

CHT 3110 CHINESE LITERARY HERITAGE

University of Florida (Fall 2022)

[3 credits] <LLC-Chinese>

Class Number: 11169 / Gen Ed: Humanities, International (6000 words)

TIME: Tuesday 3:00-4:55 (Periods 8-9) and Thursday 4:05-4:55 PM (Period 9)

PLACE: [MAT 0102](#)

INSTRUCTOR: Dr. Stephan N. Kory (Steve) (skory@ufl.edu)

Office Hours: Tuesday 12:20-1:35 and Thursday 5:05-6:20 (Pugh 304), 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>

COURSE DELIVERY

This course will be conducted face-to-face, and attendance will be taken daily. This course places a heavy emphasis on regular participation. There is no online or synchronous option in this course. You can miss up to three classes in this course with no penalty. Every absence after THREE will result in a 2.5% reduction of your final grade. Regular attendance in class is expected. Most of our meetings will be spent listening to short slide lectures and discussing our readings in small groups and with the class.

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 (I-III)

(I) ATTEND CLASS, PARTICIPATE IN CLASS DISCUSSION, AND MEET

1. Everyone is expected to attend class in person. Three unexcused absences are allowed. Every unexcused absence after our three ‘freebies’ will result in a 25-point reduction from your final point total (/1000). More than seven 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/UGRD/academic-regulations/attendance-policies/#absencestext>
2. *At least* two hours of preparation is required for each “hour” we meet. Much of this time should be devoted to reading (~100 pages/week). There are THREE required texts (other readings are accessible online or on our CANVAS course page). You will need to consult the readings in class, so please have a copy (hard or virtual) for every meeting

3. Everyone is expected prepare at least one informed question for each and every class. You will only be asked to formally submit FIVE questions for grading, but I will frequently ask for the others, so be prepared.

(II) REQUIRED TEXTS (3)

[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] 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] Pu Songling. *Strange Tales from a Chinese Studio: Eerie and Fantastic Chinese Stories of the Supernatural*. Trans. Herbert Allen Giles; Forward by Victoria Baldwin Cass. North Clarendon, VT: Tuttle Publishing, 2017. <ISBN-10: 0804849080 / ISBN-13: 978-0804849081>
 [*] 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.

(III) COMPLETE ALL GRADED WORK (1000/1000 points)

(single-spaced) [double]

1.	100 points	Preparation/Participation: [Sketch] [News] [Trans.] [Poem] +		
2.	150 points	Five Reading Quizzes (Theories and Terms Quiz is 1)		
3.	50 points	Five Questions		
4.	150 points	Five-Paragraph Paper	(2)	[4]
5.	100 points	Text Introduction	(2)	[4]
6.	100 points	Extracurricular Report (Museum Visit or Conference Talk)	(1)	[2]
7.	50 points	Topic of Interest Paper Thesis #2 and Bibliography	(1)	[2]
8.	50 points	Thesis #3, Outline, and Brief Slide Presentation	(1)	
9.	250 points	Topic of Interest Paper	(5)	[10]
TOTALS:			(12)	[22-24] (6000!)

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 the university’s grading policies, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradedtext>

GRADED WORK (1-9)

- All graded work will be submitted to and graded in Canvas. Your “Preparation” grade will not be posted until after the last day of class. I will do my best to grade everything you submit within a week.
- All formal written work 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%).
- Late work will be reduced 5% every day it is late.
- Extra credit can be obtained by completing the extracurricular report you do not choose (#6 below, but a very brief version of it). [10 points]

[1] Preparation/Participation (100 points): [Qs; News Report; Sketch; Poem Trans; Poem Intro]

Questions: At least one question for every class. Responses to other's questions is encouraged.

Office Hours: Visit me at least ONCE during office hours (or make an appointment).

News Report: "Chinese Literature Today" (Thurs. W3-W12). A sign-up sheet is available online (Canvas/Pages). Most Tuesdays, one or two 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.

Cosmos Sketch: Due Oct. 4 CLASS 12. See directions below in the schedule.

