

## 课程详述

### COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	<b>课程名称</b> Course Title	“经典”与经典化：中国中古文学专题 "Classics" and Canonization: Topics on Medieval Chinese Literature
2.	<b>授课院系</b> Originating Department	社会科学中心 Center for Social Sciences
3.	<b>课程编号</b> Course Code	SS125
4.	<b>课程学分</b> Credit Value	2
5.	<b>课程类别</b> Course Type	通识选修课程 General Education (GE) Elective Courses
6.	<b>授课学期</b> Semester	秋季 Fall
7.	<b>授课语言</b> Teaching Language	中英双语 English & Chinese
8.	<b>授课教师、所属学系、联系方式</b> (如属团队授课，请列明其他授课教师) Instructor(s), Affiliation & Contact (For team teaching, please list all instructors)	朱梦雯 ZHU Mengwen 南方科技大学人文社会科学荣誉学会 Society of Fellows in the Liberal Arts, SUSTech zhumw@mail.sustech.edu.cn
9.	<b>实验员/助教、学系、联系方式</b> Tutor/TA(s), Contact	无 NA
10.	<b>选课人数限额(可不填)</b> Maximum Enrolment (Optional)	

11. 授课方式 Delivery Method	讲授 Lectures	习题/辅导/讨论 Tutorials	实验/实习 Lab/Practical	其它(请具体注明) Other (Please specify)	总学时 Total
学时数 Credit Hours	32				32
12. 先修课程、其它学习要求 Pre-requisites or Other Academic Requirements	无 NA				
13. 后续课程、其它学习规划 Courses for which this course is a pre-requisite	无 NA				
14. 其它要求修读本课程的学系 Cross-listing Dept.	无 NA				

### 教学大纲及教学日历 SYLLABUS

#### 15. 教学目标 Course Objectives

本课程为面向各专业本科生开设的人文通识课。围绕“‘经典’与经典化”的主题，本课程将选取中国中古文学里为大众所熟知的特定时代、作家和作品展开专题探讨。通过引导学生广泛接触、阅读和思考相关的史料、文学文本、研究文献、以及当代大众文化视野下的文学和影视作品，旨在向学生“重新介绍经典，”启发学生以新的视角和开阔的视野重新认识“经典”标签下的作家、作品、文学活动以及文化现象，并进一步思考文学的“经典化”过程。

课程内容除“概论”和“结语”部分外，主体部分分别聚焦于“三国”“陶渊明”“李、杜”和“《长恨歌》”四个专题，以“经典化”和“重新发现”为核心，在每个专题下辟数讲展开探讨。中古文学自其产生之初迄今已经历了一段漫长的历史，此间中古文学的作家和作品不断被选择和扬弃，相关的文学行为和文化现象则不断被取舍和诠释。这一过程是中古文学被接受的过程，也是其被“经典化”的过程。在这一“经典化”语境下，当代的大众阅读和认知往往对中古时期的著名诗人及其作品形成了僵化的印象，却同时表现出理解上的单薄和思考上的匮乏。鉴于此，本课程能够带着学生重访他们所“熟悉”的内容，在重访的过程中，通过对相关的历史文献和文学文本的充分阅读，引导学生回到中古时期相应的历史和文化语境去重新思考在他们印象中已经僵化的文学经典，探索不同的观照和解读面向，寻求对同一问题的多元理解。并由此进一步启发学生的问题意识和批判性思维。

This is a GE oriented course in humanities area, designed for the undergraduate students of all majors. Centering on the theme of "classics and canonization", this course chooses certain periods, writers and literary works from medieval China that are familiar to general readers, and takes a closer look behind their "classicism". Throughout the course, the students will be guided through a broad spectrum of historical records, literary texts, academic research, and even certain literary and cinematic works from the contemporary popular culture, and in a sense be "re-introduced" to these "classics". The goal is to inspire the students to reconsider, from different perspectives and with a broadened view, these writers, their literary works, activities and the relevant cultural phenomena that are customarily labeled as "classics", and to further contemplate the process of literary canonization.

