Class time: MWF 7 (1:55-2:45pm)
Classroom: MAT 0116
Instructor: Richard G. Wang
E-mail: rwang1@ufl.edu
Telephone: 846-2071
Office: Pugh Hall 359
Office hours: Monday and Wednesday 3:00-4:30pm, or by appointment

Course Description

CHT 3123 explores pre-modern Chinese literary narrative from its beginnings through the seventeenth century. Emphasis will be laid on 16th and 17th centuries when Chinese vernacular fiction flourished, especially three of the Four Great epic and classic novels such as the Romance of the Three Kingdoms and Outlaws of the Marsh. All required readings are in English translation, with no knowledge of Chinese required. Class time will primarily be devoted to discussions of the readings, although an introduction to critical issues and literary, historical, and cultural context will be presented in lecture. This is a reading and writing intensive class.

Course Requirements

Students are required to complete the assigned readings before class and participate actively in class discussion. In addition, each student is required to make one/two presentations (15-20 minutes). Five unannounced pop quizzes will be given throughout the course. There are also two short “Reaction Papers” (3 pp. each) and one final long (10-12) paper. The final paper will be due on Tuesday, December 12, 2017, at 5:00pm. Late papers will not be read or graded unless permission is given beforehand. It is the student’s responsibility to communicate to me any special needs and circumstances, as well as to provide written documentation for excused absences.

Required Texts:

Course Packet under the course number and title (available from Target Copy)
In addition to the textbooks and the Course Packet, there are other required or recommended readings in the Automating Reserves (Ares, available from Course Reserves under the University of Florida Libraries or Canvas from the E-Learning), or on reserve in Library West. When you read the Ares materials, read only those with tags marked with dates for the reading assignments (such as 9/1 etc.). The Ares materials are arranged by authors. Please ignore those items not dated for the class.

**Course Assignments**
1. Class participation & preparedness (you will be assigned issues to address in the upcoming reading) (20%).
   **Absences:** Three “free” absences are allowed for medical and other emergencies. For each subsequent absence, your final grade will be affected.
2. Pop quizzes (average of best 3 of 5; the quizzes are 5-10 mins.) (25%).
3. Presentation(s) (10%).
4. Reaction paper (3 pp. each) (15%).
5. Final paper (10-12 pages) (30%).

**Reaction papers:**
See “Guidelines for Reaction Papers.”

**Discussion:**
Students are expected to prepare for the reading assignment prior to the date that is marked in the Syllabus, and generate at least one question about the reading for discussion in class. Everyone is expected to actively participate in the discussion.

**Caution:**
Some of our readings, particularly from *The Plum in the Golden Vase*, contain graphic sexual descriptions. If you will find this disturbing enough to negatively affect your performance in class, you can be assigned alternate readings without penalty.

**Links and Policies**
*Consult the syllabus policy page for a list of required and recommended links to add to the syllabus. Please list the links and any additional policies that will be added to the course syllabus. Please see: syllabus.ufl.edu for more information*

**CLASSROOM POLICIES:**
• Attendance & makeup policy: Requirements for class attendance and make-up quizzes, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

• Religious Observance: Please check your calendars against the course schedule. Any student having a conflict in the exam schedule, or feeling that they will be disadvantaged by missing a lesson or course requirement due to religious observance, should contact me as soon as possible so that we can make necessary arrangements.

• Cell phone and texting policy: Students must turn cell phones to vibrate before coming to class. Each time a student’s cell phone rings or each time that a student texts during class, 1% will be deducted from that student’s final grade for each instance.

• Grade Disputes: Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should set out very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.

• Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

• Accommodations for Students with Disabilities: 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. Contact the Disability Resources Center (http://www.dso.ufl.edu/drc/) for information about available resources for students with disabilities.

• Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; http://www.counseling.ufl.edu/cwc/).
Grading Scale
A=93-100%; A- =90-92%; B+=87-89%; B=83-86%; B- =80-82%; C+=77-79%; C=73-76%; 
C- =70-72%; D+=67-69%; D=63-66%; D- =60-62%; E=below 60%. S is equivalent to C or 
better.

Passing Grades and Grade Points
According to university guidelines, letter grades will convert to GPA as follows: A = 4.0; 
A- = 3.67; B+ = 3.33; B = 3; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; D- 
= .67; E = 0; WF = 0; I = 0; NG = 0; S-U = 0

A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic 
distribution credit. For further information on UF's Grading Policy, see: 
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#hgrades
http://www.isis.ufl.edu/minusgrades.html

Policy for Requesting a Letter of Recommendation
1. I only write letters of recommendation for top students (B+ and above) in my classes; 
   and
2. I only write letters of recommendation for either the Chinese majors who have taken 
at least one course with me, or non-majors who have taken two courses with me.

