

CHT 3110 [28914]  
**CHINESE LITERARY HERITAGE**  
University of Florida (Fall 2024) [3 credits]  
Gen Ed: Humanities, International (6000 words)  
TIME: T | Period 8-9 (3:00- 4:55 PM) Th | Period 9 (4:05- 4:55 PM)  
PLACE: [Matherly 108](#)  
Instructor: Stephan N. Kory ([skory@ufl.edu](mailto:skory@ufl.edu))  
Office: Pugh 304 / Phone: 843-830-6592  
Office Hours: T 1:50- 2:50 / Th 1:45-3:45 or by appointment



## **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 significant literary theories, 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> <6000 words>

## HUMANITIES AND CHINESE LEARNING OBJECTIVES AND OUTCOMES

- use appropriate tools and search strategies to analyze information specific to the humanities
- evaluate the relevance, quality, and appropriateness of different sources of information
- develop, discuss, and defend a thesis (both orally and in writing)
- properly format a paper according to well-defined style guide
- access and use academic information and data ethically and legally
- make connections across disciplines and/or relevant experiences
- develop critical thinking skills and problem-solving techniques
- analyze how ideas are represented, interpreted, or valued in a specific culture
- locate and analyze primary sources (in translation)
- critically access and negotiate secondary studies
- describe the diversity and complexity of traditional Chinese literature
- become intimately familiar with at least one Classical Chinese prose work and one poem

All of these outcomes will be assessed in graded assignments (see 1–9 above).

See <<https://catalog.ufl.edu/UGRD/student-responsibilities/writing-requirement/>> for more on the 6000-word writing requirement.

## REQUIREMENTS

### REQUIRED TEXTS (3)

[1] Birch, Cyril, and Donald Keene. *Anthology of Chinese Literature. Vol. 1: From Early Times to the 14th Century*. NY: Grove Press, 2008. <ISBN-10: 0802150381 / ISBN-13: 978-0802150387>

[2] 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>

[3] Walsh, Megan. *The Subplot: What China Is Reading and Why It Matters*. New York: Columbia Global Reports, 2022. <ISBN-10 : 1735913669> <ISBN-13 : 978-1735913667>

[\*] Hucker, Charles O. *China to 1850: A Short History*. Stanford: Stanford University Press, 1978.

\* This book provides a cheap and concise overview of Chinese history. It is not required, but if you have little to no knowledge of Chinese history, it is a good guide to purchase for paper research and writing.

### GRADED WORK (1-10)

- |     |            |                                       |
|-----|------------|---------------------------------------|
| 1.  | 100 points | Participation and Class Activities    |
| 2.  | 100 points | Three Reading Quizzes                 |
| 3.  | 100 points | Lead Class Discussion (x2)            |
| 4.  | 100 points | Reading Exploratory (x2)              |
| 5.  | 100 points | Five-Paragraph Paper                  |
| 6.  | 100 points | Extracurricular Report (Museum Visit) |
| 7.  | 50 points  | Text Introduction                     |
| 8.  | 50 points  | Annotated Bibliography                |
| 9.  | 50 points  | In-Class Presentation                 |
| 10. | 250 points | Topic of Interest Paper               |

## 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

Consistent with current [UF grading policies](#).

### [1] Participation and Class Activities (100 points)

**CLASS** time is precious. Unexcused or excused, no one should miss more than **three** of our twenty-eight classes. Excused absences will be taken into account, but every class over three and your final grade drops three points (six for double class days). In short, excessive absences will hurt your grade in both obvious and not so obvious ways.

**Questions:** At least one question for every reading.

**News Report:** "Chinese Literature Today" (Tues. W3-W12). A sign-up sheet is available online (Canvas/Pages). Most Tuesdays, a few students will report on "Chinese literature in the news today." The article or video you focus on must be from a reputable, peer-reviewed source. Nothing needs to be turned in. Keep it brief (~2 minutes) . . . and interesting!

**INSTRUCTIONS:** [1] Introduce yourself. [2] State the source. [3] Summarize the report. [4] Clearly state your opinion on it. [5] Field *at least one* question from class.

