

CHT 3110 CHINESE LITERARY HERITAGE

University of Florida (Fall 2020)

[3 credits] <LLC-Chinese>

Class Number: 11303 / Section 222F / Gen Ed: Humanities, International

TIME: Tuesday (3:00 – 4:55 PM) [Per. 8/9] / Thursday (4:05–4:55 PM) [Per. 9]

PLACE: online (ZOOM/Canvas)/MAT 0051

Dr. Stephan N. Kory (skory@ufl.edu)

Office Hours: Thursday 5:00–8:00 PM [ZOOM 991 7238 8763], or by appointment



COURSE CONTENT

This course introduces China's literary heritage in translation. It surveys major works, movements, and genres of Chinese literature from their beginnings to the early modern period. Readings consist of primary texts in English translation and secondary critical studies. Particular attention will be paid to the development of important literary 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 DESIGN

This course will be conducted synchronously using the Zoom function on our Canvas page. It is designed to re-create our face-to-face lectures and activities using a virtual platform and is meant to help foster human connections. Synchronous sessions are challenging and depend much on your active participation. To help you get the most out of our synchronous sessions, they will include lectures, discussions, and social and cooperative learning activities.

REQUIREMENTS (I-III)

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

1. Everyone is expected to attend virtual class in person with the video turned on. For more on class etiquette in a ZOOM setting, see the “Netiquette Guide for Online Courses: LLC Edition” file on our Canvas site (Files).
2. *At least* two hours of preparation is required for each “hour” we meet. Much of this time should be devoted to reading. 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 listed reading we cover in class.
4. Three unexcused absences are allowed. Every unexcused absence after our three ‘freebies’ will result in a 40-point reduction from your final point total (/1000). More than six 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>
5. In order to facilitate discussion and get to know everyone, I will be meeting with a few of you via Zoom every Thursday from Weeks 3–12 (5pm to 8pm). Everyone will meet with me TWO times over the course of the semester for at least 10 minutes. A sign-up sheet will be posted so you can plan early. Please use our Canvas mailbox to communicate with me and others.

(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.	50 points	Five Pop Reading Quizzes		
2.	50 points	Literary Theories and Terms Quiz		
3.	100 points	Preparation: [Questions] [Sketch] [News] [2 Meetings]		
4.	100 points	Two Exploratories	(2)	[4]
5.	100 points	Text Intro	(1)	[2]
6.	150 points	Five-Paragraph Paper	(2)	[3]
7.	100 points	Topic of Interest Paper Thesis and Bibliography	(1)	[2]
8.	50 points	Topic of Interest Paper Outline	(1)	[1]
9.	300 points	Topic of Interest Paper	(6+)	[12+]

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/#gradestext>

GRADED WORK (1-9)

NOTE that 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.

[1] Five Pop Reading Quizzes (50 points)

A total of five reading quizzes will be administered in class. These quizzes are meant to keep you on track with your reading. Quizzes cannot be made up unless there is pre-arranged excuse or in the case of a documented illness.

[2] Literary Theories and Terms Quiz (50 points) <Tues. Sept. 8>

This quiz will test your knowledge of the following two sites featuring literary theories and devices: <<https://www.iep.utm.edu/literary/#H9>> <<https://literarydevices.net>>.

[3] Class Prep: Questions; Meetings; Cosmos Sketch; News Report (100 points)

- Questions: One question for every reading.
- Meetings: 2 virtual office-hour meetings (thesiphizing)
- Cosmos Sketch: See CLASS 12 <Thurs. Oct. 8>
- News Report: "Literature in China Today" (sign-up sheet for W3-W12 [Tues.]

Most Tuesdays, a few students will report on "Chinese literature 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)! First, introduce yourself. Then [1] state the source, [2] summarize the report, [3] clearly state your opinion on it, and [4] field questions. There is a sign-up sheet on Canvas/Pages.

