Provisional Syllabus:
HUMA 5301: The Zhuangzi and Its Multimedia Reception in China and Beyond
Spring 2024

Class: W 01:30 – 04:20 PM
Classroom: Room 5566 (Lift 27-28)
Office Hours: W 11 AM – 10 PM or by appointment

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COURSE DESCRIPTION:

The Daoist classic Zhuangzi, a collection of cryptic sayings and short anecdotes attributed to the mysterious Master Zhuang Zhou (trad. 369-286 BCE), has deeply influenced the cultural life in East Asia. Considered to be one of the most important texts throughout Chinese history, it triggered a wide range of discourses on the nature of the universe and good living while informing diverse practices such as calligraphy, landscape painting, poetry, drama, Daoist ritual, Zen Buddhism, sitting meditation, or politics, amongst others. In this course, we engage in both the Daoist classic’s multifaceted content and its diverse reception over the last two millennia. In the first half, we read the Zhuangzi as a primary source focusing on its short philosophical vignettes on the possibility and limits of knowledge and language, its humorous anecdotes that celebrate deformed and useless bodies, its youthful invectives against Confucians, as well as its powerful calls to live a creative and independent life as a recluse. We do so in order to understand why the text might have exuded such an incessant relevance for a wide range of audiences in East Asia and beyond. In the second half, we will encounter concrete responses to the Zhuangzi in form of commentaries, paintings, plays, performances, and comic books that exemplify the scripture’s far-ranging cultural impact. Hence, this course will provide you with both a focused, yet multifaceted avenue to the cultural history of East Asia and a personal experience of the life-changing appeal and topicality the text effected on a vast amount of people during its existence.

COURSE REQUIREMENTS AND GRADING:

1) You are expected to do the assigned readings for each class in advance of the relevant meeting. A quick glance at the class schedule will alert you to the place of each reading in the week’s agenda. Since this is a course with a significant amount of discussion, the class will depend heavily on your preparation and participation. Thus, it is of major importance that you attend all class sessions and contribute actively to class discussions. Attendance and Participation are each worth 20% of the final grade.

2) Beginning by Wednesday, February 7, you will need to post one short reading response per week on the course website that consists of a 50-word summary including a short observation and a question relevant to the reading and your interests. You will have to post your response prior to the relevant session (i.e. Wednesdays by noon). You may find a writing guideline for the short reading responses on the course website, as well. You will receive full credit for each reading response only if you display intellectual engagement and thoughtfulness in your responses. Please bring your questions with you to every class. I will count a response as a missed assignment if it is late, rashly written, or does not display any knowledge of the assigned readings. SKIMMING OF MATERIALS WON’T SUFFICE!!!!!!! The reading responses comprise 10% of the final grade.
3) There will be two creative assignments throughout the semester. The first one will be due on before March 13, and the second one before April 24. I want you to generate two writings in genre: a compact expression and a short (visual) narrative. More information regarding these assignments may be found below. Each creative assignment comprises 5% of the final grade.

4) You will be invited to carry out a small research project in form of a 20+ page paper on a topic of your choice relating to the Zhuangzi and its reception history that will be due May 26. This is an opportunity for you to pursue a topic emerging during the course of our inquiries and that more importantly interests YOU. The final paper comprises 40% of the final grade.

**WRITING GUIDELINES**

There are two types of writing in this course, a long analytical essay (a genre in itself) and two shorter “in genre” essays. Below I describe some of the excellences associated with these types of writing.

An **analytical essay** requires an argument that *develops* into a thesis of demonstrated significance. "Argument" means that the thesis should not simply be described as an object in a still life, but should be presented as if it were a controversial point. Possible opposing points of view should be at least implicitly anticipated, and the writer should present reasonable arguments supporting her position. “Develops” refers to the way the thesis should progress (similar to the way that a convincing argument builds in good oral communication.) “Thesis” differs from “topic.” An essay should never simply be a treatment of an assigned topic. Rather it should develop a thesis within the scope of the assigned topic. A writer is usually better off taking a little liberty with the topic than restricting herself to an unoriginal exposition. Finally, “significance” means that the writer should explain why the thesis might be interesting or important. This does not mean that you have to say “Asian religions are much cooler than Scientology,” but rather that you should look carefully at the issues at stake in your thesis and explain what the reader might take away from your essay.

Writing “in genre” requires that the writer first understands the conventions of the genre. This includes the formal characteristics (e.g., rhyme, structure, level of formality), the range of content, and the style of the available examples. Since the examples were written within a (religious) tradition, the writer has to choose whether to assume the voice of a person with that worldview (in which case adopting a pseudonym might be useful) or try to translate the genre into her own worldview. In either case, the object of these assignments is to encourage the writer to use imagination to express herself within the limitations dictated by the conventions of the particular genre. “Imagination” means creatively occupying the space of others, but also imagining having different values and writing to express them. The “limitations” of genre restrict the writer's options, but, as
with every set of conventions, also make subtle variations more significant because they are implicitly in dialogue with other examples of the genre.

If at any time you don’t understand what is expected, PLEASE DON’T HESITATE TO ASK.

