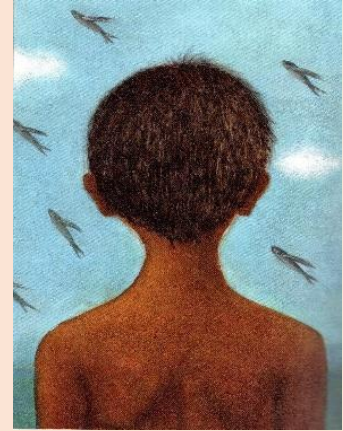


EALC 358
Transnational Chinese Literature and Culture
“Sinophone Literary Circuits”

Spring Semester, 2023

**Lectures: Tuesdays & Thursdays,
2:00-3:20 p.m.**

Leavey Library (LVL) 16



Professor: **Brian Bernards** (Ph.D.), bernards@usc.edu

Office Hours & Location/Modality: **Mondays, 10-11 a.m. (Zoom) & Tuesdays, 12:30-1:30 p.m. (in-person THH 356P)**, or by appointment

Teaching Assistant: **Seoyeon Lee** (slee7053@usc.edu, Office Hour: Wednesdays, 1:30-2:30 p.m. (Zoom only)

Discussion Sections: **1** (Wed, 10-10:50 a.m., CPA 111)

2 (Wed, 11-11:50 a.m., CPA 160)

Course Website: Log on using your USC account at www.blackboard.usc.edu

Course Description:

Paradoxically inspired by both the imperialist threat and promise of modernity represented by China's transnational encounters with the West and Japan, modern Chinese literature originated with the "New Literature" movement in the early twentieth century. Following the birth of the Republic of China as a modern nation-state, this pluralistic movement was driven by two dominant impulses: a search for enlightenment (a revolt against and emancipation from constrictive traditions) and nationalist commitment (an "obsession" with China's fate). As generative as this movement was for China, the New Literature movement's massive influence and impact on the colonial societies of significant or majority ethnic Chinese settlement outside the mainland were more complicated, as in Hong Kong, Singapore, Malaya (all British colonies at the time), and Taiwan (a Japanese colony at the time).

This course examines the long-term legacies and transnational reverberations of China's New Literature movement in societies outside the mainland, spaces we might call "Sinophone literary circuits" beyond China. Introducing students to Sinophone studies, or the study of cultural production in mutually unintelligible Sinitic languages (such as Mandarin, Cantonese, and Hokkien) from beyond or on the margins of geopolitical China, our course introduces early examples from China's New Literature Movement to frame our reading of works from contemporary sites of Sinophone literary vitality outside the Chinese mainland, specifically Hong Kong, Taiwan, Singapore, and Malaysia. Creatively engaging and reimagining their distinct local histories, societies, cultures, and politics, the authors we study from these sites showcase how Sinophone cultures can express desires for cultural and linguistic preservation even while absorbing cross-cultural influences and confronting conditions of gender discrimination, external domination, racism and ethnocentrism, patriarchy, exclusion, and

assimilation. Studying Sinophone literatures provides a deeper understanding of some of the current geopolitical conflicts and cultural contestations that arise from the presumption of a homogenous Chinese culture, ethnicity, and nation. To enroll in this class, *no prior knowledge of Chinese (Mandarin or otherwise) is assumed or required. All readings are English translations of Chinese originals.*

Course Objectives:

Upon completion of this course, students should be able to:

- 1) Be able to articulate historical differences between definitions of “Chinese” in different locales while disentangling interrelated concepts of language, ethnicity, and nationality.
- 2) Critically discuss the relationship between Sinophone literatures and their local sites of historical production, spanning modern China, Hong Kong, Taiwan, Singapore, and Malaysia.
- 3) Write a close literary analysis, built around a central problem or question, which develops a coherent argument and offers critical and substantive interpretation.