[4] Two 'Exploratories' (100 points) [see Canvas/Files/Exploratory] (2)/[4]

Begin by recording a question for every reading assigned for the class you are 'exploring.' Then, use the remaining space on the page to comment on the readings. The focus should be on what you find interesting or puzzling about any or all of the readings due on the day of your

exploratory. *Exploratories must be turned in 12 to 24 hours before we meet for class so that I have a chance to read it before we meet.* I will pass around a sign-up sheet at the beginning of the semester. Everyone will sign up for TWO slots. More detailed directions are posted on our CANVAS course page under “Files”/Exploratory. There is a sign-up sheet on Canvas/Pages.

[5] Text Intro (100 points) [see Canvas/Files/Text Intro] (1)/[2]

Follow a step by step guide to introduce a Song or pre-Song text of your choice. See file on Canvas.

[6] Five-Paragraph Paper (150 points) [see Canvas/Files/ 5-Paragraph Paper] (2)/[4]

Everyone will use the texts selected for CLASS 9 to answer the following question in a five-paragraph essay: “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 Thursday, Oct. 1 (CLASS 10). Both this and the Topic of Interest Paper (#9 below) 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%). <see Paper Grading Rubric in “Files”>

[7] Topic of Interest Paper Thesis and Annotated Bibliography (100 points) (1)/[2]

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] Topic of Interest Paper Outline (50 points) (1)/[2]

Rearticulate the working title and thesis of the paper and submit a one-to-two-page outline.

[9] Topic of Interest Paper (300 points)

Look over the whole syllabus and Birch’s anthology very carefully before you choose a potential topic. Don’t be afraid to leap into the unfamiliar, uncomfortable, or unknown, but try to explore potential topics and questions as much as you can before your initial title-thesis proposal. 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 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 twelve double-spaced pages (including 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

Sept. 1 CLASS 1: Syllabus/Introduction	Oct. 22 CLASS 16: High Tang Poetry
Sept. 3 CLASS 2: Literature?	Oct. 27 CLASS 17: Middle Tang Poetry
Sept. 8 CLASS 3: Literary Theories/Devices Quiz	Oct. 29 CLASS 18: Middle-Late Tang Poetry
Sept. 10 CLASS 4: Chinese Poetics	Nov. 3 CLASS 19: Tang Prose
Sept. 15 CLASS 5: Ancient Poetry	Nov. 5 CLASS 20: Tang Short Stories Thesis 1/Title
Sept. 17 CLASS 6: Late Ancient Poetry	Nov. 10 CLASS 21: Text Day Text Introduction
Sept. 22 CLASS 7: Orange Trees, Sand, and Spirits	Nov. 12 CLASS 22: Yuan Drama/Ming Tales
Sept. 24 CLASS 8: Life and Death in Early Poetry/Prose	Nov. 17 CLASS 23: Ming Novel. Thesis 2/Bibliography
Sept. 29 CLASS 9: Music in Early Texts	Nov. 19 CLASS 24: Qing Tales
Oct. 1 CLASS 10: Ancient Histories/Narratives 5-P Paper	Nov. 24 CLASS 25: Qing Tales
Oct. 6 CLASS 11: Ancient Histories/Narratives	THANKSGIVING
Oct. 8 CLASS 12: Ancient and Han Cosmology Sketch	Dec. 1 CLASS 26: Early 20th-Cen. Literature
Oct. 13 CLASS 13: Han Rhapsodies	Dec. 3 CLASS 27: Papers Thesis 3/Outline
Oct. 15 CLASS 14: Individualism/Reclusion/the Strange	Dec. 8 CLASS 28: Papers/Evaluations
Oct. 20 CLASS 15: Medieval Poetics	Dec. 14 (Mon.) 12PM (Canvas) Topic of Interest Paper Due

SCHEDULE

Tues. Sept. 1 CLASS 1: Syllabus and Introduction <Netiquette/StyleGuide/Pinyin/E-mail card>

READ (before class):

- [1] Syllabus (see "Files" on our Canvas page)
- [2] Birch, *Anthology of Chinese Literature*. Vol. 1, xxiii–xxxiv.
- [3] Arthur 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] Watson, *Chinese Lyricism*, 1–14.