Poem Translation: Due Oct. 13 CLASS 15. See directions below in the schedule.

Poem Introduction and Recitation: See CLASS 28-29 <Thurs. Dec. 1; Thurs. Dec. 6>

[2] Five Reading Quizzes (150 points)

A total of five in-class reading quizzes 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 or 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).

[3] Five Questions (50 points) [sign-up sheet on Canvas/Pages]

Every student must submit one informed question based on the next class's readings (one or all of the readings) by noon on five different class days (for a total of five questions).

[4] Five-Paragraph Paper (150 points) [4 double-spaced pages or less]

Compare our CLASS 9 (Sept. 22) 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. 27 (CLASS 10). Do not exceed four double-spaced pages!

[5] Text Introduction (100 points) [4 double-spaced pages or less]

Follow a step-by-step guide to introduce a Song or pre-Song Classical Chinese text of your choice. Due Nov. 8 CLASS 22: Text Day. See the "Text Day" assignment on Canvas.

[6] Extracurricular Report (100 points) [1 or 2 double-spaced pages]

Option 1 [Visit Museum "Looking for Chinese Literature"] 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] 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 object can be linked to Chinese literature.

Option 2 [Attend Talk] Attend a conference talk and report on it. Include [1] the title, date, and presenter; [2] the thesis; [3] a brief description of the content; [4] a comment or two on how it might be linked to our course; and [5] your opinion on the talk with at least one question it left you with.

Nov. 9 (Wednesday) at 6pm at the Harn's Chandler Auditorium.

"Women Artists in Twentieth-Century China: A Prehistory of the Contemporary"

Speaker: Prof. Julia Andrews (Ohio State University)

Nov. 10 (Thursday) at 3 pm at the Harn's Chandler Auditorium

"Calligraphic Language in Contemporary Chinese Art"

Speaker: Prof. Kuiyi Shen (UC, San Diego)

Additional talks will be posted on our Canvas page and announced in class.

[7] Topic of Interest Paper Thesis #2 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).

[8] Thesis #3, Outline, and Brief Presentation (50 points)

Rearticulate the working title and thesis of the paper and share a brief outline with the class using one or two PP slides, or a printed hard-copy handout.

[9] 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 double-spaced 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. 25	CLASS 1: Syllabus/Introduction	Oct. 18	CLASS 16: High Tang Poetry (Wang/Li)
Aug. 30	CLASS 2: Literature?	Oct. 20	CLASS 17: Middle Tang Poetry (Du/Bai)
Sept. 1	CLASS 3: Literary Theories/Devices Quiz 1	Oct. 25	CLASS 18: Middle-Late Tang Poetry (Li/Li)
Sept. 6	CLASS 4: Chinese Poetics	Oct. 27	CLASS 19: Tang Prose (Han/Liu)
Sept. 8	CLASS 5: Ancient Poetry	Nov. 1	CLASS 20: Tang Short Stories Thesis 1/Title
Sept. 13	CLASS 6: Sorrow, Songs, Orange Trees, and Sand	Nov. 3	CLASS 21: Yuan Drama/Ming Tales
Sept. 15	CLASS 7: Circulation and Summoning of Spirits	Nov. 8	CLASS 22: Text Day Text Introduction
Sept. 20	CLASS 8: Life and Death in Early Poetry/Prose	Nov. 10	CLASS 23: Ming Novel
Sept. 22	CLASS 9: Music in Early Texts	Nov. 15	CLASS 24: Qing Tales Thesis 2/Bibliography
Sept. 27	CLASS 10: Ancient Hist./Narratives	Nov. 17	CLASS 25: Qing Tales
Sept. 29	CLASS 11: Ancient Hist./Narratives 5-P Paper	Nov. 22	CLASS 26: Early 20th-Cen. Lit. Extra-C. Report
Oct. 4	CLASS 12: Ancient and Han Cosmology Sketch	Nov. 29	CLASS 27: Papers Thesis 3/Outline
Oct. 6	CLASS 13: Han Rhapsodies	Dec. 1	CLASS 28: Papers / Poems Poem Intro
Oct. 11	CLASS 14: Individualism/Reclusion/the Strange	Dec. 6	CLASS 29: Poems <Evaluations>
Oct. 13	CLASS 15: Medieval Poetics Poem Trans.	Dec. 15	NOON (Canvas) Topic of Interest Paper Due

SCHEDULE

Thurs. Aug. 25 CLASS 1: Syllabus and Introduction

READ (before class):

- [1] Syllabus 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).
- [4] Hall, “The West and the Rest,” 56–64.

