

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

- [1] Birch, Cyril, and Donald Keene. *Anthology of Chinese Literature. Vol. 1: From Early Times to the 14th Century*. New York: Grove Press, 2008.
<ISBN-10: 0802150381 / ISBN-13: 978-0802150387>
- [2] Birch, Cyril. *Stories from a Ming Collection: Translations of Chinese Short Stories Published in the Seventeenth Century*. New York: Grove Press, 2008.
<ISBN-10: 0802150314 / ISBN-13: 978-0802150318>
- [3] Watson, Burton. *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century*. New York: Columbia University Press, 1971.
<ISBN-10: 0231034652 / ISBN-13: 978-0231034654>
- [4] Hucker, Charles O. *China to 1850: A Short History*. Stanford: Stanford University Press, 1978. <ISBN-13: 978-0804709583 / ISBN-10: 0804709580>

(IV) COMPLETE ALL GRADED WORK (8) (100/100 points)

Abbreviated List (page totals are listed in double-space; = 6000+ words)

- | | | |
|-----|-----------|---|
| [1] | 40 points | Topic of Interest Paper 1 (15 pts) and Paper 2 (25 pts) [6-7 pages x 2] |
| [2] | 10 points | Paper 1 and Paper 2 Proposal w/ Bibliography [1 page x 2] |
| [3] | 15 points | Three Reading Exploratories [2 pages x 3] |
| [4] | 5 points | Museum Trip and Report: Looking for Chinese Literature [1 page] |
| [5] | 5 points | Interview Activity: Traditional Chinese Literature [1 page] |
| [6] | 5 points | Text-Day (2.5 pts) and Poem Day (2.5 pts) [1 page x 2] |
| [7] | 10 points | Reading Quizzes (10/12) |
| [8] | 10 points | Class Participation Grade (includes Oral Topic/Thesis Defense, Sketch of the Cosmos, Translation Exercise, and News Report Fridays) |

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:

<https://www.chicagomanualofstyle.org/turabian/turabian-notes-and-bibliography-citation-quick-guide.html>.

Paper 1 Proposal due CLASS 18 [M10/2]. Paper 2 Proposal due CLASS 33 [F11/8].

[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.”

[4] 5 points Museum Trip and Report: Looking for Chinese Literature [1 page]

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 on 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/sccr/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	CLASS 24: Bai Juyi	NEWS
CLASS 5: Life and Death in Poetry and Prose	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	CLASS 27: Poem Day	Poem
CLASS 8: Ancient Chinese Poetry (<i>Classic of Poetry</i>)	CLASS 28: Tang Short Stories (Yuan Zhen)	
CLASS 9: Ancient Chinese Poetry (<i>Classic of Poetry</i>)	CLASS 29: Two Song Prose Masters	
CLASS 10: Encountering Trouble (<i>Songs of Chu</i>)	CLASS 30: Paper Day	Paper 1
CLASS 11: Sand, Orange Trees, Journeys, and Souls	CLASS 31: Yuan Novel	
CLASS 12: Narrative Theory	CLASS 32: Ming Tales I	
CLASS 13: Phil. Anecdotes/Narratives (<i>Zhuangzi</i>)	CLASS 33: Ming Tales II	Paper 2 Proposal
CLASS 14: Ancient Histories & Narratives (<i>Zuozhuan</i>)	CLASS 34: Ming Tales III	
CLASS 15: Ancient Histories & Narratives (<i>Shiji</i>)	CLASS 35: Late Ming Novel [JPM] I	NEWS
CLASS 16: Han Rhapsodies	CLASS 36: Late Ming Novel [JPM] II	
CLASS 17: Text Day	CLASS 37: Lu Xun I	
CLASS 18: Anomaly Accounts (<i>Soushen ji</i>)	CLASS 38: Lu Xun II	NEWS
CLASS 19: Medieval Poetics	CLASS 39: Late 20th Century Chinese Literature	
CLASS 20: Tao Qian	CLASS 40: Early 21st Century Chinese Literature	Intrvw

SCHEDULE

Wed. Aug. 21 CLASS 1: Syllabus, Introductions, and Goals

READ (before class):

[1] Syllabus

[2] Birch, *Anthology of Chinese Literature. Vol. 1*, xxiii-xxxiv.

