

CHT 4111 (Section 4C11/Class 27430)/MEM 4931 (Section 086H/Class 28145)

## **Dream of the Red Chamber**

Gen. Ed. Reqts. = International (N), and choice of Humanities (H) or Social Sciences (S);  
Communication, 6 units.

*All readings in English*

**Fall 2022**

Class time: MWF 9 (4:05-4:55pm)

Classroom: MAT 0102

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### **Contents**

CHT 4111 explores the social and intellectual culture of traditional China through a 120-chapter novel known variously as *Dream of the Red Chamber* and *Story of the Stone*. Conceived and substantially completed by Cao Xueqin (c. 1724-1764), the novel reflects the author's upbringing in an eminent family that enjoyed close ties with the Manchu rulers of the last dynasty, the Qing (1644-1911). The *Dream* is acclaimed as one of the most psychologically penetrating novels of world literature, and the finest novel of China.

Originally titled "The Story of the Stone," the novel tells the story of a sentient stone thrown into the everyday world in its human reincarnation into aristocratic households of the mortal world. An eccentric Buddhist monk and Daoist priest roam between the supernatural realm and the "red dust" of earthlings to assist these and other worthy persons to become aware of their original identities. With reference to the Goddess Nü-wa repairing the sky, the novel raises a series of questions concerning the relationship between heaven, earth, human beings, and things; the origin of what it is to be human; its spiritual nature; the relationship between emotion and talent; and the development, the suppression, and the waste of talent. At the center of all this is the true meaning of the human emotion and affection (*qing*), and their relationship to the moral order and social-cultural convention (*li*). What constitutes the "story" is thus a narrative account of the stone's worldly experiences, its tragic fate and its reflections on a heartless world. For many generations of readers, the novel's most absorbing theme is the romance between Bao-yu and Dai-yu. Their relationship's unfolding intensity draws much of its poignancy, however, from the powerfully told chronicle of the Jia clan's decline, and the cousins' youthful resistance to the family's oppressively patriarchal values.

The *Dream's* scope includes characters from virtually every class and profession (maids-in-waiting, stewards, gardeners, cooks, nuns, actors, officials, members of the imperial family, gamblers, thieves, etc.). It represents practically all genres of literary performance in its pages and also abounds in descriptions of social practice and daily life—such as, of clothing and rules of

etiquette, buildings, gardens, plays, parlor games, culinary delicacies, medical prescriptions, fortune telling, festivals, and liturgical rites. Paradoxically, it is the concrete experience of a richly materialistic world that grounds the novel's dreamlike quality and the allegory that passion, thought, and life itself are all illusory.

In *Dream*, one sees the novel's intellectual strength seamlessly combined with its artistic and stylistic power. The novel's structure is underscored by a whole range of contradictions and binary opposites: the rise and fall of individual and collective fortunes, the blossoming and the withering of youth, beauty, and life; momentous gathering and sad dispersal; sympathy and apathy, attachment and detachment, passion and indifference; the beautiful and the ugly; the good and the evil. The original design as it was envisioned by Cao Xueqin himself entails 108 chapters, which are divided in the middle to form two symmetrical halves, each including 54 chapters, that stand for the swift change and radical contrast of life. The intricate foreshadowing and echoing and the subtle mutual references between the two parts gives rise to a rich construction of duality and multiplicity in meaning, symbolism, metaphor and allegory. Within this overall formal arrangement, the novel is punctuated at every 9<sup>th</sup> chapter with a pause, an episodic end, marking either the conclusion or a new beginning of a major development.

In terms of literary characterization, *Dream* presents an “endless scroll painting.” There are several hundreds of characters in the novel, each and everyone of them distinct, vivid and memorable, occupying his or her own concrete world, possessing his or her own experiential and emotional particularity. The 108 girls' stories all evolve around that of Bao-yu—the reincarnated stone—but only to show their own liveliness. In many ways *Dream* is about youthful love. However, “love” in this context has transcended the narrow confines of conventional love affairs and attended the “great compassion, great understanding” of an enlarged and all-encompassing Self.

