PAAS 302: LITERARY AND CULTURAL THEORY IN PACIFIC AND ASIAN LANGUAGES AND LITERATURES STUDIES

CRN: 12456

FALL 2013

Times: T 2.30-4.20, F 2.30-3.20

Room: TBA

Instructor: Richard King rking@uvic.ca, (250) 721-8708
Office: CLEC217

Course content and requirements:

The course consists of introductions to literary theories, with a focus on those of twentieth and twenty-first century Western academic culture. Theories will be applied to selected works of literature (fiction, theatre, poetry), film, and popular culture, mostly from China, Japan, and Southeast Asia.

Students are expected to complete all required readings, and to be ready to discuss them in class. Selected readings will be assigned to individual students for class presentations; students are encouraged to read from the supplementary readings list, and will be asked to summarize and critique some of these readings in class. Each student will make two classroom reports on readings and contribute to the critical symposium on October 29th; in addition, there will be student presentations at a class symposium in the final week.

Students will write two analytical papers on literary texts read and discussed in class, or other texts as agreed with the instructor; one critique of a critical reading, and a final analysis of a text exploring a range of analytical strategies. The first three papers should be between 5 and 7 double-spaced pages, the final paper 8-10 pages.

Students unconfident in their writing of essays (and unclear about the proper way to do footnotes and bibliographies) are advised to consult The University of Victoria Writer’s Guide. Those wishing for further assistance in preparing a paper are encouraged to go to the Writing Centre, which is located at the end of the hall in the Learning Commons in the McPherson Library. The e-mail address for the Writing Centre is TWCcoor@uvic.ca, and the url is: http://www.ltc.uvic.ca/servicesprograms/twc.php. Students may not employ the services of a professional editor without prior approval.

Class policies:
Late papers: Late papers or delayed presentations will not be accepted without the prior permission of the instructor. Failure to make a presentation or to hand in a paper will result in a grade of zero for that assignment.

Originality of topic: No paper may be submitted for this course which was written for another course. Anyone wishing to work on a topic addressed in another course must obtain the permission of the instructor.

Academic integrity: Students should be aware of the University’s Policies on Academic Integrity (pp.32-4 of the 2012-3 UVic Calendar) and the Department’s policy on plagiarism. Failure to comply with these policies will lead to a grade of zero on the assignment in question and a report to the Department.

Assignments and Evaluation:

Attendance and participation; contribution to class discussion 10%
(Attendance is required at all classes, and marks will be deducted for repeated absence. Students will be expected to be familiar with assigned readings, and to be prepared to answer questions and engage in class activities)

Class presentation as assigned 5%

Contribution to critical symposium (5%)
and final symposium (10%) 15%

Three short papers, each worth 15% 45%

Final paper 25%

Required text:

Recommended texts:

Additional readings are given for each section of the course. Others may be added during the course of the term.

Schedule:

Week 1 (September 6): Introductory exercise; introduction to the course: What is “theory” and why should we read it?
Week 2 (September 10 & 13):
Liberal humanism/ practical criticism

Required reading:
Barry, pp.1-10 and 11-37.

Supplementary reading:

Classroom exercise:
“Close reading”: (text to be provided)

Week 3 (September 17 & 20): Structuralism/ formalism/ semiotics

Required reading:
Barry, pp.38-58

Supplementary readings:
Eagleton, 91-126

Week 4 (September 24 & 27): Freud, Jung, and their inheritors

1. Psychoanalytic criticism

Readings:
Barry, pp.92-115
Supplementary readings:

2. Allegories and archetypes

Readings:

Classroom exercise: Case studies/ narrative universals

First Assignment due October 1: analysis of one of the classroom readings

Week 5 (October 1 & 4): Marxist and feminist criticism

Readings for Tuesday:
Barry, pp.150-165.

