

國立清華大學課程大綱

科 號	TL5902	組別		學分	3	人數限制	10
科目中文名稱	英文學術文獻一：台灣文學與文化研究			教室	人社院 A309 室		
科目英文名稱	Academic English Reading 1: Taiwan Literature and Culture						
任 課 教 師	王威智 Wei-Chih Wang						
上 課 時 間	W678						

Course Description

What does “Taiwan” mean when we talk about it? An island composed of a variety of cultural resources, Taiwan is difficult to be defined. This course is designed to reposition the complexity of Taiwan through the frameworks of Asian Studies and Comparative Literature.

We will investigate the constructedness of Taiwan and explore the diverse range of Taiwanese culture, with an interdisciplinary focus on literature, film, and performing arts. Appreciating and analyzing Taiwanese works through historical and social contexts, we will pay attention to how writers and artists engage in depicting and imagining the geographic particularities of Taiwan. A particular question we will explore is how literary and artistic creations can help Taiwan communicate with the world, and vice versa.

This course will also help you develop skills in reading academic English. Reading materials and class discussions are designed thematically to introduce significant historical, social, cultural, and theoretical issues through which we can destabilize any unilateral understanding of Taiwan. By doing so, this course will put Taiwan into a broader comparative perspective and reveal the cultural flows of inter-Asia and other regions.

Required Texts

None. Materials will be available online or in the library.

Suggested References

TBD

Mode of instruction

A Three-hour lecture together with discussions. In-class discussions include assigned readings and students' research projects. Lectures and discussions will primarily be proceeded in English.

Class Schedule (tentative)

Students are expected to bring a copy of the relevant readings (digital or in print) to class.

Date	Topic	Reading
W1 9/12	Introduction	
W2 9/19	What is "Asia" (1)	Thongchai Winichakul, "Asian Studies across Academies," <i>The Journal of Asian Studies</i> , Vol. 73, No. 4 (NOVEMBER 2014), pp. 879-897 Edward Said, <i>Orientalism</i> (selected)
W3 9/26	What is "Asia" (2)	Benedict Anderson, <i>Imagined Communities</i> (selected) Chu Tien-hsin, "In Remembrance of My Buddies from the Military Compound" (short story)
W4 10/3	The Limits of Area Studies	Chen Kuan-Hsing, <i>Asia as Method</i> (selected) Harry Harootunian ed., <i>Learning Places: The Afterlife of Area Studies</i> (selected) Wang Chi-Mei, <i>Hsieh Hsueh-hung</i> (Play)
W5 10/10	No Class!	
W6 10/17	Literary Method: World Literature (1)	David Damrosch, <i>What Is World Literature?</i> (selected) Ya-Li Huang, <i>Le Moulin</i> (Poetry, Documentary)
W7 10/24	Literary Method: World Literature (2)	Pascale Casanova, <i>The World Republic of Letters</i> (selected)

		<p>Franco Moretti, <i>Graphs, Maps, Trees: Abstract Models for Literary History</i> (selected)</p> <p><i>Beyond Beauty - TAIWAN FROM ABOVE</i> (Documentary)</p>
W8 10/31	Literary Method: Comparative Literature	<p>David Damrosch, "Rebirth of a Discipline: The Global Origins of Comparative Studies," <i>Comparative Critical Studies</i> 3, 1-2, pp. 99-112.</p> <p>Pheng Cheah, "The Material World of Comparison," <i>New Literary History</i>, Volume 40, Number 3, Summer 2009, pp. 523-545.</p> <p>Ming-Yi Wu, <i>The Man with the Compound Eyes</i> (Novel)</p>
W9 11/7	The Framework of "Taiwan"	<p>Jonathan Sullivan, 2011. "Is Taiwan Studies in Decline?" <i>China Quarterly</i> 207: 706-718.</p> <p>Joh D. Solomon, "Taiwan Incorporated: A Survey of Biopolitics in the Sovereign Police's Pacific Theater of Operations." <i>Academia</i>.</p> <p>Ping-Hui Liao, "Postmodern Literary Discourse and Contemporary Public Culture in Taiwan."</p> <p>Tang, Xiaobing, 1999. "On the Concept of Taiwan Literature."</p>
W10 11/14	Sports Day No Class!	<p>Check Wiki on "Taiwan Studies" https://en.wikipedia.org/wiki/Taiwan_studies Prepare a presentation on Taiwan Studies</p>
W11 11/21	Sinophone Focus (1)	<p>Presentations: Taiwan Studies in the World</p> <p>Rey Chow, "On Chineseness as a Theoretical Problem." <i>Sinophone Critical Studies: A Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press,</p>

		<p>2013. 55-68.</p> <p>Ien Ang, "Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm." <i>Sinophone Critical Studies: A Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press, 2013. 69-85.</p>
W12 11/28	Sinophone Focus (2)	<p>David Der-Wei Wang, "Post-Loyalism." <i>Sinophone Critical Studies: A Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press, 2013. 93-116</p> <p>Shih Shu-mei, "Against Diaspora: The Sinophone as Places of Production." <i>Sinophone Critical Studies: A Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press, 2013. 25-42.</p> <p>Allen Chun, <i>Forget Chineseness: On the Geopolitics of Cultural Identification</i> (selected)</p> <p><i>Sunflower Occupation</i> (Documentary)</p>
W13 12/5	Colonial Struggles	<p>Leo T. S Ching, <i>Becoming "Japanese": Colonial Taiwan and the Politics of Identity Formation</i>. (selected)</p> <p>Cai Hui-yu, <i>Taiwan in Japan's empire-building: an institutional approach to colonial engineering</i>. (selected)</p> <p>Wu Zhuoliu (Wu Chuo-liu), <i>The Orphan of Asia</i></p> <p><i>Colonial Japanese Documentaries on Taiwan</i></p>
W14 12/12	Indigeneity	<p>Chiu Kuei-fen, 2009. "The Production of Indigeneity: Contemporary Indigenous Literature in Taiwan and Trans-cultural Inheritance." <i>The China Quarterly</i> (Dec.): 1071-87.</p> <p>Huang Yu-ting, "The Archipelagos of Taiwan</p>

