

CHT3310 WOMEN IN CHINESE LITERATURE (28406/223X)
WST3930 SPECIAL INTERDISCIPLINARY TOPICS (28913/39SK)

University of Florida (Fall 2023)

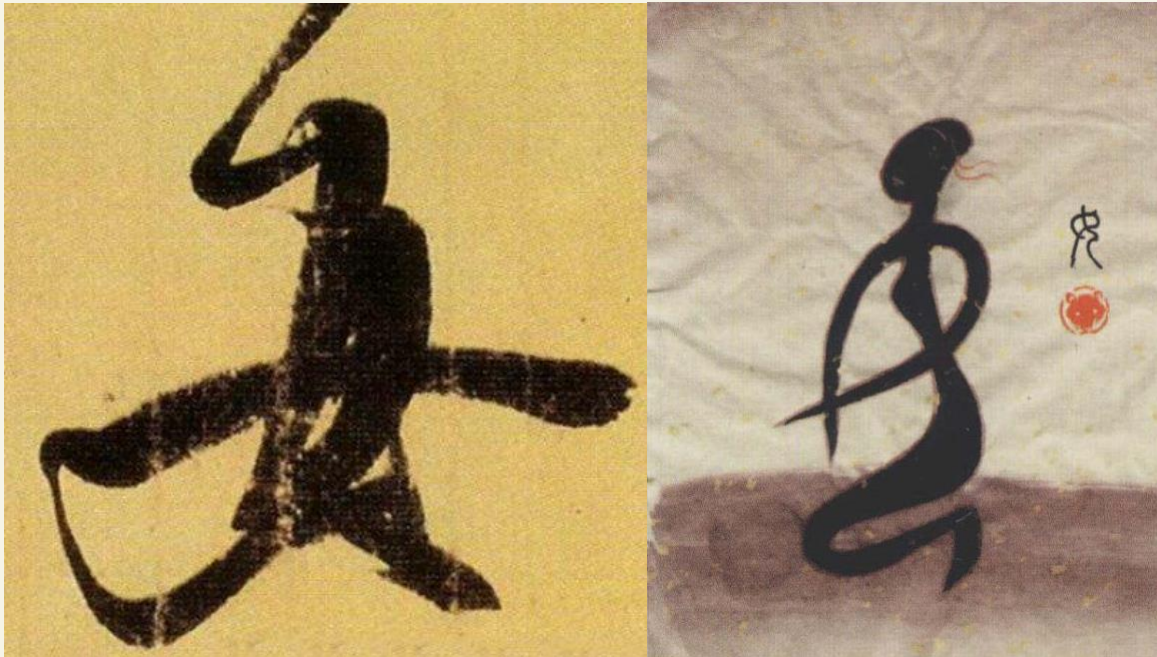
[3 credits] <LLC-Chinese>

TIME: Tues. 11:45–1:40 (periods 5–6) / Thurs. 12:50–1:40 (period 6)

PLACE: [MCCA G186](#)

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

Office Hours: T 1:55–2:45, Th 1:55–3:30 pm, or by appointment (Pugh Hall 304)



Course Description

This course investigates female writers and the literary making of women in classical Chinese literature. Readings include philosophical essays, poems, rhyme-prose, biographies, hagiographies, moral lessons, and tales of the strange written by women or featuring descriptions of their lives. Special attention will be afforded to ancient through early modern female writers and their works, but we will also study and compare literary representations of women in Chinese writings from ancient times to the early second millennium of the Common Era to help identify continuities and significant changes in description over time. Modern academic theories and approaches to the study of literature and gender will be actively and critically assessed and applied. All readings are in English. No knowledge of Chinese language is required.

COURSE LEARNING OUTCOMES

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

- locate and analyze primary Chinese sources in translation (ancient and medieval)
- critically access and negotiate secondary studies on Chinese literature
- become acquainted with premodern Chinese women writers and their works
- analyze how women are represented, interpreted, or valued in premodern China
- describe the diversity and complexity of traditional Chinese literature
- introduce, assess, and apply modern literary and gender theories
- develop critical thinking skills and problem-solving techniques
- make connections across disciplines and/or relevant experiences
- access and use academic information and data ethically and legally
- evaluate the relevance, quality, and appropriateness of different sources of information
- develop, discuss, and defend a thesis
- properly format a paper according to a well-defined style guide

All of these outcomes will be assessed in graded assignments (see 1–7 above).

