Course Description

CHT 3123 explores pre-modern Chinese literary narrative from its beginnings through the seventeenth century. Emphasis will be laid on 16th and 17th centuries when Chinese vernacular fiction flourished. All required readings are in English translation, with no knowledge of Chinese required. Class time will primarily be devoted to discussions of the readings, although an introduction to critical issues and literary, historical, and cultural context will be presented in lecture. This is a reading and writing intensive class.

Course Requirements

Students are required to complete the assigned readings before class and participate actively in class discussion. In addition, each student is required to make one/two presentations (15-20 minutes). Five unannounced pop quizzes will be given throughout the course. There are also two short “Reaction Papers” (3 pp. each) and one final long (10-12) paper. The final paper will be due on Tuesday, April 26, 2016, at 5:00pm. Late papers will not be read or graded unless permission is given beforehand. It is the student’s responsibility to communicate to me any special needs and circumstances, as well as to provide written documentation for excused absences.

“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.”

Required Texts:

Moss Roberts, translator; Luo Guanzhong, *Three Kingdoms: A Historical Novel, Complete*

Course Packet under the course number and title (available from Target Copy in its University location)

In addition to the textbooks and the Course Packet, there are other required or recommended readings in the Automating Reserves (Ares, available from Ares Website under the University of Florida Libraries) or Canvas, or on reserve in Library West.

**Course Assignments**

1. Class participation & preparedness (you will be assigned issues to address in the upcoming reading) (20%).

**Absences:** Three “free” absences are allowed for medical and other emergencies. For each subsequent absence, your final grade will be affected.

2. Pop quizzes (average of best 3 of 5; the quizzes are 5-10 mins.) (25%).

3. Presentation(s) (10%).

4. Reaction paper (3 pp. each) (15%).

5. Final paper (10-12 pages) (30%).

**Grading Scale**

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 and 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

**Passing Grade for the Major, Minor, and General Education Requirements:** C

Reaction papers:

See “Guidelines for Reaction Papers.”

Discussion:

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.

Caution:
Some of our readings, particularly from *The Plum in the Golden Vase*, contain graphic sexual descriptions. If you will find this disturbing enough to negatively affect your performance in class, you can be assigned alternate readings without penalty.

**General Schedule (subject to modification)**

(Ares= Automating Reserves)

Wk 1
1/5 Introduction

1/7 Lecture: early narrative and the classical tale

(For Ares: Get the ebook, under the “Table of Contents,” go to “III PROSE.” Then click chs. 26, 27, 29, or 33. Or, you simply click “III PROSE.” Then click “Next” at the upper right corner.)

Wk 2
1/12 Tales of the strange
Course Packet, pp. 11-16.

1/14 Tales of the strange
Course Packet, pp. 20-26.

Wk 3
1/19 Tang chuanqi or classical-language short stories: heroes
Course Packet, pp. 30-34 (“The Curly-Bearded Hero”), 38-42 (“Hung-hsien”),
47-50 (“The K’un-lun Slave”).
Adkins, eds., Critical Essays on Chinese Fiction, pp. 17-46; (Ares)
James J. Y. Liu, Chinese Knight-Errant, pp. 86-87 (Ares)

1/21 Tang chuanqi or classical-language short stories: the romance
Course Packet, pp. 55-60 (“Huo Xiao-yu’s Story”), pp. 65-70 (“The Story of
Ying-ying”), pp. 75-83 (“The Courtesan Li Wa”), pp. 88-92 (“Miss Ren, or The Fox Lady”).
Studies 33 (1973): 90-123 (Ares);
Pauline Yu et al., eds., Ways with Words: Writing about Reading Texts from Early China,
ch. 6, “Yingying zhuan (Yuan Zhen, ‘Biography of Yingying’),” pp. 182-201;
1-20 (Ares, under the title, “Paradoxes of Traditional Chinese Literature”).

Wk 4

1/26 Lecture: popular storytelling, popular publishing, vernacular fiction

Recommended readings:
Robert E. Hegel, Reading Illustrated Fiction in Late Imperial China, pp. 72-163 (Ares).

1/28 Vernacular Short Stories: Love stories
Course Packet, pp. 97-106 (“The Lady Who Was a Beggar”), pp. 111-42 (“The Oil
Peddler Courts the Courtesan”), pp. 147-58 (“Du Tenth Sinks the Jewel Box in
Anger”), pp. 163-91 (“The Pearl Shirt Reencountered”).
William Bruce Crawford, “‘The Oil Vendor and the Courtesan’ and the Ts’ai-tzu chia-jen
31-42 (Ares);
Pi-ching Hsu, “Courtesans and Scholars in the Writings of Feng Menglong: Transcending
Patrick Hanan, “The Making of The Pearl-Sewn Shirt and The Courtesan’s Jewel Box,”
Wk 5

2/2  Vernacular Short Stories: merchants


2/4  Vernacular Short Stories: Detective stories

Recommended readings:
Patrick Hanan, *The Chinese Vernacular Story*, pp. 39-44, 72-74 (Ares);

Wk 6

2/9  Historical novel: *Three Kingdoms: A Historical Novel 1*: The brotherhood
    Moss Roberts, tr., *Three Kingdoms: A Historical Novel*, chs. 1, 20-23 (41 pp.)

