

**CHT 3123 (x 26986) / MEM 3931 (x 19570) Pre-Modern Chinese Fiction in Translation (H, N)
Fall 2021**

Class time: MWF 6 (12:50-1:40pm)

Classroom: MW: CSE E119; F: TUR 2305

Instructor: Richard G. Wang

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Telephone: 846-2071

Office: Pugh Hall 359

Office hours: (in-person with mask mandate) Monday and Wednesday 2:00-3:30pm, 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.

Required Textbooks

The required text below is available at the campus bookstore and is on reserve at the UF library. All other readings will be provided via PDF on the course website in Canvas. Students are expected to complete the reading assignment for each class **BEFORE** the class begins.

- Luo Guanzhong (author), Moss Roberts (translator), *Three Kingdoms: A Historical Novel, Complete and Unabridged*, 2 vols. Berkeley: University of California Press, 1991, 2004. (ISBN: vol. 1: 0-520-22478-7; vol. 2: 0-520-22503-1).
Or alternate edition: Luo Guanzhong (author), Moss Roberts (translator), *Three Kingdoms* (Chinese Classics, 4 Volumes) Box set. Beijing: Foreign Languages Press, 1995 (ISBN: 7-119-00590-1).
- Sidney Shapiro, translator; Shi Nai'an and Luo Guyanzhong, *Outlaws of the Marsh*, 4 vols. Beijing: Foreign Languages Press, 1993. "World Public Library Edition" in PDF in the Canvas course site.
- In addition to the textbooks, there are other required or recommended readings either in PDF in the Canvas course site, or on reserve in Library West.

Graded Work

Regular class participation

(10%)

Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, and instructor in class. Participation will be assessed based on the rubric on the class website or pp. 14-15.

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.

Pop quizzes (15%)

5 multiple choice/match-up/true or false/short answer quizzes (average of best 3 of 5; the quizzes are 5-10 mins.) about the assigned reading will be given at random in class over the course of the semester.

Weekly posting (20%)

15 response postings are due on Fridays over the course of the semester, submitted to the “Discussions” section of the course website. At least one, if not more, suggested topics will be posted for students to respond to, but you may write on whatever you wish. Postings should be one to two paragraphs in length (**about 200 words**) and reflect a thoughtful engagement with the assigned reading. They will be graded on a five-point scale as follows:

- 0 - No posting submitted.
- 1 - Posting is “very poor,” i.e., extremely short and of low quality
- 2 – Posting has missed the main points of the reading/is too short/is poorly written
- 3 – Posting is acceptable. Demonstrates some understanding of some of the reading, but also major misunderstandings with unclear writing.
- 4 – Posting is good. Addresses the main points of the text and expresses them reasonably well.
- 5 - Posting is excellent. Understands the main points of the text, addresses the topic thoughtfully, and expresses its points eloquently.

Please note that writing longer postings does not guarantee any extra points. **The score of the lowest two postings will be dropped.** Late postings will be deducted one point per day from the due date. The posting is due by 12 AM on Friday (midnight the night before class).

Presentation(s) (10%)

Each student is required to make one/two presentations (15-20 minutes) about the assigned reading for the day. A summary of the story is not recommended. Students are expected to provide critical analysis, raise critical questions, and lead discussion.

Mid-term paper (3 pages) (15%)

Students are encouraged to consult the instructor concerning the contents of their paper. Students may use Chicago, or MLA format and style, so long as they are consistent within the assignment. Submissions should be in hard copy. Paper will be graded according to the writing rubric at the end of this document. **Due October 15.** For the prompt and guideline, see “GUIDELINES FOR MID-TERM PAPER” on p. 13.

Final Paper (10-12 pages) (30%)

Students may use Chicago, or MLA format and style, so long as they are consistent within the assignment. Submissions should be in hard copy. Paper will be graded according to the writing rubric at the end of this document. This paper will count towards the UF Writing Requirement, and/or count towards Chinese major exit requirement pending a grade of “C” or better in the course. The final paper will be **due on Monday, December 13, 2021, at 5:00pm**. Late papers will not be read or graded unless permission is given beforehand. For the prompt and guideline, see “GUIDELINES FOR THE TERM PAPER” on pp. 13-14.