WATCH (before class):

- “2,000 Years of Chinese History! World History #7,” *CrashCourse*, March 8, 2012
<<https://www.youtube.com/watch?v=yIWORyToTo4>> (accessed 8/3/21)
- “Chinese History in 5 Minutes: Literature,” *Culture Click*, June 21, 2020
<<https://www.youtube.com/watch?v=6535oRulVwU>> (accessed 7/19/22).

Tues. Aug. 30 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] Bibliography File
- [5] Foucault, “What is an Author?” 205–222.

Thurs. Sept. 1 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>

Tues. Sept. 6 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. 8 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.

Tues. Sept. 13 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. 15 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.

Tues. Sept. 20 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. 22 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.

Tues. Sept. 27 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.

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

Thurs. Sept. 29 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.>

Tues. Oct. 4 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).

[3] ADD "Xici" or my div/magic summaries

[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. 6 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>>👉

Tues. Oct. 11 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] Company, *A Garden of Marvels*, [xix-xxxii], 61-75.

[4] Chennault, "The World of Poetry," 623-633.

Thurs. Oct. 13 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.

Tues. Oct. 18 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. 20 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)

Tues. Oct. 25 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. 27 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)

Tues. Nov. 1 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.

<Thesis 1/Title >

Thurs. Nov. 3 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.

[1] Miall, *Chin P'ing Mei*, ix-xix.

Tues. Nov. 8 CLASS 22: Text Day (Song or pre-Song)

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

Thurs. Nov. 10 CLASS 23: Late Ming Novel (*Jinping mei*)

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

Tues. Nov. 15 CLASS 24: Qing Tales (the Strange)

[1] Pu, *Strange Tales from a Chinese Studio*, 9-22, 29-59 [#2-10].

<Thesis 2/Bibliography>

Thurs. Nov. 17 CLASS 25: Qing Tales (the Strange)

[1] Pu, *Strange Tales from a Chinese Studio*, 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].

Tues. Nov. 22 CLASS 26: 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>>.

Extra-Curricular Report due.

THANKSGIVING

Tues. Nov. 29 CLASS 27: A Pair of Parting Paragons and Paper Outlines A

[1] Chang and Saussi, *Women Writers of Traditional China*, 632-657.

[2] Chen Xiangmei Introduction

<Title/Thesis 3/Outline due>

Thurs. Dec. 1 CLASS 28: Paper Outlines B / Poem Intro-Recitation A

Briefly introduce a poem we read for class (title/poet/meaning-aim) and recite it. You are welcome to compose your own if you follow one of the styles we have covered.

Tues. Dec. 6 CLASS 29: Poem Intro-Recitation B / Evaluations

Topic of Interest Paper due NOON Dec. 15.

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/#H19>>.

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>.
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LINKS AND POLICIES

Students Requiring Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](#). 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.

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

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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](#) 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 or TAs in this class.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

Policy for Requesting a Letter of Recommendation

I only write letters of recommendation for *students who have finished at least one course with me* and have consistently maintained a B or higher average. 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. Just send me a request first [skory@ufl.edu].

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.

Other Campus Resources Available for Students

Health and Wellness

U Matter, We Care

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center

counseling.ufl.edu/cwc, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department

392-1111 (or 9-1-1 for emergencies), or police.ufl.edu.

Academic Resources

[E-learning technical support](#), 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.

[Career Resource Center](#), Reitz Union, 392-1601. Career assistance and counseling.

[Library Support](#), Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#), Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

[Writing Studio](#), 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.