**Cosmos Sketch:** Due CLASS 12. See directions below in the schedule.

**Poem Translation:** Due CLASS 15. See directions below in the schedule.

[SEE also the "Participation Rubric" at the end of the syllabus.]

### [2] Three Reading Quizzes (100 points)

A total of three in-class reading quizzes (33 points) will be administered in class. Our "Theories and Terms Quiz" <Thurs. Sept. 1> is **Quiz #1**. These quizzes are meant to keep you on track with your reading. They cannot be made up unless there is pre-arranged/documented excuse.

**Quiz #2** includes (in addition to reading questions) a section asking you to place the following 14 major dynasties or periods in correct chronological order: [1] Shang; [2] Zhou; [3] Warring States; [4] Qin; [5] Han; [6] Three Kingdoms; [7] Jin; [8] Northern and Southern Dynasties; [9] Sui; [10] Tang; [11] Song; [12] Yuan; [13] Ming; [14] Qing.

**Quiz #3** includes (in addition to reading questions) a section asking you to identify the following 10 geographical entities: [1] Luoyang; [2] Xi'an-Chang'an; [3] Nanjing-Jianye; [4] Hangzhou; [5] Beijing; [6] Yellow River; [7] Yangzi River; [8] Mongolian steppes; [9] Sichuan basin; [10] Taklamakan Desert) . . . plus one mystery selection.

### [3] Teaching Presentation (x2) (100 points)

Each student is required to make TWO five-minute presentations about the assigned readings for TWO different classes (at least three weeks apart). Provide a critical analysis of each assigned reading (What is the thesis? How well is it defended? What are the main points?) and present the class with at least one discussion question on each one. Field a few questions as well. A sign-up sheet can be found at Canvas/Pages. Everyone should be prepared to do this every class (at least 1 question per reading).

### [4] Reading Exploratory (x2) (100 points)

A sign-up sheet is posted on Pages/Canvas. See the separate PDF file for detailed directions.

### [5] Five-Paragraph Paper (100 points) [4 double-spaced pages or less]

Compare our CLASS 9 (Sept. 19) readings to answer the following question in a five-paragraph essay: "According to the readings assigned for Tuesday's class, what was music in ancient China?" All references and other formatting must conform to our "Chinese Studies Style Guide." Follow it as closely as possible. Due Tues. Sept. 26 (CLASS 11). Do not exceed four double-spaced pages! NOTE that shorter formal written work, including this assignment, will be graded according to the following five criteria: [1] Thesis/Argument (20%), [2] Organization/Coherence (20%), [3] Effectiveness/Defense (20%), [4] Style/References (20%), and [5] Style/Grammar (20%).

**[6] Extracurricular Report: "Looking for Chinese Literature"** (100 points) [1 page]

**Visit the Harn Museum:** Take a trip to the Harn Museum sometime before CLASS 26. 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] Describe the piece, including its background. [3] Explain how the object can be linked to Chinese literature. Your written introduction is limited to ONE page. Your image should be placed and titled on the other.

**[7] Text Introduction** (50 points) [oral]

Follow a step-by-step guide to introduce a Song or pre-Song Classical Chinese text of your choice in class. Due Nov. 5 CLASS 22: Text Day. This is an oral assignment.

**[8] Topic of Interest Paper Title, Thesis, and Annotated Bibliography** (50 points)

Based on your preliminary research, clearly and concisely articulate a working title and thesis for your paper. Then, compile a bibliography of at least eight *peer-reviewed academic sources*. List them in alphabetical order based on the author's last name. Non-peer-reviewed sources are unacceptable and at least two should be primary sources (in translation). Briefly annotate each source (i.e., sum up the work and explain how you plan to use it in a few sentences).

**[9] Presentation of Title and Thesis** [plus field TWO questions] (50 points)

Rearticulate the working title and thesis of the paper and share a brief outline with the class. No slides. All oral. Answer at least TWO questions from the class.