Supplementary readings:

Readings for Friday:
Barry, pp. 116-133
Four selections from Mary Eagleton, *Feminist Literary Theory: A Reader*. Oxford: Blackwell, 1996:
Gilbert, Sandra, and Susan Gubar, from *The Madwoman in the Attic*, pp.91-98.
__________, “‘Writing Like a Woman: A Question of Politics’ The Politics of Theory,” pp.118-120.

Supplementary reading:
Short stories for analysis:
Tuan Jui-hsia [Duan Ruixia], “Not Just One of the Audience”
Sylvania, Mona, “Ningsih”

Week 6 (October 8 & 11): From modernism to postmodernism:

Readings:
Barry, pp. 78-91

Lyotard, Jean-Francois, from _The Postmodern Condition: A Report on Knowledge_ in

Supplementary reading:
Jameson, Fredric, from _Postmodernism, or the Cultural Logic of Late Capatalism_, in

Viewing:
_Modern Times_, dir Charles Chaplin, 1936.
_Big Shot’s Funeral_, dir. Feng Xiaogang, 2002

Story for Analysis:
Ma Yuan, “A Wall Covered with Strange Patterns”

Week 7 (October 15 & 18): Poststructuralism and deconstruction

Readings:
Barry, pp. 61-80
Belsey, “Deconstruction and the Differance [sic] it makes,” and “Towards a Productive
Critical Practice,” _Critical Practice_, chapters 7 & 8.
Foucault, Michel, from _What is an Author?_ In Harrison and Wood, pp.923-8.

Supplementary reading:
331-47.

Second Assignment due October 22: critique of one of the critical readings

Week 8 (October 22 & 25): Orientalism revisited; cultural studies, and the hybrid
Required, if you missed it before:

Kipling, Rudyard, “The White Man’s Burden” (1899), and
George Orwell, “Rudyard Kipling” (1942).
To obtain a copy of either, type author and title into your search engine.

Supplementary, if you missed it before:

Readings for Tuesday:

Supplementary readings:

Home viewing for hybridity: Go to YouTube and type in:
Dadawa - Sister Drum (and other titles)
Zheng Jun & Soinam Wangmo - Back to Lhasa
He Yong - Garbage Dump
Seo Taiji and Boys - Nan Arayo (and other titles)
Ryoichi Hattori - Tokyo boogie-Woogie

Viewing:
Puccini, Giacomo, Madame Butterfly, dir. Frédéric Mitterand, 2002.

Week 9 (October 29 & November 1): Critical symposium

Stories for criticism:
Djenar Maesa Ayu, “Don’t Fool Around (With Your Marriage)”
Murakami, Haruki, “On Seeing the 100% Perfect Girl One Beautiful April Morning,”
Xu Xi, “Loving Graham”
Latorena, Paz, “Desire”

Friday: “Reading a classical Chinese poem”
Guest lecture by Dr. Tsung-Cheng Lin for students of PAAS 302 and 353

reading: Wu Weiye (1609-1671), “A Song on Hearing the Taoist Priestess Bian Yujing
Week 10 (November 5 & 8): Narratology

Tuesday: Narratology
Readings:
Barry, pp.222-247.
Stuckey, G. Andrew, “Memory or Fantasy? Honggaoliang’s narrator,” Modern Chinese Literature and Culture, vol.18, number 2 (Fall, 2006), pp.131-162.

Supplementary reading:

Friday: How to read the Chinese classic novel Shuihuzhuan/ Outlaws of the Marsh/ All Men are Brothers
Readings provided in class

Third Assignment due November 15: analysis of a reading or viewing, either one discussed in class or one chosen by agreement with the instructor

Week 11 (November 15 only): TBA

Week 12 (November 19 & 22): Theory and anti-theory

Marks, Elaine, “Feminism’s Perverse Effects,” Theory’s Empire, pp.419-424.

Friday:
Other selections from Theory’s Empire if time permits

Week 13 (November 26 & 29, and December 3 if needed): Student presentations based on final papers

Final paper due December 3; analytical paper on a topic to be agreed between student and instructor