[3] <Hucker, *China to 1850*, 1-24.> All <Hucker> readings are optional. Read them if you need them.

WATCH (before class):

*Jacques, "Rise of China," <http://www.ted.com/talks/martin_jacques_understanding_the_rise_of_china>.

Fri. Aug. 23 CLASS 2: Literature?

- [1] Birch, *Anthology of Chinese Literature*, 1:203-214.
- [2] Arthur Krystal, "What Is Literature?: In Defense of the Canon," *Harpers Magazine*, March 2014 <<http://harpers.org/archive/2014/03/what-is-literature/>> (accessed April 2019).
- [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

- [1] David N. Keightley, *Sources of Shang History: The Oracle-bone Inscriptions of Bronze Age China* (1978; rev. ed., Berkeley: University of California Press, 1985), 1-2.
- [2] David N. Keightley, "The Oracle-Bone Inscriptions of the Late Shang Dynasty," in *Sources of Chinese Tradition: Volume One*, ed. Wm. Theodore de Bary and Irene Bloom (1960; rev. ed., New York: Columbia University Press, 1999), 1-23.
- [3] <Hucker, *China to 1850*, 25-34.>

Wed. Aug. 28 CLASS 4: Han Cosmology

- [1] Edward L. Shaughnessy, "Calendar and Chronology," in *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*, ed. Michael Loewe and Edward L. Shaughnessy (Cambridge, UK: Cambridge University Press, 1999), 19-24.
- [2] Theodore de Bary, "Han Views of the Universal Order," in *Sources of Chinese Tradition: Volume One*, ed. Wm. Theodore de Bary and Irene Bloom (1960; rev. ed., New York: Columbia University Press, 1999), 346-352.
- [3] Wu Hung, "Picturing or Diagramming the Universe," in *Graphics and Text In the Production of Technical Knowledge In China: The Warp and the Weft*, ed. Francesca Bray et al. (Leiden: Brill, 2007), 191-214. (https://lucian.uchicago.edu/blogs/wuhung/files/2012/12/WuHung_Tu.pdf). <John S. Major et al., *The Huainanzi* (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

- [1] Birch, *Anthology of Chinese Literature*, 1:81-90.
 - [2] Watson, *Chinese Lyricism*, 33-51.
- NEWS 1

Wed. Sept. 4 CLASS 6: Music in Early Phil. Texts (*Xunzi/ Mozi/ Lüshi chungiu*)

- [1] Burton Watson, *Mozi* (New York: Columbia University Press, 2003), 113-119.
 - [2] Burton Watson, *Hsün tzu* (New York: Columbia University Press, [1963] 1996), 112-120.
 - [3] John Knoblock and Jeffrey Riegel, *The Annals of Lü Buwei: A Complete Translation and Study* (Stanford: Stanford University Press, 2000), 136-151.
- <John Knoblock, *Xunzi: A Translation and Study of the Complete Works*, Vols. 1-3 (Stanford, CA: Stanford U. P., 1988-94).>

Fri. Sept. 6 CLASS 7: Chinese Poetics

[1] Pauline Yu, *The Reading of Imagery in the Chinese Poetic Tradition* (Princeton, N.J.: Princeton University Press, 1987), 3-43.

<Stephen Owen, *Traditional Chinese Poetry and Poetics: Omen of the World* (Madison: U. of Wisconsin Press, 1985), 1-27.>
NEWS 2

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

[1] Stephen Owen, foreword to *The Book of Songs*, trans. Arthur Waley (New York: Grove Press, 1988), ix-xxiv.

[2] Watson, *Chinese Lyricism*, 15-32, 90-101.