**[10] Topic of Interest Paper** (250 points)

Look over the whole syllabus, Birch's anthology, and Watson's book 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 title-thesis proposal. Start the discussion as early as possible! The Topic of Interest Paper should feature at least one primary literary work in translation. It should critically examine pertinent secondary scholarship and 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 plan for how you will answer the question, defend the argument, or illustrate the insight. For example, "Blueberries are the best fruit. I will use medical research, social surveys, and sales statistics to defend this claim." Or "The present study critically investigates and 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 perfectly reflect this plan in its body (section divisions are encouraged) and should end with a conclusion. Be *conservative and conformist* in presentation, but *bold and critical* in content. The topic of interest paper must be at least ten but no more than twelve pages (including notes and a bibliography). Additional details on formatting and citation methods can be found on our Canvas course page under "Files" (Chinese Studies Style Guide).

## GENERAL COURSE OVERVIEW

Aug. 22	CLASS 1: Syllabus/Introduction	Oct. 15	CLASS 16: High Tang Poetry (Wang/Li)
Aug. 27	CLASS 2: Literature?	Oct. 17	CLASS 17: Middle Tang Poetry (Du/Bai)
Aug. 29	CLASS 3: Literary Theories/Devices <b>Quiz 1</b>	Oct. 22	CLASS 18: Middle-Late Tang Poetry (Li/Li)
Sept. 3	CLASS 4: Chinese Poetics	Oct. 24	CLASS 19: Tang Prose (Han/Liu) <b>Quiz 3</b>
Sept. 5	CLASS 5: Ancient Poetry	Oct. 29	CLASS 20: Tang Short Stories <b>Topic/Thesis 1</b>
Sept. 10	CLASS 6: Sorrow, Songs, Orange Trees, and Sand	Oct. 31	CLASS 21: Yuan Drama/Ming Tales
Sept. 12	CLASS 7: Circulation and Summoning of Spirits	Nov. 5	CLASS 22: Text Day <b>Text Introduction</b>
Sept. 17	CLASS 8: Life-Death in Poetry/Prose <b>Quiz 2</b>	Nov. 7	CLASS 23: Ming Novel
Sept. 19	CLASS 9: Music in Early Texts	Nov. 12	CLASS 24: Qing Tales <b>Title, Thesis, Bibliography</b>
Sept. 24	CLASS 10: Ancient Hist./Narratives	Nov. 14	CLASS 25: Early 20th-Cen. Lit.
Sept. 26	CLASS 11: Ancient Hist./Narratives <b>5-P Paper</b>	Nov. 19	CLASS 26: What is PRC reading?
Oct. 1	CLASS 12: Ancient and Han Cosmology <b>Sketch</b>	Nov. 21	CLASS 27: What is PRC reading?
Oct. 3	CLASS 13: Han Rhapsodies	Dec. 3	CLASS 28: <b>Presentations and Evals.</b>
Oct. 8	CLASS 14: Individualism/Reclusion/the Strange		
Oct. 10	CLASS 15: Medieval Poetics <b>Poem Trans.</b>	Dec. 11	NOON (Canvas) <b>Topic of Interest Paper Due</b>

## SCHEDULE

### WEEK 1

#### Thurs. Aug. 22 CLASS 1: Syllabus and Introduction

READ (before class):

- [1] Syllabus (including the two bibliographies) AND Chinese Studies Style Guide
- [2] Birch, *Anthology of Chinese Literature*, 1:xxiii–xxxiv.
- [3] Krystal, “What Is Literature?: In Defense of the Canon,” *Harpers Magazine*, March 2014  
<<http://harpers.org/archive/2014/03/what-is-literature/>> (accessed 7/16/20). [This article tackles the very question of what Western canonical literature is. Many specific examples are discussed.]
- [4] Hall, “The West and the Rest,” 56–64.
- [5] Walsh, *The Subplot*, 10–38.

### WEEK 2

#### Tues. Aug. 27 CLASS 2: Literature (Wenxue 文學)

- [1] Birch, *Anthology of Chinese Literature*, 1:203–214.
- [2] Mair et al., ed. *Hawai'i Reader in Traditional Chinese Culture*, 231–233.
- [3] Owen, *An Anthology of Chinese Literature* [1], 359–361, 335–343.
- [4] Foucault, “What is an Author?” 205–222.