Such convoluted and neatly arranged structure, coupled with a dazzling array of characters, together turns *Dream* into one of the most complex and colorful novels ever known.

**Prerequisite**     *One prior course in Chinese literature or culture, or by instructor's permission.*

#### Required Textbooks

1. *Story of the Stone: A Chinese Novel in Five Volumes*, by Cao Xueqin. 5 paperback volumes in the “Penguin Paper Classics” edition, translation by David Hawkes and John Minford. The volumes in the Penguin edition have these subtitles: 1. *The Golden Days*. 2. *The Crab Flower Club*. *The Warning Voice*. 4, *The Debt of Tears*. 5. *The Dreamer Awakes*.
2. Course pack: *Reader's Guide to Dream of the Red Chamber*. Purchase at Target Copy & More, 1620 W University Avenue.

## 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. 20-21.

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 17.** For the prompt and guideline, see “GUIDELINES FOR MID-TERM PAPER” on pp. 19-20.

**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 12, 2022, 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 p. 20.

**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/](http://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](mailto: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

In response to COVID-19, the following recommendations 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 and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl.edu](http://one.ufl.edu) for screening / testing and vaccination opportunities.
- If you are sick, stay home. 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 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

### 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

- 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](mailto: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

## Daily Schedule

All readings and assignments are due before the classes they are listed under.

### Wk 1

W 8/24 Introduction to the course. "Introduction" (32 pp.)

F 8/26 Where does the story begin? Mythological frame, multiple levels of time and space. chs. 1-2 (38 pp.)

Discussion points:

- 1) Origin of the Stone
- 2) Motives of writing the story
- 3) The ideas of Buddhism and Taoism
- 4) Jia Yu-cun, and the Zhen family
- 5) "Won-Done Song"

**<Posting Due>**

**Wk 2**

M 8/29 The first meeting of Bao-yu and Dai-yu. What is the advantage of first featuring minor characters? chs. 3-4 (40 pp.)

Discussion points:

- 1) The first meeting of Bao-yu and Dai-yu
- 2) The Rong-guo House
- 3) *Mandarin's Life-Preserver*

W 8/31 Family & reputation; Jinling's twelve beauties and their songs; the display of the Rong-guo House in Grannie Liu's eyes. chs. 5-6 (43 pp.)

Discussion points:

- 1) The Land of Illusion
- 2) Jinling's twelve beauties (in main register and two supplementary registers)
- 3) Lures of senses
- 4) Lustfulness
- 5) The twelve songs of "The Dream of Red Chamber"
- 6) Display of the Rong-guo House in Grannie Liu's eyes

F 9/2 Lady Qin's brother; the Golden Lock and the Magic Jade. chs. 7-10 (62 pp.)

Discussion points:

- 1) Lady Qin's brother
- 2) The Golden Lock and the Magic Jade **<Posting Due>**

**Wk 3**

M 9/5 Holiday – Labor Day

W 9/7 The death of Jia Rui and A Mirror for the Romantic; dreaming; worlds outside the Jia compound; love's transforming effect; rural connections. chs. 11-14 (59 pp.)

Discussion points:

- 1) The death of Jia Rui, and A Mirror for the Romantic
- 2) The death of Qin-shi, and her last words in Xi-feng's dream



## 3) Daoist and Buddhist ritual

F 9/9 Doubled characters; lustful relations; “Five-Elements” theory; the construction of Prospect Garden; Father & Son in the Garden. chs. 15-17 (65 pp.)

Discussion points:

- 1) Qin Zhong’s pleasures and his journey into night
- 2) Xi-feng’s abuse of power for profit
- 3) Qin Zhong’s death
- 4) A test of Bao-yu’s talent in literature
- 5) Father & Son in the Garden **<Posting Due>**

**Wk 4**

M 9/12 Cardinal Spring’s visit; premonitions in riddles; prophetic warnings; the filial son; BY’s attraction to DY & Aroma; Status and jealousy. chs. 18-20 (61 pp.)

