

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

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**Spring Semester, 2024**

**Lectures: Mondays & Fridays,  
12:00-1:20 p.m.**

**Kaufman International Dance Center (KDC) 236**

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

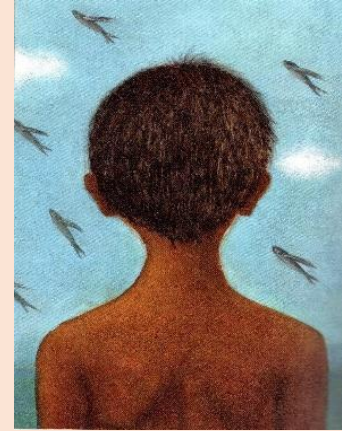
Office Hours: Mondays, 2:00-3:00 p.m. (in-person) & Thursdays, 4:00-5:00 p.m. (Zoom)

Teaching Assistant: **Tian Jing Teh** ([tteh@usc.edu](mailto:tteh@usc.edu), office hours Thu, 11-noon THH 368/Zoom)

Discussion Sections: **1** (Wed, 10-10:50 a.m., THH 205)

**2** (Wed, 11-11:50 a.m., THH 119)

**Course Website:** Log on using your USC account at [www.blackboard.usc.edu](http://www.blackboard.usc.edu)



***Course Description:***

Inspired by the dual 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, two dominant impulses drove this pluralistic movement: a search for enlightenment (emancipation from constrictive traditions) and nationalist commitment (an “obsession” with China’s fate). As generative as this was for China, the New Literature movement’s massive influence on the colonial societies of significant 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 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 surveys early examples from China’s New Literature Movement that frame our reading of contemporary works from sites of Sinophone literary vitality outside the Chinese mainland: Hong Kong, Taiwan, Singapore, and Malaysia. Creatively reimagining their distinct local histories, societies, cultures, and politics, the authors we study 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 or 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. *All readings are English translations of Chinese originals. No prior knowledge of Chinese (Mandarin or otherwise) is required.*

## 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) in advance or within a week of the missed lecture to request the link to the lecture recording.

- 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 access to a recorded lecture 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 Wed, Mar 6.*

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 Tue, Mar 19.*

6) **Final Project (20%).** Exhibition date: **Fri, May 3, 11 a.m. - 1 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:

❖ **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 Tue, Apr 30 by 10pm.*

❖ **Option 2: Literary Analysis Revision & Expansion.** This essay, of 7-8 pages in length (double-spaced in 12-point Times New Roman font), should incorporate the feedback you received on your first draft plus. At the end of the document, please include a bullet-pointed list of revisions made (~½ page). Additionally, papers must cite at least two approved, relevant, and reputable scholarly sources using MLA format (not including Lecture Notes from Blackboard). *Due Tue, Apr 30 in Word format to Blackboard via Turnitin by 10pm.*

❖ **Option 3: A 2<sup>nd</sup> Literary Analysis.** Adhering to the exact same guidelines for Assignment #4 above, write a second paper analyzing any course novel or short story. *Due Tue, Apr 30 in Word format to Blackboard via Turnitin by 10pm.*

A = 93.5% and above	B = 82.5-86.5%	C = 71.5-75.5%	D = 61.5-65.5%
A- = 89.5-93.5%	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%. Over 4 days: 50%.
- **Timeline.** Grades and feedback for smaller assignments (discussion board posts) are generally posted within one week of submission. Grades and feedback for larger assignments (literary analysis, final project) are generally posted within 2 weeks of submission.
- **Grade Appeals.** *No discussion of assignment scores with your TA or the professor within 24 hours of receiving them.* Take that time to process the feedback from your instructor. If after that time you feel you have been unfairly graded, you may 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 alternatively result in the lowering of your original score.*

### **Other Course Policies:**

- **Email.** Please remember that email is a formal mode of communication. Students need to be familiar with email etiquette, particularly for professional context (see the [Guide to Email Etiquette from the USC Kortschak Center for Learning and Creativity](#)). The instructor's email response time is between 24-72 hours. The instructor prefers talking to you during office hours. If my office hours conflict with your schedule, please email me to schedule an appointment.
- **No Unauthorized Recordings.** Without the express permission of the instructor and announcement to the class, students shall not record or reproduce a university class by any audio or video recording device.
- **Reporting Requirements of Sexual or Interpersonal Misconduct.** Faculty and instructors are required to report any case of suspected sexual or interpersonal misconduct and cannot protect student confidentiality.