#### Thurs. Aug. 29 CLASS 3: Literary Theories and Devices

- [1] Gallagher and Greenblatt, *Practicing New Historicism*, 1–19.
- [2] Brewton, “Literary Theory,” <<https://www.iep.utm.edu/literary/#H9>> (accessed 7/13/20).
- [3] “What are Literary Devices?” <<https://literarydevices.net/literary-devices/>>.  
“Literary Devices and Terms” <<https://literarydevices.net>>.

<Literary Theories (9) and Terms (21) Quiz>

[Formalism/Structuralism/New Criticism/Marxism/Post-Structuralism/New Historicism/Cultural Materialism/Postcolonial Criticism/Cultural Studies]

<analogy/allusion/anachronism/canon/caesura/ double entendre/epithet/epitaph/hypophora/isocolon/metonymy/non sequitur/pendantic/pleonasm/ pathetic fallacy/syllogism/synecdoche/ scansion/vignette/vernacular/volta>

Annual "Crack Party" 5:15 PM. Front of Pugh Hall. [We will be cracking turtle and bovine bone ... or at least trying. Hardwood is an issue.]

### WEEK 3

#### Tues. Sept. 3 CLASS 4: Chinese Poetics

[1] Watson, *Chinese Lyricism*, 1-14.

[2] Owen, *Readings in Chinese Literary Thought*, 37-49.

[3] Theobald, "Shijing 詩經," <<http://www.chinaknowledge.de/Literature/Classics/shijing.html>> (accessed 7/13/20).

[4] Waley, *The Book of Songs*, ix-xxiv (S. Owen).

#### Thurs. Sept. 5 CLASS 5: Ancient Poetry (*Poetry Classic*)

[1] Waley, *The Book of Songs*, 13-19.

[2] Yu et al., *Ways with Words*, 11-24.

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

### WEEK 4

#### Tues. Sept. 10 CLASS 6: Sorrow, Songs, Orange Trees, and Sand (*Songs of Chu* ["Lisao"])

[1] Birch, *Anthology of Chinese Literature*, 1:49-50, 63-72, 79-80.

[2] Hawkes, *Ch'u Tz'ü*, 28-41, 67-78 (95), 169-172.

#### Thurs. Sept. 12 CLASS 7: The Circulation and Summoning of Spirits (*Songs of Chu*)

[1] Hawkes, *Ch'u Tz'ü*, 191-207, 219-231.

[2] Kroll, "An Early Poem of Mystical Excursion," 156-162.

### WEEK 5

#### Tues. Sept. 17 CLASS 8: Life and Death in Early Poetry and Prose

[1] Birch, *Anthology of Chinese Literature*, 1:81-90.

[2] Ziporyn, *Zhuangzi*, vii-viii, xii-xviii.3-8, 21-24, 73-76, 84.

[3] Kroll, "Body Gods and Inner Vision," 149-162.

#### Thurs. Sept. 19 CLASS 9: Music in Early Masters' Texts

[1] Owen, *An Anthology of Chinese Literature* (music), 67-71.

[2] Watson, *Mozi*, 113-119.

[3] Watson, *Hsün tzu*, 112-120.

[4] Knoblock and Riegel, *The Annals of Lü Buwei*, 136-151.

[5] Brindley, *Music, Cosmology, and the Politics of Harmony in Early China*, 1-6.

### WEEK 6

#### Tues. Sept. 24 CLASS 10: Ancient Histories & Narratives (*Shiji*)

[1] Nienhauser, *The Grand Scribe's Records*, 1: v-xvii, 1-8.

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

#### Thurs. Sept. 26 CLASS 11: Assassins, Heroes, and the Mandate of Heaven

[1] Nienhauser, *The Grand Scribe's Records*, 7:325–334.

[2] Watch: Zhang Yimou, dir., *Hero* (2002, 99 mins.). [sources include 1 copy; 1 library; online]

<Be prepared to compare the biography to the film in class.>

<5-P Paper due. What was “music” in ancient China? Five-paragraph paper. See file.>

## WEEK 7

### Tues. Oct. 1                    CLASS 12: Ancient and Han Cosmology

[1] Shaughnessy, “Calendar and Chronology,” 19–24.

[2] Wu, “Picturing or Diagramming the Universe,” 191–214.