Grading Schedule

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 & 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 requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure 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://evaluations.ufl.edu>. 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. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/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 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

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575

- U Matter, We Care: umatter@ufl.edu; 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Department: <http://www.police.ufl.edu/>; 392-1111 or 9-1-1 for emergencies

COVID-19-related Issues

Masks/Face Coverings are Expected.

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.uflhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed

to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

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.
- 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

- Writing Studio: The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/>; 846-1138; or in 2215 Turlington Hall for one-on-one consultations and workshops.
- E-learning technical support: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- Career Resource Center: Reitz Union; <http://www.crc.ufl.edu/>; 392-1601
- Library Support: <http://cms.uflib.ufl.edu/ask>
- Teaching Center: Broward Hall; 392-2010 or 392-6420

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 minors who have taken two courses with me.

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.

General Schedule (subject to modification)

Wk 1

8/23 Introduction and Lecture: early narrative and the classical tale

Victor H. Mair, ed., *The Columbia History of Chinese Literature*, PDF, 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.”)

8/25 Tales of the strange

Reading packet under the name “Tales of the strange,” PDF

Recommended readings:

Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China*, PDF, pp. 1-33, 161-201;

Donald E. Gjertson, “The Early Chinese Buddhist Miracle Tale: A Preliminary Survey,” PDF, *Journal of the American Oriental Society* 101.3 (1981): 287–301.

8/27 Tang *chuanqi* or classical-language short stories: the romance

“Huo Xiao-yu’s Story,” from Stephen Owen, ed. & tr., *An Anthology of Chinese Literature: Beginning to 1911*, PDF, pp. 531-40.

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

Recommended reading:

Pauline Yu et al., eds., *Ways with Words: Writing about Reading Texts from Early China*, ch. 6, “Yingying zhuan (Yuan Zhen, “Biography of Yingying”), PDF, pp. 182-192.

Wk 2

8/30 Tang *chuanqi* or classical-language short stories: the romance

“The Courtesan Li Wa,” & “Miss Ren, or The Fox Lady,” PDF.

William H. Nienhauser, Jr., “Female Sexuality and the Double Standard in Tang Narratives: A Preliminary Survey,” in Eva Hung, ed., *Paradoxes of Traditional Chinese Literature*, PDF, pp. 1-20.

9/1 Tang *chuanqi* or classical-language short stories: heroes

“The Curly-Bearded Hero,” PDF; “Hung-hsien,” PDF; “The K’un-lun Slave” PDF (in the file named “Tang *chuanqi*: heroes”).

Curtis P. Adkins, “The Hero in T’ang *ch’uan-ch’i* Tales,” in Winston L. Y. Yang and Curtis P. Adkins, eds., *Critical Essays on Chinese Fiction*, PDF, pp. 17-46;

James J. Y. Liu, *Chinese Knight-Errant*, PDF, pp. 86-87.

9/3 Lecture: popular storytelling, popular publishing, vernacular fiction
 Cyril Birch, "Some Formal Characteristics of the *Hua-pen* Story," PDF, *Bulletin of the School of Oriental and African Studies* 17.2 (1955): 346-364.

Recommended readings:

Robert E. Hegel, *Reading Illustrated Fiction in Late Imperial China*, PDF, pp. 72-163.

Wk 3

9/6 Holiday-Labor Day

9/8 Vernacular Short Stories: Love stories

"The Lady Who Was a Beggar," & "The Oil Peddler Courts the Courtesan," PDF

William Bruce Crawford, "'The Oil Vendor and the Courtesan' and the *Ts'ai-tzu chia-jen* Novels," PDF, in William H. Nienhauser, Jr., ed., *Critical Essays on Chinese Literature*, pp. 31-42.