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct:**

- **Academic Integrity.** The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form). This course will follow

the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity. Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage. The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university. For more information about academic integrity see the [student handbook](#) or the Office of Academic Integrity’s website, and university policies on Research and Scholarship Misconduct.

- **Use of AI.** While the use of artificial intelligence, like Chat GPT, is not prohibited as an aid for assignments in this course, work submitted that is more than 30% AI-assisted will receive deductions depending on the egregiousness of the case. AI should be used as a helpful reference, not as a substitute for your own original work.
- **Discrimination, sexual assault, and harassment are not tolerated by the university.** You are encouraged to report any incidents to the EEO-TIX Office <https://eeotix.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

### *Students and Disability Accommodations:*

- **The Office of Student Accessibility Services (OSAS):** (213) 740-0776 <https://osas.usc.edu/>
  - USC welcomes students with disabilities into all of the university’s educational programs. OSAS is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. Email [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### *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, visit the Writing Center in THH 216a, or email [writing@usc.edu](mailto:writing@usc.edu).
- **American Language Institute:** (213) 740-0079 <http://dornsife.usc.edu/ali>
  - The ALI sponsors courses and workshops specifically for international students for whom English is not a native or first language.
- **Student Health Counseling Services:** (213) 740-9355 – 24/7 on call  
<https://sites.usc.edu/counselingandmentalhealth/>
  - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. Email [studenthealth@usc.edu](mailto:studenthealth@usc.edu).
- **National Suicide Prevention Lifeline:** 1 (800) 273-8255 – 24/7 on call  
[suicidepreventionlifeline.org](http://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) 740-9355 – 24/7 on call <https://sites.usc.edu/clientservices/>
  - 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) 821-8298 [https://usc-advocate.symplicity.com/care\\_report/index.php/pid938083?](https://usc-advocate.symplicity.com/care_report/index.php/pid938083?)
  - Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.
- **USC Campus Support and Intervention:** (213) 740-0411 <https://campussupport.usc.edu/>
  - Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
- **Diversity, Equity and Inclusion:** (213) 740-2101 [diversity.usc.edu](http://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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://dps.usc.edu)
  - Non-emergency assistance or information.
- **Office of the Ombuds:** *(213) 821-9556* <https://ombuds.usc.edu/>
  - A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.
- **Occupational Therapy Faculty Practice:** *(323) 442-2850* <https://chan.usc.edu/patient-care/faculty-practice>
  - Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance. Email [otfp@med.usc.edu](mailto:otfp@med.usc.edu).

## *Course Schedule*

### *I COURSE OVERVIEW*

#### Week 1

**Mon, Jan 8 Lecture:**

- Course introduction: syllabus outline, explanation of resources.

**Wed, Jan 10 Discussion Sections:**

- TA and student introductions.

**Fri, Jan 12 Lecture:**

- Sinophone Circuits: Chinese Linguistic and Literary Modernity

#### Week 2

**Mon, Jan 15** (*no class – MLK Holiday*)

**Wed, Jan 17 Discussion Sections:**

- Read sample student posts. Discuss “Questions on Sample Student Posts.”



## II. LANGUAGE, LITERATURE, MIGRATION, & CULTURAL HERITAGE

### Fri, Jan 19 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)

### Sun, Jan 21 Assignment Reminders:

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

### Week 3

### Mon, Jan 22 Lecture:

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

### Wed, Jan 24 Discussion Sections:

- Discuss "Sinking."

### Fri, Jan 26 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)

### Sun, Jan 28 Assignment Reminders:

- "Sinking," "Death in the South" Discussion Board Post Due by 10 p.m.

### Week 4

### Mon, Jan 29 Lecture:

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

### Wed, Jan 31 Discussion Sections:

- Discuss "The Northern Border."

### Fri, Feb 2 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)

**Sun, Feb 4 Assignment Reminders:**

- “The Northern Border” Discussion Board Post Due by 10 p.m. **At least one post due by this deadline.**

Week 5

**Mon, Feb 5 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)

**Wed, Feb 7 Discussion Sections:**

- Discuss pp.1-185 *Costume*.

**Fri, Feb 9 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)

Week 6

**Mon, Feb 12 Lecture (Zoom Class: use “USC Zoom Pro Meeting” link on Blackboard):**

- 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 \(1947-2021\)”](#)

**Wed, Feb 14 Discussion Sections:**

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

**Thu, Feb 15 Assignment Reminder:**

- *Costume* Discussion Board Post Due by 10 p.m.

