CHT 3110 CHINESE LITERARY HERITAGE
University of Florida (Fall 2019) [3 credits] <LLC-Chinese>
Class Number: 11427 / Gen Ed: Humanities, International
TIME: M,W,F (12:50 PM - 1:40 PM) / PLACE: MAT 0102
Dr. Stephan N. Kory (skory@ufl.edu)
Office Hours: MW 11:50-12:20, 2:00-3:00 (Pugh 304)

COURSE DESCRIPTION:
This course introduces China’s literary heritage in translation. It surveys major works, movements, and genres of Chinese literature from their beginnings to the early modern period. Readings consist of primary texts in English translation and secondary critical studies. Particular attention will be paid to the development of important literary themes, practices, and conventions. We will read poetry, rhapsodies, letters, biographical and hagiographical accounts, tales of the strange, critical treatises, dramas, and novels. Students are required to read, question what they read, participate in all class discussions, and complete all graded work.
<GenEd Humanities/International>
REQUIREMENTS (I-IV)

(I) ATTEND CLASS AND PARTICIPATE IN CLASS DISCUSSION
Everyone is expected to come to class with at least one informed question, argument, or insight mined from each and every reading. This is OUR course, and your active participation is vital. Three unexcused absences are allowed. Every unexcused absence after our three ‘freebies’ will result in a two (2) point reduction from your final point total (/100). More than eight unexcused absences will result in automatic withdrawal from the course (or an F). Tardiness is discouraged. If you are more than 15 minutes late for class, it is an absence. Excused absences must be documented and emergencies should be brought to my attention as soon as possible. The University of Florida’s attendance policy may be found at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

(II) PREPARE FOR CLASS
At least two hours of preparation is required for each “hour” we meet. Much of this time should be devoted to reading. There are four required texts (all other readings are accessible online, on our CANVAS course page, or in our course packet). You will need to consult the readings in class, so please have a copy of every reading for every meeting.

(III) REQUIRED TEXTS


(IV) COMPLETE ALL GRADED WORK (8) (100/100 points)
Abbreviated List (page totals are listed in double-space; = 6000+ words)

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Reading Exploratories have to be turned in 12 to 24 hours before we meet for class so that I have a chance to bring other voices into the discussion (proper references to published work). Puzzling, or just cool about it is a brief introduction to the readings due on the day of your exploratory. An exploratory that rambles on about the content of the reading is an inferior exploratory. An exploratory that briefly introduces the reading before veering off into something that you find interesting, puzzling, or just cool about it is a superior exploratory. An excellent exploratory finds a way to bring other voices into the discussion (proper references to published work). Reading exploratories have to be turned in 12 to 24 hours before we meet for class so that I have a chance.

**Grading Scale**

A = 93+  A- = 90-92.9  B+ = 87-89.9  B = 83-86.9  B- = 80-82.9  C+ = 77-79.9  
C = 73-76.9  C- = 70-72.9  D+ = 67-69.9  D = 63-66.9  D- = 60-62.9  E = 0-59.9

For information on current UF policies for assigning grade points, see:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

**GRADED WORK (1-8)**

[1] 40 points  Topic of Interest Paper 1 (15 pts) and Paper 2 (25 pts) [6-7 x 2 pages]
The topic of interest paper should be six to seven double-spaced pages (including your footnotes). Additional details on formatting and citation methods are provided on our CANVAS course page under “Files” (Brill Chinese Citation Style Guide). The topic of Paper 1 must be related to some aspect of traditional Chinese literature before ~800 CE. The topic of Paper 2 must be related to some aspect of traditional Chinese literature between ~800 and 1900 CE. Look over the whole syllabus very carefully before you choose a potential topic. Don’t be afraid to leap into the unfamiliar, uncomfortable, or unknown, but try to explore potential topics and questions as much as you can before your initial proposal. Both Topic of Interest Papers should strike a balance between information and interpretation. You must articulate a clear thesis, defend that thesis, and conclude. In our course, a thesis includes both a concisely articulated question, argument, or insight; and a concisely articulated “blueprint” or plan of action for how you will answer the question, defend the argument, or illustrate the insight. For example, “Blueberries are the best fruit. Medical research, social surveys, and sales statistics are used to defend this claim.” Or, “The present study compares medical studies, social surveys, and sales statistics to argue that blueberries are the best fruit.” Once again, an argument plus a plan. Your paper should reflect this plan and should end with a conclusion. Be conservative and conformist in presentation, but bold and critical in content. Both papers will be graded according to the following three criteria: [1] thesis (organization; coherence; effectiveness); [2] defense (evidence; content); [3] overall presentation (style; grammar; punctuation; citation).