([https://lucian.uchicago.edu/blogs/wuhung/files/2012/12/WuHung\\_Tu.pdf](https://lucian.uchicago.edu/blogs/wuhung/files/2012/12/WuHung_Tu.pdf)).

[3] Smith, trans. “The Great Commentary (Dazhuan 大傳),” 1–10.

[4] de Bary, “Han Views of the Universal Order,” 346–352.

**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 sketch will suffice but be prepared to show your image, turn it in, and answer questions about it in class.

### Thurs. Oct. 3                    CLASS 13: Han Rhapsodies

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

[2] Knechtges, *Wen Xuan*, 3:105–138 (only the odd-numbered pages)

[3] <<https://www.youtube.com/watch?v=sBspSJWRT2E>>👉

## WEEK 8

### Tues. Oct. 8                    CLASS 14: Early Medieval Individualism, Reclusion, and the Strange

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

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

[3] Chennault, “The World of Poetry,” 623–633.

[4] Company, *A Garden of Marvels*, [xix–xxxii], 61–75.

### Thurs. Oct. 10                    CLASS 15: Medieval Poetics

[1] Watson, *Chinese Lyricism*, 101–109.

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

[3] Eno, “A Short Selection of Tang Poems,” 1–3.

[4] Weinberger and Paz, *19 Ways of Looking at Wang Wei*, 181–201. (all one poem)

**Translation Exercise:** See the “Wang Wei Translation Exercise” on Canvas for the poem and directions.

## WEEK 9

### Tues. Oct. 15                    CLASS 16: Wang Wei and Li Bai (High Tang)

[1] Birch, *Anthology of Chinese Literature*, 1:217–234.

[2] Watson, *Chinese Lyricism*, 109–114, 138–152, 169–179.

### Thurs. Oct. 17                    CLASS 17: Du Fu and Bai Juyi (High-Middle Tang)

[1] Birch, *Anthology of Chinese Literature*, 1:235–241, 266–278.

[2] Watson, *Chinese Lyricism*, 153–168, 179–188. (with a little Han Yu)

## WEEK 10

### Tues. Oct. 22                    CLASS 18: Li He and Li Shangyin (Middle-Late Tang)

- [1] Birch, *Anthology of Chinese Literature*, 1:282, 323-329.  
 [2] Watson, *Chinese Lyricism*, 188-196.  
 [3] Frodsham, *Goddesses, Ghosts, and Demons*, [xi-xxx], 3-4, 8, 17, 22, 84-86, 95-96, 100, 107, 165-168, 221 (#1-2, 6, 14, 19, 68, 75, 79, 85, 136-139, 181).

**Thurs. Oct. 24 CLASS 19: Han Yu and Liu Zongyuan (Ancient-Style Prose)**

- [1] Nienhauser, "Ku-wen 古文 (ancient-style prose)," 494a-500b.  
 [2] Birch, *Anthology of Chinese Literature*, 1:242-259.  
 [3] Liu Zongyuan File (two tales file)

**WEEK 11**

**Tues. Oct. 29 CLASS 20: Tang Short Stories and Song Prose Masters**

- [1] Birch, *Anthology of Chinese Literature*, 1:288-299, 364-384.  
 [2] Watson, *Chinese Lyricism*, 197-207, 213-218.

<Topic/Thesis>

**Thurs. Oct. 31 CLASS 21: Yuan Drama and Ming Tales**

- [1] Birch, *Anthology of Chinese Literature*, 1: 391-392, 422-444.  
 [2] Birch, *Stories from a Ming Collection*, 19-36.  
 [3] Miall, *Chin P'ing Mei*, ix-xix.

**WEEK 12**

**Tues. Nov. 5 CLASS 22: Text Day (Song or pre-Song)**

<See separate file for "Text Day" assignment.>

**Thurs. Nov. 7 CLASS 23: Late Ming Novel (*Jinping mei*)**

- [1] Miall, *Chin P'ing Mei*, 3-14, 606-632. (just these pages!)

**WEEK 13**

**Tues. Nov. 12 CLASS 24: Qing Tales (the Strange)**

- [1] Pu, *Strange Tales from a Chinese Studio*, 9-22, 29-59 [#2-10]; 135-139 [27-30], 201-205 [47-52], 300-304 [79-84], 310-315 [87-92], 333-339 [98-105], 358-366 [116-123], 369-370 [127], 384-399 [141-152].