[3] Stephen Owen, *An Anthology of Chinese Literature* (New York: Norton, 1996), 3-14.

<Edward L. Shaughnessy, *Before Confucius* (Albany, NY: State University of New York Press, 1997), 166-196.>

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

[1] Birch, *Anthology of Chinese Literature*, 1:3-29.

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

[1] Birch, *Anthology of Chinese Literature*, 1:51-80.

NEWS 3

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

[1] David Hawkes, *Ch'u Tz'ü: The Songs of the South* (Oxford: Clarendon Press, 1986), 169-172, 178-179, 191-199, 219-230.

[2] Stephen R. Bokenkamp, "Foreward," in Robert Ford Campany, *To Live as Long as Heaven and Earth: A Translation and Study of Ge Hong's Traditions of Divine Transcendents* (Berkeley: University of California Press, 2002), xxi-xxiv.

<David Hawkes, "The Quest of the Goddess," in *Studies in Chinese Literary Genres* (Berkeley: U. Cal. P., 1974), 42-68.>

Translation Exercise due

Wed. Sept. 18 CLASS 12: Narrative Theory

[1] Barbara Hernstein Smith, "Narrative Versions, Narrative Theories," *Critical Inquiry* 7 (1980): 213-236.

[2] Jerome Bruner, "The Narrative Construction of Reality," *Critical Inquiry* 18 (1991): 1-6[/21] <<http://www.semiootika.ee/sygiskool/tekstid/bruner.pdf>>.

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

[1] Brook Zippering, *Zhuangzi* (Indianapolis: Hackett, 2009), vii-viii, xii – xviii, 3-8, 21-24, 68-84.

<Burton Watson, *The Complete Works of Zhuangzi* (New York: Columbia University Press, [1968] 2013).>

NEWS 4

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

[1] Birch, *Anthology of Chinese Literature*, 1:34-48.

[2] Burton Watson, *The Tso chuan: Selections from China's Oldest Narrative History* (New York: Columbia University Press, 1989), xi-xxxiv, 1-4, 207-213.

<James Legge, trans. *The Chinese Classics*, 5 vols. (1893-1895; rpt. Taipei: SMC Publishing, 1991).>

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

[1] Birch, *Anthology of Chinese Literature*, 1:93-105, 119-122.

[2] William H. Nienhauser, ed. *The Grand Scribe's Records* (Bloomington: Indiana University Press, 1994), 1: v-xv.

[3] <Hucker, *China to 1850*, 34-51.>

Fri. Sept. 27 CLASS 16: Han Rhapsodies

[1] Birch, *Anthology of Chinese Literature*, 1:134-153.

<Martin Kern, "Western Han Aesthetics and the Genesis of the Fu," *Harvard Journal of Asiatic Studies* 63 (2003): 383-437.>

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).

[3] Do a UF library, Worldcat, JSTOR, Academic Search Premier, and Bibliography of Asian Studies search for English-language works on your text. List three of them.

[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)

[1] Birch, *Anthology of Chinese Literature*, 1:157-168.

[2] Victor H. Mair, ed. *The Columbia Anthology of Traditional Chinese Literature* (New York: Columbia University Press, 1994), 772-783.

[3] <Hucker, *China to 1850*, 51-77.>

<Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China* (Albany: State U. of NY Press, 1996).>

Paper 1 Proposal due

Mon. Oct. 7 CLASS 19: Medieval Poetics

[1] Birch, *Anthology of Chinese Literature*, 1:174-193.

[2] Watson, *Chinese Lyricism*, 90-101, 109-137.

<Hans H. Frankel, "The Contemplation of the Past in T'ang Poetry," *Perspectives on the T'ang*, ed. Arthur F. Wright and Denis Crispin Twitchett (New Haven: Yale University Press, 1973), 345-365.>

Wed. Oct. 9 CLASS 20: Tao Qian

[1] Birch, *Anthology of Chinese Literature*, 1:174-193.

