

**University of Maryland, Baltimore County**

**Spring Semester 2017: MLL 334**

**“Poets, Musicians, and Revolutionaries: Modern Chinese Poetry and Lyrical Culture”**



### **Course Information**

Time: TBD

Location: TBD

Instructor: Dr. Christopher Tong 唐老师

Office: Fine Arts 445

Email: [ckt@umbc.edu](mailto:ckt@umbc.edu)

Office hours: TBD (or by appointment)

### **Course Description**

From the New Culture Movement of 1917 to World War II, from literary journals to rock concerts, from self-expression to social engagement, poetry has played an integral role in remaking modern Chinese life. In this course, you will study the works of key poets, musicians, and revolutionaries who shaped the development of modern Chinese culture and history in the 20<sup>th</sup> century. Examining a range of materials such as poems, song lyrics, music (folk, classical, jazz, pop, rock, punk, hip hop), films, and scholarly essays, you will learn about modern Chinese lyrical culture as it evolved in China, Taiwan, and Hong Kong and its relationship with national and regional identities. While this course is designed for students with little or no prior knowledge of Chinese or Chinese culture, MLL 190, 191, 230 or 301 is recommended. Since this is an MLL course, all class discussions, assignments, and materials will be in English. Poems will be available in Chinese for those interested in reading the original.

### **Student Learning Outcomes**

By the end of this course, you will be able to: (1) analyze modern Chinese poems using technical terms; (2) interpret modern Chinese poetry and music in their historical contexts; (3) recall major developments in modern Chinese history in the 20<sup>th</sup> century; and (4) improve your ability to think critically and write academic papers on literary topics. You are expected to work toward these goals, participate in all classroom activities, and complete all assignments in a timely manner.

## Course Materials

- 1) *Yellow Music*, Andrew F. Jones  
Duke Univ. Press, ISBN-13: 978-0822326946
- 2) *Cries of Joy, Songs of Sorrow*, Marc L. Moskowitz  
Univ. of Hawaii Press, ISBN-13: 978-0824834227
- 3) *Sailing to Formosa*, edited by Michelle Yeh, N. G. D. Malmqvist, and Xu Huizhi  
Univ. of Washington Press, ISBN-13: 978-0295985879
- 4) Other required texts will be available as PDFs on BlackBoard

## Teaching Method

This course is *activity-based*: you will spend the majority of class time discussing the texts, doing scaffolding assignments, responding to reading questions, free-writing, and sharing your written work. The poems themselves are not long, but you will need to spend time learning about the poem's historical background and its reception by scholars. This course is not only about poetry, but also the *culture* of poetry. Therefore, I expect you to understand the context in which the poems were produced and received.

## Classroom Expectations

- After class, you can make or receive phone calls, text, sleep, eat, check your emails, surf on the Internet, solve your crossword puzzle, etc.
- We're in a learning environment, so let's keep the atmosphere positive.
- As we explore different ideas in class, make sure you explain how your comments and questions are relevant to the discussion.

## Assignments and Exams

15%	<i>daily</i>	In-class Participation
30%	<i>3/15</i>	Midterm Exam
15%	<i>5/8, 5/10</i>	Academic or Creative Project
40%	<i>4/19, 5/19</i>	Term Paper (2,500 words)

### *In-class Participation (15%)*

To do well in this category, you need to attend class regularly and participate actively. You will receive up to 5 points per class session and 0 for absences. Absences are excusable on a case-by-case basis, only if you email me at least one day in advance. Let me know, if emergencies or planned events require you to be absent for an extended period of time.

### *Midterm Exam (30%)*

The Midterm Exam will take place in class on 3/15. No early or make-up exams.

### *Academic or Creative Project (15%)*

You will be asked to present an Academic or Creative Project. Academic Projects should analyze an aspect of modern Chinese lyrical culture such as poetry or musical performance. Creative Projects may include music videos, concept albums, short films, games, visual art, architectural designs, sculptures, etc. Your grade will be based on the conceptual design, quality of

execution, and effort. You must work on the Academic Project individually, while you may work on the Creative Project individually or as a team. You must present your plan to the instructor and receive his approval before starting an Academic or Creative Project. If you work as a team, you need to submit a list of teammates by 4/17. Members of each team will usually receive the same grade, so make sure you communicate well and divide the work in a fair manner. Presentations will be on 5/8 (for individuals) and 5/10 (for teams).