Apart from the "Introduction" and the "Conclusion", the main content of this course will respectively focus on four topics, namely, "the Three Kingdoms", Tao Yuanming, "Li (Bai) and Du (Fu)", and the "Song of Everlasting Sorrow", and the content under each topic will unfold across multiple sessions. Chinese medieval literature has had a long history of being received, during which its writers and works have been continuously selected while its literary and cultural phenomena interpreted. Such is the process of reception, as well as one of canonization, of medieval literature. In this context, the reading experience and the general knowledge of a contemporary reader on Chinese medieval literature tend to fix on a rigidly cliché impression of a handful of "famous" writers and their "representative" works, meanwhile revealing a serious inadequacy in thinking about and truly understanding the subject matter. In this light, this course will guide the students to revisit certain contents that are believed to be "familiar". In this process, through extensive reading and exploration of relevant historical and literary materials, this course will bring the students back to the historical and cultural contexts of the medieval periods, so as to encourage them to reflect on their fixed impressions of these literature being labeled as "classics", to discover different perspectives and see things in different light, and further to sharpen their abilities to raise questions and to inspire their critical thinking and originality.

#### 16. 预达学习成果 Learning Outcomes

本课程预期在以下几方面培养学生的能力:

1. 对史料、文学文本和相关古典文献能够进行有效地阅读和理解。
2. 能够充分利用相关的学术研究成果, 了解相关内容在国内外研究中的热点和前沿进展。
3. 运用独立的、批判性和创新性思维重新认识和思考中古文学的“经典”。
4. 摆脱学科分域的思维定势, 探寻从不同的视角观照世界的方式。

This course is designed to help the students develop the following abilities:

1. To effectively read and interpret the relevant historical records, literary texts and other pre-modern textual materials.
2. To take advantage of the relevant research output and to get familiar with certain trends and frontiers in related academic works.
3. To apply independent, critical and original ways of thinking in their paths to rediscover the rethink the literary "classics".
4. To break free from the disciplinary bias and adopt new approaches to look at the world.

17. 课程内容及教学日历 (如授课语言以英文为主, 则课程内容介绍可以用英文; 如团队教学或模块教学, 教学日历须注明主讲人) Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)

