissance

Tuesday, Sept 6

Hu, Shih (1934) "Preface," "III. The Chinese Renaissance," "VI. Social Disintegration and Readjustment." *The Chinese Renaissance: The Haskell Lectures 1933*. Pp. ix-xi, 44-62, 94-110.

**Response Paper 2 due at the beginning of class.

Related Reading Presentation:

1. "I. Types of Cultural Response." pp. 1-26.
2. "II. "Resistance, Enthusiastic Appreciation, and the New Doubt: Changes in Chinese Conceptions of Western Civilization." pp. 27-43.

Thursday, Sept 8

胡适 2000 [1933] "我的信仰" 《中国的文艺复兴》北京: 外语教学与研究出版社. Pp. 255-275.

WEEK 4 – Literature and/as Revolution

Tuesday Sept 13

Lee, Leo Ou-Fan (2002) "Literary Trends: The Road to Revolution 1927-1949" in Leo Ou-Fan Lee and Merle Goldman, ed. *An Intellectual History of Modern China*. Cambridge: Cambridge University Press. pp. 196-220.

**Response Paper 3 due at the beginning of class.

Related Reading Presentation:

1. "Literary Creativity and Social Crisis" pp. 220-241.
2. "War and Revolution 1937-1949" pp. 241-266.

Thursday Sept 15

周扬 1949 “新的人民的文艺” 《周扬集》 pp. 63-77.

Required Evening Film Screening: 《建党伟业》

WEEK 5 – The Language Debates and Chinese Nationalism

Tuesday Sept 20

DeFrancis, John (1950) *Nationalism and Language Reform in China*. “Preface,” “Tens against Thousands” “Linguistic Dogma and Linguistic Science.” Selections: pp. vii-ix, 12-13, 137-208.

**Response Paper 4 due at the beginning of class.

Related Reading Presentation:

1. “Beginnings of Interest in Reform” pp. 31-54.
2. “One State, One People, One Language” pp. 55-84.
3. “The Influence of the Soviet Union” pp. 87-108.
4. “New Languages for a Federated China” Pp. 109-135
5. “The Script as a Problem of Nationalism” pp. 209-254.

Thursday Sept 22

胡适 1918 “革新文学及改良文字” 《新青年》 pp. 188-191.

胡适 1923 “卷头言” 《国语月刊》 pp. 1-4.

WEEK 6 – Mei Lanfang and Drama Reform

Tuesday Sept 27

Goldstein, Joshua (2007) “Landscape and Figure, Nation and Character,” “Nationalization Through Iconification.” *Drama Kings: Players and Publics in the Re-creation of Peking Opera, 1870-1937*. Berkeley: University of California Press. Pp. 175-208, 264-290.

**Response Paper 5 due at the beginning of class.

Related Reading Presentation:

1. “From the Teahouse to the Playhouse” pp. 55-88.
2. “May Fourth Realism and Qi Rushan’s Theory of National Drama” pp. 134-174.
3. “The Gendering of National Culture, Or, The Only Good Woman is a Man.” Pp. 237-263.

Thursday Sept 29

刘思远 (Stephen Liu) (2011) “年代《白花公主》剧本改编考证” 《戏曲艺术》 February, 2011. Pp. 61-68.

**Optional trip to Kennedy Center in Washington, D.C.: “China: The Art of a Nation”

<http://www.kennedy-center.org/programs/festivals/11-12/china/events.cfm?genre=THT>

Northern Kunqu Opera Theater *Romance of the West Chamber* (西厢记) Sept 28-29.

Beijing People’s Art Theater: *Top Restaurant* (1988 He Jiping) Sept 30, Oct 1-2.

WEEK 7 - National Painting (*Guohua*)

Tuesday, Oct 4

Andrews, Julia Frances (1994) Chapter 2 “The Reform of Chinese Art: 1949-1952” *Painters and Politics in the People’s Republic of China, 1949-1979*. Berkeley: University of California Press. pp. 34-109.

