## **Chinese literature**

## Prof. Elisa Giunipero

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to provide an introduction to Chinese literature with a focus on the historical and stylistic evolution of the literary genres over different periods and the development of 20th-century Chinese fiction.

It is addressed to:

1. the graduate students enrolled in the ‘Media Management’ curriculum (LM38) who study the Chinese language as a continuation of their undergraduate programme and intend to develop their knowledge of the Chinese literary scenario (8 ECTS);

2. the students enrolled in an undergraduate/graduate programme who study the Chinese language: these students can include the 12-ECTS exam in their degree curriculum;

3. the students enrolled in a literary curriculum who do not know the Chinese language and are interested in a general introduction to the Chinese literary tradition (12 ECTS).

At the end of the course, students will be able to acquire the knowledge and the categories they need to orient themselves in the wide panorama of the literary production in Chinese. For Chinese language students, the course will propose modern and contemporary passages and texts in their original version.

For those who study a language other than Chinese, it will introduce the history of China, its writing system, and the foundations of the Classical and the Modern Chinese culture.

The course is recommended for the students who are oriented towards the teaching of the Chinese language and culture in high schools, as it provides useful tools and knowledge that are necessary for that purpose. The course will allow students to obtain 12 of the 24 ECTS of Chinese literature that are currently required to obtain a teaching qualification.[[1]](#footnote-1)

***COURSE CONTENT***

For all students:

– The development of the concept of traditional Chinese literature.

– The evolution of literary genres during the history of Imperial China.

– The origins of Modern literature in China.

– Contemporary Chinese literature: authors and texts.

For the students who study the Chinese language (profile 1 and 2):

– An introduction to texts in their original language and to the translation of literary texts.

For the students enrolled in a literary curriculum (profile 3):

– Chinese writing: origins and developments.

***READING LIST***

Chinese language students (profile 1, 8 ECTS) will have to study the following textbooks:

W. Idema - L. Haft, *Letteratura cinese*, Cafoscarina, Venice 2011.

N. Pesaro – M. Pirazzoli*, La narrativa cinese del Novecento. Autori, opere, correnti,* Carocci, Rome 2019.

In addition, students will have to read two works (or three, where specified). One of the following works:

Cao Xueqin, *Il sogno della camera rossa*, Bur-Rizzoli, Milan 2008 or following reprints.

Li Bai*, L'uomo, il poeta*, edited by P. De Laurentis, Ariele, Milan 2016.

Shi Nai'an, Luo Guanzhong*, In riva all'acqua*, Luni, Milan 2015.

Wu Cheng'en, *Lo scimmiotto*, Adelphi, Milan 2002 or following reprints.

And one of the following works (or two, where specified):

Gao Xingjian, *La montagna dell’anima*, Rizzoli, Milan 2008.

Ge Fei, *Il nemico*, Neri Pozza, Milan 2001.

Lao She, *I due Ma, padre e figlio*, Mondadori, Milan 2021.

Lao She, *Il ragazzo del risciò*, Mondadori, Milan 2019.

Lu Xun, *Grida,* Sellerio*,* Palermo 2021 and *Esitazione,* Sellerio, Palermo 2022.

Mo Yan, *Le sei reincarnazioni di Ximen Nao*, Einaudi, Turin 2009.

Mo Yan, *Sorgo Rosso*, Einaudi, Turin 1997 or following reprints.

Wang Anyi, *La canzone dell’eterno rimpianto*, Einaudi, Turin, 2011.

Yu Hua, *Vivere!*, Feltrinelli, Milan 2012 and *Il settimo giorno*, Feltrinelli, Milan 2017.

Zhang Ailing, *Lussuria,* BUR, 2007and *La storia del giogo d’oro,* BUR, 2006.

Chinese language students (profile 2, 12 ECTS) will have to study the following textbooks:

W. Idema - L. Haft, *Letteratura cinese*, Cafoscarina, Venice 2011.

N. Pesaro – M. Pirazzoli*, La narrativa cinese del Novecento. Autori, opere, correnti,* Carocci, Rome 2019.

In addition, students will have to read three works (or four, where specified).

One of the following works:

Cao Xueqin, *Il sogno della camera rossa*, Bur-Rizzoli, Milan 2008 or following reprints.

Li Bai*, L'uomo, il poeta*, edited by P. De Laurentis, Ariele, Milan 2016.

Shi Nai'an, Luo Guanzhong*, In riva all'acqua*, Luni, Milan 2015.

Wu Cheng'en, *Lo scimmiotto*, Adelphi, Milan 2002 or following reprints.

And two of the following works (or three, where specified):

Gao Xingjian, *La montagna dell’anima*, Rizzoli, Milan 2008.

