L04 Chinese 341

**THE LITERATURE OF EARLY AND IMPERIAL CHINA**

Fall 2023 | Tues & Thurs 10-11:20 am

Classroom: Seigle Hall, L003

A close-up of a book

Description automatically generated

Professor Jiayi Chen | [cjiayi@wustl.edu](mailto:cjiayi@wustl.edu)

Office hours: Th 2:30-4:30 pm or by appointment; Busch Hall 237

Please sign up via <https://calendly.com/cjiayi/fall-office-hours>

**Course Assistants:**

Xinyue Gao | [xinyue.gao@wustl.edu](mailto:xinyue.gao@wustl.edu)

Office hours: T 3-4 pm or by appointment; Parkside Cafe

Please sign up via <https://calendly.com/xinyue-gao>

Kuo Jiang | [jiang.kuo@wustl.edu](mailto:jiang.kuo@wustl.edu)

Office hours: F 2:30-3:30 pm or by appointment;

Reading Room in East Asian Library

Please sign up via <https://calendly.com/jiang-kuo>

**COURSE DESCRIPTION**

This course aims to acquaint students with some of the world’s greatest literature through the exploration of selected works produced in China over a three-thousand-year span ending in the 18th century. It is not designed to be a comprehensive “history of Chinese literature,” but rather an engaged introduction to representative selections in English translation of some of the major literary forms, genres, and writers of premodern Chinese literature. In China, poetry was long considered the pre-eminent literary form, which means that we will be reading a generous selection of poems, songs, and folk ballads of all kinds. We will also look at philosophical and historical prose writings, dramatic pieces, and shorter pieces of narrative fiction, especially classical and vernacular tales. This course fulfills premodern literature requirement for EALC degrees. No pre-requisites; all readings will be in English translation.

**REQUIRED TEXTS**

* *An Anthology of Chinese Literature, Beginnings to 1911* (hereafter, *Anthology*), edited and translated by Stephen Owen. Please note that this will be served as our primary textbook for class. You are required to purchase the printversion of this book or download the pdf version via Owen’s personal website.
* In addition to Owen’s *Anthology*, there will also be additional required readings which will be available as PDF texts under **Canvas-Modules**.
* *Note:* All our readings are in English translation. If you wish to read the original Chinese versions of the primary texts, most are easily available online. However, if you can’t find them, do not hesitate to let us know and we will help you track them down.

**REQUIREMENTS AND GRADING**

* **Attendance, Participation, and Mini In-Class Quizzes (30%)**

While there is usually a lecture for each session about relevant themes and historical contexts, the main focus of this course is on direct engagement with the primary textsand the majority of class time will be devoted to discussion**.** Moreover, since we will be moving quickly through over 200 years of literature and history, missing a class may mean missing an entire century or more! For both reasons, you are urged to make attendance and participation a priority. **Attendance and participation are inseparable, and they will constitute 20% of the semester grading.**

* You are allowed **2 “free” absences**, with no questions asked or penalty. After that, each absence without prior approval will result in a 5% deduction from the attendance and participation grade. Excused absences will be granted for scheduled, University-approved events, religious holidays/obligations, family emergencies, and illness. For scheduled absences, please inform all three of us about an upcoming absence **at least one week** in advance. For illness or emergencies, you must do your best to **email us by 9 am the day of class.** It is always best to communicate with us when you have to miss a session. Together with Xinyue and Kuo, we will try to figure out how to make up the work you have missed.
* In addition to showing up on time, you are expected to actively participate in this course in different ways: answering the instructor’s questions, making thoughtful comments on the readings, raising questions, joining in small group discussions and activities, reporting/summarizing the main points of the group discussion, listening carefully to your classmates and taking notes, as well as visiting office hours to discuss course-related topics. You will *not* lose any points as long as you arrive to class on time and show your effort and investment in the course in one way or another. If you have any concern about participation, please don’t hesitate to reach out.

