Course Description
This course offers an introduction to the historical and cultural development of Chinese literature, including poetry, prose, drama, and fiction, from antiquity to the late eighteenth century, and provide students with a panoramic view of Chinese cultural heritage through the narratives of the traditional value system, life style, worldview, and performance tradition through the presentation of literature. All readings, lectures, and class discussion are in English. No knowledge of Chinese language and culture is required.

Course Objective
The course will use classic literature works as a window into the complex and diverse literary traditions and as an entryway to help students develop an appreciation of the aesthetics of literary expression. Great importance is placed on class discussion and on creating a dialogue of interpretations of the texts we read. Students will also be asked to ponder the questions of direct relevance to our own contemporary lives and aspects of today’s human condition.

In the new Silver Core, this course will satisfy **CO11 Global Contexts:** Students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. Students will articulate connections among local, national, and international contexts and evaluate the ways that historical and contemporary global influences affect their current situations.
Student Learning Outcomes

• Students will be able to discuss and critically reflect upon the core aspects of Chinese historical and cultural heritage through the depiction of the society, economy, culture, tradition, and politics in classic Chinese literature.

• Students will be able to identify, analyze and interpret some of the topics, themes, and styles of Chinese literary works and analyze the connections of life experiences between China and the U.S. in historical global context.

• Students will be able to articulate and evaluate the cultural differences between the West and the East, and the continuity and changes with historical and contemporary global significance.

• Students will be able to contextualize current experiences and apply the knowledge of historical, cultural and literary content in producing oral and written research projects.

How this course will satisfy this core objective:

This course offers an introduction to the historical and cultural development of Chinese literature, including poetry, prose, drama, and fiction, from antiquity to the late eighteenth century. It also provides students with a panoramic view of Chinese cultural heritage through the narratives of the traditional value system, life style, worldview, and performance tradition. Through the studies of historical experiences of China, students will be able to articulate a more thorough understanding of today’s China and compare historical and contemporary experiences of China and the U.S. It enhances transnational cultural appropriateness and intercultural communication. In addition, it helps to reinforce the studies of China in the domains of language, culture, history and political science in global context.

How student learning outcomes related to this core objective will be assessed:

Students will be assessed by in-class discussions and pop quizzes regularly to measure their understanding of the assigned readings. Students will find models through literary works and produce three creative writing assignments to contextualize their life experiences in relation to historical and contemporary life experiences of China. In final projects, students will give performances or write research papers to reflect, synthesize and interpret their viewpoints in historical and contemporary global context between China and the U.S. Grading guidelines will be provided to ensure the measurability of the assignments and assessments. The results of the assessments will be recorded by the instructor. The instructor may modify lesson plans periodically based on the results of student assessments to reinforce the accountability of the student learning outcomes of the course.
Required Readings

PDF Readings (referred as PR in weekly schedule): Readings for this course will be provided in PDF format and made downloadable through WebCampus.

A note on Romanization: A number of systems have been used for romanizing Mandarin Chinese and the most common are the Wade-Giles and Pin-yin systems. In this course we will use the Pin-yin system most of the time, following the practice of our textbook.

Course Requirement and Grading

1) Participation (15%): Readings, attendance, and class discussion
You are expected to read the assigned texts before each lecture, and to think about what you read. You may keep a regular journal of your reactions to readings as the basis for later class discussion. Notes for each lecture will be posted on Carmen before class. The students will print out and bring the notes to class. When you come to class, lectures will be given by the instructor first and sometimes films will also be used to provide the necessary background and to set the stage for intelligent discussion. It is very important for students to participate in class discussion, since it proves to the instructor that you have read the assigned text. However merely repeating back what the instructor has said will not be enough: original ideas will always be given a greater value than unreflective thoughts.

2) Pop quizzes (10%): In addition to class participation the instructor will give pop quizzes throughout the quarter. The quizzes will be very short and consist of 2-4 multiple choice questions. The questions will cover the reading materials and prior class discussions. If you do the readings and come to class, you will have no problem getting the full score. This should be an easy 10 points.

3) Three creative writing assignments (15% each, 45% total): You will be asked at certain points in the course to write short poems or stories following the style of a certain form or in imitation of a certain poet or writer. In these assignments, you are free, indeed encouraged, to draw from what you know for the content. All the assignments should be typed, Times New Roman font, size 12, and double-spaced. There are five topics listed below and you can choose any three of them to work on.

Topic #1: Feng-style poem
Write a poem in the style of the feng poems from the Classic of Poetry. You should: 1) try to follow as many of the formal features of the feng style as possible (i.e. 3 or 4 stanzas, four-line stanzas, short lines, repetition, use of natural imagery, rhyme, alliteration, etc); 2) try to write on a general theme that is typical of feng poems (i.e. love, courtship, festivities, labor, etc). However, and this applies to all the writing assignments you will be doing, I do not want you to pretend you are living in the Zhou dynasty and to write your poem from that perspective. Rather, you should draw from your own lives, experiences and
emotions. Make the poem personal and related to the contemporary life, but express your subjectivity through the feng style.