Discussion points:

- 1) Yuan-chun’s family reunion
- 2) BY’s attraction to Aroma
- 3) BY’s attraction to DY
- 4) Status and jealousy
- 5) Bao-yu and his maids: Aroma (Xi-ren), Skybright (Qing-wen)

W 9/14 Intimacies; sexuality; a false enlightenment; burying flowers in the garden. chs. 21-23  
(54)

Discussion points:

- 1) The artful Patience (Ping-er) and her masters
- 2) Bao-yu’s false enlightenment
- 3) Bao-yu’s awakening, and the lantern riddles
- 4) burying flowers in the garden
- 5) A shared reading of *The Western Chamber*
- 6) Dai-yu’s listening to the *Peony Pavilion*

F 9/16 Secret love between a maid and a young master; DY's depression; rivalry & witchcraft.  
chs. 24-26 (58 pp.)

Discussion points:

- 1) Secret love between a maid and a young master
- 2) DY's depression
- 3) rivalry & witchcraft **<Posting Due>**

### **Wk 5**

M 9/19 Secret meetings; Dai-yu weeps for fallen blossoms by the Flowers' Grave. chs. 27-28 (45 pp.) *Volume 2 begins at ch. 27.*

Discussion points:

- 1) The festival of Grain in Ear and offerings to the flower fairies
- 2) Secret meetings
- 3) Two old acquaintances
- 4) Dai-yu weeps for fallen blossoms by the Flowers' Grave
- 5) Male bond and the drinking game
- 6) the "gold and jade" business
- 7) A triangular relationship

W 9/21 The Summer Festival; lovers' quarrels; a torn fan, and the lost kylin. chs. 29-31 (58 pp.)

Discussion points:

- 1) The Summer Festival, and the new heights of passion
- 2) lovers' quarrels
- 3) Ling Guan's (Charmente) love
- 4) A torn fan, and the lost kylin

F 9/23 Characters of Bao-chao & Xiang-yun (River Mist); Bao-yu's praise of Dai-yu; the Double 5th, Golden's death; the chastisement. ch. 32-35 (68 pp.)

Discussion points:

- 1) Bao-yu's praise of Dai-yu
- 2) Jin Chuan-er's (Golden) death

3) The Chastisement, and the old handkerchief <Posting Due>

## Wk 6

M 9/26 Aroma's marital settlement; what insight into life has BY gained? the Crab-Flower poetry club founded; the themes of chrysanthemum and on eating crabs. ch. 36-38 + Appendix I (68 pp.)

Discussion points:

- 1) Aroma's marital settlement
- 2) The Crab-Flower Club, and the themes of chrysanthemum
- 3) poems on eating crabs & admiring the cassia

W 9/28 Grannie Liu's 2nd visit—role of the “naïve” observer; Adamantina; the polite accomplishments; errors and humiliations. chs. 39-41 + Appendix II, pp. 586-87 (66 pp.)

Discussion points:

- 1) Grannie Liu's 2nd visit—role of the “naïve” observer
- 2) Superior tea, and vulgar accommodation
- 3) Adamantina

F 9/30 Bao-chai lectures on morals; Bao-yu visits Water-spirit Temple and his remorse; Xi-feng's birthday & the long-suffering Patience. chs. 42-44 (61 pp.)

Discussion points:

- 1) Bao-chai lectures on morals
- 2) Bao-chai's knowledge of painting and management
- 3) Bao-yu visits Water-spirit Temple and his remorse
- 4) Xi-feng's birthday & the long-suffering Patience <Posting Due>

## Wk 7

M 10/3 A sisterly understanding; an autumnal melancholy; the old master's awkward mission; Faithful stands up for herself; Xue Pan's beating. chs. 45-47 (64 pp.)