[2] Watson, *Chinese Lyricism*, 68-84.

<Stephen Owen, "The Self's Perfect Mirror: Poetry as Autobiography," in *The Vitality of the Lyric Voice: Shih Poetry from the Late Han to the T'ang*, ed. Shuen-fu Lin and Stephen Owen (Princeton, N. J.: Princeton University, 1986), 71-85.>

Fri. Oct. 11 CLASS 21: Wang Wei

[1] Birch, *Anthology of Chinese Literature*, 1:217-224.

[2] Watson, *Chinese Lyricism*, 109-114, 169-179.

[3] <Hucker, *China to 1850*, 77-101.>

<Pauline Yu, *The Poetry of Wang Wei: New Translations and Commentary* (Bloomington: Indiana University Press, 1990).>

NEWS 6

Mon. Oct. 14 CLASS 22: Li Bai

[1] Birch, *Anthology of Chinese Literature*, 1:225-234.

[2] Watson, *Chinese Lyricism*, 138-152.

<Paul W. Kroll, "Li Po's Transcendent Diction," *Journal of the American Oriental Society* 106 (1986): 99-117.>

Wed. Oct. 16 CLASS 23: Du Fu

[1] Birch, *Anthology of Chinese Literature*, 1:235-241.

[2] Watson, *Chinese Lyricism*, 153-168.

<Eva Shan Chou, *Reconsidering Tu Fu* (NY: Cambridge University Press, 1995), 1-11, 61-94.>

<Yoshikawa Kojirō, "Tu Fu's Poetics and Poetry," *Acta Asiatica* 16-17 (1969): 1-26.>

Museum Report due

Fri. Oct. 18 CLASS 24: Bai Juyi

[1] Birch, *Anthology of Chinese Literature*, 1:266-278.

[2] Watson, *Chinese Lyricism*, 179-188.

<Arthur Waley, *The Life and Times of Po Chü-i, 772-846 A.D.* (NY: Macmillan, 1949).>

<Burton Watson, *Po Chü-i: Selected Poems* (NY: Columbia University Press, 2000).>

NEWS 7

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

[1] Birch, *Anthology of Chinese Literature*, 1:281-284, 323-329.

[2] Watson, *Chinese Lyricism*, 188-196.

<James Liu, *The Poetry of Li Shang-yin; Ninth-Century Baroque Chinese Poet* (Chicago: University of Chicago Press, 1969).>

<J. D. Frodsham, *Goddesses, Ghosts, and Demons: The Collected Poems of Li He (790-816)* (London: Anvil P. Poetry, 1983).>

Wed. Oct. 23 CLASS 26: Ancient Style Prose (Han Yu, Liu Zongyuan)

[1] Birch, *Anthology of Chinese Literature*, 1:242-259.

[2] Liu Zongyuan selections and the Guwen movement

<Charles Hartman, *Han Yü and the T'ang Search for Unity* (Princeton, NJ: Princeton University Press, 1986).>

<Jo-shui Chen, *Liu Tsung-yüan and Intellectual Change in T'ang China* (New York: Cambridge University Press, 1992).

William H. Nienhauser et al., *Liu Tsung-yüan* (New York: Twayne, 1973).>

Fri. Oct. 25 CLASS 27: Poem Day

[1] Watson, *Chinese Lyricism*, 197-224.

<Kōjirō Yoshikawa, *An Introduction to Sung Poetry*, trans. B. Watson (Cambridge, MA: Harvard University Press, 1967).>

<Stuart Sargent, "T'zu," in *The Columbia History of Chinese Literature*, ed. V. Mair (NY: Columbia U. P.), 314-336.>

EXERCISE: Poem Day

- [1] Find a Song or pre-Song poem to introduce to the class. Consider Birch 1:333-363, 385-388.
 - [2] Do a UF library, Worldcat, JSTOR, and Academic Search Premier search for English-language works on the poet. List three of them (bibliographic format).
 - [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)

- [1] Birch, *Anthology of Chinese Literature*, 1:288-313.