Course Delivery:

Unless noted in the course schedule below (and unless otherwise authorized), all lectures and discussion sections will be conducted in person. However, if you need to miss class due to illness, family emergency, or USC-authorized event attendance, please email the instructor (cc-ing the TA) to request Zoom accommodations. ***Students will be granted permission to attend classes via Zoom on an as-requested basis, but it is not an option for class attendance for the entire semester*** (students who abuse this system will not be granted Zoom accommodations). Please use your USC Zoom account and the “**USC Zoom Pro Meeting**” link on Blackboard when attending classes remotely. Required technologies:

- o **Blackboard:** There are *two Blackboard sites* for this class: *the lecture website* and your individual *section website*. The lecture website is where you go to access content (readings, grading rubrics, etc.), as well as to access the instructor’s Zoom office hour link. The section website is where you go to submit assignments (discussion board posts, essays, etc.), to check your grades, and to access your TA’s Zoom office hour link. Visit [Blackboard help for students](#) for assistance.

Required Texts (for purchase at USC Bookstore & on reserve at Leavey Library):

- o Yeng Pway Ngon, *Costume* (trans. Jeremy Tiang, London: Balestier Press, 2019)
- o Shih Shu-ching, *City of the Queen: A Novel of Colonial Hong Kong* (trans. Sylvia Li-chun Lin and Howard Goldblatt, New York: Columbia University Press, 2005)
- o Chi Ta-Wei, *The Membranes: A Novel* (trans. Ari Larissa Heinrich, New York: Columbia University Press, 2021).
- o All other readings are available in PDF format from the lecture website in the “**Required Readings**” folder (except those online readings with hyperlinks in the schedule below).
- o Discussion questions for each week’s reading are available on the Content page of the lecture website under “**Weekly Discussion Questions.**” You do not need to answer these questions before class, but please be prepared to discuss them during sections and lectures. Please have assigned readings accessible during classes in either digital or print

format. You are expected to cite and quote directly from class readings during discussions.

Recommended Reference (available on reserve at Leavey Circulation):

- o *Sinophone Studies: A Critical Reader* (Ed. Shu-mei Shih, Chien-hsin Tsai, and Brian Bernards, New York: Columbia University Press, 2013)

Trigger Warnings:

Some of our texts deal explicitly with issues of sexual, political, and racist violence, as well as physical abuse, kidnapping, suicide, and murder. If you feel that you need to be excused from discussing such works, please let me know in confidence and I will devise a separate assignment for you.

Student Requirements & Grading:

Detailed instructions and evaluation rubrics for all graded work for this class, including participation, are available on the course website content page.

- 1) **Participation (20%).** The instructor and TAs will do our part to create an environment that fosters the open, respectful, and inclusive sharing of ideas, thoughts, and questions. The level of preparation, engagement with course materials, quality of questions, and amount of enthusiasm you bring to class will directly impact everyone's learning and enjoyment of the course. Your responsibility is to attend each class session on time and ready to demonstrate that you have prepared by completing the scheduled readings. Students are expected to contribute thoughtful comments, raise critical questions, take notes, cite from texts, actively listen, and engage classmates in discussion. Discussion questions for each session, available on Blackboard, will enable you to more efficiently approach each week's readings. Students unable to attend class in person (for valid reasons such as illness, family emergency, or USC-sponsored activity) may request a Zoom accommodation on a case-by-case basis. *See the Instructions and Grading Rubric for Participation for more details. Complete all readings prior to their scheduled day of discussion.*
- 2) **Nine (9) Literature Pop Quizzes (15% total).** Eleven (11) times during the semester, we will begin the lecture portion with a pop quiz to test your preparation of that day's assigned reading(s). Quizzes will consist of four (4) multiple choice questions. For those who have completed the readings, the quizzes will be quite simple. Your lowest two scores will be dropped (but students with 10 or 11 perfect scores will receive extra credit). *Asynchronous quizzes for students missing class must receive advance authorization from instructor.*
- 3) **Four (4) Discussion Board Posts (5% each – 20% total).** Following our class discussion, students should post their responses (roughly between 350-500 words) to the Discussion Board on Blackboard. Posts should not respond to the whole reading but should respond to one of the weekly discussion questions (not the comprehension questions) and consider the text in its sociocultural and historical context. Posts should quote at least one passage. *See discussion board and course schedule below for individual submission deadlines.* If you weren't satisfied with your performance on a

previous post, *one make-up post on one of our films screened in class will be allowed. See discussion board and course schedule below for individual submission deadlines.*