Attendance will also be checked in the following way: At the beginning or at the end of each class, we will do a mini online quiz using Poll Everywhere (about 3-5 minutes). The content of the quizzes will vary, ranging from polls, choice questions, to one or two open questions related to course topics. These quizzes will be fun and will help you refresh what you have learned. The mini quizzes will not be graded based on whether you answer the questions correctly, but will be marked as “√” for taking them or a 0.5% grade deduction for each missing response. You will need to type in your name before you start. However, you are allowed to miss up to 2 quizzes, in accordance with the 2 free absences. **These mini quizzes will constitute 10% of the semester grading.**

* **Reading Notes (10%)**

In order to fully and actively engage in this class, it is essential that you read and think carefully about the assigned readings before class. Remember that we will be closely examining the texts we read and the language that they use, so that you must bring to class your copy of the assigned texts (either print them out or an e-copy)—hopefully well-marked up with comments and annotations you have made while reading.

To help you prepare for class and to facilitate our class discussion, you are asked to **post 10 reading notes under Canvas-Discussions from Week 2 to Week 14**. Basically, you should regard these reading notes as an opportunity to explore your initial responses to the assigned readings– delight, confusion, excitement, boredom, it doesn’t matter, as long as you engage with the readings in one way or another: there are no correct approaches or right answers. You are also encouraged to raise your own questions without an answer: What do you find hard to understand? What aspects do you hope to discuss or puzzles to tackle together with your classmates? Remember, this is a safe place for you to do thought experiments by writing in a succinct manner. So, try to think for yourself and your fellows, and not just summarize the plot or simply repeat what the authors have said.

* A reading note is normally **around 120-180 words**, about your reflections on the assigned readings. You may also respond to each other’s posts, but still try to relate to the course materials to support your ideas.
* The grading is based on:

1. **Promptness**: You should post once a week on Canvas **by 11:59 pm on the night prior to class** (i.e. you can choose to post on either Monday or Wednesday, by 11:59 pm). You will lose **1%** for each late posting or missing post.
2. **Quality and originality of your reading notes**: You will lose **0.5%** for each post that merely summarizes the plot, that does not engage the readings, that is too roughly written (e.g. full of grammatical mistakes and sentence fragments, etc.) or is generated by AI.

* You are encouraged to keep track of all your reading notes and post-class thoughts, as they will undoubtedly contain the seeds of ideas and information for class discussion as well as your other written work, including papers and creative writing assignments.
* **In-class Presentation (10%)**

From Week 3, you will **work in pairs for one** **10-minute presentation**. The presentations take place at the beginning of each class and will serve as springboards for our discussion. You can choose your presentation format (either doing a 5-minute presentation individually or working together to do a 10-minute presentation). You may focus on the cultural and historical backgrounds, literary traditions, the author’s life and social circles as related to their works, and/or an analysis of one or more works that will be covered in or related to the specific session. Raising 2-3 questions for the class is required. You are encouraged to discuss with Prof. Chen, Xinyue, and Kuo beforehand. Using slides, videos, and handouts are recommended. The grading is based on the quality and originality of the presentation. **You will not lose any point if you put efforts and original thoughts in your presentation. You can choose the topic on a first come, first serve basis. Please sign up via Canvas by Sept. 7 (Thursday).**

* **Three Essays (50%)**

**Essay #1: Close Reading (15%)**

This essay is 3-4 pp. long. It will focus on a careful analysis and interpretation of one or more literary works that we have read so far.

**Essay #2: Authorship (15%)**

In this assignment, please choose from one of the two assignments. Try to be creative and critical. Details and prompts to follow by Week 6.

1. Write a Twitter thread in the voice of an author of your choice, possibly with two to three other authors’ replies. What might they say? How might other fellow authors respond to the tweets? It’s okay that the authors were from different periods. You are required to cite at least one literary work that we have read in class. You are also encouraged to include hashtags, memes, images, and/or videos, similar to what can be done on Twitter. Please write a 2-3 pp. statement, articulating its theme and significance: for instance, how do you come up with this thread? How can it enhance our understanding of these authors and their works?
2. Please choose three to four authors and their works to compile a literary anthology centered around a theme of your choice. In your role as the anthology compiler, you are asked to write a 2-3 pp. preface for this anthology, in addition to composing an entry for each author. Each entry should be at least one paragraph long (around 150 words) that highlights the author’s characteristics while articulating the link between the author, their chosen works, and the overarching theme of the anthology.

