

文學慧悟網上教程 (13 Weeks)

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Course Description

This class is an experimental blend-in course. Incorporating the famous literary critic Liu Zaifu's literary theory, it will be a close reading of Western and contemporary Chinese literary masterpieces as well as cultivating students' ability in innovative fictional writing. The goal for this class is to get familiar with selective Western and Chinese masterpieces and learn how to write a short story on your own in addition to writing a critical essay. It is designed as a UG creative writing course, not only exploring styles, structures, and narratives of novels, but also involving students in the form of seminar discussions and in-class writing. Unlike the traditional literary courses that focus on lectures and literary theories, this class encourages students to read, appreciate, and critique Western and Chinese novels, and engage in innovative writing of fiction and essay.

Grading

Attendance, Participation, Discussion	10%
Pop quizzes on readings and watching Liu Zaifu's videos	20%
Presentation	20%
Critical essay	20%
Final short novel	30%

Class Requirements:

Videos watching at home

Before coming to the class, students are required to watch Professor Liu Zaifu's videos at home, answering questions, and preparing to join discussion in Professor Liu Jianmei's class.

Attendance and in-class participation are weighed heavily in this course. Students are expected to complete the reading assignment PRIOR to coming to class and be ready to discuss and engage in class. If no participation effort is made in class, attendance alone cannot guarantee a high mark for this portion of your grade.

Class participation is expected since talking with fellow students is the best way to learn. So earn your good grade the fun way—start and keep talking in class! Don't be afraid to make mistakes, but you do need to show that you are familiar with the readings and that you have seriously thought about the texts. **Be prepared and read before class.**

Pop quizzes will be given from time to time in class without prior notice. The quiz usually consists of 2--3 questions only and would not take more than 15 minutes to complete.

A critical essay is required at the end of the semester. You will choose your own topic on a close reading of a literary work.

Final short novel must be an innovative creative writing piece, which can demonstrate your writing skills in terms of language, structure, style, and narratology.

Class Rules:

NO plagiarism!!! – This is taken VERY seriously. Violations (including using online device such as Google translation) will result in a ZERO on your grade.

No use of mobile phone – i.e. no talking, texting, emailing, or web browsing on your mobile phone. Please put your phone on silent mode in class. If constant usage is found or a message/ring tone is heard, your phone will be taken away until the class ends.

Listening etiquette – please listen carefully while someone is talking.

Speaking etiquette – please allow others to finish their sentence before you offer yours.

Course Intended Learning Outcomes (ILOS)

1. Enhancing students' creative writing skills;
2. Gaining an overview of contemporary Chinese novels and recent critical interest;
3. Mastering some fundamental concepts in literary and cultural studies;
4. Learning how to read both Western and Chinese literary classics;
5. Improving students' ability of writing a literary critical essay.

Week 1: 寫作的關鍵點、文學的起點

關鍵點：文學的關鍵點就是要引導同學們進入文學狀態。

1. 有感而發
2. 寫作起點的三個要領
3. 高級感覺與低級感覺
4. 美感心理教學方程式
四大名著的精神層次

課堂討論：莫言《透明的紅蘿蔔》《黑孩》

陳春城《竹峰寺》《〈紅樓夢〉彌撒》

Week 2: 文學的特點及優點

特點：

1. 文學與科學的區分
2. 文學與歷史學、哲學的區分
3. 宗教參照系下的文學
4. 藝術參照系下的文學

優點：

1. 文學最自由
2. 自由與限定
自由在於“覺悟”
3. 影響文學自由的若干先驗預設
4. 文學最長久

課堂討論：博爾赫斯《南方》《環形廢墟》《小徑分岔的花園》《永生》

Week 3：文學的弱點

1. 文學最無用
2. 文學的無用之用
3. 無目的合目的性
4. 本堂課的“期待”

《紅樓夢》的超功利性與中國前期當地文學（1949-1976）的“合目的性”

課堂閱讀：阿城的《樹王》《棋王》《孩子王》

Week 4: 文學的難點

寫作之難在於創造“形式”

韓少功《馬橋詞典》·通過“詞典”這一審美形式展示馬橋這一中國環境與中國心靈

1. “文句”創造之難
2. “文眼”創造之難
3. “文心”創造之難
4. “文體”創造之難

課堂閱讀：馬爾克斯《禮拜二午睡時刻》《巨翅老人》《世界上最漂亮的溺水者》（短篇）

Week 5: 文學的基點

1. 人性的兩大特點
2. 人性群體的共相與殊相
3. 人性個體的共相與殊相
4. 對人性認知的深化

課堂閱讀：余華《十八歲出門遠行》《1986》《古典愛情》

Week 6: 文學的亮點

1. 作家創作的亮點
2. 批評家對亮點的發現
3. 讀者的文學亮點
4. 亮點發光的艱難
5. 亮點不是固定點

課堂閱讀：卡夫卡的《變形記》《在流放地》

Week 7: 文學的戒點和盲點

戒點：

1. 寫作應力戒什麼？
2. 宗教戒律與文學戒點
3. 大戒點與小戒點

盲點：

1. 身為文學中人，卻不知何為“文學狀態”
2. 只知意識世界，不知潛意識世界
3. 只知已完成的客觀世界，不知未完成的個體世界

課堂電影：《悲慘世界》

Week 8: 文學的拐點（轉折點）

1. 文學史上的轉折現象
2. 中國文學的拐點
3. 西方文學的拐點
4. 自然轉折與人為轉折
5. 作家個體創作的拐點

Week 9: 文學的制高點

1. 文學的高峰現象
2. 文學高峰有無標準？
3. 中國美學家眼中的文學制高點

課堂電影：《悲慘世界》

Week 10: 文學的焦慮點和死亡點

焦慮點：

1. 文學的焦慮點
2. 何其芳的問題和煩惱
3. 焦慮的爆炸與作家的自殺
4. 從焦慮到恐懼

死亡點：

1. 文學死亡的外部原因
2. 文學死亡的內部原因
3. 文學衰亡的抗體

課堂電影：《包法利夫人》

Week 11: 文學的交合點

1. 兩種新文類的啟迪
2. “交合”現象古已有之
3. 中國文學經典的“嫁接”奇觀
4. 文學與科學交合的新成果

課堂電影：《包法利夫人》

Week 12: 文學的審視點

1. 文學批評標準的探討
2. 林崗的批評三尺度
3. 對林崗“三尺”的補說

學生演講報告

Week 13: 文學的回歸點和終點

回歸點：

1. 文學復興的偉大策略
2. 文學作品的“回歸”主題
3. 作家心性的回歸點
4. 作家的“反向意識”

終點：

1. 文學有沒有終點？
2. “文學終點”的迷失
3. 心靈“無終點”
4. “內宇宙”沒有邊界

學生演講報告