<Title/Thesis/Bibliography>

**Thurs. Nov. 14 CLASS 25: Twentieth-Century Literature (Lu Xun)**

- [1] Lu "The True Biography of Ah Q," 1-28 <<http://www.searchengine.org.uk/ebooks/10/69.pdf>>.  
 Also found at: <<https://www.marxists.org/archive/lu-xun/1921/12/ah-q/index.htm>>.

**WEEK 14**

**Tues. Nov. 19 CLASS 26: What is China reading? I**

- [1] Walsh, *The Subplot*, 39-96.

**Thurs. Nov. 21 CLASS 27: What is China reading? II**

- [1] Walsh, *The Subplot*, 39-96, 97-120.  
 [2] Chen Xiangmei Introduction and Evaluations

Extra-Curricular Report due.



## THANKSGIVING WEEK

### WEEK 15

Tues. Dec. 3                    **CLASS 28: Paper Presentations**

\*\*\*Topic of Interest Paper due NOON Dec. 11.

#### **List of Works Cited in Syllabus** (with a few extra works that have been used in the past)

Birch, Cyril. *Stories from a Ming Collection: Translations of Chinese Short Stories Published in the Seventeenth Century*. New York: Grove Press, 2008.

Chennault, Cynthia. "The World of Poetry." In *The Cambridge History of China: The Six Dynasties, 220–589*, edited by Albert Dien and Keith Knapp, 623–661. Cambridge: Cambridge University Press.

Csikszentmihalyi, Mark. *Readings in Han Chinese Thought*. Indianapolis: Hackett, 2006.

de Bary, Theodore. "Han Views of the Universal Order." In *Sources of Chinese Tradition: Volume One*, edited by Wm. Theodore de Bary and Irene Bloom, 346–352. 1960; rev. ed., New York: Columbia University Press, 1999.

Brewton, Vince. "Literary Theory." *Internet Encyclopedia of Philosophy* <<https://www.iep.utm.edu/literary/#H9>>.

Brindley, Erica. *Music, Cosmology, and the Politics of Harmony in Early China*. Albany: State University of New York Press, 2011.

Cai, Zong-Qi. *How to Read Chinese Poetry: A Guided Anthology*. Columbia University Press, 2018.

Campany, Robert Ford. *A Garden of Marvels: Tales of Wonder from Early Medieval China*. Honolulu: University of Hawai'i Press, 2015.

Chang, Kang-i Sun, and Haun Saussi. *Women Writers of Traditional China: An Anthology of Poetry and Criticism*. Stanford, Calif: Stanford Univ. Press., 1999.

Chennault, Cynthia. "The World of Poetry." In *The Cambridge History of China: Vol. 2 The Six Dynasties*, eds. A. Dien and Keith Knapp, 623–661. Cambridge: Cambridge University Press, 2019.

Foucault, Michel. "What is an Author?" In *Aesthetics, Method, and Epistemology*, ed. James D. Faubion, 205–222. New York: The New Press, 1998.

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

Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. Chicago: University of Chicago Press, 2000.

Hall, Stuart. "The West and the Rest: Discourse and Power," In *Formations of Modernity*, eds. S. Hall and B. Gieben, 56–64. 1992; rpt. Cambridge: Polity Press, 2013.

Hawkes, David. *Ch'u Tz'ü: The Songs of the South*. Oxford: Clarendon Press, 1986.

Hung, Wu. "Picturing or Diagramming the Universe." In *Graphics and Text In the Production of Technical Knowledge In China: The Warp and the Weft*, edited by Francesca Bray et al., 191–214. Leiden: Brill, 2007.

Knoblock, John and Jeffrey Riegel. *The Annals of Lü Buwei: A Complete Translation and Study*. Stanford: Stanford University Press, 2000.

Kroll, Paul W. "An Early Poem of Mystical Excursion." In *Religions of China in Practice*, edited by Donald S. Lopez, 156–165. Princeton: Princeton University Press, 1996.