“经典”与经典化: 中国中古文学专题	“Classics” and Canonization: Topics on Medieval Chinese Literature
<b>概论</b>	<b>Introduction</b>
<b>第一讲: 我们所了解的文学史</b>	<b>Session 1: The Literary History We Know</b>
<ul style="list-style-type: none"> <li>◆ 文学史的“确定性”?</li> <li>◆ “文学史的权力”</li> <li>◆ 课程内容与考评方式</li> </ul>	<ul style="list-style-type: none"> <li>◆ The "Certainty" in Literary History?</li> <li>◆ "The Power of Literary History"</li> <li>◆ Course Content &amp; Assessments</li> </ul>
<b>第二讲: 何谓“经典”</b>	<b>Session 2: What are the "Classics"</b>
<ul style="list-style-type: none"> <li>◆ “经典”如何被规定</li> <li>◆ 我们如何被“经典”规定</li> <li>◆ 经典语境下的中古文学</li> </ul>	<ul style="list-style-type: none"> <li>◆ How are the "Classics" Decided</li> <li>◆ How are the "Classics" Dictates Us</li> <li>◆ Medieval Literature in Canonized Contexts</li> </ul>
<b>专题一: “三国”</b>	<b>Topic I: "The Three Kingdoms"</b>
<b>第三讲: “赤壁”与“铜雀”</b>	<b>Session 3: "Red Cliff" &amp; "Bronze Sparrow"</b>
<ul style="list-style-type: none"> <li>◆ “文赤壁”</li> <li>◆ 从历史到传奇</li> <li>◆ 铜雀台和铜雀瓦</li> </ul>	<ul style="list-style-type: none"> <li>◆ "The Literary Red Cliff"</li> <li>◆ From History to Legend</li> <li>◆ The Terrace and the Tile of the Bronze Sparrow</li> </ul>
<b>第四讲: 建安: 三国的另面</b>	<b>Session 4: Jian'an: The Other Side of the "Three Kingdoms"</b>
<ul style="list-style-type: none"> <li>◆ “七步诗”</li> <li>◆ 《咏三良》</li> <li>◆ 寡妇之悲</li> </ul>	<ul style="list-style-type: none"> <li>◆ The "Verse of Seven Steps"</li> <li>◆ "On the Three Good Men"</li> <li>◆ Lament of a Widow</li> </ul>
<b>第五讲: 史志·演义·同人</b>	<b>Session 5: History · Romance · Fanfic</b>
<ul style="list-style-type: none"> <li>◆ 从《三国志》到《三国演义》</li> <li>◆ 《曹瞒传》</li> <li>◆ 三国“CP”</li> </ul>	<ul style="list-style-type: none"> <li>◆ From the <i>Record</i> to the <i>Romance</i></li> <li>◆ "Biography of Cao Man"</li> <li>◆ "CP" of the Three Kingdoms</li> </ul>
<b>专题二: 陶渊明</b>	<b>Topic II: Tao Yuanming</b>
<b>第六讲: “先生不知何许人”</b>	<b>Session 6: "Who is the Master, No One Knows"</b>
<ul style="list-style-type: none"> <li>◆ “五柳”和“五斗米”</li> <li>◆ 《归园田居》</li> <li>◆ 琴、酒、菊</li> </ul>	<ul style="list-style-type: none"> <li>◆ "Five Willows" and "Five <i>Dou</i> of Grains"</li> <li>◆ "Returning to Live in My Garden Field"</li> <li>◆ The Lute, the Wine and the Chrysanthemum</li> </ul>
<b>第七讲: 北宋的“迷弟”</b>	<b>Session 7: A Northern Song "Fanboy"</b>
<ul style="list-style-type: none"> <li>◆ 身后的沉寂</li> <li>◆ “和陶”</li> </ul>	<ul style="list-style-type: none"> <li>◆ The Posthumous Silence</li> <li>◆ "Matching Tao"</li> </ul>