WATCH (before class):

- [5] Jacques, "Rise of China," TED London 2011
<http://www.ted.com/talks/martin_jacques_understanding_the_rise_of_china> (accessed 5/11/20).

Thurs. Sept. 3 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

Tues. Sept. 8 CLASS 3 : Literary Theories and Devices

- [1] Hall, "The West and the Rest," 56–64.
- [2] Gallagher and Greenblatt, *Practicing New Historicism*, 1–19.
- [3] Brewton, "Literary Theory," <<https://www.iep.utm.edu/literary/#H9>> (accessed 7/13/20).
- [4] "What are Literary Devices?" <<https://literarydevices.net/literary-devices/>>.
"Literary Devices and Terms" <<https://literarydevices.net>>.

<Literary Theories (12) 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/synechdote/scansion/vignette/vernacular/volta>

Thurs. Sept. 10 CLASS 4: Chinese Poetics

- [1] Owen, *Readings in Chinese Literary Thought*, 37-49.
- [2] Cai, *How to Read Chinese Poetry*, 1-12.
- [3] Birch, *Anthology of Chinese Literature*, 1:3-7.
- [4] Yu et al., *Ways with Words*, 11-31.

Tues. Sept. 15 CLASS 5: Ancient Poetry (Poetry Classic)

- [1] Theobald, "Shijing 詩經," <<http://www.chinaknowledge.de/Literature/Classics/shijing.html>> (accessed 7/13/20).
- [2] Waley, *The Book of Songs*, ix-xxiv (S. Owen), 13-19.
- [3] Birch, *Anthology of Chinese Literature*, 1:7-29.

Thurs. Sept. 17 CLASS 6: Late Ancient Poetry (Songs of Chu ["Lisao"])

- [1] Birch, *Anthology of Chinese Literature*, 1:49-50, 63-72.
- [2] Hawkes, *Ch'u Tz'ü*, 28-41, 67-78 (95), 169-172.

Tues. Sept. 22 CLASS 7: Orange Trees, Sand, and Spirits (Songs of Chu)

- [1] Hawkes, *Ch'u Tz'ü*, 191-207, 219-231.
- [2] Birch, *Anthology of Chinese Literature*, 1:79-80.
- [3] Kroll, "An Early Poem of Mystical Excursion," 156-162.

Thurs. Sept. 24 CLASS 8: Life and Death in Early Poetry and Prose

- [1] Birch, *Anthology of Chinese Literature*, 1:81-90.
- [2] Csikszentmihalyi, ed. *Readings in Han Chinese Thought*, 150-155.
- [3] Ziporyn, *Zhuangzi*, vii-viii, xii-xviii, 3-8, 21-24, 73-76, 84.
- [4] Kroll, "Body Gods and Inner Vision," 149-162.

Tues. Sept. 29 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. <Knoblock, *Xunzi*.>
- [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.

Thurs. Oct. 1 CLASS 10: Ancient Histories & Narratives (Zuozhuan)

- [1] Watson, *The Tso chuan*, xi-xxiv, 1-4, 207-213.
 - [2] Birch, *Anthology of Chinese Literature*, 1:34-48.
- <5-P Paper due. What is music in ancient China? Five-paragraph paper. See file. >

Tues. Oct. 6 CLASS 11: 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.
- [3] Biography File

Thurs. Oct. 8 CLASS 12: Ancient and Han Cosmology

- [1] Smith and Lynn, "Great Commentary (*Dazhuan*), 1-16. (not the whole file!)
- [2] Shaughnessy, "Calendar and Chronology," 19-24.

[3] Wu, "Picturing or Diagramming the Universe," 191-214.
(https://lucian.uchicago.edu/blogs/wuhung/files/2012/12/WuHung_Tu.pdf).

[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 (via camera or file) and answer questions about it in class.