**Fri, Feb 16 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)

Week 7

**Mon, Feb 19** (*no class – President’s Day*)

**Wed, Feb 21 Discussion Sections:**

- Discuss “Everyone Learns Teochew,” “Michael Yang,” and “Pets.”

**Fri, Feb 23 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)
- Discuss “The Rise and Fall of Wing Shing Street.”

**Sun, Feb 25 Assignment Reminders:**

- “Everyone Learns Teochew,” “Michael Yang,” “Pets,” “The Rise and Fall of Wing Shing Street” Discussion Board Posts Due by 10 p.m. *At least two posts due by this deadline.*

### **III. MIDTERM REVIEW**

#### Week 8

**Mon, Feb 26 Lecture:**

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

**Wed, Feb 28 Discussion Sections:**

- Literary Analysis Workshop, Pt. 2:
- Reading Discussion:
  - ❖ Sample Student Papers

**Fri, Mar 1 Lecture:**

- Literary Analysis Workshop, Pt. 3:
  - ❖ Literature in Sociocultural Context: Transnational Chinese History Review

#### Week 9

**Mon, Mar 4 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)

**Wed, Mar 6 (no discussion section). Assignment Reminder:**

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

**IV. GENDER, COLONIALISM, MOBILITY, &  
MULTICULTURALISM**

**Fri, Mar 8 Lecture (Zoom Class: use “USC Zoom Pro Meeting” link on Blackboard):**

- 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)

Week 10

*No Classes – Spring Break*

Week 11

**Mon, Mar 18 Lecture (Zoom Class: use “USC Zoom Pro Meeting” link on Blackboard):**

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

**Tue, Mar 19 Assignment Reminders:**

- *Peer Review Due to Blackboard by 10:00 p.m.*
- “Miss Sophie’s Diary” Discussion Board Post Due by 10 p.m.

**Wed, Mar 20 Discussion Sections:**

- Discuss “The Merchant’s Wife.”

**Fri, Mar 22 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)

**Sun, Mar 24 Assignment Reminders:**

- “The Merchant’s Wife,” *City of the Queen* (Part 1) Discussion Board Posts Due by 10 p.m.

Week 12

**Mon, Mar 25 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)

**Wed, Mar 27 Discussion Sections:**

- Discuss *City of the Queen*, Parts 1-2.

**Fri, Mar 29 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

**Sun, Mar 31 Assignment Reminders:**

- *City of the Queen* (Parts 2-3) Discussion Board Post Due by 10 p.m. **At least three posts due by this deadline.**

Week 13

**Mon, Apr 1**

- 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)

**Wed, Apr 3 Discussion Sections:**

- Discuss "Platonic Hair."

**Fri, Apr 5 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)

**Sun, Apr 7 Assignment Reminders:**

- "Platonic Hair" Discussion Board Post Due by 10 p.m.

Week 14

**Mon, Apr 8 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)

**Wed, Apr 10 Discussion Sections:**

- Discuss *The Membranes*.

**Fri, Apr 12 Lecture:**

- Indigenous Female Authorship in Taiwan's Sinophone Literature



- Reading Discussion:
  - ❖ **Dadelavan Ibau** 達德拉凡·伊芭, “**Muakai**” 慕娃凱 (2001)

**Sun, Apr 14 Assignment Reminders:**

- *The Membranes*, “Muakai” Discussion Board Posts Due by 10 p.m. **All four posts due by this deadline.**

**V. COURSE WRAP-UP**

Week 15

**Mon, Apr 15 Lecture:**

- Final Project Instructions: Options 1, 2, & 3.

**Wed, Apr 17 Discussion Sections** (*only attend during assigned time*):

- Individual, 5-min student **Zoom meeting** with instructor and TA to discuss final project (Group #1). Please see your assigned time on Blackboard and arrive prepared to discuss your plan.

**Fri, Apr 19 Lecture** (*only attend during assigned time*):

- Individual, 5-min student **Zoom meeting** with instructor and TA to discuss final project (Group #2). Please see your assigned time on Blackboard and arrive prepared to discuss your plan.

Week 16

**Mon, Apr 22 Lecture:**

- In-Class Feature Film Screening & Discussion:
  - ❖ 1<sup>st</sup> ~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 24 Discussion Section** (*optional*):

- TA's Zoom Final Project Helpdesk

**Fri, Apr 26 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 26 Assignment Reminders:**

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

Finals Week

**Tue, Apr 30 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.

**Fri, May 3, 11:00 a.m. – 1:00 p.m.** *(Zoom Class Meeting):*

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

*Enjoy Your Summer Holiday! ☺*