◆ “经典”的生成	◆ The Birth of a "Canon"
<b>第八讲：田园之外</b>	<b>Session 8: Beyond the "Field and Garden"</b>
◆ 《闲情赋》	◆ "Rhapsody on Leisurely Feelings"
◆ 《读山海经》	◆ "Reading the <i>Classics of Mountains and Oceans</i> "
◆ 《搜神后记》	◆ "More Records of Searching for Immortals"
<b>专题三：“李、杜”</b>	<b>Topic III: "Li (Bai) and Du (Fu)"</b>
<b>第九讲：“诗必盛唐”？</b>	<b>Session 9: "Poetry Must be the High Tang"?</b>
◆ 盛唐：诗定义的时代？	◆ The High Tang: An Era Defined by Poetry?
◆ 我们遗忘了什么？	◆ What Have We Forgotten?
<b>第十讲：想象的二元</b>	<b>Session 10: Imagined Binary</b>
◆ “仙”“圣”之间	◆ Between the "Transcendent" and the "Saint"
◆ “李、杜”以外的诗坛	◆ The Poetic World Beyond "Li & Du"
<b>第十一讲：李白</b>	<b>Session 11: Li Bai</b>
◆ 后世的模仿困境	◆ The Imitation Difficulties of Later Generations
◆ “我”	◆ "I"
◆ 诗与表演	◆ Poetry and Performance
<b>第十二讲：杜甫</b>	<b>Session 12: Du Fu</b>
◆ “野老”的固型	◆ The Default Image of A "Wild Old Man"
◆ “惊人”的诗语	◆ The Poetics That "Shocked His Contemporaries"
◆ “忘忧国”时？	◆ When He "Forgot about the State Worries"?
<b>第十三讲：异质文化中的“李、杜”</b>	<b>Session 13: "Li &amp; Du" in Foreign Cultures</b>
◆ Rihaku: 庞德的李白	◆ Rihaku: Pound's Li Bai
◆ “颤抖的发簪”	◆ "The Trembling Hairpin"
◆ “经典”可译吗？	◆ Are "Classics" Translatable?
<b>专题四：《长恨歌》</b>	<b>Topic IV: "Song of the Everlasting Sorrow"</b>
<b>第十四讲：“长恨”故事的前世今生（一）</b>	<b>Session 14: The Ever-changing Stories of the "Everlasting Sorrow" (I)</b>
◆ 贵妃、宦宠与蛮胡	◆ The Consort, the Eunuch and the Barbarian
◆ 《长恨歌》与《长恨歌传》	◆ The <i>Song</i> and the <i>Legend</i>
◆ 骊山·马嵬：诗中的另一维度	◆ Mount Li · Mawei: Another Poetic Dimension
<b>第十五讲：“长恨”故事的前世今生（二）</b>	<b>Session 15: The Ever-changing Stories of the "Everlasting Sorrow" (II)</b>
◆ “李—杨”故事的演化	◆ The Evolvement of the "Li—Yang" Story
◆ 《贵妃醉酒》	◆ "The Prized Consort Drunk with Wine"
◆ “穿越”：文化乡愁？	◆ "Time Travel": Cultural Nostalgia?
<b>结语</b>	
<b>第十六讲：结语</b>	<b>Conclusions</b>
	<b>Session 16: Summary, Q&amp;A and Conclusive Remarks</b>

18. 教材及其它参考资料 Textbook and Supplementary Readings

工具书及参考阅读：

- ◆ 白居易著，朱金城笺校：《白居易集笺校》，上海：上海古籍出版社，1988年。
- ◆ 蔡瑜：《陶渊明的人境诗学》，台北：联经出版公司，2012年。
- ◆ 曹植撰，赵幼文注：《曹植集校注》，北京：人民文学出版社，1984年。
- ◆ 陈寿：《三国志》，北京：中华书局，1971年。
- ◆ Chou, Shan. *Reconsidering Tu Fu: Literary Greatness and Cultural Context*. Cambridge: Cambridge University

Press, 1995.

- ◆ 戴燕：《文学史的权力》，北京：北京大学出版社，2002年。
- ◆ 杜甫撰，仇兆鳌注：《杜诗详注》，北京：中华书局，1999年。
- ◆ ——，萧涤非主编：《杜甫全集校注》，北京：人民文学出版社，2014年。
- ◆ 葛晓音：《诗国高潮与盛唐文化》，北京：北京大学出版社，1998年。
- ◆ 蘅塘退士编，陈婉俊补注：《唐诗三百首》，北京：文学古籍刊行社，1956年。
- ◆ 洪昇著：《长生殿》，北京：人民文学出版社，1958年。
- ◆ 李白撰，詹鍈编：《李白全集校注汇释集评》，天津：百花文艺出版社，1996年。
- ◆ ——，郁贤皓校注：《李太白全集校注》，南京：凤凰出版社，2015年。
- ◆ 罗贯中著，毛宗岗评：《注评本三国演义》，上海：上海古籍出版社，2014年。
- ◆ 鲁迅校录：《唐宋传奇集》，上海：上海古籍出版社，2019年。
- ◆ Owen, Stephen. *The Great Age of Chinese Poetry: The High T'ang*. New Haven and London: Yale University Press, 1981.
- ◆ ——, *The Making of Early Chinese Classical Poetry*. Cambridge, MA: Harvard University Asia Center, 2006.
- ◆ Pound, Ezra. *Cathay*. London: Elkin Mathews, 1915.
- ◆ 沈睿文：《安禄山服散考》，上海：上海古籍出版社，2015年。
- ◆ 陶潜撰，龚斌校笺：《陶渊明集校笺》，上海：上海古籍出版社，1996年。
- ◆ Tian, Xiaofei. *Tao Yuanming and Manuscript Culture: The Record of A Dusty Table*. Seattle: University of Washington Press, 2005.
- ◆ ——, *The Halberd at Red Cliff: Jian'an and the Three Kingdoms*. Cambridge, MA: Harvard University Asia Center, 2018.
- ◆ Varsano, Paula M. *Tracking the Banished Immortal: The Poetry of Li Bo and Its Critical Reception*. Honolulu: Niversity of Hawai'i Press, 2003.
- ◆ Weinberger, Eliot. *Nineteen Ways of Looking at Wang Wei*. New York: Moyer Bell Ltd., 1987.
- ◆ ——, ed. *The New Directions Anthology of Classical Chinese Poetry*. New York: New Directions Publishing Co., 2003.
- ◆ 吴云主编：《建安七子集校注》，天津：天津古籍出版社，2005年。
- ◆ 袁行霈：《陶渊明研究》，北京：北京大学出版社，1997年。
- ◆ ——、丁放：《盛唐诗坛研究》，北京：北京大学出版社，2012年。
- ◆ 周天：《〈长恨歌〉笺说稿》，西安：陕西人民出版社，1983年。