		<p>Literature: Comparative Methods and Island Writings in Taiwan,” in <i>Comparatizing Taiwan</i>, ed. Shu-mei Shih and Ping-hui Liao (Abingdon, Oxon, UK: Routledge, 2015), 80-99.</p> <p>Legend Lin Dance Theatre, <i>Song of Pensive Beholding</i> (Dance)</p>
W15 12/19	Memory and Market	<p>Sung-sheng Yvonne, <i>Literary Culture in Taiwan: Martial Law to Market Law</i> (selected)</p> <p>Sylvia Li-chun Lin, <i>Documenting Taiwan on Film</i> (selected)</p> <p><i>On Happiness Road</i> (Film) or <i>Yi Yi</i> (Film)</p>
W16 12/26	Body	<p>Ping Heng, “The Spectacular Dance, 2009 World Games in Taiwan,” <i>Identity and Diversity: Celebrating Dance in Taiwan</i> (selected)</p> <p>The Opening Ceremony of the 2009 World Games (YouTube)</p> <p>The Opening Ceremony of the 29th Summer Universiade (YouTube)</p>
W17 1/2	Interculturalism	<p>Alexa Huang, <i>Chinese Shakespeares</i></p> <p>Wu Hsing-Kuo, <i>The Kingdom of Desire</i> (Theatre)</p> <p>Robert Wilson, <i>Orlando</i> (Theatre)</p>
W18 1/9	Review	

This schedule is subject to change according to the progress of the course. Please check your email regularly for updates.

Course Objectives

- To familiarize the students with basic literary and theoretical terms
- To understand the complexity of Taiwan Literature, film, and arts from a broader context
- To question preexisting assumptions about historical and cultural stereotypes as well as values
- To promote international and intercultural understanding of issues pertaining to social and cultural behaviors
- To enhance analytical thinking, collaborative learning, and writing skills
- To enjoy faces of Taiwan

Course Requirements

Attendance and active participation	20%
Reading notes	20%
Three response papers (10% each)	30%
Oral Presentation	10%
Final project	20%

Grading Scale:

A+: 95% and above	A: 87-94%	A-: 82-86%
B+: 78-81%	B: 75-77%	B-: 71-74%
C+: Failed		

Grading

- Attendance and active participation (20%)
Students are expected to come to every class. You may be absent three times without penalty to your attendance grade. For each unexcused absence beyond three, your attendance grade will be reduced by **five points**. Please notify your instructor in advance if you cannot be in class. Three late arrivals/early departures will count as **one absence**. It is your responsibility to find out what has been missed if you miss class. You should prepare the readings and related materials BEFORE coming to class.
- Reading Notes (20%)
Students are required to contribute reading notes on the bulletin board throughout the course. The post of your reading notes should state your questions and thoughts about a given week's text or about your classmates' posts (do not just summarize, and do not copy or paste parts of the text or other posts or other sources; instead, move the conversation forward). Each

post should be at least **Three** sentences long. Your postings will serve as a basis for class discussions. Starting from week **two**, you may be called upon to help lead class discussion of ideas you have included in your postings. For each missing post, the grade of this category will be reduced by **five points**.

- Three response papers (30%; 10% each)
Students must submit their response papers (**1 page, double-spaced, Times New Roman**) at the beginning of class on the due date. **Hard copies** are required. The response paper should reflect your critical understanding and analysis of a text we have discussed in class. It must note the following: title of the text and the year published; author's name; any relevant historical context. After stating the author, title, and date of the work you are discussing, focus on a question about *how the work achieves the effect that it has on you* (how does the way a particular character is displayed engage you, positively or negatively? how does the way the scenes are sequenced influence your response? etc.); further suggestions and examples of response-questions will be given in class. Do not spend time summarizing the work; instead, state the question you are answering, and present evidence from the work as you answer it.
- Oral Presentation (10%)
On Week 11, Students will make a 10- to 15-minute presentation to the class. Please choose an assigned topic relevant to the program design of Taiwan Studies. Presentations that are creative in nature are welcome. Audio-visual resources are strongly encouraged.
- Final project (20%)
On the last day, students are required to make a 20-minute presentation concerning Taiwan literature, film, and arts to the class. The format should be identical to an academic conference. Please use audio-visual resources. In your presentation, you will first introduce the key material of your topic and explain the reason why the work is fascinating to you. Also, please prepare at least two questions to guide class discussion. Presentations that are creative in nature are welcome.

Plagiarism and academic honesty

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. You are not required to use published secondary sources (online or in

print) in your discussion postings or response papers, but if you do so, you must document them through parenthetical references and a Works Cited list (as explained in the MLA Style Guide, available in the library or at the bookstore) to show your reader where your ideas are coming from.

Dishonesty of any kind will not be tolerated. Dishonesty includes, but is not limited to, cheating, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Acts of dishonesty will result in academic sanctions and will be reported.