

# CHT 3110: CHINESE LITERARY HERITAGE

Fall 2018

M, W, F 3rd period

Lit. 221

**General Education: 3 credits in International Diversity, Humanities; Gordon Rule (Communication - 6)  
No prerequisites. All readings in English.**

Instructor: Elinore Fresh

Office Hours: T, TH: 10-11:30 am, or by appointment

Office: Pugh Hall 356; Email: efresh@ufl.edu

## COURSE REQUIREMENTS

### 1. Prerequisite

No prerequisite. This course is designed for students with no prior Chinese background.

**2. Course Contents** CHT 3110 is an introduction to Chinese poetry, fiction, and drama. The course objective is to become familiar with masterpieces of China's literary heritage, and to sharpen skills for analyzing and writing about literature. Through the readings, students will also learn about China's premodern society. All materials are in English; no knowledge of Chinese language is expected.

The survey opens with *The Book of Songs*, China's earliest anthology. Differences between oral and written traditions of verse are examined, as well as theories about the purpose of literature. Following an introduction to the philosophies of Confucianism and Daoism, we read poems by political recluses and hermits. Three weeks are given to the Tang dynasty (7<sup>th</sup> to 9<sup>th</sup> centuries), a "Golden Age of Lyricism" whose products were influential in Japan and became well known through translation in the West. The poetry segment concludes with lyrics by and about Chinese women. Our focus will be upon the self-images that women give of themselves, and their handling of various topics and themes--compared with male poets' treatment of the same subjects.

Fiction readings are mainly from the oral story-telling tradition, whose narratives of crime, passion, and the supernatural were meant to entertain while also providing moral instruction. These stories' organization and point of view will be contrasted with tales written by and for the educated elite. Among excerpts from novels, we will read two chapters of *Dream of the Red Chamber*, an epic work that vividly depicts the lifestyle of a privileged household during the late imperial era, and which is generally held to be China's greatest novel. During the drama segment, we study two plays of the Yuan dynasty. Chinese theater's stylized action and symbolic character is illustrated through films.

### 3. Textbooks (1) Paperback texts at UF Bookstore

Cyril Birch, ed. *Anthology of Chinese Literature*, vol. 1

Burton Watson, *Chinese Lyricism*

Cyril Birch, trans., *Stories from a Ming Collection*

And readings provided in Canvas

### 4. Requirements & Grading

- 45% Two tests (non-cumulative, one each in poetry & fiction; objective questions plus open essay)
- 25% Term paper of 10 -12 pages
- 15% Class participation; thoughtful contribution to discussion (-1 per non-excused absence)
- 15% Five reaction papers, 3 pp. each, about homework assignments. Guidelines will be explained in class; a sample reaction paper is in the course packet.

## GRADE SCALE

93 -100 A; 90 – 92 A-; 87 – 89 B+; 83 – 86 B; 80 – 82 B-; 77 – 79 C+; 73 – 76 C; 70 – 72 C-; 67 – 69 D+; 63 - 66 D; 60 – 62 D-; 59 or less E

Students are expected to come prepared to all classes and to keep up with any change made in the syllabus. Requests for excused absences should be through e-mail: <efresh@ufl.edu>. Advance notice of an anticipated absence is welcome. Office telephone: 273-2957 during office hours, or for messages, 392-2422.

## 5. Attendance

Since this is a course reliant on student participation, attendance is essential part of the class. All students are expected to attend class regularly. Each unexcused absence will result in 1 point deduction from the final scores. Medical related absences including disability related absences may not exceed 6 class times. Each additional medical related absence after the 6th will result in 1point deduction from the final score.

**For an excused absence:** You need to contact the office of the Dean of Students at dsocares@dso.ufl.edu by email or call 352-294-2273 to request assistance by phone. The office of the Dean of Students will alert your instructor and certify the related documentation.