Paper 1 is due CLASS 30 [F11/1]. Paper 2 is due Dec. 11 by 1pm.

[2] 10 points  Paper 1 and 2 Proposal (w/Title, Thesis, and Bibliography) [1 page each]
Based on your preliminary research, clearly and concisely articulate a working title and thesis for your topic of interest paper. Then, compile a bibliography of at least eight peer-reviewed sources. List them in alphabetical order based on the author’s last name. Use WorldCat, JSTOR, and Academic Search Premier, and list each work using the style found here:


[3] 15 points  Three Reading Exploratories [2 x 3 pages]
A “reading exploratory” is much like a reading reflection, but the emphasis is on what you find interesting about any or all of the readings due on the day of your exploratory. An exploratory that rambles on about the content of the reading is an inferior exploratory. An exploratory that briefly introduces the reading before veering off into something that you find interesting, puzzling, or just cool about it is a superior exploratory. An excellent exploratory finds a way to bring other voices into the discussion (proper references to published work). Reading exploratories have to be turned in 12 to 24 hours before we meet for class so that I have a chance.
to weave it into my preparation. I will pass around a sign-up sheet at the beginning of the semester. Everyone will sign up for three slots. Detailed directions for our “Reading Exploratories” are posted on our CANVAS course page under “Files.”

Take a trip to the Harn Museum of Art sometime before CLASS 23 [M10/16]. Enjoy taking it all in but focus on the East Asian collections. Select a piece that you can link to Chinese literature.
[1] Record the time and date of your visit. [2] Record as much information on the piece as you can (i.e., as much as you can find in the museum). [3] Explain how the C-K-J object is related to Chinese literature. Double-spaced, 1-inch margins. 1 page. Grading criteria: articulation of the art-literature connection [thesis]/ defense [evidence]/ presentation [grammar; spelling; style].

[5] 5 points  Interview Activity: Traditional Chinese Literature [1 page]
See the handout posted our CANVAS course page (“Files”). Due CLASS 41 [W12/4]).

[6] 5 points  Text-Day (2.5 pts) and Poem Day (2.5 pts) [1 page x 2]
For directions, see CLASS 17 [M9/30] and CLASS 29 [W10/30] in the schedule.

[7] 10 points  Reading Quizzes (10/12)
A total of twelve reading quizzes will be administered in class. I will drop the lowest two scores. These quizzes are meant to keep you on track with your reading. I commonly ask two general questions about two of the readings we’ve done for class (no microscopic details, just a way to make sure you are doing the reading). Quizzes cannot be made up (except in the case of documented pre-excused absences).

[8] 10 points  Class Participation Grade
--- Daily Question/s: Come to every class w/an informed question on each of our readings.
--- Sketch of the Cosmos: For directions, see CLASS 4 [W8/28] in the schedule.
--- Translation Exercise: See our CANVAS course page (“Files”). Due CLASS 11 [M9/16].
--- News Report Fridays: Literature in China Today (sign-up sheet)
Most Fridays, a few students will report on “Chinese literature today.” The article or video you focus on must be from a reputable, peer-reviewed source (no blogs, editorials, or personal websites). Begin your 2-3 minute report with information about the source (e.g., author; publication; date), then briefly summarize it and offer an opinion. Once again, [1] source, [2] summary, and [3] opinion. Everyone will deliver ONE report.

