

Department	International College of Liberal Arts		
Semester	Fall 2026	Year Offered (Odd/Even/Every Year)	Even Years
Course Number	LANG/JPNA305		
Course Title	East Asian Tales of the Supernatural		
Prerequisites	LANG/JPNA245 Early Modern Japanese Literature OR LANG/JPNA246 Early Modern Japanese History and Literature OR HIST/JPNA260 Bodies and Cultures in Modern Japanese History OR HIST/JPNA261 Bodies, Gender, and Identities in Modern Japanese History		
Course Instructor	LEE, I-Zhuen Clarence	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Language Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>This is an upper division course that considers the transnational cosmographies of the supernatural in East Asia. With an emphasis on Chinese and Japanese tales, we will explore the major tropes and ideas undergirding the literary/cinematic depictions of supernatural material. A major focus will be the tracing of similarities and differences between tales from different periods, alongside the examination of socio-political function of the supernatural in every work discussed. As we read, write, and discuss tales from a vast array of historical periods, it is important for us to always note our own position as an individual living in the 21st century.</p> <p>As this course is an upper-division course, students are expected to critically think through the assigned literary, media, and scholarly pieces. This course will be mainly discussion-based, with importance placed on close readings of the literary pieces. Occasionally, short mini lectures may be given in order to furnish students with necessary historical background and information vis-a-vis the assigned readings. Remember: literature is never a reflection of history.</p>
Class plan based on course evaluation from previous academic year	Reconsidered the way readings spoke to each other to ensure that coherency of topics/assignments can be grasped by students early in the semester.
Course related to the instructor's practical experience (Summary of experience)	None
Learning Goals	<p>At the end of this course, students will be able to:</p> <ul style="list-style-type: none"> ·have a thorough grounding in the basics of studying horrific literature in East Asia ·be able to close read and rethink cultural flows across East Asia ·be able to work in a comparative lens beyond the essentialistic frame of cultural difference ·be able to think about the possibility of modern horrors in the secular realms of today's societies

iCLA Diploma Policy	DP1/DP2/DP3/DP4
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iCLA Diploma Policy

- (DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge
- (DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world
- (DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams
- (DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Flipped Classroom/Discussion, Debate/Group Work/Presentation				
More details/supplemental information on Active Learning Methods	None				
Use of ICT	Powerpoint, Google Docs, Padlet, etc.				
Contents of class preparation and review	<p>Students are expected to attend every session punctually. Screenings and reading assignments must be completed prior to class. Doing so will ensure that you are well equipped for discussion and participation.</p> <p>Students are expected to participate actively in discussion. Each session, discussion questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion and illuminate the assigned readings. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale:</p> <p>5 - Thoughtful, engaged & well prepared 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - Warm Body 0 - Absent, or present but disruptive</p>	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	2 hours
Feedback Methods	Regular feedbacks will be given to all assignments and submitted papers in the form of comments. Students may approach the instructor at any point in the course to ask for more individualized feedback.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Participation, Preparation and Discussion	20%	
Two in-Class Presentations	10%	
Three Response Papers	20%	
Short Literary Criticism Paper	10%	
Final Research Paper	40%	

<p>Required Textbook(s)</p>	<p>All readings/texts/films will be posted online.</p>
<p>Other Reading Materials/URL</p>	<p>None</p>
<p>Plagiarism Policy</p>	<p>Note on Plagiarism and Academic Integrity Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on the nature of plagiarism committed, you may fail the assignment and/or the course. Acts of plagiarism will be reported to the University.</p> <p>AI Policy In general, this course is "AI-Out" for most assignments. As with all of my classes, you may use generative AI engines for grammar and related language corrections. For your presentations and the final paper, in addition to language checks, you may use generative AI, research, and brainstorming. Students that elect to use AI tools will need declare how they have used the tools in every assignment submitted. Students should also understand that they will assume responsibility for all submitted work. For more information, see the appended course grading rubric and AI policy below.</p>
<p>Other Additional Notes (Outline crucial policies and info not mentioned above)</p>	<p>Presentation: Students are required to present twice in the course (5% each), one of which should be on an assigned critical/scholarly text. Your presentation score will be based on how well you summarized the text as well as how well you connect the scholarly text with the corresponding literary piece. Presentation schedules will be determined after add-drop period.</p> <p>Response Papers: Littered across the semester are three short writing assignments. The best response paper (out of three) will be worth 10%, while the remaining two will be worth 5% each. The length of each response paper is about 600–800 words (no more, no less). Submission will be done via email; late submissions will not be accepted. More details will be given for each assignment later in the semester.</p> <p>Students are required to submit all three papers. If you do not meet this requirement, each assignment will be worth only 5% of your final grade.</p> <p>Short Literary Criticism Paper: As this is a course on supernatural literature, this assignment will require you to do a close reading of any of the literary pieces (of your choice) assigned in the course. Your close reading should be about 1000–1500 words. In your close reading, give concrete examples from your selected text. If done well, this will be the central literary piece analyzed in your Final Research Paper. This short literary criticism paper will be worth 10% of your final grade. More information will be given later in the semester.</p> <p>Final Research Paper: This Research Paper should build on your short literary analysis. Using that assignment as your center piece, do some research on the various positions vis-à-vis the topic/theme that you think the literary piece relates to. Consider, then, how you can intervene in the field that you are writing in. (I know this may feel very abstract, but we will talk about this later in the semester.)</p> <p>This Final Research Paper will be 40% of your final grade. It will be graded based on the following rubric: ·Overall Quality/Structure/Argumentation: 30% ·Appropriate use of sources: 10%</p> <p>All the work you submit in this course must have been written for this course and not another. The work must originate with you in form and content with all contributory sources fully and specifically acknowledged. In this course, the normal penalty for violation of this code is an "F" for the term.</p> <p>How to succeed in this course: ·Complete each reading assignment by the date of the class meeting for which it is scheduled. ·Come to class with Questions and Ideas about each reading. ·Participate respectfully and thoughtfully in class discussion. ·Start working early on your Final Paper</p>