Discussion points:

- 1) A sisterly understanding

- 2) An autumnal melancholy
- 3) The old master's awkward mission
- 4) A fearful beating, and a hasty getaway

W 10/5            A hasty getaway; Caltrop's (Xiang-ling) poetry learning & Dai-yu as teacher; Sir She as collector; Xi-feng's sisterly love; Xiang-yun as a boy, androgyny; a fairyland snow scene; poems playful and serious; riddles. chs. 48-50 + Appendix III, p. 588 (65 pp.)

Discussion points:

- 1) A hasty getaway
- 2) Caltrop's (Xiang-ling) poetry learning & DY as teacher
- 3) Sir She as collector
- 4) The black-hearted Jia Yu-cun
- 5) Xi-feng's sisterly love
- 6) Flowers in dazzling snow
- 7) Poems playful and serious
- 8) Riddles

F 10/7            Bao-qin's riddles; illnesses; Skybright's two-fold exertion. chs. 51-52 + Appendix III, pp. 588-94 (49 pp.)

Discussion points:

- 1) Bao-qin's riddles
- 2) Skybright's illnesses
- 3) The admirable Skybright's two-fold exertion            <Posting Due>

## Wk 8

M 10/10            Illnesses; imperial bounty-money and rural tributes; New Year rituals and financial problems; the Spring Festival; Grandmother Jia lectures on the art of fiction. chs. 53-54 (52 pp.)  
*Volume 3 begins at ch. 54.*

Discussion points:

- 1) Skybright's illnesses
- 2) imperial bounty-money and rural tributes

3) New Year rituals and financial problems

4) The Spring Festival

W 10/12      Tan-chun takes authority; Tan-chun's and Bao-chai's reform; another Jade Boy, and the trouble with mirrors and of a double, BY has a dream within a dream; a test to BY & an attack of dementia; Aunt Xue comforts DY. chs. 55-57 (71 pp.)

Discussion points:

- 1) A capable daughter, and a foolish concubine
- 2) Tan-chun's and Bao-chai's reform
- 3) Another Jade Boy, and the trouble with mirrors and of a double, BY has a dream within a dream
- 4) A test to BY
- 5) Aunt Xue comforts DY

F 10/14      Aunt Xue takes care of DY; Nénuphar (Ou-guan) laments for Pivoine (Yao-guan); roles of maids vis à vis mistresses. Domestic goods, status; more trouble from Aunt Zhao; Cook Liu and her daughter. chs. 58-60 (51 pp.)

Discussion points:

- 1) Aunt Xue takes care of Dai-yu
- 2) Nénuphar (Ou-guan) laments for Pivoine (Yao-guan)
- 3) Swallow (Chun-yan), Sunset (Cai-yun), Parfumée (Fang-guan) and Mamma He
- 4) Roles of maids vis à vis mistresses. Domestic goods, status; more trouble from Aunt Zhao
- 5) Cook Liu and her daughter      **<Posting Due>**

## Wk 9

M 10/17      Cook Liu and her daughter; breakdown in domestic order; thievery and criminal justice; birthday celebrations. chs. 61-62 (50 pp.)

Discussion points:

- 1) Cook Liu and her daughter
- 2) breakdown in domestic order; thievery and criminal justice
- 3) Birthday celebrations & a revelatory card game      **<Mid-term Paper Due>**

W 10/19 Birthday celebration (cont'd) & a revelatory card game; Jia Jing dies; You Er-jie & San-jie, a secret marriage. chs. 63-64 (57 pp.)

Discussion points:

- 1) Birthday celebration (cont'd) & a revelatory card game
- 2) The Death of Jia Jing
- 3) You Er-jie & San-jie, a secret marriage

F 10/21 You San-jie & a broken heart causes Liu Xiang-Iian's enlightenment. chs. 65-67 (57 pp.)

Discussion points:

- 1) You San-jie & her death
- 2) A broken heart causes Liu Xiang-Iian's enlightenment **<Posting Due>**

### **Wk 10**

M 10/24 Xi-feng's scheming and destructiveness; poetry club's failed revival & song-lyrics; the kite party. chs. 68-70 (63 pp.)