**Essay #3: Contextualization (20%)**

Literature serves as a window into the culture and society of specific historical periods. This essay will give you an opportunity to explore the cultural, social, and historical issues based on a careful analysis and interpretation of one or more literary works, supplemented by references to approximately two pieces of secondary scholarship. A list of potential topics will be provided by the end of Week 13; however, you may also want to write on a topic or text of your own choice. Students are strongly encouraged to meet with Prof. Chen, Xinyue, and Kuo as early as they can, but no later than Week 14 to discuss their essay topics. This essay is 5-6 pp. long.

* **OPTIONAL: Creative Writing Exercise (3%)**

You have the option to come up with your own literary work as a writing exercise inspired by a particular genre or form of classical Chinese literature, or in imitation of a certain author. This can be a tale, a prose essay, *two* poems. You may also consider writing a creative adaptation or sequel of a work of your choice, if you wish. This exercise must be accompanied by **a minimum 300-word reflection** in which you: 1) summarize the particular characteristic—form, style, and/or content—of the text or texts you are using as the basis for your creative writing exercise, and 2) briefly discuss the creative writing process, including some of the obstacles you encountered and, most importantly, what you learned from planning and carrying out the writing. **You will earn extra 3% of the semester grading. You can submit your work to Canvas-Assignments anytime during the semester.**

**Grades Distribution**

Class attendance and participation 20%

In-class mini quizzes 10%

Pre-class reading notes 10%

In-class presentation 10%

Essay #1 15%

Essay #2 15%

Essay #3 20%

\*Optional creative writing exercise extra 3%

Points to letter grade: 100-97 A+; 96-93 A; 92-90 A-; 89-87 B+; 86-83 B; 82-80 B-; 79-77 C+; 76-74 C; 73-70 C-; 69-67 D+; 66-63 D; 62-60 D-; below 60 F

**Important Dates**

Essay #1 due: Oct 1 (Sun) 11:59 pm

Essay #2 due: Nov 5 (Sun) 11:59 pm

Essay #3 due: Dec. 17 (Sun) 11:59 pm

Library visit session: Nov. 21 (Tue) 10-10:40 am; 10:40-11:20 am

**COURSE POLICIES**

* **Submitting your assignments and late work:**

All assignments should be submitted to **Canvas**.

* Reading notes should be posted on **Discussions by 11:59 pm the night prior to class**.
* All essays should be submitted as a Word document to **Assignments by 11:59 pm on the due day**. All essays should be double-spaced, 12 font (Times New Roman), and 1-inch margins. You should submit your assignments on time. Extensions will be granted in exceptional circumstances (e.g. an excused medical or other emergency) and with at least 48 hours’ notice. Without prior arrangement with us, for all three essays, late assignments will be penalized 5% per day.
* **Using electronic devices:**

Cell phones must be silenced and put away during class time. Use of any electronic devices including laptop computers and tablets is only allowed in class for consulting readings, taking notes, and doing presentations. Students who use their devices for non-classroom purposes and are warned three times will lose 5% of the participation grade. If you need to use electronic devices other than listed above, please consult with the instructor in advance.

* **Academic Integrity:**

All the assignments and oral presentations should be done individually by students on their own. In all academic work, the ideas and contributions of others must be appropriately acknowledged and work that is presented as original must be, in fact, original. Using an AI-content generator (such as ChatGPT) to complete coursework without proper attribution or authorization is a form of academic dishonesty. **Students are required to cite the sources and/or give due credit for any work to support their ideas**. This includes proper citation of the primary and secondary sources. Plagiarizing on an assignment will automatically result in a failing grade (0%) on that assignment and the academic misconduct will be reported to the academic integrity officer.

Please consult the academic integrity policy as WashU (<https://wustl.edu/about/compliance-policies/academic-policies/undergraduate-student-academic-integrity-policy/>) for details. Please contact the instructor if you are unsure about what constitutes plagiarism or academic dishonesty.