Recommended readings:

2/11  *Three Kingdoms 2*: Reunion of the brothers; Enter Zhuge Liang
    Chapters 24-28, 34-40 (84 pp.)

Recommended reading:

Wk 7
2/16  *Three Kingdoms 3*: Zhuge Liang and Zhou Yu
Chapters 41-46 (46 pp.)

Recommended reading:

2/18  *Three Kingdoms 4*: Red Cliffs and the consequences
Chapters 47-57 (78 pp.)

**Catch up this weekend if you are now behind on the reading.**

Recommended reading:

Wk 8

2/23  *Three Kingdoms 5*: Fall of the brotherhood, and Zhuge Liang and Sima Yi
Chapters 73-80, and additional account of Zhang Fei and Liu Bei’s death, pp. 612-15, 646-48, and chapters 95-99 (48 pp.)

Recommended reading:

*2/25  *Three Kingdoms 6*: Coming full circle
Chapters 100-104, part of ch. 105, and chs. 107, 109, 117, & 120, pp. 770-815, 828-36, 844-50, 900-908, & 925-36 (83 pp.)

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

Recommended reading:

Wk 9  Spring Break

Wk 10

3/8  Heroic novel: *Outlaws of the Marsh 1*: Beginnings
Sidney Shapiro, tr., *Outlaws of the Marsh*, vol. 1, chapters 1, 3-4 (67 pp.)

Recommended reading:
3/10  Outlaws of the Marsh 2: Sagacious Lu and Lin Chong
Chapters 5-11, and beginning of 12 (pp. 168-245) (141 pp.)

Recommended reading:

Wk 11
3/15  Outlaws of the Marsh 3: Wu Song’s heroism
Required: chapters 23-24 (63 pp.)
Optional: chapters 21-22 (40 pp.)

Recommended readings:
Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 304-21 (hard copy reserve).

3/17 Outlaws of the Marsh 4: Women problems, Wu Song’s revenge, and the heroes of Liangshan Marsh
Chapters 25-31, and 71 (146 pp)

Recommended readings:
Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 321-348 (hard copy reserve)

Wk 12
3/22  Outlaws of the Marsh 5: Song Jiang and Li Kui
Chapters 72-75 (84 pp)

Recommended reading:

3/24  Outlaws of the Marsh 6: Endings and Interpretation
Chapters 81-82, 99-100 (96 pp.)

Recommended reading:

Wk 13
3/29  Domestic novel: Plum in the Golden Vase 1: Adultery
       David Roy, tr., The Plum in the Golden Vase or, Chin P’ing Mei
       Vol. 1, chapters 7-8 (45 pp.) (Ares)

Recommended readings:

3/31  Plum in the Golden Vase 2: P’an Chin-lien and Li P’ing-erh
       Required: chapters 9-10, 13-14 (80 pp.) (Ares)
       Optional: chapters 11-12, 15, 18 (hard copy reserve)

Recommended readings:

Wk 14
4/5  Plum in the Golden Vase 3: A servant wife
       Required: vol. 2, part of chapters 22, 23-24, pp. 30-37, 43-79 (45 pp.) (Ares)
       Optional: part of 22, pp. 37-42 (6 p.) (hard copy reserve)

Recommended reading:
       Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 55-72, 72-85 (hard copy reserve).

4/7  Plum in the Golden Vase 4: Consequences, zenith and the rivals
       Required: chapters 25-26, 30, 40, (82 pp.) (Ares)
       Optional: chapter 27, 47 (hard copy reserve)

Recommended reading:
Wk 15
4/12 Plum in the Golden Vase 5: Favor and bribery
vol. 3, chapter 41, 47, 48 (60 pp.)

Recommended readings:
Andrew H. Plaks, The Four Masterworks of the Ming Novel, pp. 156-80 (hard copy reserve).

4/14 Plum in the Golden Vase 6: Demise
Chapter 59; and v. 4, chapters 62, 79 (116 pp.)

Recommended readings:

Wk 16
4/19 Conclusion: oral presentation of the topic of the final paper

*Tuesday, April 26 at 5:00pm is the deadline for the term paper. Place a copy under my door (Pugh Hall 359). Do not email your paper.

GUIDELINES FOR REACTION PAPERS

Reaction papers:
Two reaction papers are required. They are to be written about reading assignments that have **not yet** been discussed in class. They 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 me at anytime about a good topic for the reaction paper. Readings outside the required texts are **not** expected for the r-papers. The topics of your r-papers and your presentations should be different.

**Length** Each r-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**

Term papers are 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 (one of which may be a CHT 3123 readings). 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.
References and Recommended Books for Further Reading: (Most on Reserve at Library West)