**Topic #2: Philosophical parable in the style of Zhuang Zi**
Write a short philosophical parable (no more than 2 pages), in the style of Zhuang Zi. Through this parable you should: 1) convey an idea that is consistent with Zhuang Zi’s Daoism. You might want to focus on his attitude toward such things as death, society and civilization, morality and ethics, sagehood, nature, inaction, etc. But rather than use explicit language, try to convey your point through the story. 2) Zhuang Zi’s parables are often centered around a dialogue between two characters, one of whom is deluded, the other somehow enlightened. Sometimes they focus on a single figure who embodies in his behavior the Daoist ideal. Metaphoric language, word play, humor, etc. are all part of the Zhuang Zi style. Zhuang Zi is irreverent and even makes fun of himself.

**Topic #3: Historical narrative in the style of Sima Qian**
Write a short biography (no more than 3 pages), in the style of Sima Qian. Write about a historical figure with whom you are familiar, for example someone from US history or the history of your home country, dead or still living. Like Sima Qian you need not restrict your subject to politicians and military figures. In other words, figures from popular culture are also certainly acceptable. In writing your biography, you should try to convey a sense of the historian’s (yourself) attitude to the subject. You should do this in two ways: 1) through narrative techniques like dialogue, description, etc; 2) direct moralizing intervention at the end of the biography. Do not try to cover the entire life of the figure you have chosen; rather, focus on one or two important incidents or events that bring out the character (with emphasis on moral character) of your subject.

**Topic #4: Regulated Verse (lüshi)**
For your fourth assignment, you are asked to write an 8-line Regulated Verse, 5- or 7-characters. You will write two versions of your poem. 1) The first will be a “Chinese format” version of the poem, by which I mean something like the English word-to-word translations that appear beneath the Chinese Romanization in the example I show you in class. Think of each individual word as a Chinese character and show me that you understand the formal rules for the Regulated Verse (i.e. rhyming, couplets for 3rd and 4th, 5th and 6th lines, etc). Remember, classical Chinese has no articles (“a” or “the”) and uses very few grammatical words such as prepositions. So each word should be a “full” word (noun, verb, adjective). First person pronouns are rarely used in Chinese poetry. Remember also that the meter determines the grammatical groupings of the words in the line. 2) In the second version, “translate” your first poem into a more literary English style. Here make the poem read like an English poem. 3) Thematically, the poem should be consistent with the kind of poems Tang poets wrote, but make the poem related to the contemporary life, while expressing your subjectivity through the Regulated Verse style.
**Topic #5:** Strange tales in the style of Pu Songling

For the fifth writing assignment, you are asked to write a folktale type of story (no more than 2 pages), 1) in the style of Pu Songling. Make fox-fairies, flower-spirits, ghosts, goblins, or immortals the characters of your story but remember it is not like *Lord of The Rings* whose story is situated in a total imaginary land. 2) Your story will be set in reality (i.e. real place name, real period of time, etc.), and be told from the perspective of ordinary human beings and about how they encounter supernatural spirits in everyday life today. 3) At the end of the tale, you should include the intrusion of you as the narrator, by offering a judgment as the “Chronicler of Wonders”.

4) **Final project** (30%): Choose only one of the two options below

**Option A:** Performance (5% for proposal, 25% for performance). Pick a piece of Classical Chinese literature work and elaborate it into a short drama. It can be an enactment of a historical event or a story, or a development based on a short poem or prose. And it can either be a piece we have read and discussed in class or some other work you find interesting outside of the class. You will form a group with your classmates, and either make a short film for showing, or perform the drama in class. The performance will be 10-15 minutes long. Each group should have no more than four people, unless the story does require more participants. And as a general rule, each person in the group obtains the same number of points. A project proposal (no more than one page) must be submitted to the instructor at least a week before the performance.

**Option B:** Research Paper (5% for proposal, 25% for final paper). The paper will be an original and analytical writing (no more than 4 pages). You can either choose something from our textbook or outside of our textbook. You may work on a single piece, or have a comparative analysis. If you want to treat a group of works, please talk to the instructor before you start to formulate your topic. For the content of the paper, please take into consideration the following: a). historical and cultural context that the work is produced under; b). the background of the author(s); c). the form, style, and the content; d). your interpretation and/or argument of the meaning of the work. I recommend you to come up with your own interpretation and/or argument instead of following what other scholars have already said. You may consult secondary sources, but it is not necessary that you do so. If you consult secondary sources, please use proper bibliographic format (MLA or Chicago Style), giving credit where credit is due. A project proposal (no more than one page) must be submitted to the instructor at least a week before the due date.