- 4) **One (1) Literary Analysis: Short Story or Novel Analysis (20%).** This paper, of 5-6 pages in length (double-spaced in 12-point Times New Roman Font), will closely examine the novel *Costume* or a short story with respect to one or more of the course themes. The paper should be well-organized (with clear introductory and concluding paragraphs) around a central argument or problem related to the reading or film. Each paper should be titled. If you use outside sources as references, you must cite them using the MLA format. A literary analysis should highlight key passages in the text by citing quotes (including page numbers) or paraphrasing important events in the narrative, addressing not only content but also aspects of the writing such as language and tone. The paper should address relevant aspects of the literary work's sociohistorical and cultural context (you may refer to the Lecture Notes). Sample student papers are available for your reference on Blackboard. *Due to Blackboard via Turnitin in Word format by 10pm on Sun, Mar 5.*
- 5) **Peer Review (5%).** After you submit your literary analysis, you will be randomly assigned an anonymous classmate's paper. You will review the classmate's essay using the instructions and questions provided on Blackboard. *Due to Blackboard in Word format by 10pm on Mon, Mar 20.*
- 6) **Final Project (20%).** Exhibition date: **Thu, May 4, 2-4 p.m., Zoom Class Meeting** (*Zoom attendance at the final exhibition event is mandatory for all students: absent students will receive participation deductions*). Students may choose from the following 3 options for their final project:
 - a. **Option 1: Creative Exhibition + Report.** There are different formats that the creative exhibition can take: the only requirement is that students engage critically and substantively with one of the assigned short stories or novels. For example, you could (individually) make a digital video (4-5 minutes running time): this could be a short documentary (1-2 students) with interviews and/or images about a particular historical event or social issue treated in one of our course readings; it could be a video essay (1 student) about one of our course readings (analyzing passages); or it could be a flash fiction (1 student) that is a sequel or prequel. Alternatively, students may also deploy their unique skills in the arts to compose a song, painting, collage, drawing, or comic book to similarly engage with a course reading's style, themes, and content. Whatever creative format you choose, *it should be something you have at least basic experience with and that you feel comfortable doing and publicly exhibiting.* Whether doing a group or individual project, all students will write a 3-page report (double-spaced in 12-point Times New Roman font) that explains how the creative project critically engages with the text that you chose. *Project file due to Section Blackboard Discussion Board + report (in Word format) to Blackboard via Turnitin due Mon, May 1 by 10pm.*
 - b. **Option 2: Literary Analysis Revision & Expansion.** This essay, of 6-8 pages in length (double-spaced in 12-point Times New Roman font), should incorporate the feedback you received on your first draft. Additionally, papers must cite at least two approved, relevant, and reputable scholarly sources using MLA format

(not including Lecture Notes from Blackboard). *Due Mon, May 1 in Word format to Blackboard via Turnitin by 10pm.*

- c. **Option 3: A 2nd Literary Analysis.** Adhering to the exact same guidelines for Assignment #4 above, write a second paper analyzing any course novel or short story. *Due Mon, May 1 in Word format to Blackboard via Turnitin by 10pm.*

A = 92.5% and above	B = 82.5-86.5%	C = 71.5-75.5%	D = 61.5-65.5%
A- = 89.5-92.5%	B- = 79.5-82.5%	C- = 69.5-71.5%	D- = 59.5-61.5%
B+ = 86.5-89.5%	C+ = 75.5-79.5%	D+ = 65.5-69.5%	F = below 59.5%

Note on Grading Policy:

- **Late Assignments.** Within 2 hours: no penalty. Within 12 hours: 5% deduction. Within 12-24 hours: 10% deduction. Within 2 days (48 hours): 20% deduction. Within 3 days: 30% deduction. Within 4 days: 40% deduction. Over 4 days: 50% deduction.
- **Grade Appeals.** *No discussion of assignment scores with the professor or TA within 24 hours of receiving them.* Take that time to process the feedback. If after that time you feel you have been unfairly graded, file a report via email (*after 24 hours but within 1 week of the assignment's due date*) to the professor that includes: 1) an explanation (from ½-1 typed page) explaining why you think the score is unmerited and addressing the details of the instructor's feedback; 2) a copy of the assignment with the instructor's feedback; 3) any other relevant materials referred to in your explanation. *No score will be changed or altered without following these guidelines, and please be warned that the appeal process may result in the lowering of your original score.*

Note on Email & Communication with Instructor/TA:

- The instructor's email response time is between 24-72 hours. Remember that email is a formal mode of communication. The instructor prefers talking to you during office hours. If my office hours conflict with your schedule, please email me to schedule an appointment.