Discussion points:

- 1) Xi-feng's scheming and destructiveness
- 2) You Er-jie's death
- 3) Poetry club's failed revival
- 4) The kite party

W 10/26 Grandmother Jia's 80<sup>th</sup> Birthday; disputes; financial troubles. chs. 71-73 (60 pp.)

Discussion points:

- 1) Grandmother Jia's 80th Birthday
- 2) Disputes
- 3) Financial troubles
- 4) The life of Ying-chun

F 10/28 A pornographic purse and raid on Prospect Garden; the Mid-autumn Festival; mid-Autumn omens of family's downfall. chs. 74-75 (53 pp.)

Discussion points:

- 1) A pornographic purse and a raid on Prospect Garden
- 2) The lives of Tan-chun and Xi-chun
- 3) breaking of the mourning
- 4) The Mid-autumn Festival
- 5) Mid-Autumn omens of family's downfall     **<Posting Due>**

### **Wk 11**

M 10/31           The flute-playing; the outsiders DY and XY, the linked verses, and the presence of Adamantina; the death of Skybright; rebel girls. chs. 76-77 (47 pp.)

Discussion points:

- 1) The flute-playing
- 2) The outsiders DY and XY, the linked verses, and the presence of Adamantina
- 3) The death of Skybright
- 4) Lady Wang
- 5) Rebel girls

W 11/2           BC leaves the garden; an elegy for Skybright and the Invocation of Hibiscus; the false moon goddess Jin Gui arrives; two unfortunate marriages. chs. 78-80 (60 pp.)

Discussion points:

- 1) BC leaves the garden
- 2) The death of Skybright
- 3) "Ballad of the Winsome Colonel"
- 4) An elegy for Skybright and the Invocation of Hibiscus
- 5) Xue Pan and his termagant wife

F 11/4           BY's renewed progress in his studies; DY's change toward BY, her nightmare & illness; Xue Pan leaves home. chs. 81-83 + Appendix II, pp. 389-90 (65 pp.) *Volume 4 begins at ch. 81.*

Discussion points:

- 1) BY's renewed progress in his studies
- 2) DY's change toward BY, her nightmare & illness;

3) Yuan-chun's illness and a family visitation

4) Xue Pan leaves home

<Posting Due>

## Wk 12

M 11/7 An impromptu examination of BY; Xi-Feng's proposed match for BY; Jia Zheng's promotion; DY as moon goddess on her birthday; Xue Pan leaves home; bribery at court on Xue Pan's behalf; the lute (*qin*) and ideal communication, themes of nostalgia and purity. chs. 84-86 + Appendix III, p. 391 (65 pp.)

Discussion points:

- 1) An impromptu examination of BY
- 2) Xi-Feng's proposed match for BY
- 3) Jia Zheng's promotion
- 4) DY as moon goddess on her birthday
- 5) Xue Pan leaves home
- 6) Bribery at court on Xue Pan's behalf
- 7) The lute (*qin*) and ideal communication, themes of nostalgia and purity

W 11/9 The mystery of BC's absences; an understanding between BC & DY; Autumn clothes; Adamantina's crisis; DY's self-imposed starvation. chs. 87-89 (54 pp.)

Discussion points:

- 1) Autumn clothes
- 2) Adamantina's crisis
- 3) DY's self-imposed starvation

F 11/11 Holiday – Veterans Day

<Posting Due>

## Wk 13

M 11/14 DY's false hope; rivals in illicit seduction; BY makes an enigmatic confession; the virtue of women; Jia Zheng's reflections; BY's double; more family scandal. chs. 90-93 (68 pp.)

Discussion points:

- 1) DY's false hope



- 2) rivals in illicit seduction
- 3) BY makes an enigmatic confession
- 4) Jia Zheng's reflections
- 5) BY's double
- 6) More family scandal

W 11/16 Crab flowers bloom out of season; BY loses his jade; Yuan-chun's death; DY learns the truth from a simple-minded maid. chs. 94-96 + Appendix IV, p. 392 (61 pp.)