9/10 Vernacular Short Stories: Love stories

"Du Tenth Sinks the Jewel Box in Anger," & "The Pearl Shirt Reencountered," PDF

Pi-ching Hsu, "Courtesans and Scholars in the Writings of Feng Menglong: Transcending Status and Gender," PDF, *Nan Nu* 2.1 (2000): 40-77;

Patrick Hanan, "The Making of *The Pearl-Sewn Shirt* and *The Courtesan's Jewel Box*," PDF, *Harvard Journal of Asiatic Studies* 33 (1973): 124-53.

Wk 4

9/13 Vernacular Short Stories: Merchants

"Shi Fu Encounters a Friend at Tanque," & "The Tangerines and the Tortoise Shell," PDF

Patrick Hanan, *The Chinese Vernacular Story*, PDF, pp. 112-14.

9/15 Vernacular Short Stories: Detective stories

"The Clerk's Lady," & "Magistrate T'eng and the Case of Inheritance," PDF

Recommended reading:

Patrick Hanan, *The Chinese Vernacular Story*, PDF, pp. 39-44, 72-74.

9/17 Vernacular Short Stories: Detective stories

"The Canary Murders," & "The Boot That Reveals the Culprit," PDF

Recommended reading:

Lu, Xun, *A Brief History of Chinese Fiction*, PDF, pp. 359-70.

Wk 5

9/20 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:

Winston L. Y. Yang, "The Literary Transformation of Historical Figures in the *San-kuo chi yen-i*," PDF, in Winston L. Y. Yang and Curtis P. Adkins, eds., *Critical Essays on Chinese Fiction*, pp. 47-84.

9/22 *Three Kingdoms 2*: Reunion of the brothers; Liu Biao's territory
 Chapters 24-28, 34 (40 pp.)

Recommended reading:

Y. W. Ma, "The Chinese Historical Novel: An Outline of Themes and Contexts," PDF, *Journal of Asian Studies* 34.2 (1975): 277-93.

9/24 *Three Kingdoms 3*: Enter Zhuge Liang
 Chapters 35-40 (44 pp.)

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, PDF, pp. 34-51, 51-74.

Wk 6

9/27 *Three Kingdoms 4*: Zhuge Liang and Zhou Yu
 Chapters 41-46 (46 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, PDF, pp. 361-78.

9/29 *Three Kingdoms 5*: Red Cliffs
 Chapters 47-52 (41 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, PDF, pp. 378-435.

10/1 *Three Kingdoms 6*: Consequences and schemes
 Chapters 53-57 (37 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 435-76 (hard copy reserve in Library West).

Wk 7

10/4 *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:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 476-95 (hard copy reserve in Library West).

10/6 *Three Kingdoms 8*: Zhuge Liang's futile efforts and demise
 Chapters 100-104, (41 pp.)

Recommended reading:

C. T. Hsia, "The Military Romance: A Genre of Chinese Fiction," PDF, in Cyril Birch, ed., *Studies in Chinese Literary Genres*, pp. 339-90.

10/8 *Three Kingdoms 9: Coming full circle*
Parts of ch. 105, and chs. 107, 109, 117, 119 & 120, pp. 811-15, 828-36, 844-50, 900-908, & 920-36 (42 pp.)

Recommended reading:

Mao, Tsung-kang, "How to Read *The Romance of the Three Kingdoms*," PDF, in David L. Rolston, ed., *How to Read the Chinese Novel*, pp. 146-95.

Wk 8

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

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, PDF, pp. 75-92.

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

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, PDF, pp. 92-114.

*10/15 *Outlaws of the Marsh 3: Lin Chong*
Chapters 8-11, and beginning of 12 (pp. 168-245/up to p. 118), PDF (76 pp.)

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

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 279-303 (hard copy reserve in Library West).

Wk 9

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

Recommended readings:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 304-21 (hard copy reserve in Library West).

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

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 321-348 (hard copy reserve in Library West).

