

HUMA 3220

Modern Chinese Poetry [C] [PU] 現當代華語詩歌：歷史、鑒賞與創作
Spring 2026

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Time and Classroom

Thursday: 12:00pm to 1:50pm & 1:50pm-2:50pm

Room:

Course Description:

The course will introduce students to the history of modern Chinese poetry from the early twentieth century to the contemporary era. Major poets and aesthetic developments will be the focus of the class. In addition to developing their abilities in aesthetic appreciation, students will have opportunities to learn from invited poets and translators in person. They will have hands-on experience in writing and translating poetry, and engaging in creative multimedia poetry projects. 本課程系二十世紀華語詩歌入門課程，旨在幫助學生了解現代詩歌歷史，培養詩歌藝術鑒賞能力，學習新詩的創作與翻譯，提高藝術思辨、鑒賞、創作能力，并將文字、想象之美融入日常生活實踐。中文授課。

Course Intended Learning Outcomes (ILOs):

	Course ILOs
1	Comprehend the representative poetic works written in modern and contemporary times.
2	Gain critical thinking abilities and writing skills;
3	Understand the major literary terms, schools, and aesthetic concepts;
4	Integrate poetry and poetics into everyday life practices.

Weekly Organization and Readings

The required and suggested readings are accessible through Canvas. Lectures and discussions will be held in alternating sessions.

Assessments:

Attendance, short assignments, and discussions: 25% +5% (5% for excellent in-class participation)

One in-class exam: 20%

One group project: 10%

Final Assignment: 40%

Course Requirements:

All students must attend classes regularly and finish readings before class.

1. One in-class closed-book examination: 1) short questions; 2) writing one short poem; 3) one or two essay questions (500-800 Chinese characters);
2. Weekly in-class short assignments;
3. Group project of one creative project;
4. Final assignment (topics will be announced later). **Due on Canvas @5:00 pm on May 25 (Monday), 2026.**

Course AI Policy

ChatGPT, DeepSeek, 豆包, and other AI tools are NOT permitted for in-class discussions, weekly in-class short assignments, or the midterm examination. However, they are permitted for group projects and final assignments.

Mapping of Course ILOs to Assessment Tasks

Assessed Task	Mapped ILOs	Explanation
Attendance, in-class short assignments; in-class discussions; in-class midterm	ILO1, ILO2, ILO3.	These tasks assess students' ability to comprehend and explain the text (ILO 1), express themselves (ILO 2), and critically analyse poems within the context of literary history (ILO 3).
Group project	ILO2, ILO4	The group project assesses students' ability to write critically (ILO 2) and incorporate poetic language into their daily life (ILO 4).
Final paper/assignment	ILO1, ILO2, ILO3, ILO4	The final paper assesses students' ability to think and write critically (ILO 1, 2,3), and apply their ideas to everyday situations (ILO 4).

Final Grade Descriptors:

Grades	Short Description	Elaboration on subject grading description
A	Excellent Performance	Demonstrates a comprehensive grasp of subject matter and significant creativity in thinking, critical analysis, and writing. Exhibits a high capacity for scholarship and collaboration, going beyond core requirements to achieve learning goals.

B	Good Performance	Shows good knowledge and understanding of the main subject matter and the ability to analyze and evaluate poems. Displays high motivation to learn and the ability to work effectively with others.
C	Satisfactory Performance	Possesses adequate knowledge of core subject matter and some capacity for analysis and critical thinking. Shows persistence and effort to achieve broadly defined learning goals.
D	Marginal Pass	Has threshold knowledge of core subject matter and the ability to make basic judgments. Benefits from the course and has the potential to develop in the discipline.
F	Fail	Demonstrates insufficient understanding of the subject matter and lacks the necessary problem-solving skills. Shows limited ability to think critically or analytically and exhibits minimal effort towards achieving learning goals. Does not meet the threshold requirements for practice or development in the discipline.

Schedule (subject to changes):

Week 1.

2/5. 何謂詩？課程介紹

新詩鳥瞰、欣賞方法（詩的特質、語言、意象、節奏、形式）

Week 2.

2/12 白話新詩誕生與延續、象征主義

胡適：《談新詩》；梁宗岱：《象征主義》

WEEK 3 Spring festival

Week 4.

2/26. 象征主義、現代主義詩歌：卞之琳、穆旦

朱光潛：《詩的境界——情趣與意象》

卞之琳、穆旦詩選

Week 5.

3/5. 朦朧詩派：北島、顧城等

Week 6.

3/12. 八九十年代知識分子詩歌、身體寫作

Week 7. 詩與台灣

3/19. 台灣現代主義：洛夫、覃子豪、痖弦、鄭愁予等

陳芳明，《新台灣文學史》第十六章 現代詩藝的追求與成熟

Week 8. 詩與台灣、香港

3/26. 台灣現代主義：洛夫、覃子豪、痖弦、鄭愁予等
台灣詩人洛夫、余光中等詩歌
葉輝，《香港新詩八十年》；劉火子、梁秉鈞、西西的詩歌

Week 9. 詩、愛情、女性主義

4/2. 余秀華、夏宇等

Week 10.

4/9. film screening and in-class examination

Week 11. 詩歌、日常生活、媒介

4/15. 打工詩歌、台灣超文本詩歌 跨媒介的詩歌
林淇濬《文本越位》等

Week 12.

4/23 世界詩歌、翻譯與影響 I

4/30 宇文所安的《什么是世界诗歌》Stephen Owen: "The Anxiety of Global Influence: What is World Poetry." *New Public* (Nov. 19, 1990): 28-32;
Eliot Weinberger: selections from *Nineteen Ways of Looking at Wang Wei: How a Chinese Poem is Translated* (Moyer Bell Limited, 1987);

Week 13. 世界詩歌、翻譯與影響 II

4/30 波德萊爾、里爾克、阿赫瑪托娃等在中國/Group project discussions

Week 14.

5/7. Group project presentation (two sections)

Final assignment: due 5:00 pm on May 25 (Monday), 2026.