Kroll, Paul W. "Body Gods and Inner Vision: The Scripture of the Yellow Court." In *Religions of China in Practice*, edited by Donald S. Lopez, 149–155. Princeton: Princeton University Press, 1996.

Krystal, Arthur. "What Is Literature?: In Defense of the Canon." *Harpers Magazine*, March 2014 <<http://harpers.org/archive/2014/03/what-is-literature/>>.

Literary Devices Editors. "What are Literary Devices?" and "Literary Devices and Terms" LiteraryDevices.net. 2013. <<https://literarydevices.net/literary-devices/>>.

- Mair, Victor H., Nancy Shatzman Steinhardt, and Paul Rakita Goldin. Eds. *Hawai'i Reader in Traditional Chinese Culture*. Honolulu: University of Hawaii Press, 2005.
- Martin, Jacques. "Rise of China." TED London 2011  
<[http://www.ted.com/talks/martin\\_jacques\\_understanding\\_the\\_rise\\_of\\_china](http://www.ted.com/talks/martin_jacques_understanding_the_rise_of_china)>.
- Miall, Bernard. *Chin P'ing Mei: The Adventurous History of Hsi Men and His Six Wives*. With introduction by Arthur Waley. 1940; rpt. New York: Perigee Books, 1982.
- Nienhauser, William H. "Ku-wen 古文 (ancient-style prose)." In *The Indiana Companion to Traditional Chinese Literature*, edited by Nienhauser, 494a–500b. Taipei: SMC Publishing, 2003.
- Nienhauser, William H. *The Grand Scribe's Records*. Bloomington: Indiana University Press, 1994.
- Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*. New York: W.W. Norton, 1997.
- Owen, Stephen. *Readings in Chinese Literary Thought*. Cambridge, Mass: Council on East Asian Studies, Harvard University, 1992.
- Ricoeur, Paul. *Hermeneutics and the Human Sciences: Essays on Language, Action, and Interpretation*. Edited by John B. Thompson, 135–151. New York: Cambridge University Press, 2016.
- Shaughnessy, Edward L. "Calendar and Chronology." In *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*, edited by Michael Loewe and Edward L. Shaughnessy, 19–24. Cambridge, UK: Cambridge University Press, 1999.
- Smith, Richard, trans. "'The Great Commentary' (Dazhuan 大傳) or 'Commentary on the Appended Phrases' (Xici zhuan 繫辭傳), Part 1." New York: Columbia University Press, 1994.
- Theobald, Ulrich. "Shijing 詩經 or Maoshi 毛詩." *ChinaKnowledge.de: An Encyclopaedia on Chinese History, Literature and Art* <<http://www.chinaknowledge.de/Literature/Classics/shijing.html>>.
- Waley, Arthur. *The Book of Songs*. New York: Grove Press, 1988.
- Walsh, Megan. *The Subplot: What China Is Reading and Why It Matters*. New York: Columbia Global Reports, 2022.
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### **A Few Recommended Works (most used in past editions of this course)**

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- Bokenkamp, Stephen R. *Ancestors and Anxiety: Daoism and the Birth of Rebirth in China*. Berkeley: University of California Press, 2009.
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- Chen, Jo-shui. *Liu Tsung-yüan and Intellectual Change in T'ang China*. New York: Cambridge University Press, 1992.
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- Nienhauser, William H. et al. *Liu Tsung-yüan*. New York: Twayne, 1973.
- Owen, Stephen. "Poetry in the Chinese Tradition." *Heritage of China: Contemporary Perspectives on Chinese Civilization*, Paul S. Ropp, 294–308. Berkeley: University of California Press. 1990.
- Owen, Stephen. "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*, Shuen-fu Lin and Stephen Owen, 71–85. Princeton, N. J.: Princeton University, 1986.
- Owen, Stephen. *Traditional Chinese Poetry and Poetics: Omen of the World*. Madison: University of Wisconsin Press, 1985.
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- Yu, Pauline. *The Poetry of Wang Wei: New Translations and Commentary*. Bloomington: Indiana University Press, 1990.

## PASSING GRADES & 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

**Students must earn a grade of C or higher to meet their major, minor, or General Education requirements. The S-U option is not counted toward their major or minor degree, nor General Education requirements."**

## CLASS ATTENDANCE AND MAKEUP POLICY

Class attendance is expected. Excused absences are consistent with university policies in the undergraduate catalog as noted below:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Late work will receive a 10% deduction per 24-hour period that passes until it is submitted.