## SPECIAL REQUEST

Students requesting classroom accommodation must first register with the Dean of Students Office and Disability Resource Center. The Dean of Students Office and Disability Resource Center will provide documentation to the students who must then provide this documentation to the instructor when requesting accommodation.

### Course Schedule

Date	MON	WED	FRI
8/22-8/24		Intro to Course	<b>Poetry HW #1</b>
8/27-8/31	HW #2	HW#3 ( <i>Confucianism</i> )	HW#4 ( <i>Daoism</i> )
9/4-9/7	Labor Day- No Class	HW#5, 6	HW#7
9/10-9/14	HW#8 (#1 r-paper due)	HW#9	HW#10
9/17-9/21	HW#11	HW#12	HW#13
9/24-9/28	HW#14 (#2 r-paper due)	HW#15	HW#16
10/1-10/5	HW# 17	HW#18	HW#19, 20 (#3 r-paper due)
10/8-10/12	<b>Poetry Test</b>	<b>Fiction &amp; Drama HW#1.</b>	HW#1 cont.
10/15-10/19	HW#2	HW#3	HW#4 (#4 Assigned topic r- paper)
10/22-10/26	HW#5	HW#6	HW#7
10/29-11/1	HW#8	HW#9	Homecoming-No Class
11/5-11/9	HW#10	HW#11	HW#12
11/12-11/16	Veteran's Day-No Class	HW#13 (#5 r-paper due)	HW#14
11/19-11/23	HW#15	Thanksgiving Break	Thanksgiving Break
11/26-11/30	HW#16	TERM PAPER DUE	Review
12/3-12/5	Review	<b>FICTION / DRAMA TEST</b> during class (one hour)	

## POETRY ASSIGNMENTS

Assignments should be prepared for the day on which they are listed. For example, by Wednesday, August 28, you should have read all of assignment #3 and be prepared to discuss it.

Abbreviations: Anthology = Anthology of Chinese Literature, ed. Cyril Birch  
Lyricism = Chinese Lyricism, Burton Watson  
 All Handouts provided on course Canvas site.

Reaction papers (r-paper) 1 thru 4 are to be written upon homework assignments not yet discussed in class. (The 5<sup>th</sup> reaction paper may be on outside reading that you plan to use for the term paper.) Two of the r-papers have predetermined topics, and must be handed in on a specific day; the others are your choice of topic. **See canvas for r-paper directions & example.**

#1- Anthology, Book of Songs nos. 1,10, 14, 18, 22, 24, 30, 31 & two others of your choice to discuss. What do the poems tell you about Chinese society and values? Who is the 'speaker' in each poem?

#2- Continue with above; what structural features are typical of these poems?

#3- Confucianism (Handout A), What are the duties of the gentleman? Confucius' ideal government?

#4- Daoism (Handout B), ways of being disengaged from the world.

#5- Lyricism, 'Poetry of reclusion,' Juan Chi, pp. 68-74 & Anthology, pp. 179-81. What is his world view? Most common imagery of seasons & time? Highlight use of abstract nouns, negatives, and rhetorical questions.

#6- Continue above. A choice of topics for the first reaction paper (due next class) will be given in class.

#7- Lyricism, Hsieh Ling-yun, pp. 80-83; and T'ao Yuan-ming [=T'ao Ch'ien] pp. 76-80; What are the Confucian elements in T'ao's poetry? Favorite activities, images of simple, utopian lifestyle?

\* #8- **\*Reaction-paper #1 due.** T'ao Yuan-ming, cont'd., Anthology, pp. 182-88; also, prose essay "Peach Blossom Spring" pp. 167-68, compare with Wang Wei poem of same title in Handout C; how do these pieces differ in their emphases?

#9- Lyricism, Chapter 7, "Innovations of the T'ang" pp. 111-112, with special attention to typical vocabulary. Lyricism, Wang Wei, pp. 169-76. What are his favorite kinds of noun images & adjectives? Other features of his language? For WW poems that are regulated octaves, we will examine what is "parallel" in the meaning of the two middle couplets.