General Schedule (subject to modification)
(Ares= Automating Reserves)

Wk 1
8/21 Introduction and Lecture: early narrative and the classical tale
Victor H. Mair, ed., The Columbia History of Chinese Literature, pp. 493-510, 511-26, 
542-54, 579-94 (ch. 26, “The Literary Features of Historical Writing”; ch. 27, “Early 
Biography”; ch. 29, “Records of Anomalies”; and ch. 33, “T’ang Tales.”) (Ares, or hard 
copy reserve).
(For Ares: Get the ebook, under the “Table of Contents,” go to “III PROSE.” Then click 
chs. 26, 27, 29, or 33. Or, you simply click “III PROSE.” Then click “Next” at the upper 
right corner.)

8/23 Tales of the strange
Course Packet, pp. 9-24.

8/25 Tang *chuangqi* or classical-language short stories: heroes
James J. Y. Liu, *Chinese Knight-Errant*, pp. 86-87 (Ares)

Wk 2
8/28 Tang *chuangqi* or classical-language short stories: the romance

8/30 Tang *chuangqi* or classical-language short stories: the romance
Course Packet, pp. 75-83 (“The Courtesan Li Wa”), pp. 89-93 (“Miss Ren, or The Fox Lady”).

9/1 Lecture: popular storytelling, popular publishing, vernacular fiction

Recommended readings:
Robert E. Hegel, *Reading Illustrated Fiction in Late Imperial China*, pp. 72-163 (Ares).

Wk 3
9/4 Holiday-Labor Day

9/6 Vernacular Short Stories: Love stories


9/8 Vernacular Short Stories: Love stories
Course Packet, pp. 149-60 (“Du Tenth Sinks the Jewel Box in Anger”), pp. 165-93 (“The Pearl Shirt Reencountered”).


Wk 4

9/11 Vernacular Short Stories: merchants


9/13 Vernacular Short Stories: Detective stories

Recommended readings:

9/15 Vernacular Short Stories: Detective stories

Recommended readings:
Lu, Xun, A Brief History of Chinese Fiction, pp. 359-70 (Ares).

Wk 5

9/18 Historical novel: Three Kingdoms: A Historical Novel 1: The brotherhood
Moss Roberts, tr., Three Kingdoms: A Historical Novel, chs. 1, 20-23 (41 pp.)
Recommended reading:

9/20  Three Kingdoms 2: Reunion of the brothers; Liu Biao’s territory
Chapters 24-28, 34 (40 pp.)

Recommended reading:

9/22  Three Kingdoms 3: Enter Zhuge Liang
Chapters 35-40 (44 pp.)

Recommended reading:

Wk 6
*9/25  Three Kingdoms 4: Zhuge Liang and Zhou Yu
Chapters 41-46 (46 pp.)

*Deadline, #1 written analysis (r-paper) of any theme, pattern, or character(s) to date (3 pp.)*

Recommended reading:

9/27  Three Kingdoms 5: Red Cliffs
Chapters 47-52 (41 pp.)

Recommended reading:

9/29  Three Kingdoms 6: Consequences and schemes
Chapters 53-57 (37 pp.)

Recommended reading:
Wk 7
10/2 *Three Kingdoms* 7: Fall of the brotherhood, and Zhuge Liang and Sima Yi
Chapters 73-80, and additional account of Zhang Fei and Liu Bei’s deaths,
pp. 612-15, 646-48, and chapters 95-99 (48 pp.)

Recommended reading:

10/4 *Three Kingdoms* 8: Zhuge Liang’s futile efforts and demise
Chapters 100-104, (41 pp.)

**Catch up this weekend if you are now behind on the reading.**

Recommended reading:

10/6 Holiday-Homecoming

Wk 8
10/9 *Three Kingdoms* 9: Coming full circle
Parts of ch. 105, and chs. 107, 109, 117, & 120, pp. 811-15, 828-36, 844-50, 900-908, & 925-36 (42 pp.)

Recommended reading:

10/11 Heroic novel: *Outlaws of the Marsh* 1: Beginnings
Sidney Shapiro, tr., *Outlaws of the Marsh*, vol. 1, chapters 1, 3-4 (67 pp.)

Recommended reading:

10/13 *Outlaws of the Marsh* 2: Sagacious Lu
Chapters 5-7 (63 pp.)
Recommended reading:

Wk 9
10/16  *Outlaws of the Marsh* 3: Lin Chong
Chapters 8-11, and beginning of 12 (pp. 168-245) (76 pp.)

Recommended reading:

10/18  *Outlaws of the Marsh* 4: Yang Zhi
Chapters 12-14 (47 pp.)

Recommended readings:

*10/20  *Outlaws of the Marsh* 5: Gathering of the Righteous Seven
Chapters 15-17 (64)

*Deadline, #2 written analysis of any theme, pattern, or character(s) to date (3 pp.)*

Recommended reading:

Wk 10
10/23  *Outlaws of the Marsh* 6: Chao Gai, Chief of the Liangshan Marsh
Chapters 18-20 (65)

Recommended reading:

10/25  *Outlaws of the Marsh* 7: Wu Song’s heroism
Required: chapters 23-24 (63 pp.)
Optional: chapters 21-22 (40 pp.)