Tues. Oct. 13 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=sBspSJWT2E>> 📺

Thurs. Oct. 15 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] Campany, *A Garden of Marvels*, [xix-xxxii], 61-75.

Tues. Oct. 20 CLASS 15: Medieval Poetics

[1] Watson, *Chinese Lyricism*, 101-115, 122-137.

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

[3] Eno, "A Short Selection of Tang Poems," 1-3.

Thurs. Oct. 22 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.

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

Tues. Oct. 27 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)

Thurs. Oct. 29 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).

Tues. Nov. 3 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)

Thurs. Nov. 5 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 >

Tues. Nov. 10 CLASS 21: Text Day (Song or pre-Song)

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

Thurs. Nov. 12 CLASS 22: 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.

Tues. Nov. 17 CLASS 23: Late Ming Novel (*Jinping mei*)

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

<Thesis 2/Bibliography>

Thurs. Nov. 19 CLASS 24: Qing Tales (the Strange)

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

Tues. Nov. 24 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].

THANKSGIVING

Tues. Dec. 1 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>>.

Thurs. Dec. 3 CLASS 27: Papers

<Thesis 3/Outline>

Tues. Dec. 8 CLASS 28: Papers / Conclusions / Evaluations

Topic of Interest Paper due Monday, Dec. 14 at noon.

List of Works Cited in Syllabus

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

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*, ed. Wm. Theodore de Bary and Irene Bloom, 346–352. 1960; rev. ed., New York: Columbia University Press, 1999.

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

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

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

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

- 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*, ed. 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*, ed. 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*, ed. 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>.
- Miall, Bernard. *Chin P'ing Mei: The Adventurous History of Hsi Men and His Six Wives*. With introduction by Arthur Waley. 1940; rpt. New York: Perigee Books, 1982.
- Nienhauser, William H. "Ku-wen 古文 (ancient-style prose)." In *The Indiana Companion to Traditional Chinese Literature*, ed. Nienhauser, 494a–500b. Taipei: SMC Publishing, 2003.
- Nienhauser, William H. *The Grand Scribe's Records*. Bloomington: Indiana University Press, 1994.
- Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*. New York: W.W. Norton, 1997.
- Owen, Stephen. *Readings in Chinese Literary Thought*. Cambridge, Mass: Council on East Asian Studies, Harvard University, 1992.
- Shaughnessy, Edward L. "Calendar and Chronology." In *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*, ed. Michael Loewe and Edward L. Shaughnessy, 19–24. Cambridge, UK: Cambridge University Press, 1999.
- Smith, Richard, and Richard Lynn. "Great Commentary (*Dazhuan*) or Commentary on the Appended Phrases (*Xici zhuan*) to the *Yijing* (Classic of Changes).
- Theobald, Ulrich. "Shijing 詩經 or Maoshi 毛詩." *ChinaKnowledge.de: An Encyclopaedia on Chinese History, Literature and Art* <<http://www.chinaknowledge.de/Literature/Classics/shijing.html>>.
- Waley, Arthur. *The Book of Songs*. New York: Grove Press, 1988.
- Watson, Burton. *The Tso chuan: Selections from China's Oldest Narrative History*. New York: Columbia University Press, 1989.
- Watson, Burton. *Hsün tzu*. New York: Columbia University Press, 1996.
- Watson, Burton. *Mozi*. New York: Columbia University Press, 2003.
- Watson, Burton, David Nivinson, and Irene Bloom. "Classical Sources of Chinese Tradition." In *Sources of Chinese Tradition*, 24–37. 1960; rev. ed., New York: Columbia University Press, 1999.
- Weinberger, Eliot, and Octavio Paz. *19 Ways of Looking at Wang Wei: (with More Ways)*. New York, NY : New Directions Books, 2016.
- Ziporyn, Brook. *Zhuangzi*. Indianapolis: Hackett, 2009.