LATE WORK AND EXTENSIONS:
Late work will result in a deduction of 10% each day it is late. Extensions only granted for excused absences or dire circumstances like personal or family emergencies.

ACADEMIC HONESTY
UF’s academic honesty policy prohibits “cheating, plagiarism, misrepresentation, bribery, conspiracy, and fabrication.” UF’s Honesty Guidelines and Honor Code may be accessed at http://www.dso.ufl.edu/sscr/currentstudents.php. Any violation of the Honor Code in any assignment for this course will be prosecuted according to UF policy, which may include failing the
class or expulsion (see paragraph IX of the Student Conduct Code). For more information regarding the Student Honor Code, please see: http://www.dso.ufl.edu/SCCR/honorcodes/honorcode.php.

**SPECIAL NOTE ON PLAGIARISM:**
All written work submitted in this course, except for clearly cited quotations, is to be expressed in your own words. It should also be constructed upon a plan of your devising. Work copied from a book, from another student's paper, or from any other source is not acceptable. The submission of such copied work will, under UF rules, render the offending student subject to an F grade for the work in question or for the whole course, and will also make her/him liable for further disciplinary action. Moderate quotation for illustrative ends is often advantageous. Such passages must be placed within quotation marks or otherwise identified. Moreover, if reliance is placed upon a particular work for ideas, acknowledgment must be made. The instructors will be glad to answer questions as to the proper use of footnotes and citations for identification of sources.

**ETIQUETTE**
No stealing, cheating, or any form of discriminatory harassment will be tolerated in any form. Accusations will be taken very seriously and will be promptly reported according to UF policy. We do, however, want to create and nurture a free and honest exchange of ideas in class. Empathy will be encouraged and expected in this course but speak up if you find the ideas in readings or the comments in class offensive in some way. The earlier this is done, the better. Note that this can be done in class (with tact), or during my office hours. PLEASE feel free to make an appointment or come to office hours whenever there are questions or concerns. The drama that arises from a lack of communication can be very disruptive and toxic, so please bring issues to our/my attention as soon as possible. A careful investigation of texts and contexts far removed from this place and time can be discombobulating, and I am ultimately responsible for what transpires in the classroom, so please be courteous and keep me ‘in the loop’ (but within bounds).

**COUNSELING SERVICES**
Students experiencing crises or personal problems that interfere with their general well-being are encouraged to utilize the university’s counseling resources. The Counseling & Wellness Center provides confidential counseling services at no cost for currently enrolled students. Resources are available on campus for students having personal problems or lacking clear career or academic goals, which interfere with their academic performance. See: www.counseling.ufl.edu/cwc/

**DISABILITY RESOURCES**
The Disability Resource Center coordinates the needed accommodations of students with disabilities. This includes registering disabilities, recommending academic accommodations within the classroom, accessing special adaptive computer equipment, providing interpretation services and mediating faculty-student disability related issues. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation <0001 Reid Hall, 352-392-8565> www.dso.ufl.edu/drc/<https://disability.ufl.edu/wp-content/uploads/2017/06/Note-Services-Packet writable.pdf>
**EXTRA CREDIT**

Pre-approved events dealing with Chinese literature can be attended for one extra point. A total of three extra points can be earned in a semester. Just write a sentence or two about the talk and send a pic if you can to skory@ufl.edu.

**POLICY FOR REQUESTING A LETTER OF RECOMMENDATION**

I only write letters of recommendation for top students (B and above) in my classes, and I only write letters of recommendation for students who have finished at least one course with me. If you would like to request a letter, please download, print, and fill out the Release for Letter of Recommendation from the following link: https://registrar.ufl.edu/pdf/ferparelease.pdf. This is a university-wide requirement. You should give me at least three weeks to write the letter, so plan early.