Discussion points:

- 1) Crab flowers bloom out of season
- 2) BY loses his jade
- 3) Yuan-chun's death
- 4) DY learns the truth from a simple-minded maid

F 11/18 DY burns her poems & her death; the false wedding. chs. 97-98 (45 pp.)

Discussion points:

- 1) DY burns her poems & her death
- 2) The false wedding **<Posting Due>**

#### **Wk 14**

M 11/21 No class meeting but there are still reading assignments

Jia Zheng's failure in local gov't; Tan-chun's marriage arranged; Xi-feng puzzles over a divination; a Taoist exorcism of the garden. chs. 99-102 + vol. 5 preface on pp. 15-17 (63 pp.)  
***Volume 5 begins at ch. 99.***

Discussion points:

- 1) Jia Zheng's failure in local gov't
- 2) Tan-chun's marriage arranged
- 3) Xi-feng puzzles over a divination
- 4) A Taoist exorcism of the garden

W 11/23 Holiday – Thanksgiving Day

F 11/25            Holiday – Thanksgiving Day

### Wk 15

M 11/28            Jin-gui pays for her malice; Zhen Shi-yin & Jia Yu-cun meet again; the imperial secret police raids Rong-guo House. chs. 103-106 (61 pp.)

Discussion points:

- 1) Jin-gui pays for her malice
- 2) Zhen Shi-yin & Jia Yu-cun meet again
- 3) The imperial secret police raids Rong-guo House

W 11/30            Imperial judgment; Grandmother Jia's rescue of the family; BC's birthday party; Ying-chun's death. chs. 107-109 (52 pp.)

Discussion points:

- 1) Imperial judgment
- 2) Grandmother Jia's rescue of the family
- 3) BC's birthday party
- 4) Ying-chun's death

F 12/2              Grandmother Jia's funeral & Xi-feng's collapse; Faithful follows her mistress; Adamantina's abduction; Grannie Liu's third visit. chs. 110-113 (64 pp.)

Discussion points:

- 1) Grandmother Jia's funeral & Xi-feng's collapse
- 2) Faithful follows her mistress
- 3) Adamantina's abduction
- 4) Grannie Liu's third visit                    <Posting Due>

### Wk 16

M 12/5              Xi-feng's death; recovery of the Zhen family; BY's enlightenment and attempt to return his jade; Xi-chun enters a convent. chs. 114-117 (62 pp.)

Discussion points:

- 1) Xi-feng's death
- 2) recovery of the Zhen family
- 3) BY's enlightenment and attempt to return his jade
- 4) Xi-chun enters a convent

W 12/7            Xi-chun enters a convent; Qiao-jie's ordeal; BY's triumph in the exam and a last meeting with Jia Zheng; intimations of the Jia family's recovery. Conclusions, musings. chs. 118-120 + vol. 1, Appendix 527-34 (67 pp.)

Discussion points:

- 1) Qiao-jie's ordeal
- 2) BY's triumph in the exam
- 3) BY's last meeting with Jia Zheng
- 4) intimations of the Jia family's recovery
- 5) Conclusion

<Posting Due>

**\* Monday, December 12, 2022, at 5:00pm is the deadline for term papers.**

### 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; they 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 reaction papers are supposed to be critical and analytic instead of descriptive and subjective.

**Title** Finally, do not forget to give a title to your paper.

### GUIDELINES FOR THE TERM PAPER

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.

<b>DREAM OF THE RED CHAMBER – 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	<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"/> 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

		statements made <input type="checkbox"/> Effectively identifies and summarizes main points	<input type="checkbox"/> Identifies and summarizes 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

**DREAM OF THE RED CHAMBER – Paper Grading Rubric** (Each category has equal weight for the final grade.)

	<b>Excellent (A)</b>	<b>Good (B)</b>	<b>Adequate (C)</b>	<b>Poor (D)</b>	<b>Failing (F)</b>
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<b>Content</b>	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.
<b>Organization and Coherence</b>	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.
<b>Effectiveness</b>	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.
<b>Style</b>	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.

<b>Grammar and Punctuation</b>	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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