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

- [1] Birch, *Anthology of Chinese Literature*, 1:364-384.
- [2] <Hucker, *China to 1850*, 102-122.>
<Ronald C. Egan, *The Literary Works of Ou-yang Hsiu (1007-72)* (New York: Cambridge University Press, 1984).>
<Ronald C. Egan, *Word, Image, and Deed in the Life of Su Shi* (Cambridge, MA: Harvard University Press, 1994).>

Fri. Nov. 1 CLASS 30: Paper 1 due

Mon. Nov. 4 CLASS 31: Yuan Novel

- [1] Birch, *Anthology of Chinese Literature*, 1: 449-487.
- [2] <Hucker, *China to 1850*, 122-144.>

Wed. Nov. 6 CLASS 32: Ming Tales

- [1] Birch, *Stories from a Ming Collection*, 7-38. [97-116?]

Fri. Nov. 8 CLASS 33: Ming Tales

- [1] Birch, *Stories from a Ming Collection*, 117-150.

Topic of Interest Paper 2 Proposal due

Wed. Nov. 13 CLASS 34: Ming Tales

- [1] Birch, *Stories from a Ming Collection*, 173-198.

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

- [1] Bernard Miall, trans. *Chin P'ing Mei*, trans. from 1942 German trans. of Franz Kuhn, intro. by Arthur Waley (New York: Capricorn Books, 1960), ix-xix, 3-26.

NEWS 8

Mon. Nov. 18 CLASS 36: Late Ming Novel [*Jinxping mei*]

- [1] Miall, trans. *Chin P'ing Mei*, 83-93, 606-632.

Wed. Nov. 20 CLASS 37: Lu Xun ("The True Story of Ah Q") (Chap. 1-5)

- [1] Lu Xun, "The True Biography of Ah Q," in *Selected Stories of Lu Hsun*, trans. Gladys Yang and Yang Xianyi (Beijing: Foreign Languages Press, [1960] 1972)
<<https://www.marxists.org/archive/lu-xun/1921/12/ah-q/index.htm>> OR
<<http://www.searchengine.org.uk/ebooks/10/69.pdf>>.
- [2] <Hucker, *China to 1850*, 144-157.>

Fri. Nov. 22 CLASS 38: Lu Xun ("The True Story of Ah Q") (Chap. 6-9)

- [1] Lu Xun, "The True Biography of Ah Q," in *Selected Stories of Lu Hsun*, trans. Gladys Yang and Yang Xianyi (Beijing: Foreign Languages Press, [1960] 1972)
<<https://www.marxists.org/archive/lu-xun/1921/12/ah-q/index.htm>> OR
<<http://www.searchengine.org.uk/ebooks/10/69.pdf>>.

NEWS 9

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

- [1] Birch, *Anthology of Chinese Literature*, 2:461-463.
- [2] Graham Earnshaw, "I Translated Chinese Writer Louis Cha 'Jin Yong'. Here's Why He Never Caught on in the West," *South China Morning Post*, Nov. 1, 2018
<<https://www.scmp.com/news/china/society/article/2171127/i-translated-chinese-writer-louis-cha-jin-yong-heres-why-he-never>> (accessed Aug. 5, 2019).
- [3] Jin Yong, *Fox Volant of the Snowy Mountain*, trans. Olivia Mok (Hong Kong: Chinese University Press, 1993), xiii-xvi, 3-11.

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

- [1] Maghiel van Crevel, "Walk on the Wild Side: Snapshots of the Chinese Poetry Scene," Ohio State University Modern Chinese Literature and Culture Resource Center (2017): 1-10, 55-68 (<https://cpb-us-w2.wpmucdn.com/u.osu.edu/dist/b/405/files/2018/01/Walk-on-the-Wild-Side-Snapshots-of-the-Chinese-Poetry-Scene-vug4cz.pdf>) <accessed May 1, 2019>.

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.