* **Pass/Fail Grading Option:**

Students who take this course under the Pass/Fail or Credit/No Credit option must earn a minimum grade of C- (i.e. above 70%) in order to earn a Pass or Credit grade. Please note that only courses taken for a letter grade count toward the major and minor in East Asian Studies.

**COVID-19 HEALTH AND SAFETY PROTOCOLS**

Students experiencing symptoms consistent with COVID-19 or concerned about a possible exposure should contact Habif Health and Wellness Center (314-935-6666) to arrange for testing as indicated. If instructed by Habif to quarantine or isolate, students should notify their instructor as soon as possible by forwarding the email they received from Habif. Any accommodation needs for COVID-related absence not covered in an instructor’s standard course policies should be discussed between the student and instructor.

**RESOURSES FOR STUDENTS**

* **Reporting Sexual Assault or Harassment:**If a student discusses or discloses an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if a faculty member otherwise observes or becomes aware of such an allegation, the faculty member will keep the information as private as possible, but as a faculty member of Washington University, they are required to immediately report it to the Department Chair, Dean, or to Ms. Cynthia Copeland, the Associate Title IX Coordinator, at (314) 935-3411, [cmcopeland@wustl.edu](mailto:cmcopeland@wustl.edu). Additionally, you can report incidents or complaints to the Office of Student Conduct and Community Standards or by contacting WUPD at (314) 935-5555 or your local law enforcement agency. See: [Title IX](https://titleix.wustl.edu/).
* **Disability Resources**

WashU supports the right of all enrolled students to an equitable educational opportunity, and strives to create an inclusive learning environment. In the event the physical or online environment results in barriers to the inclusion of a student due to a disability, they should notify the instructor as soon as possible.

Disabled students requiring adjustments to equitably complete expectations in this course should contact WashU’s Disability Resources (DR) and engage in a process for determining and communicating reasonable accommodations. Because accommodations are not applied retroactively, DR recommends initiating requests prior to, or at the beginning of, the academic term to avoid delays in accessing accommodations once classes begin. Once established, responsibility for disability-related accommodations and access is shared by Disability Resources, faculty, and the student. Disability Resources: <http://www.disability.wustl.edu/>; 3147-935-5970.

* **Mental Health Services**Mental Health Services’ professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect a student’s academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety, depression, and thoughts of suicide. See: <https://students.wustl.edu/mental-health-services/>.

The Division of Student Affairs also offers a telehealth program to students called [TimelyCare](https://timely.md/schools/index.html?school=wustl&). While students are encouraged to visit the Habif Health and Wellness Center during business hours, this additional service also provides after-hours access to medical care and 24/7 access to mental telehealth care across the United States, with no cost at the time of your visit. Students who pay the Health and Wellness fee are eligible for this service.

* **The Writing Center**The Writing Center offers free writing support to all Washington University undergraduate and graduate students. Staff members will work with students on any kind of writing project, including essays, writing assignments, personal statements, theses, and dissertations. They can help at any stage of the process, including brainstorming, developing and clarifying an argument, organizing evidence, or improving style. Instead of simply editing or proofreading papers, the tutors will ask questions and have a conversation with the writer about their ideas and reasoning, allowing for a higher order revision of the work. They will also spend some time looking at sentence level patterns to teach students to edit their own work.

The Center is located in Mallinckrodt and open Sunday through Thursday from 11:00 am to 9:00 pm and Friday from 11:00 am to 5:00 pm. Students are seen primarily by appointment, but walk-ins will be accepted as the schedule allows. Both in-person and online appointments are available. To make an appointment, go to [writingcenter.wustl.edu](https://writingcenter.wustl.edu/). Email: [writingcenter.wustl.edu](mailto:writingcenter.wustl.edu).

**SCHEDULE OF TOPICS AND READINGS**

* There may be some modifications to this syllabus over the course of the semester. You will be informed of any such changes in class as well as on Canvas and by email. You are responsible for checking on a regular basis for any announcements or changes.
* Please be sure to read all of Owen’s introductions, comments, and footnotes. They will be invaluable in helping you better understand the literary/historical contexts of these texts.
* While we will generally follow a chronological order, this linear narrative can be disrupted from time to time in Owen’s *Anthology* for a better understanding of the Chinese literary traditions. Feel free to bring questions to class if you feel confused by the texts or if you need anything explained.
* For those who wish to read the texts in the original, Chinese titles are provided in parenthesis.