#10- Wang Wei, cont'd., in Anthology, 219-224. Compare translation of "Deer Enclosure" p. 220, to Watson's ("Deer Fence"), p. 173, and that in Handout C. For poems with P'ei Ti (Anthology), how do his works answer ideas in Wang Wei's verses? Read all of Wang Wei's poems in Handout C.

#11- Anthology, Li Po, pp. 225-34.

#12- Li Po, cont'd., Lyricism, pp. 141-53. <https://www.youtube.com/watch?v=czXCAx6ECEY>

#13- Lyricism, Tu Fu, pp. 153-68; what are his innovations? Connect Lyricism characterization with specific examples from his poems. Review rules of regulated verse (octaves) & "broken off lines" (i.e., quatrains) in pp. 111-12. rules of regulated verse (octaves) & "broken off lines" (i.e., quatrains). Handout D "Spring View" & Reg. verse

\*#14- **#2 R-paper due by this day.** Tu Fu, cont'd., Anthology pp. 51-56 "Autumn Meditations." In this progression of eight verses, mark the images of autumn, boating, birds. How does Tu Fu depict the political world and his career through these images? How do his statements about 'connection' actually underscore physical and temporal separation?

#15- Lyricism, Han Yu, pp. 179-84; and Anthology, pp. 262-64.

#16- Lyricism, Li Shang-yin, pp. 192-96.

#17- "Poems in Irregular Metre," Anthology pp. 333-34; Wen T'ing-yun, 336-38; Li Ch'ing-chao, 358-63.

#18- Continue above.

\* **#19 & 20- #3 R-paper due by this day.** "Poems by and about Women" (Handout E).

\* **POETRY TEST on October 8.**

## FICTION & DRAMA ASSIGNMENTS

Abbreviations: Stories = *Stories from a Ming Collection*; Anthology = *Anthology of Chinese Literature*.

### SHORT STORIES

< LOVE STORIES >

#1- Intro., Stories, pp. 7-13; and "The Lady who was a Beggar," 17-36. In what ways is a moral message conveyed to audience? Instructor will also discuss Feng Meng-lung, compiler and editor of the "Ming Collection."

#2- "Ts'ui Ying-ying," Anthology, pp. 290-99, a literati tale by Yuan Chen. Compare this with the popular story "The Lady Who was a Beggar" —in plot and ending, the characters' social background and psychology, language, etc.

#3- "Story of Miss Li," Anthology, pp. 300-313. What elements entertain without being crucial to plot or story's moral? How does this literati tale resemble a popular story?

\*#4- **Assigned topic r- paper** on the “Pearl Sewn Shirt,” Stories, pp. 39-96. See Handout F for questions that must be addressed.

< QUASI-HISTORICAL >

#5- A historical biography (non-fiction): “Biography of Ching K’o” by Ssu-ma Ch’ien, in Anthology, pp. 106-118.

#6- Stories, pp. 99-115, “Wine & Dumplings.” Identify the turning points for the hero’s change of character. How are these explicitly, or more subtly, marked in the story? How does the story diverge from history?

#7- Compare “The Journey of the Corpse” & “Story of Wu Pao-an,” Stories, pp. 119-28; 129-149.

< CRIME and THE SUPERNATURAL >

#8- “The Canary Murders,” Stories, pp. 155-171. What differences with the Western detective or crime story? How is the governing class criticized?

#9- “The Fairy’s Rescue,” Stories, pp. 175-98. At what point do you know the old man is not human? Are there “moral lessons” here? How does the poetry support the story?

**EXCERPTS FROM NOVELS**

\*#10- “Birthday Gift Convoy” (excerpt from Men of the Marshes) Anthology, pp. 449-87.

**TERM PAPER PLAN** is due today. Length of 8-10 sentences that describes the paper topic; states a provisional title, a hypothesis, and how you plan to support it. List 3 research references (one of which may be a textbook).