Statement on Academic Conduct and Support Systems

Academic Conduct:

- **Plagiarism.** Presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information on USC's Research and Scholarship Misconduct policies: <https://policy.usc.edu/research-and-scholarship-misconduct/>.
- **Discrimination, sexual assault, and harassment are not tolerated by the university.** You are encouraged to report any incidents to the EEO-TIX Office <https://eetix.usc.edu> or to the *Department of Public Safety* <https://dps.usc.edu/contact/>. This is important for the safety of the entire USC

community. Another member of the university community (such as a friend, classmate, advisor, or faculty member) can help initiate the report, or can initiate the report on behalf of another person. *Relationship and Sexual Violence Prevention and Services* <https://sites.google.com/usc.edu/rsvpclientservices/home> provide 24/7 confidential support, and the sexual assault resource center webpage describes reporting options and other resources.

Support Systems:

- **The Writing Center:** (213) 740-3691 <http://dornsife.usc.edu/writingcenter/>
 - USC provides resources and support for students who need help with scholarly writing. Check with your advisor or program staff to find out more, or visit the Writing Center in THH 216.
- **American Language Institute:** (213) 740-0079 <http://dornsife.usc.edu/ali>
 - Sponsors courses and workshops specifically for international students for whom English is not a native or first language.
- **Student Health Counseling Services:** (213) 740-7711 – 24/7 on call engemannshc.usc.edu/counseling
 - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
- **National Suicide Prevention Lifeline:** 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org
 - Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.
- **Relationship and Sexual Violence Prevention Services (RSVP):** (213) 740-4900 – 24/7 on call <https://sites.google.com/usc.edu/rsvpclientservices/home>
 - Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
- **Office of Equity, Equal Opportunity, and Title IX (EEO-TIX) | Title IX:** (213) 740-5086 <https://eeotix.usc.edu>
 - Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.
- **Bias Assessment Response and Support:** (213) 740-2421 studentaffairs.usc.edu/bias-assessment-response-support

- Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.
- **USC Office of Student Accessibility Services:** (213) 740-0776 <https://osas.usc.edu/>
 - Support and accommodations for students with accessibility needs. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs. Students with accommodations are required to inform their instructors (including TAs) at the beginning of the semester of their specific accommodations so that they can be implemented throughout the semester.
- **USC Support and Advocacy:** (213) 821-4710 studentaffairs.usc.edu/ssa
 - Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
- **Diversity at USC:** (213) 740-2101 diversity.usc.edu
 - Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.
- **USC Emergency - UPC:** (213) 740-4321, **HSC:** (323) 442-1000 – 24/7 on call dps.usc.edu, emergency.usc.edu
 - Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.
- **USC Department of Public Safety - UPC:** (213) 740-6000, **HSC:** (323) 442-120 – 24/7 on call dps.usc.edu
 - Non-emergency assistance or information.

Course Schedule (All Dates & Times PDT/PST)

I. COURSE OVERVIEW

Week 1

Tue, Jan 10 Lecture:

- Course introduction: syllabus outline, explanation of resources.

Wed, Jan 11 Discussion Sections:

- TA and student introductions.

Thu, Jan 12 Lecture:

- Sinophone Circuits: Chinese Linguistic and Literary Modernity

II. LANGUAGE, LITERATURE, MIGRATION, & CULTURAL HERITAGE

Week 2

Tue, Jan 17 Lecture:

- China's New Literature: The May Fourth Movement, Pt. 1
- Reading Discussion:
 - ❖ **Hu Shi** 胡適, "Some Modest Proposals for the Reform of Literature" 文學改良芻議 (1917)
 - ❖ **Lu Xun** 魯迅, *Preface to Outcry* 《吶喊》自序 (1922)

Wed, Jan 18 Discussion Sections:

- Read sample student posts. Discuss "Questions on Sample Student Posts." Review of week's material (time permitting).