REQUIREMENTS (I-III)

(I) ATTEND CLASS AND CONTRIBUTE TO CLASS DISCUSSION

1. Everyone is expected to consistently attend class in person. Three unexcused absences are allowed. Every unexcused absence after our three ‘freebies’ will result in a 3-point reduction in your final grade. More than seven unexcused absences will result in automatic withdrawal from the course (or an F). Tardiness is discouraged. 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>
2. *At least* two hours of preparation is required for each “hour” we meet. Much of this time should be devoted to reading. Everything but our required texts is 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 every reading we cover in class. You will only turn in questions (before class) on assigned days.

(II) REQUIRED TEXTS AND RECOMMENDED TEXTS

Required

- [1] Cahill, Suzanne Elizabeth. *Divine Traces of the Daoist Sisterhood*. Magdalena, NM: Three Pines Press, 2006.
- [2] Wang, Robin. *Images of Women in Chinese Thought and Culture: Writings from the Pre-Qin Period through the Song Dynasty*. Indianapolis: Hackett Publishing, 2003.

Recommended [e-books available through UFL Library and ARES]

[1] Kinney, Anne Bahnke. Trans. *Exemplary Women of Early Han*. New York: Columbia University Press, 2014.

[2] Raphals, Lisa. *Sharing the Light: Representations of Women and Virtue in Early China*. Albany: State University of New York Press, 1998.

NOTE that all four texts have been requested for our ARES Library Course Reserves works.

<<https://ares.uflib.ufl.edu/ares/ares.dll?Action=10&Form=60&Value=25221>>.

(III) COMPLETE ALL GRADED WORK [1-8] (/1000 points)

- | | |
|----------------|---|
| [1] 50 points | Participation (regular attendance and participation) |
| [2] 100 points | Four Discussion Questions |
| [3] 150 points | Five Reading Quizzes |
| [4] 150 points | Two-Page Review of a Selected Article |
| [5] 150 points | Five-Paragraph Comparative Paper |
| [6] 50 points | Topic of Interest Paper Title, Thesis, and Annotated Bibliography |
| [7] 50 points | Topic of Interest Paper Presentation |
| [8] 300 points | Ten-Page Topic of Interest Paper |

[1] Participation (regular attendance and participation) (50 points)

See the participation rubric at the end of the syllabus.

[2] Four Discussion Questions (100 points) [Sign-up Canvas/Pages]

To help keep everyone on track, a few students will formally submit questions to Canvas/Assignments at least THREE hours before meetings (by 9:00 am) on either Tuesdays or Thursdays from Week 3 through Week 13. The questions you submit should be review questions designed for discussion in class. Put your teacher cap on, read well before the day readings are due, and think about the question before you submit it. A sign-up sheet is posted on our Canvas site (Pages). PLEASE keep a running list of all of your questions and submit all of them each submission. For example, when you submit #3, #1-2 should be included with it. When you submit #4, all FOUR questions should be included.

[3] Five Reading Quizzes (150 points)

A total of five in-class reading quizzes will be administered in class.

[4] Two-Page Review of a Selected Article (150 points) [Due Sept. 5]

[A] Select an article from Goldin's "Bibliography Gender and Sexuality in Pre-Modern China" <https://www.academia.edu/37490644/Gender_and_Sexuality_in_Pre_Modern_China_Bibliography_of_Materials_in_Western_Languages>.

[B] Read the article, then review it. Answer the following questions in your review: What is the topic? What is the thesis? How is the thesis defended? How effective is the thesis and

defense? What does the article do well? What does it not do well? Is the article worth obtaining or reading? Why or why not? While a minimal description of the article is necessary, keep in mind that this is a critical review rather than an exercise in description. NO more than TWO pages (double spaced). Like your comparative essay and the topic of interest paper, this review will be graded according to the following five criteria: [1] Thesis/Argument (20%), [2] Organization/Coherence (20%), [3] Effectiveness/Defense (20%), [4] Style (20%), and [5] Grammar (20%). <see Paper Grading Rubric in “Files”>.

[5] Five-Paragraph Comparative Paper (150 points) [Due Oct. 10]

Watch King Hu's *A Touch of Zen* (1971). Set in the Ming Dynasty (1368–1644), loosely based on a short story written in around 1700, and produced in Taiwan in the early 1970s, the film's heroine differs greatly from the images of women we have seen in early Chinese texts. Or does she? Select an early image of women (or two, or three, or more) we've encountered in class and compare them to Yang Huizhen 楊惠貞 (played by Hsu Feng) as she is portrayed in the film.

[6] Topic of Interest Title, Thesis, and Annotated Bibliography (50 points) [Due Nov. 14]

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 one reference should be a primary source in translation*. Briefly annotate each source (i.e., sum up the work [topic; thesis; defense]) and explain how you plan to use it in a few sentences). No more than two double-spaced pages will be graded.

[7] Topic of Interest Paper Presentation (50 points) [Due Nov. 28]

Submit a rearticulation of the working title and thesis of the paper. Only the title and the thesis! AND, present the paper in a conference-like setting (~5 minutes).

[8] Ten-Page Topic of Interest Paper (300 points) [Due Dec. 13 midnight]

Look over the whole syllabus and the topics and works in Wang's *Images of Women in Chinese Thought and Culture* 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 TEN 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).

GRADING SCHEDULE

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.

For information on the university’s grading policies, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext>

PASSING GRADES & GRADE POINTS

Students must earn a grade of C or higher to meet their major, minor, or General Education requirements. The S-U option is not counted toward their major or minor degree, nor General Education requirements.”

CLASS ATTENDANCE AND MAKEUP POLICY

Class attendance is expected. Excused absences are consistent with university policies in the undergraduate catalog as noted below:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Late work will receive a 10% deduction per 24-hour period that passes until it is submitted.

ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results/>

CLASSROOM DEMEANOR

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

MATERIALS AND SUPPLIES FEE

There are no additional fees for this course.

UNIVERSITY HONESTY POLICY

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

HEALTH & WELLNESS

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575

- U Matter, We Care: umatter@ufl.edu; 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Department: <http://www.police.ufl.edu/>; 392-1111 or 9-1-1 for emergencies

OTHER ISSUES

- Procedure for Conflict Resolution: Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the appropriate Level Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.
- Religious Observance: Please check your calendars against the course schedule. Any student having a conflict in the exam schedule or feeling that they will be disadvantaged by missing a lesson or course requirement due to religious observance should contact me as soon as possible so that we can make necessary arrangements.

ACADEMIC RESOURCES

- Writing Studio: The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/>; 846-1138; or in 2215 Turlington Hall for one-on-one consultations and workshops.
- E-learning technical 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 392-642

GENERAL COURSE OVERVIEW (CLASS 1– CLASS 29)

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| Th 9/24 Class 1: Introductions | T 10/17 Class 16: Strange Tales and Poems |
| T 9/29 Class 2: Foucault/Gender in China | Th 10/19 Class 17: Women in Med. Bud. |
| Th 9/31 Class 3: Shang and W. Zhou Images | T 10/24 Class 18: Women in Med. Bud. |
| T 9/5 Class 4: Early Images [4] Article Review | Th 10/26 Class 19: A Survey of Tang Images |
| Th 9/7 Class 5: E. Zhou Images | T 10/31 Class 20: Wu Zhao |
| T 9/12 Class 6: Gendered Cosmos | Th 11/2 Class 21: Lasting Images Topic/Thesis #1 |
| Th 9/14 Class 7: Gendered Bodies | T 11/7 Class 22: Tang Lessons/Daoist Tradition |
| T 9/19 Class 8: Gendered Bodies II | Th 11/9 Class 23: Daoist Sisterhood |
| Th 9/21 Class 9: Han Images | T 11/14 Class 24: Dao Sis. [6] Title, Thesis #2, Biblio. |
| T 9/26 Class 10: Mawangdui and Sexuality | Th 11/16 Class 25: Daoist Sisterhood |
| Th 9/28 Class 11: Exemplary Women | T 11/21 Class 26: Li Qingzhao |
| T 10/3 Class 12: Wu Liang Shrine | T 11/28 Class 27: Conference [7] Presentation |
| Th 10/5 Class 13: Liu Xiang's <i>Exemplary Women</i> | Th 11/30 Class 28: Conference [7] Presentation |
| T 10/10 Class 14: Interlude [5] 5-Paragraph Paper | T 12/5 Class 29: Quiz #5 and Evaluation |
| Th 10/12 Class 15: Ban Zhao/Early Med Images | W 12/13, 11:59pm [8] Final Paper due |

COURSE SCHEDULE

WEEK 1: Introductions, Literary Theory, and Gender

Th 9/24 Class 1: Introductions

- [1] Syllabus, Style Guide, and Canvas Site
- [2] Krystal, "What Is Literature?" <<http://harpers.org/archive/2014/03/what-is-literature/>>.
- [3] Wang, ed. *Images of Women*, ix–xiv. <text>
- [4] Raphals, *Sharing the Light*, "Table of Contents," 1–9. <library Ebook and ARES>
- [5] Jung-Palandri, "Gender and Sexism in Chinese Language and Lit.," 167–170.

WEEK 2: Overview and the Earliest Images

T 9/29 Class 2: Foucault and Gender in Traditional China

- [1] Foucault, *The History of Sexuality*, 1–13.
- [2] Gutting and Oksala, "Michel Foucault." <<https://plato.stanford.edu/archives/spr2019/entries/foucault/>>.
(only [1] Biographical Sketch, [2] Intellectual Background, [3.5] History of Modern Sexuality, and [3.6] Sex in the Ancient World).
- [3] Hou, "Women's Literature," 175–192.
- [4] Kinney, "Women in Early China," 373–388.

- Th 9/31** **Class 3: Shang and W. Zhou Images**
 [1] Wang, ed. *Images of Women*, 2–3, 25–60.
- WEEK 3: Eastern Zhou Images**
- T 9/5** **Class 4: Early Images and Article Selection and Review**
 [1] Wang, ed. *Images of Women*, 4–24, 132–134.
 [2] Farman, *Jade Mirror*, 17–33.
 Article Review Due (see Assignment #4)
- Th 9/7** **Class 5: E. Zhou Images**
 [1] Wang, ed. *Images of Women*, 61–95.
- WEEK 4: Gendered Cosmos**
- T 9/12** **Class 6: E. Zhou Images and the Gendered Cosmos**
 [1] Wang, ed. *Images of Women*, 96–131.
 [2] Raphals, *Sharing the Light*, 139–168.
- Th 9/14** **Class 7: Gendered Bodies**
 [1] Raphals, *Sharing the Light*, 169–193.
 [2] Yates, “Medicine for Women in Early China,” 127–139.
- WEEK 5: Gendered Society and Early Han Images**
- T 9/19** **Class 8: Gendered Bodies II**
 [1] Raphals, *Sharing the Light*, 195–234.
 [2] Yates, “Medicine for Women in Early China,” 140–157.
- Th 9/21** **Class 9: Han Images**
 [1] Wang, ed. *Images of Women*, 135–148, 162–176, 188–194.
- WEEK 6: Mid-Han Images and Mawangdui**
- T 9/26** **Class 10: Mawangdui and Sexuality**
 [1] Loewe, *Ways to Paradise*, 17–59.
 [2] Harper, “Ancient and Medieval Chinese Recipes,” 91–100.
- Th 9/28** **Class 11: Exemplary Women**
 [1] Kinney, *Exemplary Women of Early Han*, xv–xxi, xxiv–xxxix, xxxvi–xlvii, 1–20.

- WEEK 7: Liu Xiang's Traditions of Exemplary Women**
- T 10/3 Class 12: Liu Xiang's Traditions of Exemplary Women & the Wu Liang Shrine**
 [1] Wu, *The Wu Liang Shrine*, xxi-xxiii, 170-180, 252-272.
 [2] Kinney, *Exemplary Women of Early Han*, 25-26, 99-100, 95-96, 78-79, 103-104, 97-99, 107-108, 124-128 (2.1, 5.9, 5.6, 4.10, 5.12, 5.8, 5.15, 6.10).
 [3] Raphals, *Sharing the Light*, 27-50.
- Th 10/5 Class 13: Liu Xiang's Traditions of Exemplary Women**
 [1] Kinney, *Exemplary Women*, 27-30, 36-37, 40-41, 45-52. 109-116, 135-141.
- WEEK 8: Ban Zhao's Lessons and Early Medieval Images**
- T 10/10 Class 14: Interlude (Film and Comparative Paper)**
 [1] Wang, ed. *Images of Women*, 250-264.
 [2] Pu, *Strange Tales from a Chinese Studio*, 108-110.
 Watch: King Hu, *A Touch of Zen* (The Gallant Lady) (1971, 180 min.).
Five-Paragraph Comparative Paper DUE (see Assignment #5)
- Th 10/12 Class 15: Ban Zhao's Lessons and Early Medieval Images**
 [1] Raphals, *Sharing the Light*, 235-258.
 [2] Wang, ed. *Images of Women*, 177-188, 207-228.
- WEEK 9: Poetry and Women in Chinese Buddhism**
- T 10/17 Class 16: Strange Tales and Poems**
 [1] Wang, ed. *Images of Women*, 196-206, 229-244.
- Th 10/19 Class 17: Women in Medieval Chinese Buddhism**
 [1] Wang, ed. *Images of Women*, 265-298.
- WEEK 10: Tang Images**
- T 10/24 Class 18: Women in Medieval Chinese Buddhism**
 [1] Tsai, *Lives of the Nuns*, 1-19, 36-38, 67-68, 87-91. [Library E-book]
 [2] Wang, ed. *Images of Women*, 299-315, 327-345.
- Th 10/26 Class 19: A Survey of Tang Images**
 [1] Yao, "Women in Portraits," 157-83.
 [2] Schafer, *The Divine Woman*, 1-5, 104-114.

WEEK 11: Wu Zhao and Tang Images

T 10/31 Class 20: Wu Zhao

- [1] Watch: *The Only Empress of China: Wu Zetian*, Timeline (2019)
<<https://www.youtube.com/watch?v=aeZ7esmQcm4>> (accessed 12/14/20).
- [2] Chang, Saussy, and Kwong, *Women Writers of Trad. China*, 47–51, 669–671.
- [3] Idema and Grant, *The Red Brush*, 61–72.
- [4] Farman, *Jade Mirror*, 67–84.
- [5] Jay, “Imagining Matriarchy,” 220–229.

Th 11/2 Class 21: A Trinity of Lasting Images

- [1] Wang, ed. *Images of Women*, 391–413, 421–431.

Topic and Thesis #1 DUE (in-class; oral)

WEEK 12: Tang Lessons and Women in Daoism

T 11/7 Class 22: Tang Lessons on Female Virtues Women in Daoist Traditions

- [1] Wang, ed. *Images of Women*, 372–390; 414–418, 437–446.
- [2] Despeux and Kohn, *Women in Daoism*, 177–220.

Th 11/9 Class 23: The Daoist Sisterhood

- [1] Despeux and Kohn, *Women in Daoism*, 221–243.
- [2] Cahill, *Divine Traces of the Daoist Sisterhood*, 27–40.

WEEK 13: The Daoist Sisterhood

T 11/14 Class 24: The Daoist Sisterhood

- [1] Cahill, *Divine Traces of the Daoist Sisterhood*, 1–20, 43–118.

Title, Thesis #2, and Annotated Bibliography DUE (see Assignment #6)

Th 11/16 Class 25: The Daoist Sisterhood

- [1] Cahill, *Divine Traces of the Daoist Sisterhood*, 119–134, 176–193.

WEEK 14: Li Qingzhao and Class Conference

T 11/21 Class 26: Li Qingzhao

- [1] Wang, ed. *Images of Women*. 435–436.
- [2] Idema and Grant, *The Red Brush*, 204–216.
- [3] Egan, *The Burden of Female Talent*, TBD.
- [1] Wixted, “The Poetry of Li Ch’ing-chao,” 145–168.
- [2] Chang, Saussy, and Kwong, *Women Writers of Traditional China*, 89–99.

WEEK 15: Parting Images and Evaluations

T 11/28 Class 27: Conference

Title, Thesis, and Presentation DUE (see Assignment #7)

Th 11/30 Class 28: Conference

Week 16 Endings

T 12/5 Class 29: Quiz #5 and Parting Images [Chen Xiangmei]

Final 10-page Paper due Wednesday, Dec. 13, 11:59pm.

"CLASSIFIED" COURSE BIBLIOGRAPHY

Introductions

Krystal, Arthur (2014). "What Is Literature?" *Harpers Magazine*, March <<http://harpers.org/archive/2014/03/what-is-literature/>> (accessed 7/16/20).

Palandri, Andrea Jung (1991). "Gender and Sexism in Chinese Language and Literature." *Schriftfestschrift: Essays on Writing and Language in Honor of John DeFrancis on His Eightieth Birthday*. Ed. Victor H. Mair. *Sino-Platonic Papers* 27: 167-70.

Raphals, Lisa Ann (1998). *Sharing the Light: Representations of Women and Virtue in Early China*. Albany, N.Y.: State University of New York Press.

Wang, Robin (2003). Ed. *Images of Women in Chinese Thought and Culture: Writings from the Pre-Qin Period Through the Song Dynasty*. Indianapolis: Hackett Pub. Co.

Western Literary Theory

Brewton, Vince. "Literary Theory." *Internet Encyclopedia of China* <<https://www.iep.utm.edu/literary/#H9>> (accessed 10/13/20).

Foucault, Michel (1978-1986). *The History of Sexuality*, trans. Robert Hurley. 3 vols. New York: Pantheon Books/Random House.

Gutting, Gary and Johanna Oksala. "Michel Foucault." *Stanford Encyclopedia of Philosophy* <<https://plato.stanford.edu/archives/spr2019/entries/foucault/>> (accessed 10/13/20).

Shusterman, Richard (2018). "Sex and Somaesthetics: Appreciating the Chinese Difference." *Appreciating the Chinese Difference: Engaging Roger T. Ames on Methods, Issues, and Roles*. Ed. Jim Behuniak. Albany: SUNY Series in Chinese Philosophy and Culture. 91-110.

Gender in Traditional China

Shen, Lijuan and Paul D'Ambrosio. "Gender in Chinese Philosophy." *Internet Encyclopedia of China* <<https://iep.utm.edu/gender-c/>> (accessed 10/13/20).

Jia, Jinhua, Xiaofei Kang, and Ping Yao. Eds. *Gendering Chinese Religion: Subject, Identity, and Body*. Albany, NY: SUNY Press, 2014.

Overview

- Burton-Rose, Daniel (2012). "Gendered Androgyny: Transcendent Ideals and Profane Realities in Buddhism, Classicism, and Daoism." In Chiang, ed. (2012), 67-95.
- Chiang, Howard, ed. (2018). *Sexuality in China: Histories of Power and Pleasure*. Seattle: University of Washington Press. [Goldin Chap. 1]
- Ebrey, Patricia Buckley (1990). "Women, Marriage, and the Family in Chinese History." *The Heritage of China*. Ed. Paul S. Ropp. Berkeley: University of California Press. 197-223.
- Ebrey, Patricia Buckley (2002). *Women and the Family in Chinese History*. Critical Asian Scholarship. London and New York: Routledge.
- Garrett, Mary M. (2002). "Women and the Rhetorical Tradition in Premodern China: A Preliminary Sketch." *Chinese Communication Studies: Contexts and Comparisons*. Ed. Xing Lu et al. Advances in Communication and Culture. Westport, Conn., and London: Ablex. 87-100.
- Goldin, Paul Rakita (2002). *The Culture of Sex in Ancient China*. Honolulu: University of Hawaii Press. <2 Women and Sex Roles (pp. 48-74)>
- Hinsch, Bret (1995). "Harmony (*he*) and Gender in Early Chinese Thought." *Journal of Chinese Philosophy* 22.2: 109-28.
- Hou, Sharon Shih-juan (1986). "Women's Literature." *The Indiana Companion to Traditional Chinese Literature*. Ed. William H. Nienhauser, Jr. Bloomington: Indiana University Press. 175-94.
- Huang, C. Julia, et al. (2011). "Gender and Sexuality." *Chinese Religious Life*. Ed. David A. Palmer et al. Oxford: Oxford University Press. 107-23.
- Huang, Debby Chih-yen, and Paul R. Goldin (2018). "Polygyny and Its Discontents: A Key to Understanding Traditional Chinese Society." In Chiang, ed. (2018), 16-33.
- Kinney, Anne Behnke (1999). "Women in Ancient China." *Women's Roles in Ancient Civilizations: A Research Guide*. Ed. Bella Vivante. Westport, Conn.: Greenwood.
- Kinney, Anne Behnke (2018). "Women in Early China: Views from the Archaeological Record." *Routledge Handbook of Early Chinese History*. Ed. Paul R. Goldin. London and New York. 373-3.
- Li, Wai-yee (1991). "The Feminine Turn of Rhetoric in Chinese Literature." *International Journal of Social Education* 6: 17-41.
- Linduff, Kathryn M., and Yan Sun, eds. (2004). *Gender and Chinese Archaeology*. Gender and Archaeology Series 8. Walnut Creek, Calif.: Rowman & Littlefield, Altamira.
- Martin-Liao, Tienchi (1985). "Traditional Handbooks of Women's Education." In Gerstlacher et al. (1985), 165-89.
- Mou, Sherry J. (2002). *Gentlemen's Prescriptions for Women's Lives: A Thousand Years of Biographies of Chinese Women*. Eastgate. Armonk, N.Y.: M.E. Sharpe.
- Mou, Sherry J., ed. (1999). *Presence and Presentation: Women in the Chinese Literati Tradition*. The New Middle Ages 4. New York: St. Martin's.
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Pu Songling's Strange Stories and A Touch of Zen

- Pu Songling (2017). *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.

| WRITING WOMEN IN CHINESE LITERARY HERITAGE – Participation Rubric | | | | | |
|--|--------|--|--|--|---|
| Criteria | weight | Exemplary | Effective | Minimal | Unsatisfactory |
| Level of Engagement | 50% | <input type="checkbox"/> Contributes to class activities by offering quality ideas and asking appropriate questions on a regular basis <input type="checkbox"/> Actively engages others in class discussions by inviting their comments <input type="checkbox"/> Constructively challenges the accuracy and relevance of statements made <input type="checkbox"/> Effectively identifies and summarizes main points | <input type="checkbox"/> Contributes to class activities by offering ideas and asking questions on a regular basis <input type="checkbox"/> Often engages others in class discussions by inviting their comments <input type="checkbox"/> Challenges the accuracy and relevance of statements made <input type="checkbox"/> Identifies and summarizes main points | <input type="checkbox"/> Occasionally contributes to class activities by offering ideas and asking questions <input type="checkbox"/> Sometimes engages others in class discussions <input type="checkbox"/> Sometimes has an understanding of main points <input type="checkbox"/> Identifies and summarizes some of the main points | <input type="checkbox"/> Fails to contribute to class activities <input type="checkbox"/> Fails to invite comment/opinions from other students <input type="checkbox"/> Demonstrates little understanding of main points <input type="checkbox"/> Does not identify or summarize main points |
| Preparedness | 25% | <input type="checkbox"/> Always prepared for class with assignments and required materials <input type="checkbox"/> Accurately expresses foundational knowledge pertaining to issues raised during the discussion | <input type="checkbox"/> Usually prepared with assignments and required materials <input type="checkbox"/> Expresses basic foundational knowledge pertaining to class discussions | <input type="checkbox"/> Seldom prepared with assignments and required materials <input type="checkbox"/> Expresses limited foundational knowledge pertaining to class discussions | <input type="checkbox"/> Consistently unprepared for class <input type="checkbox"/> Expresses no relevant foundational knowledge |
| Attitude | 25% | <input type="checkbox"/> Consistently positive, cooperative attitude during class <input type="checkbox"/> Always supportive of other students' ideas | <input type="checkbox"/> Usually positive and cooperative with classroom projects and discussions <input type="checkbox"/> Often supportive of other students' ideas | <input type="checkbox"/> Seldom actively participates in classroom projects and discussions <input type="checkbox"/> Sometimes supportive of other students' ideas | <input type="checkbox"/> Rarely if ever participates in classroom projects and discussions <input type="checkbox"/> Occasional disruptive behavior |

Final Score _____