10/22 *Outlaws of the Marsh* 6: Chao Gai, Chief of the Liangshan Marsh
Chapters 18-20 (65)

Recommended reading:

Wu, Yenna. "Outlaws' Dreams of Power and Position in *Shuihu zhuan*." PDF, *Chinese Literature: Essays, Articles, Reviews* 18 (1996): 45-67.

Wk 10

10/25 *Outlaws of the Marsh* 7: Song Jiang slays Poxi
Chapters 21-22 (40 pp.)

Recommended reading:

Nuffer, Laura. "Abstinence as Machismo: Sex (and the Lack thereof) in *Shuihu zhuan*." PDF, *Wittenberg University East Asian Studies Journal* (Springfield, OH) 30 (2005): 62-71.

10/27 *Outlaws of the Marsh* 8: Wu Song's heroism
Chapters 23-24 (63 pp.)

Recommended reading:

Sun, Phillip S.Y. "The Seditious Art of *The Water Margin*--Misogynists or Desperadoes?" PDF, *Renditions* 1 (1973): 99-106.

10/29 *Outlaws of the Marsh* 9: Women problems
Chapters 25-28 (73 pp)

Recommended reading:

Eber, Irene. "Weakness and Power: Women in *Water Margin*," PDF, in *Woman and Literature in China*, ed. Anna Gerstlacher et al, pp. 3-28. Bochum: Brockmeyer, 1985.

Wk 11

11/1 *Outlaws of the Marsh* 10: Wu Song's revenge, and the heroes of Liangshan Marsh
Chapters 29-31, and 71 (76 pp)

Recommended reading:

Liu, Peng. "'Conceal My Body So That I Can Protect the State': The Making of the Mysterious Woman in Daoism and *Water Margin*." PDF, *Ming Studies* 74 (2016): 48-71.

11/3 *Outlaws of the Marsh* 11: Song Jiang and Li Kui
Chapters 72-75 (84 pp)

Recommended reading:

Cheung, Samuel H.N. "Structural Cyclicity in *Shuihu zhuan*: From Self to Sworn Brotherhood." PDF, *CHINOPERL Papers* 15 (1990): 1-15.

11/5 *Outlaws of the Marsh* 12: Liangshan dissolved
 Chapters 81-82 (43 pp.)

Recommended reading:

Peter Li, "Narrative Patterns in *San-kuo* and *Shui-hu*," PDF, in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays*, pp. 73-84.

Wk 12

11/8 *Outlaws of the Marsh* 13: Ending and Interpretation
 Chapters 99-100 (53 pp.)

Recommended reading:

Chin, Sheng-t'an, "How to Read *The Fifth Book of Genius*," PDF, in David L. Rolston, ed., *How to Read the Chinese Novel*, pp. 124-145.

11/10 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, PDF (45 pp.)

Recommended reading:

David T. Roy, "Introduction," PDF, in David Roy, tr., *The Plum in the Golden Vase or, Chin P'ing Mei*, vol. 1, pp. xvii-xlvi.

11/12 *Plum in the Golden Vase* 2: P'an Chin-lien and Li P'ing-erh 1
 Required: chapters 9-10, PDF (35 pp.)
 Optional: chapters 11-12, PDF

Recommended reading:

Patrick Hanan, "A Landmark of the Chinese Novel," PDF, in Douglas Grant and Miller Maclure, eds., *The Far East: China and Japan*, pp. 325-35.

Wk 13

11/15 *Plum in the Golden Vase* 3: P'an Chin-lien and Li P'ing-erh 2
 Required: chapters 13-14, PDF (45 pp.)
 Optional: chapters 15, 18, PDF

Recommended reading:

C. T. Hsia, *The Classic Chinese Novel*, PDF, pp. 165-86.

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

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 55-72, 72-85 (hard copy reserve in

Library West).

11/19 *Plum in the Golden Vase 5: Consequences*

Required: chapters 25-26, PDF (47 pp.)