Thu, Jan 19 Lecture:

- China's New Literature: The May Fourth Movement, Pt. 2
- Reading Discussion:
 - ❖ **Yu Dafu** 郁達夫, "Sinking" 沉淪 (1921)

Fri, Jan 20 Assignment Reminders:

- "Some Modest Proposals for the Reform of Literature," Preface to *A Call to Arms*, "Sinking" Discussion Board Posts Due by 10 p.m.

Week 3

Tue, Jan 24 Lecture:

- The Ghostly Afterlife of Chinese New Literature in Southeast Asia
- Reading Discussion:
 - ❖ **Ng Kim Chew** 黃錦樹, "Death in the South" 死在南方 (1992)

Wed, Jan 25 Discussion Sections:

- Discuss "Death in the South."

Thu, Jan 26 Lecture:

- Exile, Adaptation, and Cultural Survival in Malaysia
- Reading Discussion:
 - ❖ **Li Zishu** 黎紫書, "[The Northern Border](#)" 國北邊陲 (2000)

Fri, Jan 27 Assignment Reminders:

- "Death in the South," "The Northern Border" Discussion Board Posts Due by 10 p.m.

Week 4

Tue, Jan 31 Lecture:

- Cantonese Opera and Migrant Family Histories in Singapore, Pt. 1
- Reading Discussion:
 - ❖ **Yeng Pway Ngon** 英培安, pp.1-90 of *Costume* 戲服 (2015)

Wed, Feb 1 Discussion Sections:

- Discuss pp.1-90 of *Costume*.

Thu, Feb 2 Lecture:

- Cantonese Opera and Migrant Family Histories in Singapore, Pt. 2
- Reading Discussion:
 - ❖ **Yeng Pway Ngon** 英培安, pp.91-185 of *Costume* 戲服 (2015)

Fri, Feb 3 Assignment Reminders:

- *Costume* (Parts 1-2) Discussion Board Post Due by 10 p.m. **At least one post due by this deadline.**

Week 5

Tue, Feb 7 Lecture:

- **Zoom Class** (see Blackboard for registration link):
 - ❖ [“Iridescent Corners: Sinophone Flash Fiction in Singapore,”](#) UCLA Center for Chinese Studies Lecture by Brian Bernards

Wed, Feb 8 Discussion Sections:

- Discuss pp.91-185 of *Costume*.

Thu, Feb 9 Lecture:

- Language Lessons: Sinophone Flash Fiction & Youth Fiction from Singapore
- Reading Discussion:
 - ❖ **Xi Ni Er** 希尼爾, “Everyone Learns Teochew” 大家學潮語 (2003)
 - ❖ **Wong Meng Voon** 黃孟文, “Michael Yang” 麥克楊 (2008)
 - ❖ **You Jin** 尤今, “Pets” 寵物 (2001)

Fri, Feb 10 Assignment Reminders:

- “Everyone Learns Teochew,” “Michael Yang,” “Pets” Discussion Board Posts Due by 10 p.m.

Week 6

Tue, Feb 14 Lecture:

- Cantonese Opera and Migrant Family Histories in Singapore, Pt. 3
- Reading Discussion:
 - ❖ **Yeng Pway Ngon** 英培安, pp.186-264 of *Costume* 戲服 (2015)

Wed, Feb 15 Discussion Sections:

- Discuss pp.186-264 of *Costume*.

Thu, Feb 16 Lecture:

- **Zoom Class:** Interview with **Jeremy Tiang**, Singaporean author and translator of *Costume* by Yeng Pway Ngon.
- Prepare by Reading:
 - ❖ **Jeremy Tiang**, “Translator’s Note” (pp.265-269 of *Costume* by Yeng Pway Ngon)
 - ❖ **Jeremy Tiang**, “[In Memoriam Yeng Pway Ngon \(1947-2021\)](#)”

Fri, Feb 17 Assignment Reminders:

- *Costume* (Part 3) Discussion Board Post Due by 10 p.m.

Week 7

Tue, Feb 21 Lecture:

- Hong Kong: History, Hauntings, Hearsay, Handover
- Reading Discussion:
 - ❖ **Dung Kai Cheung** 董啟章, “The Rise and Fall of Wing Shing Street” 永盛街興衰史 (1995)

Wed, Feb 22 Discussion Sections:

- Discuss “The Rise and Fall of Wing Shing Street.”