**Week 1 The Beginning of Poetry (I)**

**Tue Aug. 29 Introduction to the Class**

**Thurs Aug. 31 Songs of the State: *Classic of Poetry* (*Shijing* 詩經)·The Hymns (*song* 頌) and the Odes (*ya* 雅)**

* *Anthology*, pp. 3–29, read all of the poems, along with Owen’s commentaries and notes, paying special attention to: “We have in hand” (我將), “Mowing Grasses” (载芟), “She Bore the Folk” (生民), “Spreading” (緜), “Overbearing” (蕩), “Yellow Bird” (黄鸟).

**Week 2 The Beginning of Poetry (II)**

**Tue Sept. 5 Songs of Love: *Classic of Poetry* (*Shijing* 詩經)·The Airs (*feng* 風)**

* *Anthology*, pp. 30–57, especially “Fishhawk” (关雎), “Peach Tree Soft and Tender” (桃夭), “Plums are Falling” (摽有梅), “Gentle Girl” (靜女), “Dead Roe Deer” (野有死麇), “Grasshoppers Wings” (螽斯), “Gather the Fiddleheads” (采薇), “Zhongzi, Please” (将仲子), and “Huge Rat” (硕鼠).

**Thurs Sept. 7 Shamanism and Spiritual Journeys: *The Lyrics of Chu* (*Chuci* 楚辭)**

* *Anthology*, “The Nine Songs” (九歌), pp. 155–162, and “The Li Sao” (離騷), pp. 162–175.

**Week 3 Early Chinese Narrative**

**Tue Sept. 12 Philosophical Writing: From Confuciusto Zhuangzi**

* Re-read Anthology, pp. 3–9, especially the early (Pre-Qin) philosophical schools;

[*On Canvas*]

* *The Analects* Book II(論語·為政篇), translated by Robert Eno, pp. 5–8;
* Selections from *Hanfei zi* (韓非子) and *Liezi* (列子), from Minford and Lau, pp. 224–26, 230–33;
* Zhuangzi, “Prince Hui’s Cook” (庖丁解牛) and “Autumn Floods” (秋水), translated by Burton Waston, pp. 45–47, 97–106.

**Thurs Sept. 14 Historical Writing: *The Zuo Tradition* (*Zuozhuan* 左傳) and *The Historical Records* (*Shiji* 史記)**

* *Anthology*, pp. 77–79, 96–99: Selections from *The Zuo Tradition*;
* *Anthology,* pp. 87–96, 135–142: Sima Qian 司馬遷 (ca. 145–ca. 85 BCE),“Biography of Wu Zixu” (伍子胥列傳) and “Letter in Reply to Ren An” (報任安書).”

**Week 4 Places of Poetry Production**

**Tue Sept. 19 Rhapsody of the Imperial Court**

* *Anthology*, pp. 190–193: Song Yu 宋玉 (298–222 BCE), “The Goddess” (神女賦).

[*On Canvas*]

* [Optional] Sima Xiangru 司馬相如 (179–117 BCE), “Rhapsody on the Imperial Park” (上林賦), translated by David Knechtges, pp. 61–73, plus footnotes.
* Wang Yanshou 王延壽 (c. 124–c. 148), “The Nightmare” (夢賦), translated by Arthur Waley, from Minford and Lau, pp. 309–311.

**Thurs Sept. 21 Ballads and Folksongs: *Yuefu* (Music Bureau) Poetry**

* *Anthology*, “Period Introduction,” pp. 221–226; [Optional] “*Yuefu*,” pp. 227­–243.

[*On Canvas*]

* “Southeast Fly the Peacocks” (孔雀東南飛), translated by Burton Waston, from Minford and Lau, pp. 396–406.

**Week 5 Living or Leaving the Mundane**

**Tue Sept. 26 Accounts of the Mundane**

[*On Canvas*]

From Minford and Lau, pp. 652–673:

* Selections from Gan Bao 干寶 (fl. 315), *In Search of Spirits* (搜神記);
* Selections from Liu Yiqing 劉義慶 (403–444), *A New Account of Tales of the World* (世說新語), translated by Richard B. Marther.