Optional: chapter 27, PDF

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 85-120 (hard copy reserve in Library West).

Wk 14

11/22 *Plum in the Golden Vase 6: Zenith and the rivals*

Required: chapters 30, 40, PDF (35 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 120-155 (hard copy reserve in Library West).

11/24 Holiday-Thanksgiving

11/26 Holiday-Thanksgiving

Wk 15

11/29 *Plum in the Golden Vase 7: Favor and bribery*

Vol. 3, chapters 41, 47, 48, PDF (60 pp.)

Recommended reading:

Andrew H. Plaks, *The Four Masterworks of the Ming Novel*, pp. 156-80 (hard copy reserve in Library West).

12/1 *Plum in the Golden Vase 8: Loss*

Chapter 59, and vol. 4, chapter 62, PDF (75 pp.)

Recommended reading:

Carlitz, Katherine N. "Family, Society, and Tradition in *Jin Ping Mei*." PDF, *Modern China* 10.4 (1984): 387-413.

12/3 *Plum in the Golden Vase 9: Demise*

Chapter 79, PDF (41 pp.)

Recommended reading:

Indira Satyendra, "Metaphors of the Body: The Sexual Economy of the *Chin P'ing Mei tz'u-hua*," PDF, *Chinese Literature: Essays, Articles, Reviews* 15 (1993): 85-97.

Wk 16

12/6 *Plum in the Golden Vase 10: Ending*

Vol. 5, chapters 99-100, PDF (51 pp.)

Recommended reading:

Dauncey, Sarah. "Bonding, Benevolence, Barter, and Bribery: Images of Female Gift Exchange in the *Jin Ping Mei*." PDF, *Nan Nü: Men, Women and Gender in Early and Imperial China* 5.2 (2003): 203-39.

12/8 Conclusion, Presentation on the term paper topic

***Monday, December 13, 2021 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 MID-TERM PAPER

Mid-term paper:

One reaction paper is required. It is to be written about reading assignments that have **not yet** been discussed in class. It may be handed in anytime prior to the due date that is marked in the Syllabus; it must be submitted before that homework assignment is discussed in class. You may consult the instructor at anytime about a good topic for the reaction paper. The topics of your mid-term paper and your presentations should be different.

Length The mid-term 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 mid-term paper is 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

The Final Term Paper is 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. 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.

PRE-MODERN CHINESE FICTION – Classroom Discussion Rubric					
Criteria	weight	Exemplary	Effective	Minimal	Unsatisfactory
Level of Engagement	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
Preparedness	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

Attitude	25%	<input type="checkbox"/> Consistently positive, cooperative attitude during class	<input type="checkbox"/> Usually positive and cooperative with classroom projects and discussions	<input type="checkbox"/> Seldom actively participates in classroom projects and discussions	<input type="checkbox"/> Rarely if ever participates in classroom projects and discussions
		<input type="checkbox"/> Always supportive of other students' ideas	<input type="checkbox"/> Often supportive of other students' ideas	<input type="checkbox"/> Sometimes supportive of other students' ideas	<input type="checkbox"/> Occasional disruptive behavior

Assignment Score _____ + Beyond/Bonus _____ = Final Score _____

PRE-MODERN CHINESE FICTION – Paper Grading Rubric (Each category has equal weight for the final grade.)					
	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
Organization and Coherence	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusion may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats content.	Order and emphasis indiscernible; typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.

Effectiveness	Always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays depth of thought.	Usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful.	Sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful.	Rarely analyzes the evidence in support of the argument. Interpretation may be implausible.	No analysis of evidence is present. Interpretation is either absent or absurd.
Style	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, emphatic, and purposeful; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lack emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.
Grammar and Punctuation	Grammar, syntax, punctuation, and spelling adhere to the conventions of “edited American English.”	Grammar, syntax, punctuation, and spelling contain no serious deviations from the conventions of “edited American English.”	Content undercut by some deviations from the conventions of “edited American English.”	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible

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