A Few Recommended Works (most used in past editions of this course)

- Bokenkamp, Stephen R., and Peter Nickerson. *Early Daoist Scriptures*. Berkeley, Calif: University of California Press, 1999.
- Bokenkamp, Stephen R. *Ancestors and Anxiety: Daoism and the Birth of Rebirth in China*. Berkeley: University of California Press, 2009.
- Campany, Robert Ford. *Strange Writing: Anomaly Accounts in Early Medieval China*. Albany: State University of New York Press, 1996.
- Campany, Robert Ford. *To Live as Long as Heaven and Earth: A Translation and Study of Ge Hong's Traditions of Divine Transcendents*. Berkeley: University of California Press, 2002.
- Chen, Jo-shui. *Liu Tsung-yüan and Intellectual Change in T'ang China*. New York: Cambridge University Press, 1992.
- Chou, Eva Shan. *Reconsidering Tu Fu*. New York: Cambridge University Press, 1995.
- Egan, Ronald C. *The Literary Works of Ou-yang Hsiu (1007–72)*. New York: Cambridge University Press, 1984.
- Egan, Ronald C. *Word, Image, and Deed in the Life of Su Shi*. Cambridge, MA: Harvard University Press, 1994.
- Eno, Robert. *The Confucian Creation of Heaven: Philosophy and the Defense of Ritual Mastery*. Albany: State University of New York Press, 1990.
- Frankel, Hans H. "The Contemplation of the Past in T'ang Poetry." *Perspectives on the T'ang*, ed. Arthur F. Wright and Denis Crispin Twitchett, 345–365. New Haven: Yale University Press, 1973.
- Hartman, Charles. *Han Yü and the T'ang Search for Unity*. Princeton, NJ: Princeton University Press, 1986.
- Keightley, David N. *Sources of Shang History: The Oracle-bone Inscriptions of Bronze Age China*. 1978; rev. ed., Berkeley: University of California Press, 1985.
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HUMANITIES AND CHINESE LEARNING OUTCOMES

By the completion of this course, a student will be able to...

- use appropriate tools and search strategies for identifying information specific to the humanities
- evaluate the relevance, quality, and appropriateness of different sources of information
- develop, discuss, and defend a thesis
- 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

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.

LINKS AND POLICIES

Academic Honesty

UF's academic honesty policy prohibits "cheating, plagiarism, misrepresentation, bribery, conspiracy, and fabrication." UF's Honesty Guidelines and Honor Code may be accessed at <http://www.dso.ufl.edu/sccr/currentstudents.php>. Any violation of the Honor Code in any assignment for this course will be prosecuted according to UF policy, which may include failing the class or expulsion (see paragraph IX of the Student Conduct Code). For more information regarding the Student Honor Code, please see: <https://sccr.dso.ufl.edu/process/student-conduct-code/>

Privacy and Accessibility

See <https://privacy.ufl.edu/privacy/studentfaculty/> for more on privacy issues.

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.

Evaluation/Feedback

"Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>."

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.

Counseling Services

Students experiencing crises or personal problems that interfere with their general well-being are encouraged to utilize the university's counseling resources. The Counseling & Wellness Center provides confidential counseling services at no cost for currently enrolled students. Resources are available on campus for students having personal problems or lacking clear career or academic goals, which interfere with their academic performance. See: <www.counseling.ufl.edu/cwc/>.

Disability Resources

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). 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. This includes registering disabilities, recommending academic accommodations within the classroom, accessing special adaptive computer equipment, providing interpretation services and mediating faculty-student disability related issues. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation <0001 Reid Hall, 352-392-8565> <https://disability.ufl.edu> <<https://disability.ufl.edu/services/accommodations/accommodation-letters/>>

Other Resources Available for Students

HEALTH AND WELLNESS

- U Matter, We Care: umatter@ufl.edu; 392-1575
- Counseling and Wellness Center: <https://counseling.ufl.edu/about/>; 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Department: <http://www.police.ufl.edu/> ; 392-1111 (911 for emergencies)

ACADEMIC RESOURCES

- E-Lrnng tech. 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
- Writing Studio: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/> ; 846-1138