### 课程评估 ASSESSMENT

19. 评估形式 Type of Assessment	评估时间 Time	占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance		10%		学生的出勤率将直接影响期末考查是否通过 Full attendance is expected. Record is only used to make sure that student could attend the course when possible to avoid course failure.
课堂表现 Class Performance				
小测验 Quiz				
课程项目 Projects				
平时作业 Assignments		40%		在第十周前后，学生需要以书面形式提交一份平时作业。要求从指定的开放性问题中任选一题，结合相关阅读内容进行研读和思考，并在此基础上以小论文的方式，对选定的问题进行回答。论文要求不少于 1000 字，学生在撰写过程中应体现出独立和创新思考能力，并严格遵循学术研究和写作规范。  At around the tenth week, the students are expected to submit a writing assignment. It requires the students to choose one from a selection of open questions, and based on the relevant reading materials, to work out their own answers to these questions in the form of an essay. This essay should be no less than 1000

			words, and should reflect the students' abilities to engage in independent, critical and original thinking. Academic ethics and reference rules should be strictly followed.
<b>期中考试</b> <b>Mid-Term Test</b>			
<b>期末考试</b> <b>Final Exam</b>			
<b>期末报告</b> <b>Final Presentation</b>		50%	<p>学期课程结束后，学生需在指定期限内提交一篇不少于 1500 字的期末读书报告。报告内容由学生从指定的阅读篇目中自主择一，在充分研读的基础上，结合课堂讲述的内容，撰写一篇读书报告。学生在撰写此报告过程中应体现出问题意识，独立和创新思考能力，并严格遵循学术研究和写作规范。</p> <p>Upon the completion of the course, the students are required to submit a book reading report of no less than 1500 words by the designated deadline. The students are expected to choose one from a given selection of reading materials, and write a report that reflects their experience, ideas and thoughts during the reading process, as well as their takeaways from the course content. The report should also reflect the student's abilities to raise questions, to deal with previous scholarship, and to engage in independent, critical and original thinking. Academic ethics and reference rules should be strictly followed.</p>
<b>其它（可根据需要改写以上评估方式）</b> <b>Others (The above may be modified as necessary)</b>			

20. 记分方式 grading system

- A. 十三级等级制 Letter Grading  
 B. 二级记分制（通过/不通过） Pass/Fail Grading

课程审批 REVIEW AND APPROVAL

21. 本课程设置已经过以下责任人/委员会审议通过

This Course has been approved by the following person or committee of authority