III. MIDTERM REVIEW

Thu, Feb 23 Lecture:

- Literary Analysis Workshop, Pt. 1:
 - ❖ Key Terms & Techniques of Literary Analysis

Fri, Feb 24 Assignment Reminders:

- “The Rise and Fall of Wing Shing Street” Discussion Board Post Due by 10 p.m. **At least two posts due by this deadline.**

Week 8

Tue, Feb 28 Lecture:

- Literary Analysis Workshop, Pt. 2:
 - ❖ Literature in Sociocultural Context: Transnational Chinese History Review

Wed, Mar 1 Discussion Sections:

- Literary Analysis Workshop, Pt. 3:
- Reading Discussion:
 - ❖ Sample Student Papers

Thu, Mar 2 Lecture:

- In-Class Short Films Screening & Discussion:
 - ❖ “A Night in Malacca” 馬六甲夜話, directed by **Tan Chui Mui** 陳翠梅, segment from *Letters from the South* 南方來信 (DaHuang Pictures, 2013)
 - ❖ “**Ah Kong**” 阿公 (~7 mins), directed by **Royston Tan** 陳子謙 (China Pictures, 2010)
 - ❖ “**Dialect**” 方言 (~12 mins), directed by **Jevons Au** 歐文傑, segment from *Ten Years* 十年 (Golden Scene, 2015)

Sun, Mar 5 Assignment Reminder:

- *Literary Analysis Due to Blackboard via Turnitin by 10:00 p.m.*

IV. GENDER, COLONIALISM, MOBILITY, & MULTICULTURALISM

Week 9

Tue, Mar 7 Lecture:

- The Changing Politics of Female Sexuality in Chinese New Literature
- Reading Discussion:
 - ❖ **Ding Ling** 丁玲, “Miss Sophie’s Diary” 莎菲女士的日記 (1928)

Wed, Mar 8 Discussion Sections:

- Discuss “Miss Sophie’s Diary.”

Thu, Mar 9 Lecture:

- Religion, Race, Emigration, & Womanhood in Chinese New Literature
- Reading Discussion:
 - ❖ **Xu Dishan** 許地山, “The Merchant’s Wife” 商人婦 (1921)

Fri, Mar 10 Assignment Reminders:

- “Miss Sophie’s Diary,” “The Merchant’s Wife” Discussion Board Posts Due by 10 p.m.

Week 10

No Classes – Spring Break

Week 11

Mon, Mar 20 Assignment Reminder:

- *Peer Review Due to Blackboard by 10:00 p.m.*

Tue, Mar 21 Lecture:

- A Taiwanese Writer’s Hong Kong Colonial Allegory, Pt. 1
- Reading Discussion:

- ❖ **Shih Shu-ching** 施叔青, *City of the Queen, Part 1* 香港三部曲: 她名叫蝴蝶 (1993): Chapters 1-14 (through p.100)

Wed, Mar 22 Discussion Sections:

- Discuss *City of the Queen*, Part 1.

Thu, Mar 23 Lecture:

- A Taiwanese Writer's Hong Kong Colonial Allegory, Pt. 2
- Reading Discussion:
 - ❖ **Shih Shu-ching** 施叔青, *City of the Queen, Part 2* 香港三部曲: 遍山洋紫荊 (1995): Chapters 1-14 (through p.217)

Fri, Mar 24 Assignment Reminders:

- *City of the Queen* (Parts 1-2) Discussion Board Post Due by 10 p.m. **At least three posts due by this deadline.**

Week 12

Tue, Mar 28 Lecture:

- A Taiwanese Writer's Hong Kong Colonial Allegory, Pt. 3
- Reading Discussion:
 - ❖ **Shih Shu-ching** 施叔青, *City of the Queen, Part 3* 香港三部曲: 寂寞雲園 (1997): Finish Novel

Wed, Mar 29 Discussion Sections:

- Discuss *City of the Queen*, Part 3.