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Introduction to the Course, Expectations, Brief Overview
Class 2	A Definition of Horror (1) Reading: R02: Excerpts from Noel Carroll, <i>The Philosophy of Horror</i> , 12-35, 42-52.
Class 3	Cultural approaches to Medieval Strange Writings Readings: R03-1: Excerpts from Campany, "Strange Writings:" R03-2: Selected Medieval Chinese Tales
Class 4	Medieval Fiction and the everyday supernatural in Japan Readings: R04-1: Haruo Shirane, "Setsuwa (Anecdotal) Literature" R04-02: Selections from <i>Nihon Ryōiki</i>
Class 5	Setsuwa as Grotesque Readings: R05-01: Michelle Li, <i>Ambiguous Bodies</i> (Selections) R05-02: First 10 pages of Selections from <i>Konjaku Monogatari</i>
Class 6	Setsuwa and the Feminization of Demons Readings: R05-02: Remaining of Selections from <i>Konjaku Monogatari</i> R06-01: Michelle Li, "Feminization of Demons" (Selections)
Class 7	A Femme Fatales: Lady White Bone Readings: R7-1: Asai Ryōi, "The Peony Lantern." R7-2: I-Hsien Wu, "Lady White Bone: The Making of a Monstress"
Class 8	Gender, Metaphysics, and Illnesses Readings: R8-1: Judith T. Zeitlin, <i>The Phantom Heroine</i> (selections) R8-2: Ueda Akinari, "The Reed-Choked House"
Class 9	Emergence of Secularism? Readings: R9: Reider, "Emergence of Kaidan-shu"
Class 10	Comparative Queer Symbolisms Readings: R10-1: "Chicken-Millet Dinner for Fan Ju-qing" R10-2: Ueda Akinari, "Chrysanthemum Vow"
Class 11	The Serpent Woman Reading: R11: "Madam White under Thunder Peak"
Class 12	Demonic Discourse Reading: R12: Eugene Wang, "Tope and Topos" (selections)

Class 13	<p>Between Transregional religiosity and Nationalism</p> <p>Readings: R13-1: Ueda Akinari, "Serpent's Lust"; R13-2: Dōjōji</p>
Class 14	<p>SPAMming Critique</p> <p>Readings: R14: Ghosts and 19th C Kabuki: Tsuruya Nanboku, "Tokaidō Yotsuya Kaidan"</p>
Class 15	<p>Female Ghosts and Bodily Criticism</p> <p>Readings: R15: Shimazaki Satoko, "The End of the World"</p>
Class 16	<p>Ghostly Media and Modern depictions of premodern horror</p> <p>Screening (To be completed before class time): S16: Ayakashi: Yotsuya Kaidan Episodes</p>
Class 17	<p>Sensational Supernatural Tales in a time of colonial modernity</p> <p>Readings: R17: "Monsters! Monsters! Read all about it!"</p>
Class 18	<p>Colonial Imagination of Horror: Finding the supernatural folk</p> <p>Readings: R18-01: Lafcadio Hearn, Kwaidan (selections) R18-02: Yanagita Kunio, Legends of Tōno (selections)</p>
Class 19	<p>Modern Continuations of Premodern Horrors</p> <p>Reading: R19: Izumi Kyōka, "The Holyman of Mt. Koya"</p>
Class 20	<p>Horrific Hygienic Modernity</p> <p>Reading: R20: Nakamura Miri, "Monstrous Language"</p>
Class 21	<p>Kaiki in an age of horrific modernity</p> <p>Reading: Excerpts from Chapter 1 of Michael Crandol, Ghost in the Well: The Hidden History of Horror Films in Japan (London: Bloomsberry, 2021).</p>
Class 22	<p>Postwar "Horror" Film</p> <p>Screening (To be completed before class time): TBA</p>
Class 23	<p>Hopping Corpses and Kungfu Ghosts</p> <p>Screening (To be completed before class time): S23: Sammo Hung, Mr. Vampire (1985)</p>
Class 24	<p>Thinking about Jiangshi</p> <p>Readings: R24-01: Andrew Grossman, "Animated Pasts and Unseen Futures" R24-02: Ji Yun, "On the Jiangshi and other Returns" (pp. 3-9) R24-02: Pu Songling, "Living Dead," pp. 10-14</p>
Class 25	<p>Supernatural disruptions to modern times</p> <p>Reading: R25: Selections from chapter 3 of Bliss Cua Lim, Translating Time: Cinema, Fantastic, and Temporal Critique</p>

Class 26	Supernatural Nostalgia in a time of crisis Screening (To be completed before class time): S26: Going Home
Class 27	New Media and J-Horror Reading: R27: Mitsuyo Wada-Marciano, "J-horror: New Media's Impact on Contemporary Japanese Horror Cinema"
Class 28	Returning to Art-Horror Screening (To be completed before class time): S28: Shimizu Takashi, Ju-On: The Grudge (2002)
Class 29	Student Presentations of Research Papers
Class 30	Student Presentations of Research Papers and Final Review