#11- Continue above. And, in-class discussion of the Term Paper plans.

#12- Handout G, 1st chapter of Dream of the Red Chamber (a.k.a. Story of the Stone), & intro only of Handout H. Count how many “beginnings” are made to the story; why the various start-ups? What is the Stone’s “theory of literature”?

#13- Handout H, Chap. 23 of the Dream. Examine portrayal of character; fulfillment of first chapter themes and predictions.

**DRAMA**

#14- Anthology, pp. 391-421, Li K’uei Carries Thorns, structure & conventions of Northern drama.

#15- Anthology, pp. 422-448, Autumn in the Palace of the Han. Compare differences of style with #14.

\* #16- Continue above. **Last day for last r-paper**. In-class review for Test, bring in Fiction / Drama questions.

\***November 28**, Wednesday: TERM PAPER due.

\***December 5**, Tuesday: FICTION / DRAMA TEST during class (one hour).

**GUIDELINES FOR REACTION PAPERS**

**Due dates** Five (5) reaction papers are required. Two (2) papers have pre-assigned topics. For the other three (3) papers, students may write about any homework reading assignment of their choice (or optionally, the 5<sup>th</sup> r-paper may be about outside research for the term paper). Each r-paper must be submitted before we discuss the reading assignment in class.

No. 1 – Pre-assigned topic, due September 11

No. 2 -- Free topic on any poetry reading assignment, due no later than September 27

No. 3 -- Free topic on any poetry reading assignment, due no later than October 11

No. 4 – Pre-assigned topic, due October 25

No. 5 -- Free topic on any fiction or drama assignment / or on research for the term paper, due no later than December 4

These deadlines are marked by asterisks (\*) in the Syllabus’ calendar. Any and all r-paper(s) may be submitted much in advance of the deadline. For example, if you wish, you could read ahead in the assignments and hand in all your r-papers during the first month of class.

**Length** Each r-paper must be 3 full pages in double-spaced type. Margins all around not to exceed 1.25 inches. If you find it necessary to quote extensively from the text, make a corresponding addition in your analysis of the material (paper not to exceed 4 pages total).

**Method** Analysis of the reading is the main part (2 ½ pages or more). Address the question HOW? In this part. Begin with a general statement or hypothesis, then support it by referring to specific features of the text. For example, HOW is a certain theme developed through imagery, use of parallelism and other techniques? HOW does the author define his standpoint through explicit statements? HOW does he/she compare with someone else who deals with similar subject matter, etc. A sensible start for the opening hypothesis is a critical comment from the textbook. Or you can use ideas that have come up in previous class discussions. Give a carefully reasoned interpretation of the author / text, based upon specific details of the reading.

The r-paper's second part (1/4 to ½ page) explains WHY the reading appealed to you or not. This is the part where you can make "value judgements." Focus on your personal reaction to the author, the contents, style, etc. I'm interested in your subjective response. This will help you understand with more self-awareness the kind of values that make up your judgment of what (good) literature means.

By asking for a distanced "objective" treatment (HOW?), and then for a subjective response (WHY?), I do not mean to suggest that interpretation and evaluation are entirely discrete activities.

## TERM PAPER

Term papers are 10-12 pages in double-spaced type. One of the pages should be for "Endnotes;" the last page is the "Bibliography" sheet with at least three references (one of which can be a CHT 3110 textbook). Writing the reaction papers should help you decide a topic you'd like to explore more fully. Some possibilities are listed in the course packet. The term paper should be primarily analytical. Focus on the HOW of a text or group of texts.

Use my office hours to discuss ideas for the paper – **early on** during the semester. I can point out materials available at the library, show you examples of past papers, give guidance on style, explain how to write endnotes, etc. I am also willing to give comments on early drafts / parts of the paper. A **term paper plan** is due no later than **November 7**. This is a single sheet with (a) Title and a paragraph that states the hypothesis / describes the projected contents (b) list of three reference works. Requirements will be discussed in class.