Thu, Mar 30

- How Did Taiwan Become an Asian Leader in LGBTQ Rights?
- Reading Discussion:
 - ❖ **Qiu Miaojin** 邱妙津, "Platonic Hair" 柏拉圖之頭髮 (1990)

Fri, Mar 31 Assignment Reminders:

- *City of the Queen* (Part 3), "Platonic Hair" Discussion Board Posts Due by 10 p.m.

Week 13

Tue, Apr 4 Lecture:

- Taiwanese Cli-Fi & Adaptive Gendered Technofuturism, Pt. 1
- Reading Discussion:
 - ❖ **Chi Ta-wei** 紀大偉, *The Membranes* 膜 (1996): Chapters 1-5 (through p.59)

Wed, Apr 5 Discussion Sections:

- Discuss chapters 1-5 of *The Membranes*.

Thu, Apr 6 Lecture:

- Taiwanese Cli-Fi & Adaptive Gendered Technofuturism, Pt. 2
- Reading Discussion:
 - ❖ **Chi Ta-wei** 紀大偉, *The Membranes* 膜 (1996): Finish Novel (through p.136)

Fri, Apr 7 Assignment Reminders:

- *The Membranes* Discussion Board Post Due by 10 p.m.

Week 14

Tue, Apr 11 Lecture:

- Indigenous Female Authorship in Taiwan's Sinophone Literature
- Reading Discussion:
 - ❖ **Dadelavan Ibau** 達德拉凡·伊芭, "Muakai" 慕娃凱 (2001)
 - ❖ **Liglave A-Wu** 利格拉樂·阿媽, "[Dreaming of My Father](#)" 夢中的父親 (2011)

Wed, Apr 12 Discussion Sections:

- Discuss "Muakai" and "Dreaming of My Father."

Thu, Apr 13 Lecture:

- **Zoom Class:** Interview with Georgetown University Professor **Kyle Shernuk**, translator of "Muakai" by Dadelavan Ibau.

Fri, Apr 14 Assignment Reminders:

- "Muakai," "Dreaming of My Father" Discussion Board Posts Due by 10 p.m. **All four posts due by this deadline.**

V. COURSE WRAP-UP

Week 15

Please watch the recorded lecture for one of the Final Project options before your Week 15 individual meeting (link to recording in Lecture Slides → Weeks 15-16: Course Wrap-Up folder).

Tue, Apr 18 Lecture:

- Individual, 10-min student **Zoom meeting** with instructor and TA to discuss final project (Group #1). Please see your assigned time and watch recorded Final Project lecture before attending.

Wed, Apr 19 Discussion Sections:

- Individual, 10-min student **Zoom meeting** with instructor and TA to discuss final project (Group #2). Please see your assigned time and watch recorded Final Project lecture before attending.

Thu, Apr 13 Lecture:

- Individual, 10-min student **Zoom meeting** with instructor and TA to discuss final project (Group #3). Please see your assigned time and watch recorded Final Project lecture before attending.

Week 16

Tue, Apr 25 Lecture:

- In-Class Feature Film Screening & Discussion:
 - ❖ 1st ~50 mins of *Panay* 太陽的孩子 Wawa no cidal, directed by **Cheng Yu-chieh** 鄭有傑 and **Lekal Sumi** 勒嘎·舒米 (Filmosa, 2015)

Wed, Apr 26 Discussion Section (optional):

- TA's Zoom Final Project Helpdesk

Thu, Apr 27 Lecture:

- In-Class Feature Film Screening & Discussion:
 - ❖ Finish *Panay* 太陽的孩子 Wawa no cidal, directed by **Cheng Yu-chieh** 鄭有傑 and **Lekal Sumi** 勒嘎·舒米 (Filmosa, 2015)

Fri, Apr 28 Assignment Reminders:

- *Panay* Make-Up Discussion Board Post (Optional) Due by 10 p.m.

Finals Week

Mon, May 1 Assignment Reminder:

- **Final Projects** (All Options) Due to Blackboard via **Turnitin** by 10 p.m.
- Associated **Creative Exhibition Files** (weblinks, videos, images, etc.) for Final Project Option 1 Due to Blackboard **Discussion Board Thread** by 10 p.m.

Thu, May 4, 2:00-4:00p.m. (Zoom Class Meeting):

- Final Project Exhibition: *attendance mandatory even for non-presenters.*

Enjoy Your Summer Holiday! ☺