Recommended reading:
Sun, Phillip S.Y. “The Seditious Art of *The Water Margin*--Misogynists or Desperadoes?”
10/27  Outlaws of the Marsh 8: Women problems
Chapters 25-28 (73 pp)

Recommended reading:

Wk 11
10/30  Outlaws of the Marsh 9: Wu Song’s revenge, and the heroes of Liangshan Marsh
Chapters 29-31, and 71 (76 pp)

Recommended reading:

11/1  Outlaws of the Marsh 10: Song Jiang and Li Kui
Chapters 72-75 (84 pp)

Recommended reading:

11/3  Outlaws of the Marsh 11: Langshan dissolved
Chapters 81-82 (43 pp.)

Recommended reading:

Wk 12
11/6  Outlaws of the Marsh 12: Ending and Interpretation
Chapters 99-100 (53 pp.)

Recommended reading:
Chin, Sheng-t’an, “How to Read The Fifth Book of Genius,” in David L. Rolston, ed., How to
Read the Chinese Novel, pp. 124-145. (Ares, under the title, “How to Read the Chinese Novel”.)

11/8   Domestic novel: Plum in the Golden Vase 1: Adultery
       David Roy, tr., The Plum in the Golden Vase or, Chin P’ing Mei
       Vol. 1, chapters 7-8 (45 pp.) (Ares)

   Recommended reading:

11/10  Holiday-Veterans Day

Wk 13

11/13   Plum in the Golden Vase 2: P’an Chin-lien and Li P’ing-erh
       Required: chapters 9-10 (35 pp.) (Ares)
       Optional: chapters 11-12 (hard copy reserve)

   Recommended reading:

11/15   Plum in the Golden Vase 3: P’an Chin-lien and Li P’ing-erh
       Required: chapters 13-14 (45 pp.) (Ares)
       Optional: chapters 15, 18 (hard copy reserve)

   Recommended reading:

11/17   Plum in the Golden Vase 4: A servant wife
       Required: vol. 2, part of chapters 22, 23-24, pp. 30-37, 43-79 (45 pp.) (Ares)
       Optional: part of 22, pp. 37-42 (6 p.) (hard copy reserve)

   Recommended reading:
   Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 55-72, 72-85 (hard copy reserve).
Wk 14
11/20 Plum in the Golden Vase 5: Consequences
Required: chapters 25-26 (47 pp.) (Ares)
Optional: chapter 27 (hard copy reserve)

Recommended reading:

11/22 Thanksgiving
11/24 Thanksgiving

Wk 15
11/27 Plum in the Golden Vase 6: Zenith and the rivals
Required: chapters 30, 40 (35 pp.) (Ares)
Optional: chapter 47 (hard copy reserve)

Recommended reading:
Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 120-155 (hard copy reserve).

11/29 Plum in the Golden Vase 7: Favor and bribery
vol. 3, chapters 41, 47, 48 (60 pp.)

Recommended reading:
Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 156-80 (hard copy reserve).

12/1 Plum in the Golden Vase 8: Loss
Chapter 59, and vol. 4, chapter 62 (75 pp.)

Recommended reading:

Wk 16
12/4 Plum in the Golden Vase 9: Demise
Chapter 79 (41 pp.), and vol. 5, chapters 99-100 (51 pp.)
Recommended reading:

12/6  Conclusion: oral presentation of the topic of the final paper

*Tuesday, December 12, 2017 at 5:00 pm is the deadline for the term paper. Place a copy under my door (Pugh Hall 359). Do not email your paper.*

**GUIDELINES FOR REACTION PAPERS**

Reaction papers:
Two reaction papers are required. They are to be written about reading assignments that have not yet been discussed in class. They may be handed in anytime prior to the due date that is marked in the Syllabus; they must be submitted before that homework assignment is discussed in class. You may consult me at anytime about a good topic for the reaction paper. Readings outside the required texts are not expected for the r-papers. The topics of your r-papers and your presentations should be different.

**Length** Each r-paper must be 3 full pages in double-spaced type. Margins all around not to exceed 1.00 inch. If you find it necessary to quoted 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 narration or a group of texts, use of psychological description and other techniques? HOW does the author define his standpoint through explicit statements? HOW does he 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 reaction papers are supposed to be critical and analytic instead of descriptive and subjective.

**Title** Finally, do not forget to give a title to your paper.
GUIDELINES FOR THE TERM PAPER

Term papers are 10-12 pages in double-spaced type; 12 font. The paper should have a title. The next to last page should be reserved for “Endnotes” (at least three endnotes are required). The last page is the “Bibliography” sheet with at least three references ((one of which may be a CHT 3123 readings). For the concrete form of the endnotes and bibliography, consult either the Chicago Manual of Style or the MLA Handbook. Writing the reaction papers should help you decide a topic you’d like to explore more fully. 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, give guidance on style, explain how to write endnotes, etc. I am also willing to give comments on early drafts/parts of the paper.
References and Recommended Books for Further Reading: (Most on Reserve at Library West)


Hightower, James R. “Yüan Chen and ‘The Story of Ying-ying.’” Harvard Journal of
Asiatic Studies 33 (1973): 90-123.