**Thurs Sept. 28 Being a Recluse: Tao Yuanming 陶渊明 (365–427)**

* *Anthology*, pp. 309–319; also “A Sacrificial Prayer for the Dead on My Own Behalf” (自祭文), pp. 615–617.

**Oct. 1 (Sun) 11:59 pm ESSAY#1 DUE**

**Week 6 Tang Poetry (I)**

**Tue Oct. 3 The Golden Age of Chinese Poetry**

* *Anthology*, “Introduction,” pp. 365–370; “Tang Poetry: General Introduction,” pp. 371–384.

**Thurs Oct. 5 Moon, Wine, and Landscape: Wang Wei 王維 (c. 699–761) and Li Bai/Li Bo 李白 (701–762)**

* *Anthology*, poems by Wang Wei, pp. 385–395;
* *Anthology*, poems by Li Bai, pp. 284–285, 397–404, 411–412, 463–465.

**Week 7 Tang Poetry (II)**

**Tue Oct. 10 Fall Break, No Class!**

**Thurs Oct. 12 Poet as Historian: Du Fu (712–770) 杜甫**

* *Anthology*, pp. 413–440.

**Week 8 Chang’an and Tang Literature**

**Tue Oct. 17 Romance of the Emperor and the Prized Consort**

* *Anthology*, pp. 441–458.

**Thurs Oct. 19 Classical Tales and the City of Chang’an**

* *Anthology*, “Miss Ren” (任氏傳), pp. 518–526.

[*On Canvas*]

* Bai Xingjian 白行簡, “The Tale of Li Wa” (李娃傳) translated by Zhenjun Zhang, pp. 210–228.

**Week 9 Writing Gender**

**Tue Oct. 24 Gendered Voice**

* *Anthology*, “Introduction,” pp. 553–558; “Traditional Song Lyric,” pp. 559-580, especially the lyrics by Wen Tingyun 溫庭筠 (pp. 565–566), Wei Zhuang 韋莊 (pp.566–567), Li Yu 李煜 (pp. 567–569), Liu Yong 柳永 (pp. 574–575), and those by Su Shi 蘇軾 (pp.577–580).

[*On Canvas*]

* Additional lyrics by Wen Tingyun, Wei Zhuang, and Liu Yong.

**Thurs Oct. 26 Female Writer: Li Qingzhao 李清照 (1084–c.1151)**

* *Anthology*, pp. 580–583; also “Epilogue to *Records on Metal and Stone*” (金石錄後序), pp. 591-596.

[*On Canvas*]

* Wilt Idema and Beata Grant eds., *The Red Brush: Writing Women of Imperial China*, pp. 225–243 (feel free to skim through pp. 204–217, about the life of Li Qingzhao)

**Week 10 Literati Culture and Song Literature**

**Tue Oct. 31 Literati Things**

* *Anthology*, “Ordinary Things,” pp. 649–656; Su Shi 蘇軾, “Account of the Hall of Precious Artworks” (寶繪堂記), pp. 663–665; and “Account of the Terrace ‘Passing Beyond’” (超然台記), pp. 665–667.

[*On Canvas*]

* Ouyang Xiu 歐陽修, “The Biography of the Retired Layman Six Ones” (六一居士傳); Su Shi, “Written After ‘The Biography of the Retired Layman Six Ones’” (書六一居士傳後), in Owen, *All Mine!*, pp. 152–154.

**Thurs Nov. 2 Poetry and Painting**

* *Anthology*, Su Shi, “On the Painting of Tiered Bluffs and the Mistry River in the Collection of Wang Ding-guo” (書王定國所藏煙江疊嶂圖), pp. 643–644.