**COURSE OVERVIEW**

| CLASS 1: Syllabus, Introductions, and Goals | CLASS 21: Wang Wei NEWS |
| CLASS 2: Literature? | CLASS 22: Li Bai |
| CLASS 3: The Shang Oracle Bones | CLASS 23: Du Fu Museum Report |
| CLASS 4: Han Cosmology Sketch | CLASS 24: Bai Juyi NEWS |
| CLASS 5: Life and Death in Poetry and Prose NEWS | CLASS 25: Late Tang poets (Li He and Li Shangyin) |
| CLASS 6: Music in Early Philosophical Texts | CLASS 26: Ancient Style Prose (Han Yu, Liu Zongyuan) |
| CLASS 7: Chinese Poetics NEWS | CLASS 27: Poem Day Poem |
| CLASS 8: Ancient Chinese Poetry (Classic of Poetry) | CLASS 28: Tang Short Stories (Yuan Zhen) |
| CLASS 9: Ancient Chinese Poetry (Classic of Poetry) | CLASS 29: Two Song Prose Masters |
| CLASS 10: Encountering Trouble (Songs of Chu) NEWS | CLASS 30: Paper Day Paper 1 |
| CLASS 11: Sand, Orange Trees, Journeys, and Souls Trans. | CLASS 31: Yuan Novel |
| CLASS 12: Narrative Theory | CLASS 32: Ming Tales I |
| CLASS 13: Phil. Anecdotes/Narratives (Zhuangzi) NEWS | CLASS 33: Ming Tales II Paper 2 Proposal |
| CLASS 14: Ancient Histories & Narratives (Shiji) | CLASS 34: Ming Tales III |
| CLASS 15: Han Rhapsodies NEWS | CLASS 35: Late Ming Novel [JPM] I NEWS |
| CLASS 16: Text Day Text | CLASS 36: Late Ming Novel [JPM] II |
| CLASS 17: Text Day Text | CLASS 37: Lu Xun I |
| CLASS 18: Anomaly Accounts (Soushen ji) Paper 1 Proposal | CLASS 38: Lu Xun II NEWS |
| CLASS 19: Medieval Poetics | CLASS 39: Late 20th Century Chinese Literature Intrvw |
| CLASS 20: Tao Qian | CLASS 40: Early 21st Century Chinese Literature |

**SCHEDULE**

**Wed. Aug. 21**

CLASS 1: Syllabus, Introductions, and Goals

**READ** (before class):
- [1] Syllabus
- [3] <Hucker, China to 1850, 1–24.> All <Hucker> readings are optional. Read them if you need them.

**WATCH** (before class):
Fri. Aug. 23  CLASS 2: Literature?
[3] What is “New Historicism”? [Do a Google search. Prepare a 3-sentence definition of this term and be ready to share it with the class.] (This is 1 of 2 questions for RdQ #1.) <Stephen Greenblatt and Catherine Gallagher, *Practicing New Historicism* (Chicago: University of Chicago Press, 2001.).

Mon. Aug. 26  CLASS 3: The Shang Oracle Bones

Wed. Aug. 28  CLASS 4: Han Cosmology
<John S. Major et al., *Huanananzi* (New York: Columbia University Press, 2010).> Sketch an image of the cosmos and date it to a specific year (e.g., “This is the Chinese cosmos in # BCE/CE”). Include your name! A simple sketch will suffice but be prepared to answer questions about your image in class.

Fri. Aug. 30  CLASS 5: Life and Death in Poetry and Prose
NEWS 1

Wed. Sept. 4  CLASS 6: Music in Early Phil. Texts (*Xunzi/ Mozi/ Lüshi chunqiu*)
Fri. Sept. 6    CLASS 7: Chinese Poetics
NEWS 2

Mon. Sept. 9    CLASS 8: Ancient Chinese Poetry (Classic of Poetry)

Wed. Sept. 11   CLASS 9: Ancient Chinese Poetry (Classic of Poetry)

Fri. Sept. 13    CLASS 10: Encountering Trouble (Songs of Chu)
NEWS 3

Mon. Sept. 16   CLASS 11: Sand, Orange Trees, Journeys, and Souls (Songs of Chu)
Translation Exercise due