**Response Paper 6 due at the beginning of class.

Related Reading Presentation:

1. Chapter 1 “Revolutionaries and Academics: Art of the Republican Period” pp. 11-33.
2. Chapter 3 “From Popularization to Specialization” pp. 110-175.
3. Chapter 4 “The Politicization of *Guohua*” pp. 176-200.

Thursday, Oct 6

华君武 2007 “旧事重提” 《名家口述中国文艺》 pp. 55-68.

WEEK 8 – Final Paper Preparation

Tuesday, Oct 11

Fall Break ****NO CLASS****

No assigned readings.

Thursday, Oct 13

Meet at Swem Library

Library resources workshop by Paul Showalter.

**Paper Topic Proposal due at the beginning of class.

WEEK 9 - Making Chinese Music

Tuesday, Oct 18

Stock, Jonathan P.J. (1996) *Musical Creativity in Twentieth-Century China: Abing, His Music, and Its Changing Meanings*. Rochester, NY: University of Rochester Press. Selections TBA.

**Response Paper 7 due at the beginning of class.

Related Reading Presentation: TBA

Thursday, Oct 20

Assignment: listen to music recordings for “阿炳”

Guest presentation on 二胡 music. Speaker TBA.

**Preliminary Bibliography for final paper due at the beginning of class.

WEEK 10 - Making Chinese Dance

Tuesday, Oct 25

Wilcox, Emily (2011) *The Dialectics of Virtuosity: Dance in the People’s Republic of China 1949-2009*. PhD Dissertation. University of California, Berkeley. Selections TBA

**Response Paper 8 due at the beginning of class.

Related Reading Presentation: TBA

Thursday, Oct 27

Assignment: listen to sound recording of oral history interview.

Required Evening Film Screening: 《风中舞者》

WEEK 11 – Classifying Ethnic Minorities

Tuesday, Nov 1

Mullaney, Thomas (2010) *Coming to Terms with the Nation: Ethnic Classification in Modern China*. Berkeley: University of California Press. Selections TBA.

**Response Paper 9 due at the beginning of class.

Related Reading Presentation: TBA

Thursday, Nov 3

Primary source material TBA.

WEEK 12 - Memory, Place, and Religion

Tuesday, Nov 8

Jing, Jun (1996) *The Temple of Memories: History, Power and Morality in a Chinese Village*. Stanford: Stanford University Press. Selections TBA.

**Response Paper 10 due at the beginning of class.

Related Reading Presentation: TBA.

Thursday, Nov 10

Cultural revolution archives.

WEEK 13 - Projects

Tuesday, Nov 15

Final Project Presentation.

Thursday, Nov 17

Final Project Presentations.

WEEK 14 - Projects

Tuesday, Nov 22

Final Project Presentations.

Thursday, Nov 24

Thanksgiving Holiday ****NO CLASS****

No assigned readings.

WEEK 15 - Projects

Tuesday, Nov 29

Final Project Presentations.

Thursday, Dec 1

Course wrap-up

COURSE POLICIES AND GRADING

Grade Breakdown:

Attendance and Participation	15%
Response Papers	35%
Related Reading Presentations	15%
Chinese Source Readings	10%
Final Paper	25%

Attendance and Participation:

Your attendance and participation is required for this course. Participation includes being an active contributor in class discussions and activities, showing respect for the instructor and other students, and being prepared by completing the required reading assignments and bringing them to class, either in hard copy or electronic form. Attendance will be taken at 11:00. Students arriving after 11:00 will be marked late. Two late arrivals will count as one unexcused absence. Students will be granted one unexcused absence, and all other unexcused absences will count against the final attendance and participation grade (one unexcused absence lowers the total attendance and participation grade by 3 percentage points). Excused absences will be granted when the student can show valid reason for being absent from class, such as: doctor's note, proof of personal emergency, College-required athletic commitment, etc. Apart from exceptional cases, students must inform the instructor in writing before class to receive an excused absence.