### *Term Paper (40%)*

You can submit your Term Paper (2,500 words) at any time during the semester. The paper should focus on materials covered in this course. If you submit your paper by 4/19, you will receive extensive feedback and have the option to resubmit it once for re-grading. After 4/19, you will still be able to submit the paper, but your paper will receive standard comments and no re-grading option. All papers and revisions are due on 5/19 at 3pm.

### **Grading Policy**

Assignments will be lowered one (1) full letter grade per calendar day late. Assignments may be lowered a portion of a letter grade, if received late on the due date. If you need an extension for any reason, contact the instructor well before the due date.

### **UMBC Statement of Values for Academic Integrity**

“By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC’s scholarly community in which everyone’s academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal.”

### **Changes to the Syllabus**

The instructor may make adjustments to the syllabus as needed. All changes will be announced and discussed before they are finalized.

### **Weekly Class Schedule**

The following class schedule lists the materials that you will need to read (or view or listen to) in their entirety before each class session. I carefully select the readings to keep them to about 100 pages per week. Therefore, you are expected to read everything. No materials are optional. To help you prioritize them, they are listed in descending order of importance: the first one introduces you to the poems, and the last one provides more detailed information. I will upload the poetry packets and song lists weekly.

## **Part I: Lyrical Culture in Republican China, 1911-1949**

### **Week 1**

#### **Monday 1/30 - Prelude**

- In-class activities; introduction to the course, teaching method, and expectations

### **Wednesday 2/1 – *The Birth of Modern Chinese Poetry***

- Materials
  - Patricia Buckley Ebrey, *Cambridge Illustrated History of China*, pp. 262-293
  - Hu Shi 胡适, “Some Modest Proposals for the Reform of Literature” 文学改良刍议, pp. 123-139
  - Michelle Yeh, *Modern Chinese Poetry*, pp. 5-28

### **Week 2**

### **Monday 2/6 – *Voices from the Iron House***

- Materials
  - Leo Ou-fan Lee, *Voices from the Iron House*, pp. 89-109
  - Lu Xun 鲁迅, “Preface to *Nahan*” 《呐喊》自序, pp. 1-6
  - Lu Xun 鲁迅, *Wild Grass* 野草, pp. x-xliii, 2-15, 54-67
  - Jon Eugene von Kowallis, “Translating Lu Xun’s *Māra*,” pp. 422-440

### **Wednesday 2/8 – *Poetry as an Aural Art***

- Materials
  - Michelle Yeh, “Toward a Poetics of Noise,” pp. 167-178
  - Poetry packet
  - John Crespi, *Voices in Revolution*, pp. 43-68

### **Week 3**

### **Monday 2/13 – *Music and Modernity in Republican China***

- Materials
  - Andrew Jones, *Yellow Music*, pp. 1-72
  - Film: *Street Angel* 马路天使 (dir. Yuan Muzhi 袁牧之, 1937)
  - Song list

### **Wednesday 2/15 – *From Show Tunes to the National Anthem***

- Materials
  - Andrew Jones, *Yellow Music*, pp. 73-136
  - Song list

### **Week 4**

### **Monday 2/20 – *Crescent Moon: Social Club, Literary Journal, “School” of Poetry***

- Materials
  - Lawrence Wong, “Lions and Tigers in Groups,” pp. 279-312
  - Poetry packet
  - Michel Hockx, “Print culture and literary societies,” pp. 542-555

### **Wednesday 2/22 – *Notable Poets I***

- Materials
  - Michelle Yeh, *Modern Chinese Poetry*, 89-113
  - Poetry packet

## Week 5

### Monday 2/27 – *Notable Poets II*

- Materials
  - o David Der-wei Wang, *The Lyrical in Epic Time*, pp. 113-153
  - o Poetry packet

### Wednesday 3/1 – *Wartime Poetry, 1937-1945*

- Materials
  - o Julia Lin, *Modern Chinese Poetry*, pp. 171-227
  - o Poetry packet
  - o Leung Ping-kwan, *Aesthetics of Opposition*, pp. 86-108

## Part II: Lyrical Culture in the People's Republic of China since 1949

## Week 6

### Monday 3/6 – *Revolutionary Poetry since Yan'an*

- Materials
  - o Patricia Buckley Ebrey, *Cambridge Illustrated History of China*, pp. 294-331
  - o Mao Zedong, "Talks at the Yanan Forum on Literature and Art," pp. 27-36
  - o Poetry packet

### Wednesday 3/8 – *PRC Lyrical Culture: Poetry Recitals*

- Materials
  - o John Crespi, *Voices in Revolution*, pp. 142-167
  - o Poetry packet
  - o Videos