Evaluation criteria are as follows:
An “A” paper or exam is clearly written and well organized, and most importantly, contains a thoughtful, original and analytical central argument supported by illustrations and evidence drawn from course materials. It demonstrates that the student has grappled with the issues raised in the course, synthesized the readings and discussions, and formulated a compelling, independent argument. An “A” paper is polished and grammatically fluid; an “A” blue-book exam may be less polished due to time constraints but shows evidence of clear preparation and forethought.
A typical “B” paper is a solid work that demonstrates that the student has a good grasp of the course materials. This type of paper provides a mastery of ideas and concepts covered in the readings and discussions, but with little evidence of independent thought or synthesis. Other “B” papers do give evidence of independent thought but do not present an argument clearly or convincingly.
A typical “C” paper provides a less thorough or accurate summary of course materials, or a less thorough defense of an argument. A paper that receives a grade less than “C” typically does not respond adequately to the assignment, is marred by frequent errors, unclear writing, poor organization, evidence of hasty composition, or some combinations of these problems.
The “hidden” grading scale utilized in this class is as follows:

97+: A+
93+: A
90+: A-
87+: B+
84+: B
80+: B-
77+: C+
74+: C
70+: C-
60+: D
<60: F
Class attendance:

This is an in-person class. Therefore, when your health allows, you are expected to be present and engaged in class. At the same time, each community member has an individual responsibility to help prevent the spread of the coronavirus. Following public health guidance is part of living in an honorable community. The following recommendations should guide your decision about coming to class:

- Self-isolation is the recommended course of action for anyone experiencing flu-like symptoms, whether due to possible coronavirus or to other illnesses. Please stay at home if you feel sick, and contact the Health and Counseling Center (HCC) or your healthcare provider to discuss. This is especially important if you think you may have an infectious disease.

- You should not attend class if you have tested positive for COVID-19 in the last 10 days, or if you have received notification or advice from the college or a health professional (including HCC staff) to quarantine or self-isolate.

- The CDC suggests that people with the following symptoms may have COVID: fever or chills, cough, shortness of breath or difficulty breathing, fatigue, muscle or body aches, headache, new loss of taste or smell, sore throat, congestion or runny nose, nausea or vomiting, diarrhea. As always, please consult a medical professional (members of the HCC or otherwise) if you have any questions about your health or health safety.

- If you suspect or know you have been exposed to a case of COVID-19, contact the HCC right away to discuss your next steps. For more information, visit the CDC’s webpage on isolation and quarantine.

If you need to miss a class, or series of classes, due to illness, self-isolation, and/or quarantine, you are responsible for emailing me to let me know as soon as possible. You are also responsible for coordinating with me to complete work that you might miss due to absences.

Students who have been approved for attendance-related accommodations (or other accommodations) through Disability & Accessibility Resources (DAR) should contact me individually to determine a plan for implementation. Students who do not have formal accommodations in place but are interested in seeking disability accommodations should contact (DAR) at dar@reed.edu.

Special needs

I will make every effort to accommodate the needs of students with disabilities. Please notify me as soon as possible at the beginning of the semester of any special accommodations needed.
Religious observances

Please notify me in advance if you need to miss class or reschedule assignments due to participation in religious holidays.

Late work/academic misconduct

Late work will be accepted only by prior arrangement or documented emergency situations. If you have schedule conflicts, please contact me right away. I am willing to adjust deadlines if students inform me at least 48h in advance. Any student not making prior arrangement will automatically be given a failing grade on the missed assignment. Academic misconduct, including plagiarism and sexual harassment, will not be tolerated. If instances of academic misconduct are detected, action will be taken in accordance with university policies.

Expression and Debasement

Talking about religion is tricky at a university, but that should not mean that it must become a taboo subject. Reed College has very specific language about what kind of speech should be avoided in this context. Following this policy, students should avoid expressions that clearly derogate and debase a student or students in the class on the basis of gender, race, religion, ethnicity, sexual orientation, or disability. At the same time, it is important to note that students should also tolerate opinions about the historical or contemporary consequences of religious or political positions when expressed in a way that is not derogatory towards others. Students uncomfortable with either of these policies should not take this course.

REQUIRED TEXTS:

CLASS SCHEDULE

I. Introduction to the Zhuangzi

W Jan 31  Primary Readings: Lynn, *Zhuangzi*, Introduction

and Esther Klein, “Were there “Inner Chapters” in the Warring States? A New Examination of Evidence about the Zhuangzi,” pp. 299-369

W Feb 7  Primary Readings: Lynn, *Zhuangzi*, “Inner Chapters”


W Feb 14  Primary Readings: Lynn, *Zhuangzi*, “Outer Chapters”

W Feb 21  Primary Readings: Lynn, *Zhuangzi*, “Miscellaneous Chapters”

W Feb 28  Primary Readings: Lynn, *Zhuangzi*, Chapter 33


The Huainanzi as a Han Reception of the Zhuangzi

W Mar 06  Primary Readings: Major et al., *The Huainanzi*, chap. 1, 2, 7, 9, and 12
The Zhuangzi and Han Rhapsodies

W Mar 13 Primary Readings: Jia Yi’s “Funiao fu,” Zhang Heng’s “The Bones of Zhuangzi,” Ban Gu’s 幽通賦, Wang Jia’s “???” and selections from the Hanshi waizhuan that are textual parallels with the Zhuangzi.

The Zhuangzi and Guo Xiang

W Mar 20 Primary Readings: Re-visit vignettes we have encountered so far and read them through Guo Xiang’s lens

The Zhuangzi and Early Buddhism

W Mar 27 Primary Readings: Zhidun’s “Xiaoyao you lun,” Sima Chengzhen’s “Zuowang lun,” articles from our edited volume

The Zhuangzi and Tang Poetry

W Apr 03 Primary Readings: Research Project of the students + presentation of my work on Du Fu’s reading of the Zhuangzi

Rewritings of the Zhuangzi during the Tang

W Apr 10 Primary Readings: Zhang Zhihe’s Xuanzhenzi

The Zhuangzi and the Skeleton

W Apr 17 Primary Readings: Wilt Idema, The Resurrected Skeleton

The Zhuangzi and Comics

The Zhuangzi and the World

W May 08  Primary Readings: Ursula Le Guin, The Lathe of Heaven and South Park, “Insheption”

Primary Sources in Chinese:


Secondary Sources for the Course:


