

CHIN 213 Chinese Poetry Into English: An Introduction Fall 2013

Professor: Dr. Andrew Schonebaum

Office: JMZ 4104 Email: schone@umd.edu

Office Hours: TuTh 10:00-11:30 or by appointment

Telephone:

Class Meetings: TuTh 2:00-3:15 Jimenez Hall 2206

Course Description:

CHIN 213 is intended to introduce students to the long and rich tradition of poetry in Chinese, but also with its reception and influence in the West. In two class meetings a week, we will read poems in translation, and other primary works discussing Chinese poetry including Chinese theories of literature. Generally on the third day of the week (Fridays), we will have student presentations on a topic of critical interest and germane to the weeks' readings. All assignments will be in English; knowledge of written Chinese is not required. We will range widely in our reading, including works by some of the best-known poets such as Li Bai, Du Fu, and Su Shi, and also lesser-known anonymous works, poems composed in vernacular, and poems by women. Over the course of the semester, we will also consider the question of the audience for poetry and how that audience changed over time.

Course Requirements

The requirements for the course include careful, consistent reading, faithful class attendance, the composition of **weekly, brief (1-2 pp. each) analyses or other assignments**, a **take-home midterm essay exam (5 pp.)**, and a **final project of your choosing (10 pp.)**. I expect all students, no matter what their background in literature or poetry, to become better readers over the course of the semester. Reading "better" does not mean reading more—though you certainly will read many poems in the next few months—nor does it mean reading faster. Instead, reading *better* will require you to read in different ways: more slowly, *rereading*, reading aloud to yourself and others, and reading with a pencil in your hand. If we want to understand how classical Chinese poetic language works—why these Chinese literati didn't just write essays instead—we have to read patiently and carefully. The rewards will be worth the effort.

Course Goals and Outcomes

By the end of the course, students will have a better understanding of what poetry is, how to read it well, how to write critically about it, and how it has influenced Chinese culture, as well as American and European literature.

Sustainability

This course, in both its form and content strives to be sensitive to and raise awareness of sustainability issues. No printed textbooks are required for this course, and all assignments can

be submitted electronically. Furthermore, students are expected to be alert to these issues as well, and be prepared to discuss them, both in the section of this course explicitly dedicated to landscape and garden poetry and throughout the course.

Required Textbooks and Materials: All readings will be available on Elms (elms.umd.edu).. Students must come to class with the assigned text(s) having read the material for that day, and having marked them for discussion, either on the printed page, or on their computers/devices.

Prerequisites: None

Course Activities and Grading:

Weekly responses/assignments online 25%

Daily participation: 25%

Weekly presentations: 15%

Mid-term: 15%

Final: 20%

Policy on Attendance:

Regular attendance and participation in this class is the best way to grasp the concepts and principles being discussed. However, in the event that a class must be missed due to an illness, the policy in this class is as follows:

1. For every medically necessary absence from class, a reasonable effort should be made to notify the instructor in advance of the class. When returning to class, students must bring a note identifying the date of and reason for the absence, and acknowledging that the information in the note is accurate.
2. Three absences without documented reasons will lower the final grade one-third of a letter grade (e.g. B+ becomes B). Each subsequent such absence will also lower the final grade in like manner.

Emergency protocol:

In case of emergency, class cancellation, room change or other issues, the professor will contact students via email.

All cell phones, game devices, and other electronic equipment MUST be turned off during class. Class is only 50 minutes long – please use the restroom beforehand if need be.

Course Schedule (subject to change):

Monday	Wednesday	Friday
	8/29 Introduction to the Course	8/31 Read <i>The Dharma Bums</i> , by Jack Kerouac (on Elms) to page 25
9/3 LABOR DAY – NO CLASS	9/5 Finish reading <i>The Dharma Bums</i> .	9/7 Post and Presentation (Kerouac, The Beats and China) Read Poetry of Han Shan (Snyder, Hendricks trans).
9/10 Read “The Chinese Character as Medium for Poetry”	9/12 Read James j. Y. Liu’s introduction to <i>The Art of Chinese Poetry</i> 1-19, (Part I, 1-2) <i>Read Henri Michaux’s Ideograms in China</i>	9/14 Post and Presentation (Chinese Characters)
9/17 ROSH HASHANAH – NO CLASS	9/19 Read chapter 1 of Ezra Pound’s <i>ABC of Reading</i>	9/21 Read Michelle Yeh: “The Chinese Poem: The Visible and Invisible in Chinese Poetry.” Read Selections from Ezra Pound’s <i>Cathay</i>
9/24 Read selections from old anthologies of Chinese poetry	9/36 Read selections from Feng Shui manuals, design, etc.	9/28 Post and Presentation (American modernist poetry, history of our obsession with Chinese writing).
10/1 Read selections from <i>The New Directions Anthology of Chinese Poetry</i>	10/3 Read selections from <i>The New Directions Anthology of Chinese Poetry</i>	10/5 Post and Presentation (19 ways of looking at Wang Wei).
10/8 Read Stephen Owen “What is World Poetry?” Tao Yuanming (aka Tao Qian): “Substance, Shadow, and Spirit,” “Returning to Farm to Dwell,” Five poems, “A Lament in the Ch’u Mode,” “On Moving House” Nos. 1 and 2, “A Reply to Secretary Kuo” No. 1, “Reply to a Poem by Clerk	10/10 Read David Damrosch “Introduction” to <i>What is World Literature?</i> <i>Four Huts</i>	10/12 Post and Presentation (translation, globalization and reception)

<p>Hu,” “Twenty Poems After Drinking Wine,” Preface, Nos. 5, 7, 8, 9, 13, 14, “Untitled Poems” No. 8, “In Praise of Impoverished Gentlemen” Nos. 1 and 2 (Reader)</p>		
<p>10/15 How to read a poem</p> <p>Xie Lingyun: “Fu-chun Isle” (A, 319-320) “Written on the Lake, Returning from the Chapel at Stone Cliff” (A, 320-21), “Climbing an Upper Story by the Pool” (A, 321), “Visiting the Southern Pavilion” (A, 322), “On Spending Some Time at the Bai’an Pavilion,” “On Climbing Stone Drum Mountain, Near Shangshu,” “On Climbing Mount Green Crag in Yongjia,” “All Around My New House at Stone Gate...,” “What I Saw When I Had Crossed the Lake...,” “I Follow the Jinzhu Torrent...,” “A Poem on Stone House Mountain,” “Last Poem” (Reader)</p>	<p>10/17 Bogan – Pleasures of Formal Poetry</p> <p>Wang Wei: “The Wang River Collection” (with Pauline Yu’s commentary in Reader); “When Living Quietly at Wang-chuan I Gave This to Pei Di”; “Villa on Zhongnan Mountain”; “Answering Magistrate Zhang” (A, 390-91)</p>	<p>10/19 Post and Presentation</p>
<p>10/22 Omen of the World</p> <p>Meng Haoran: “Gazing from a Boat in the Early Morning” (A, 396), “Early Cold on the River: Something on My Mind” (A, 396), “Year’s End, Returning to My Southern Mountains” (in Owen’s chapter, 85) “Visiting the Country Home of an Old Friend” (Reader) “Climbing Zhang Pavilion to Watch the Tidal Bore with Yan of Qiantang” (Reader)</p>	<p>10/24 Remembrances</p> <p>Li Bo: “Drinking Alone by Moonlight” (A, 403), “Summer Day in the Mountains” (A, 404), “Rising Drunk on a Spring Day, Telling My Intent” (A, 404), “Bring in the Wine” (A, 284-85), “Dialogue in the Mountains” (A, 403)</p>	<p>10/26 Post and Presentation</p> <p>Article from Chinese Aesthetics and Literature</p>
<p>10/29 Voices of Love and Protest - James Liu - Art of Chinese poetry 20-48 (Part I, 3-4)</p> <p>Du Fu: “A Song of My Care When Going from the Capital to</p>	<p>10/31 Confucianism James J.Y. Liu, <i>The Art of Chinese Poetry</i>, 63-76 (Part II, 1-2)</p> <p>Bo Juyi: “Song of Lasting Pain” (A, 442-47), “What Came to Mind When Chanting My</p>	<p>11/2 Post and Presentation</p>

<p>Fengxian” (A, 417-420), “The View in Spring” (A, 420), “Lament by the River” (A, 422-23), “Qiang Village” Nos. 1 and 3 (A, 423-24), “Bending River” (A, 424), “Recruiting Officer of Shih-hao” (Reader), “Autumn Stirrings” (eight poems) (A, 434-38)</p>	<p>Poems” (A, 497), “Light Furs, Fat Horses” from <i>Songs of Qin</i> (Reader), “Salt Merchant’s Wife” (A, 501)</p> <p>Chen Hong's classical tale about Yang Guifei, selected scenes from the northern play "Wutong yu" and Hong Sheng's Palace of Eternal Life, (both of which include long and elaborate qu lyrics).</p>	
<p>11/5 poetry and prophecy</p> <p>Li Shangyin: “The Ornamented Zither” (Reader), “Without Title” (Coming is an empty word; going you elave no trace) (Reader), “Without Title” (The east wind soughs and sighs as a fine drizzle falls) (Reader), “Without Title” (It is hard for us to meet and also hard to part) (Reader), “Left Untitled” (Layers of drapereries hang into depths of the hall of Mourn-No-More) (A, 511); “Midnight” (A, 514) “Sunbeams Shoot” (A, 514), “The Sui Palace” (two versions) (A, 516-17)</p>	<p>11/7 Power of the Wrtnen word - Fenkel, 204ff</p> <p>Su Shi: “Getting Up at Night in a Boat” (A, 667), “Eight Poems on Eastern Slope” Nos. 1 and 2 (with Ronald Egan’s commentary in Reader) “On the Winter Festival I Visited Lone Mountain and the Two Monks Huijin and Huisi” (A, 669-670), “Mountain Villages” Nos. 3 and 4 (with Ronald Egan’s commentary in Reader)</p> <p>Su Shi: (<i>ci</i> poems) to “Song for the River Tune” (<i>Shui diao ge tou</i>), to “Immortal by the River” (<i>Lin jiang xian</i>), to “Settling Wind and Leaves” (<i>Ding feng bo</i>) (A, 577-78), “To the tune, ‘River Town’” (<i>Jiang cheng zi</i>) (Recording a Dream on the Night of the 20th Day of the 1st Month of Yimano [1075]) (with Egan’s commentary in Reader)</p>	<p>11/9 Post and Presentation</p>
<p>11/12 Story of the Stone</p>	<p>11/14 Story of the Stone</p>	<p>11/16 Story of the Stone</p>
<p>11/19 Story of the Stone</p>	<p>11/21 - THANKSGIVING – NO CLASS</p>	<p>11/23 – THANKSGIVING – NO CLASS</p>
<p>11/26 Chinese Poetry in Chinese</p>	<p>11/28 Chinese Poetry in Chinese</p>	<p>11/30 Chinese Poetry in Chinese</p>
<p>12/3 Chinese Poetry in Chinese</p>	<p>12/5 Chinese Poetry in Chinese</p>	<p>12/7 Chinese Poetry in Chinese</p>

12/10 Last Class		
12/17 Final Papers Due 3:30		

University Policies:

1. Students with disabilities should contact the instructor at the beginning of the semester to discuss any accommodation for this course.

2. The University has approved a Code of Academic Integrity (<http://wwwv.shc.un1d.edu/codc.htm11>) which prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, facilitating academic dishonesty, submitting fraudulent documents, and forging signatures. Plagiarism policy: all quotations taken from other authors, including from the Internet, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. The following University of Maryland Honor Pledge, approved by the University Senate, should be handwritten and signed on the front page of all papers, projects or other academic assignments submitted for evaluation in this course: "I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

3. Religious observance: Please inform your instructor of any intended absences for religious observance in advance.

4. This syllabus may be subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

Reading an Anthology of Chinese Poems of the Sung Dynasty, I Pause To Admire the Length and Clarity of Their Titles

BY BILLY COLLINS

It seems these poets have nothing
up their ample sleeves
they turn over so many cards so early,
telling us before the first line
whether it is wet or dry,
night or day, the season the man is standing in,
even how much he has had to drink.

Maybe it is autumn and he is looking at a sparrow.
Maybe it is snowing on a town with a beautiful name.

"Viewing Peonies at the Temple of Good Fortune
on a Cloudy Afternoon" is one of Sun Tung Po's.
"Dipping Water from the River and Simmering Tea"
is another one, or just
"On a Boat, Awake at Night."

And Lu Yu takes the simple rice cake with
"In a Boat on a Summer Evening
I Heard the Cry of a Waterbird.
It Was Very Sad and Seemed To Be Saying
My Woman Is Cruel—Moved, I Wrote This Poem."

There is no iron turnstile to push against here
as with headings like "Vortex on a String,"
"The Horn of Neurosis," or whatever.
No confusingly inscribed welcome mat to puzzle over.

Instead, "I Walk Out on a Summer Morning
to the Sound of Birds and a Waterfall"
is a beaded curtain brushing over my shoulders.

And "Ten Days of Spring Rain Have Kept Me Indoors"
is a servant who shows me into the room
where a poet with a thin beard
is sitting on a mat with a jug of wine
whispering something about clouds and cold wind,
about sickness and the loss of friends.

How easy he has made it for me to enter here,
to sit down in a corner,
cross my legs like his, and listen.

Source: *Poetry* (June 1999).