Response Papers:

A total of 10 response papers will be required for this course, as listed in the Course Schedule. Response papers should be 1 full page, single-spaced in 12pt New Times Roman font. They should be submitted in hard copy at the start of class on the day they are due. Late response papers will not be accepted. Response papers will be graded on the following criteria:

- Demonstrates completion of assigned reading in its entirety.
- Provides a succinct summary of the author's main arguments, ideally providing specific details and examples and integrating them into an original argument of one's own.
- Addresses the potential significance of the reading and the author's arguments in the larger context of Chinese studies.
- Offers an original argument, insight, or developed concern supported by specific examples from the reading.

Response papers will be graded out of a total of 20 points. An average of the total grades for response papers will be used to determine the final Response Paper grade. Missed Response Papers will be recorded as zero points.

Related Reading Presentations:

In addition to the required readings, one or more students will give presentations each week on extra related readings, usually other chapters from the work assigned for that day. Students are required to give at least one presentation during the first seven weeks of class, for which students will sign up on the first day of class. Presentations should be no more than 10 minutes in length, and they can either be written reports read aloud or some other format of the student's choice. Presentations are aimed at introducing other students to the contents of the additional readings. Students who present will be responsible for both the required readings and the reading on which the student is presenting for that day. Presentations will be graded on the following criteria:

- Demonstrates completion of the related reading in its entirety.
- Provides a clear synopsis of the main points addressed in the related reading, along with vivid supporting details and examples.
- Outlines themes or questions that link the related reading to the required reading in a way that generates interesting discussion on the required reading.

Students will be encouraged to act as “experts” on the content included in the related reading they have prepared for their presentation. Students giving presentations will still be required to submit Reading Responses. Although the related reading may be addressed, the Reading Response should deal primarily with the required reading assignment.

Chinese Source Readings:

Each week, there will be a short reading assignment in Chinese. On the day that Chinese source readings are assigned, each student will be expected to read aloud and translate a section of the assigned text and to provide glosses of any difficult or technical vocabulary used in that section. Students may coordinate to select which sections of the assigned reading they intend to present in class, and, if desired, they may work together to talk through the meaning of glosses or to go over the meaning of the text as a whole. All students will be expected to have read the entirety of the Chinese source readings and be prepared to discuss them in class. Grades for Chinese source readings will be based on the following criteria:

- Accuracy in oral reading of the given section of the Chinese source material, including pronunciation and character recognition.
- Preparedness and carefulness of the translation.
- Thoroughness and accuracy of glosses of key terms.
- Demonstrated understanding of the significance of the section in the context of the overall content of the reading.

Final Paper

All students will submit a final paper for this course, based on original research into a topic of his or her choice. Papers should be a minimum of 15 pages in length, with 1 inch margins, in New Times Roman 12 point font. Papers will be due at 12:00 p.m. noon EST on Friday, December 9th, and no late papers or extensions will be granted. Final Papers will be submitted electronically through the Blackboard site. In addition to the paper itself, a number of smaller related assignments will contribute to part of the Final Paper grade, including: 1) Paper Topic Proposal; 2) Preliminary Bibliography; 3) Final Paper Presentation. The combined worth of these related assignments will be 15% of the total Final Paper grade. Specific details and expectations for the Final Paper and related assignments will be distributed in class.

Academic Honesty:

Honor Code Section 2.2 addresses both cheating and plagiarism:

<http://www.wm.edu/offices/deanofstudents/services/studentconduct/documents/honorcode.pdf>

The instructor will rigorously enforce standards of academic honesty, and evidence of cheating/plagiarism will automatically result in referral to the Honor Council.

Students with questions and/or concerns are expected to consult with the instructor and with the Writing Resources Center: <http://www.wm.edu/as/wrc/?svr=web>

Special Accommodations:

The instructor will honor any special accommodations related to disabilities, student athletics, and other matters for which the College has established rules for such accommodations. Please submit requests for accommodations in writing with proof of College support within the first two weeks of class.

Office Hours:

Office hours are an important part of this course. You will be requested to attend office hours once within the first two weeks of class to discuss ideas for your final paper project, and you are encouraged to attend frequently throughout the semester. If you cannot attend office hours at the scheduled time, please email me to schedule an appointment outside the regular times.