Ge Fei, *Il nemico*, Neri Pozza, Milan 2001.

Lao She, *I due Ma, padre e figlio*, Mondadori, Milan 2021.

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Mo Yan, *Le sei reincarnazioni di Ximen Nao*, Einaudi, Turin 2009.

Mo Yan, *Sorgo Rosso*, Einaudi, Turin 1997 or following reprints.

Wang Anyi, *La canzone dell’eterno rimpianto*, Einaudi, Turin, 2011.

Yu Hua, *Vivere!*, Feltrinelli, Milan 2012 and *Il settimo giorno*, Feltrinelli, Milan 2017.

Zhang Ailing, *Lussuria,* BUR, 2007and *La storia del giogo d’oro,* BUR, 2006.

The students enrolled in a literary curriculum (profile 3) will have to study the following textbooks:

W. Idema - L. Haft, *Letteratura cinese*, Cafoscarina, 2011.

A. Lavagnino - S. Pozzi, *Cultura cinese,* Carocci, Rome, 2013 (or following reprints).

In addition, students will have to read two works (or three, where specified). One of the following works:

Cao Xueqin, *Il sogno della camera rossa*, Bur-Rizzoli, Milan 2008 or following reprints.

Li Bai*, L'uomo, il poeta*, edited by P. De Laurentis, Ariele, Milan 2016.

Shi Nai'an, Luo Guanzhong*, In riva all'acqua*, Luni, Milan 2015.

Wu Cheng'en, *Lo scimmiotto*, Adelphi, Milan 2002 or following reprints.

And one of the following works (or two, where specified):

Gao Xingjian, *La montagna dell’anima*, Rizzoli, Milan 2008.

Ge Fei, *Il nemico*, Neri Pozza, Milan 2001.

Lao She, *I due Ma, padre e figlio*, Mondadori, Milan 2021.

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Wang Anyi, *La canzone dell’eterno rimpianto*, Einaudi, Turin, 2011.

Yu Hua, *Vivere!*, Feltrinelli, Milan 2012 and *Il settimo giorno*, Feltrinelli, Milan 2017.

Zhang Ailing, *Lussuria,* BUR, 2007and *La storia del giogo d’oro,* BUR, 2006.

***TEACHING METHOD***

For the students of profile 1 and 2, the course will be structured as a seminar: students are expected to study the reading list mentioned above and attend the seminar activities held by Prof. Chiara Piccinini, who will specify the dates and the timetable of the workshops on her webpage. Some of the lectures will be held by subject-matter experts and translators.

The students of profile 3 will have to attend, during semester 1, the *Chinese language and culture* course held by Prof. Giunipero, providing a useful introduction to the elements of the Chinese culture, and the seminar activities held by Prof. Chiara Piccinini, who will specify the dates and the timetable of the workshops on her webpage. Some of the lectures will be held by subject-matter experts and translators.

Furthermore, all students will be informed on the initiatives of the Confucio Institute related to the topics covered during the course: these initiatives, taking place during the academic year, will be considered as a supplementary element of the teaching method.

***ASSESSMENT METHOD AND CRITERIA***

The final assessment will consist in an oral exam. Only the students of profile 3 will have to take a written test (in February 2023). The students of profiles 1 and 2 will have the possibility to take an oral test in February 2023, aimed to assess the knowledge of the textbook: W. IDEMA - L. HAFT, Letteratura cinese, Cafoscarina, 2011. The rest of the course content will be assessed during a final oral exam to be taken starting from May/June 2023.

The final exam will assess the knowledge of the topics explained during the course and the students’ critical thinking skills, as well as their ability to make a clear exposition and present meaningful arguments. The acquisition of a critical and organic perspective on the subject, the knowledge of the textbooks, and the use of an appropriate terminology will determine excellent marks.

For Chinese language students (profile 1 and 2), the oral exam will be divided into three parts: the first one will introduce general questions on the development of the literary production from its origins to the contemporary age (25% of the final mark); during the second one, students will have to discuss the textbooks of their choice (50% of the final mark); finally, they will be asked to translate a passage taken from the literary text of reference from Chinese into Italian (25%). For the students of profile 3, the structure of the exam will be the same, except for the third translation part, that will be replaced by an additional general question.

***NOTES AND PREREQUISITES***

The basic knowledge of the physical and political geography of China must be considered as a prerequisite for attending this course.

Students are invited to promptly register themselves on the BB page of the course in order to receive all the necessary information.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.

1. Please note that a Chinese language and culture course is now available at the Brescia campus of Università Cattolica del Sacro Cuore, allowing students to obtain other 12 ECTS in Chinese literature to be added towards the 24 ECTS required to obtain a teaching qualification. [↑](#footnote-ref-1)