## ACCOMMODATIONS

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. *See the "[Get Started With the DRC](#)" webpage on the Disability Resource Center site.* It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.a.ufl.edu/students/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summaries of course evaluation results are available to students at <https://gatorevals.a.ufl.edu/public-results/>.

## CLASSROOM DEMEANOR

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

- Cell phone and texting policy: Students must turn cell phones to vibrate or silence before coming to class.

## MATERIALS AND SUPPLIES FEE

There are no additional fees for this course.

## UNIVERSITY HONESTY POLICY

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. *See the UF*

*Conduct Code website for more information.* If you have any questions or concerns, please consult with the instructor or TAs in this class.

The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) 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.

## **HEALTH & WELLNESS**

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the [Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the [Student Health Care Center website](#).

University Police Department: Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the [UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

## **OTHER ISSUES**

- Procedure for Conflict Resolution: Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the appropriate Level Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to [https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf).
- 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.

## **ACADEMIC RESOURCES**

- E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Teaching Center](#): 1317 Turlington Hall, 352-392-2010 or to make an appointment 352-392-6420.

### **General study skills and tutoring.**

- [Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-

7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

- Academic Complaints: Office of the Ombuds; Visit the [Complaint Portal webpage](#) for more information.
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): View the [Student Complaint Procedure webpage](#) for more information.

<b>CHINESE LITERARY HERITAGE – Classroom Discussion Rubric</b>					
Criteria	weight	Exemplary	Effective	Minimal	Unsatisfactory
<b>Level of Engagement</b>	50%	<input type="checkbox"/> Contributes to class activities by offering quality ideas and asking appropriate questions on a regular basis <input type="checkbox"/> Actively engages others in class discussions by inviting their comments <input type="checkbox"/> Constructively challenges the accuracy and relevance of statements made <input type="checkbox"/> Effectively identifies and summarizes main points	<input type="checkbox"/> Contributes to class activities by offering ideas and asking questions on a regular basis <input type="checkbox"/> Often engages others in class discussions by inviting their comments <input type="checkbox"/> Challenges the accuracy and relevance of statements made <input type="checkbox"/> Identifies and summarizes main points	<input type="checkbox"/> Occasionally contributes to class activities by offering ideas and asking questions <input type="checkbox"/> Sometimes engages others in class discussions <input type="checkbox"/> Sometimes has an understanding of main points <input type="checkbox"/> Identifies and summarizes some of the main points	<input type="checkbox"/> Fails to contribute to class activities <input type="checkbox"/> Fails to invite comment/opinions from other students <input type="checkbox"/> Demonstrates little understanding of main points <input type="checkbox"/> Does not identify or summarize main points
<b>Preparedness</b>	25%	<input type="checkbox"/> Always prepared for class with assignments and required materials <input type="checkbox"/> Accurately expresses foundational knowledge pertaining to issues raised during the discussion	<input type="checkbox"/> Usually prepared with assignments and required materials <input type="checkbox"/> Expresses basic foundational knowledge pertaining to class discussions	<input type="checkbox"/> Seldom prepared with assignments and required materials <input type="checkbox"/> Expresses limited foundational knowledge pertaining to class discussions	<input type="checkbox"/> Consistently unprepared for class <input type="checkbox"/> Expresses no relevant foundational knowledge
<b>Attitude</b>	25%	<input type="checkbox"/> Consistently positive, cooperative attitude during class <input type="checkbox"/> Always supportive of other students' ideas	<input type="checkbox"/> Usually positive and cooperative with classroom projects and discussions <input type="checkbox"/> Often supportive of other students' ideas	<input type="checkbox"/> Seldom actively participates in classroom projects and discussions <input type="checkbox"/> Sometimes supportive of other students' ideas	<input type="checkbox"/> Rarely if ever participates in classroom projects and discussions <input type="checkbox"/> Occasional disruptive behavior

Assignment Score \_\_\_\_\_ + Beyond/Bonus \_\_\_\_\_ = Final Score \_\_\_\_\_