## Week 7

### Monday 3/13 – *PRC Lyrical Culture: Folk Songs*

- Materials
  - o Wai-fong Loh, "From Romantic Love to Class Struggle," pp. 165-176
  - o Film: *Third Sister Liu* 刘三姐 (dir. Su Li 苏里, 1960/1)
  - o Lydia Liu, "A Folksong Immortal and Official Popular Culture," pp. 570-592

### Wednesday 3/15 – Midterm Exam in class

## Week 8

### Monday 3/20 – *Spring Break (NO CLASS)*

### Wednesday 3/22 – *Spring Break (NO CLASS)*

## Week 9

### **Monday 3/27 – PRC Lyrical Culture: The Cultural Revolution**

- Materials
  - o Patricia Buckley Ebrey, *Cambridge Illustrated History of China*, pp. 332-363
  - o Barbara Mittler, *A Continuous Revolution*, pp. 96-127
  - o Film: *The East is Red* 东方红 (August First Film Studio 八一电影制片厂, 1965)

### **Wednesday 3/29 – PRC Lyrical Culture: Misty Poets**

- Materials
  - o Michelle Yeh, “Nature’s Child and the Frustrated Urbanite,” pp. 405-409
  - o Michelle Yeh, “The Cult of Poetry in Contemporary China,” pp. 188-217
  - o Poetry packet
  - o Xudong Zhang, *Chinese Modernism in the Era of Reforms*, pp. 122-162

## **Week 10**

### **Monday 4/3 – Contemporary Poetry I**

- Materials
  - o Michelle Yeh, “Anxiety and Liberation,” pp. 28-35
  - o Maghiel van Crevel, *Chinese Poetry in Times of Mind, Mayhem and Money*, pp. 27-29

### **Wednesday 4/5 – Contemporary Poetry II**

- Materials
  - o Maghiel van Crevel, *Chinese Poetry in Times of Mind, Mayhem and Money*, pp. 123-136
  - o Heather Inwood, *Verse Going Viral*, pp. 45-80

## **Part III: Lyrical Culture in Taiwan and Hong Kong**

## **Week 11**

### **Monday 4/10 – Taiwan Poetry I**

- Materials
  - o Michelle Yeh and N. G. D. Malmqvist, *Frontier Taiwan*, pp. 1-53
  - o Michelle Yeh et al, *Sailing to Formosa*, pp. 11-77

### **Wednesday 4/12 – Taiwan Poetry II**

- Materials
  - o Michelle Yeh et al, *Sailing to Formosa*, pp. 80-169

## **Week 12**

### **Monday 4/17 – Hong Kong Poetry**

- Materials
  - o Leung Ping-kwan, “Modern Hong Kong Poetry,” pp. 221-245
  - o Rey Chow, *Ethics after Idealism*, pp. 168-188
  - o Poetry packet
- Last day to register your team for the Creative Project

### **Wednesday 4/19 – Cantopop**

- Materials
  - o Rey Chow, *Ethics after Idealism*, pp. 149-167
  - o Film: *Comrades, Almost a Love Story* 甜蜜蜜 (dir. Peter Chan 陳可辛, 1996)
  - o Yiu-Wai Chu, *Lost in Transition*, pp. 121-149
- Last day to turn in your Term Paper with the re-grading option

### **Week 13**

### **Monday 4/24 – Mandopop I**

- Materials
  - o Marc Moskowitz, *Cries of Joy, Songs of Sorrow*, pp. 1-68
  - o Song list

### **Wednesday 4/26 – Mandopop II**

- Materials
  - o Marc Moskowitz, *Cries of Joy, Songs of Sorrow*, pp. 69-115
  - o Film: *Cape No. 7* 海角七號 (dir. Wei Te-sheng 魏德聖, 2008)
  - o Song list

### **Week 14**

### **Monday 5/1 – On the Margins: Rock ‘n’ Roll**

- Materials
  - o Andrew Jones, *Like a Knife*, pp. 1-34, 91-143, 151-163
  - o Nimrod Baranovitch, *China’s New Voices*
  - o Songlist

### **Wednesday 5/3 – On the Margins: Punk and Hip Hop**

- Materials
  - o Film: *Beijing Punk* (dir. Shaun Jefford, 2010)
  - o Songlist

### **Week 15**

### **Monday 5/8 – Projects I (Individuals)**

### **Wednesday 5/10 – Projects II (Teams)**

### **Week 16**

### **Monday 5/15 – Concluding Discussion**

### **Friday 5/19 – All papers and revisions due at 3pm**

**Have a Nice Summer!**