

# 國立清華大學課程大綱

科 號		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			
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 9/11	<b>Introduction</b>	Jonathan Sullivan, 2011. "Is Taiwan Studies in Decline?" <i>China Quarterly</i> 207: 706-718.  Goethe and Eckermann, "Conversations on World Literature"
W2 9/18	<b>Defining Comparative Literature</b>	Hugo Meltzl, "Present Tasks of Comparative Literature"  Charles Mills Gayley, "From <i>What is Comparative Literature</i> "
W3 9/25	<b>The Crisis (1)</b>	<b>Guest speaker</b>  《日治時期台灣現代文學辭典》：泰平株式會社、古倫美亞株式會社、勝利唱片公司、新高堂書店  林太歲，《玩樂老台灣》，五南出版社  FB 粉專「臺北一九三二」  Wellek, "The Crisis of Comparative Literature"  Levin, <i>ACLA Annual Report 1</i>
W4 10/2	<b>The Crisis (2)</b>	Greene, <i>ACLA Annual Report 2</i>

		Bernheimer, ACLA Annual Report 3
W5 10/9	<b>Reflections (1)</b>	Edward Said, "The World, the Text, and the Critic"  Bruce Robbins, "Comparative Cosmopolitanism"
W6 10/16	<b>Reflections (2)</b>	Pascale Casanova, "Literature, Nation, and Politics"  Franco Moretti, "Conjectures on World Literature"
W7 10/23	<b>Reflections (3)</b>	Gayatri Chakravorty Spivak, "Crossing Borders"  Lawrence Venuti, "Teaching in Translation"
W8 10/30	<b>Reflections (4)</b>	David Damrosch, "Rebirth of a Discipline: The Global Origins of Comparative Studies," <i>Comparative Critical Studies</i> 3, 1-2, pp. 99-112.  Pheng Cheah, "The Material World of Comparison," <i>New Literary History</i> , Volume 40, Number 3, Summer 2009, pp. 523-545.
W9 11/6	<b>Ideology behind the field</b>	Edward Said, <i>Orientalism</i> (selected)  Benedict Anderson, <i>Imagined Communities</i> (selected)
W10 11/13	<b>No Class</b>	
W11 11/20	<b>World</b>	Franco Moretti, <i>Graphs, Maps, Trees: Abstract Models for Literary History</i>  Emily Apter, "Literary World-Systems"
W12 11/27	<b>Asia</b>	Chen Kuan-Hsing, <i>Asia as Method</i>  Harry Harootunian ed., <i>Learning Places: The Afterlife of Area Studies</i> (selected)
W13	<b>Chineseness</b>	Rey Chow, "On Chineseness as a Theoretical Problem." <i>Sinophone Studies: A Critical Reader</i> . Ed., Shu-mei

12/4		<p>Shih, et. al. New York: Columbia University Press, 2013. 55-68.</p> <p>Ien Ang, “Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm.” <i>Sinophone Studies: A Critical Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press, 2013. 69-85.</p> <p>Allen Chun, “Fuck Chineseness: On the Ambiguities of Ethnicity as Culture as Identity”</p>
W14 12/11	<b>Debate on Sinophone</b>	<p>David Der-Wei Wang, “Post-Loyalism.” <i>Sinophone Critical: A Studies 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 Studies: A Critical Reader</i>. Ed., Shu-mei Shih, et. al. New York: Columbia University Press, 2013. 25-42.</p>
W15 12/18	<b>Field</b>	<p>Sung-sheng Yvonne, <i>Literary Culture in Taiwan: Martial Law to Market Law</i> (selected)</p> <p>Joh D. Solomon, “Taiwan Incorporated: A Survey of Biopolitics in the Sovereign Police's Pacific Theater of Operations.” <i>Academia</i>.</p>
W16 12/24	<b>Alternative Route</b>	<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 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>

W17 1/1	<b>No Class</b>	
W18 1/8	<b>Review</b>	<b>Final Paper Due</b>

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%
Three response papers (10% each)	30%
Reading reports	25%
Final project	25%

## 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.

- Three response papers (30%; 10% each)  
Students must submit their response papers (**1 page, Single-spaced**) 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.
- Reading Reports (25%)  
Every week, each Student will make a 10- to 15-minute presentation to the class.
- Final paper (25%)  
A Final Paper of at least 6000 Chinese characters.

### **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.