Wed. Sept. 18   CLASS 12: Narrative Theory

Fri. Sept. 20    CLASS 13: Philosophical Anecdotes and Narratives (Zhuangzi)
NEWS 4

Mon. Sept. 23   CLASS 14: Ancient Histories and Narratives (Zuozhuan)


**Wed. Sept. 25**  
**CLASS 15: Ancient Histories and Narratives (*Shiji*)**


**Fri. Sept. 27**  
**CLASS 16: Han Rhapsodies**


**NEWS 5**

**Mon. Sept. 30**  
**CLASS 17: Text Day**

[1] Find a Song or pre-Song Chinese text NOT listed in this syllabus.

[2] Claim the text by telling me what it is (no repeats, so select by signing our sheet early).


[4] Record the names and dates of the author/s and/or compilers to whom the text is attributed and date the text (or comment on why this is difficult to do).

[5] To what genre of literature does this text belong?

[6] Summarize the text in your own words (no more than a few sentences).

[7] Comment on what you regard as the intent, purpose, or aim of the text.

No more than two double-spaced pages.

**Wed. Oct. 2**  
**CLASS 18: Anomaly Accounts (*Soushen ji*)**


**Paper 1 Proposal due**

**Mon. Oct. 7**  
**CLASS 19: Medieval Poetics**


**Wed. Oct. 9**  
**CLASS 20: Tao Qian**


Fri. Oct. 11       CLASS 21: Wang Wei
NEWS 6

Mon. Oct. 14      CLASS 22: Li Bai

Wed. Oct. 16      CLASS 23: Du Fu

Museum Report due

Fri. Oct. 18       CLASS 24: Bai Juyi
NEWS 7

M. Oct. 21        CLASS 25: Late Tang poets (Li He and Li Shangyin)

Wed. Oct. 23      CLASS 26: Ancient Style Prose (Han Yu, Liu Zongyuan)
[2] Liu Zongyuan selections and the Guwen movement

Fri. Oct. 25       CLASS 27: Poem Day
EXERCISE: Poem Day
[1] Find a Song or pre-Song poem to introduce to the class. Consider Birch 1:333-363, 385-388.
[3] Record the name and dates of the purported poet.
[4] What kind of poem is it?
[5] Summarize the poem in your own words (no more than a few sentences).
[6] Comment on what you regard as the intent, purpose, or aim of the poem.
No more than two double-spaced pages.

Mon. Oct. 28 CLASS 28: Tang Short Stories (Yuan Zhen)

Wed. Oct. 30 CLASS 29: Two Song Prose Masters (Ouyang Xiu and Su Shi)

Fri. Nov. 1 CLASS 30: Paper 1 due

Mon. Nov. 4 CLASS 31: Yuan Novel

Wed. Nov. 6 CLASS 32: Ming Tales

Fri. Nov. 8 CLASS 33: Ming Tales
Topic of Interest Paper 2 Proposal due

Wed. Nov. 13 CLASS 34: Ming Tales

Fri. Nov. 15 CLASS 35: Late Ming Novel [*Jinping mei* (Plum in the Metal Vase)]

NEWS 8

Mon. Nov. 18 CLASS 36: Late Ming Novel [*Jinxping mei*]
Wed. Nov. 20        CLASS 37: Lu Xun (“The True Story of Ah Q”) (Chap. 1-5)
<https://www.marxists.org/archive/lu-xun/1921/12/ah-q/index.htm> OR

Fri. Nov. 22        CLASS 38: Lu Xun (“The True Story of Ah Q”) (Chap. 6-9)
<https://www.marxists.org/archive/lu-xun/1921/12/ah-q/index.htm> OR

Mon. Nov. 25        CLASS 39: Late Twentieth Century Chinese Literature

Mon. Dec. 2        CLASS 40: Early Twenty-First Century Chinese Literature

Wed. Dec. 4        CLASS 41: Conclusions / Evaluations
Interview due

Wed. Dec. 11 at 1pm
Topic of Interest Paper 2 due. Hard copy. Pugh Hall Room 304.