**Grading Scale**

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Course Calendar

Week 1
01/21 (Wed): Orientation and introduction to Classic Chinese literature
Readings: PR-1 (“Introduction”, “A Note on Translation”)

Week 2
01/26 (Mon) & 01/28 (Wed): The Classic of Poetry

Week 3
02/02 (Mon): Chu-ò: Lyrics of Chu
Readings: PR-3 (“Li Sao”)

02/04 (Wed): Early Philosophical Prose
Topic # 1 Assignment due

Week 4
02/09 (Mon) & 02/11 (Wed): Confucianism
Film Screening Confucius (2010)
Readings: PR-4 (excerpts of Analects)

Week 5
02/16 (Mon): President’s Day, no class

02/18 (Wed): Daoism (or Taoism)
Readings: PR-5 (Excerpts from Zhuang Zi)

Week 6
02/23 (Mon): Early Historical Narrative
Readings: PR-6 (“The Biography of Jing Ke”)

02/25 (Wed): Film Screening “The Emperor and the Assassin” (1st Half)
Topic# 2 Assignment due

Week 7
03/02 (Mon): Film Screening “The Emperor and the Assassin” (2nd Half)

03/04 (Wed): Yue-fu: Music Office
Readings: PR-7 (“Mulberries by the Path”, “The Ballad of Mu-lan”, “Southeast the Peacock Flies”)

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Week 8
03/09 (Mon): Wei, Jin, Six Dynasties Poetry and Tao Qian (aka. Tao Yuan-ming)
Readings: PR-8 (“The Poets”, Cao Cao), PR-9 (Cao Zhi, Ruan Ji), PR-10 (Tao Qian, “An Account of Peach Blossom Spring”)

03/11 (Wed): Introduction to Tang Poetry; Wang Wei
Readings: PR-11 (“Occasions”, “Parting”, “Other Poem Types”, “Character Types and Vignettes”, Wang Wei)
Topic #3 Assignment due

Week 9
03/16 (Mon) & 03/18 (Wed): Spring Break, no class

Week 10
03/23 (Mon): Tang Poets; Li Bo (aka. Li Bai), Du Fu, and Bo Juyi (aka. Bai Juyi)
Readings: PR-12 (“Song of Lasting Pain”)

03/25 (Wed): Tang Tales (chuan-qi)
Readings: PR-13 (“Huo Xiao-yu’s Story”), PR-14 (“Ying-ying’s Story”), PR-15 (“An Account of the Governor of the Southern Branch”)

Week 11
03/30 (Mon): Introduction to Song Lyrics
Readings: PR-16 (Li Yu’s three lyrics), PR-17 (Liu Yong’s two lyrics), PR-18 (Xin Qi-ji’s three lyrics)

04/01 (Wed): Song Poets; Su Shi (aka. Su Dong-po) and Li Qing-zhao
Readings: PR-19 (Su Shi), PR-20 (Li Qing-zhao)
Topic #4 Assignment due

Week 12
04/06 (Mon): Yuan Vernacular Song and Variety Plays
Readings: PR-21 (Ma Zhi-yuan), PR-22 Guan Han-qing

04/08 (Wed): Ming Drama: Tang Xian-zu
Film Screening A Chinese Cracker: The Making of the Peony Pavilion
Readings: PR-23 (Excerpts of The Peony Pavilion)

Week 13
04/13 (Mon): Qing Short Stories; Liao-zi’s Record of Wonders
Readings: PR-24 (“The Daoist Priest on Laoshan Mountain”); PR-25 (“The Painted Skin”); PR-26 (“Nie Xiaoqian”)

04/15 (Wed): Film Screening A Chinese Ghost Story
Week 14
04/20 (Mon): Ming and Qing Novels; Water Margin, Romance of the Three Kingdoms, and Journey to the West
Readings: PR-8 (Excerpt from Water Margin)

04/22 (Wed): Ming and Qing Novels; Water Margin, Romance of the Three Kingdoms, and Journey to the West

Topic # 5 Assignment due

Week 15
04/27 (Mon): Dream of the Red Chamber
Readings: PR-9 (Excerpt from Dream of the Red Chamber)
04/29 (Wed): Film Screening Red Cliff

Final Week
05/04 (Mon): Final Performance Screening; Final Paper due
No class on Wednesday, May 6

Class Policy
Attendance will be taken every day. Please come to class punctually. There will be no make-up for classes. If you have to come to class late or leave class early, please notify the instructor in advance. Pop quizzes may be given at the beginning of the class. Pop quizzes cannot be made up except in the case of an excusable absence and proper documentation such as a doctor's note. In the case of a make-up, you will need to take it within two school days of the week that the quiz was given. Submitting the assignment late will also affect your grade unless you have a good reason such as illness and some kind of documentation such as a doctor’s notes. Assignments that are late by one day will receive at most half credit. Assignments turned in more than a day late will not be accepted or receive any credit.

Statement on Plagiarism
Plagiarism is the representation of another's works or ideas as one’s own: it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. Any student engaging in academic dishonesty in this course will receive a 0 on the quiz/assignment in question. In more severe cases, e.g., extensive plagiarism of other people's work, the case may be turned over for prosecution by the proper university authorities.

Academic Success Services
Your student fees cover usage of the Math Center (784-443 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of
their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

**Disability Access**
Any student with a disability needing academic adjustments or accommodations is requested to speak with me or the Disability Resource Center (Thompson Building, Suite 101) as soon as possible to arrange for appropriate accommodations.

**Statement on Audio and Video Recording**
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Enjoy the class!