[*On Canvas*]

* Su Shi, “An Account of Wen Tong’s Painting of the Recumbent Bamboo of Yundang Valley” (文與可畫篔簹谷偃竹記) in Owen, *All Mine!*, pp. 177–179;
* Alfreda Murck, “Su Shi and Wang Shen: *Misty River, Layered Peaks*,” in *Poetry and Painting in Song China: The Subtle Art of Dissent*, pp. 126–156 (pay particular attention to the poems)

**Nov. 5 (Sun) 11:59 pm ESSAY#2 DUE**

**Week 11 Drama under the Non-Han Regimes**

**Tue Nov. 7 Before Drama: *Romance of the Western Wing* (西廂記)**

* Anthology, pp. 540-549: Yuan Zhen 元稹, “The Story of Yingying” (鶯鶯傳)

[*On Canvas*]

* *Master Tung’s Western Chamber Romance* (董解元西廂記), translated by Li-Li Ch’en, Chapter 4, pp. 101–126.

**Thurs Nov. 9 Yuan Songs and *zaju* Plays: Guan Hanqing 關漢卿 (late 13th–early 14th c.)**

**\*\*This session will be led by Xinyue Gao\*\***

* *Anthology*, “A Spray of Flowers” (attributed to Guan) (不伏老), pp. 723–731; and *Rescuing One of the Girls* (救風塵), pp. 744–770.

**Week 12 The Cult of Emotions**

**Tue Nov. 14 Ming Dynasty Romantic Plays: *The Peony Pavilion* (牡丹亭)**

* *Anthology*, pp.71–76, 880–906.
* For a general sense of how the scene we read is staged, see: <https://www.youtube.com/watch?v=AV1JMA1CwrI>

**Thurs Nov. 16 Ming Dynasty Vernacular Stories**

* *Anthology*, pp.834–856. Feng Menglong 馮夢龍 (1574–1646), “Du Tenth Sinks the Jewel Box in Anger” (杜十娘怒沉百寶箱);

[*On Canvas*]

* The source text of the story “The Faithless Lover” (負情儂傳) translated by Patrick Hanan.

**Week 13 Printing and Reading Chinese Literature**

**Tue Nov. 21 Visit the Special Collection at the East Asian Library**

[*On Canvas*]

* Robert E. Hegel, “Physical Constituents of the Book,” in *Reading Illustrated Fiction in Late Imperial China*, pp.74–105.
* For a demonstration of the woodblock printing technique, see: <https://www.youtube.com/watch?v=y57rUeCHoXg>

**Thurs Nov. 23 Happy Thanksgiving! No Class!**

**Week 14 Writing the Tumultuous and the Strange**

**Tue Nov. 28 Pleasure and Sorrow: Essays and Dairies during the Dynastic Fall**

* *Anthology*, Zhang Dai 張岱 (1597–c.1648), “Night Theater on Gold Mountain” (金山夜戲), pp. 815–816; and “Viewing the Snow from ‘Heart of the Lake Pavilion’” (湖心亭看雪), p. 818;
* *Anthology*, Wang Xiuchu 王秀楚, “Ten Days of Yangzhou” (揚州十日記), pp. 826–833.

[*On Canvas*]

* Zhang Dai, “The Crab Club” (蟹會) and “Preface to *Dream Reminiscences*” (《陶庵夢憶》序), translated by Philip Kafalas.

**Thurs Nov. 30 Ghosts and Foxes: *Strange Tales from Liaozhai* (聊齋誌異)**

**\*\*This session will be led by Kuo Jiang\*\***

* *Anthology*, pp. 1103–1113: “Lian-xiang” (蓮香);

[*On Canvas*]

* Zeitlin trans., “Gongsun Jiuniang” (公孫九娘);
* Minford trans., “The Magic Sword and the Magic Bag” (聶小倩).

**WEEK 15 Beginning as Ending**

**Tue Dec. 5 Beginning a Chinese Novel: *Water Margin* (水滸傳)**

[*On Canvas*]

* *The Marshes of Mount Liang*, chapters 1–3;
* Jin Shengtan 金聖歎 (1608–1661), “How to Read *The Fifth Book of Genius*” (第五才子書讀法) (items 1–18, 50–52, 66–69).

**Thurs Dec.7 Review and Reflection**

* Wrap-up thoughts for the semester; sharing primary thoughts for the final project

**Dec. 17 (Sun) 11:59 pm ESSAY#3 DUE**