

Department	International College of Liberal Arts		
Semester	Spring 2024	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	LANG/JPNA305		
Course Title	East Asian Tales of the Supernatural		
Prerequisites	LANG/JPNA245 Early Modern Japanese Literature OR HIST/JPNA260 Bodies and Cultures 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 uses literature to consider tales of the East Asian Tales of Supernatural (defined broadly), with an emphasis on Chinese and Japanese tales. A major theme that we will delve into is the possibility of a transnational understanding of supernatural and the consideration of an East Asian cosmography of supernatural material. By reading tales from both Japan and China, mainly from the early modern period to the early decades of modernity, we will analyze the major tropes and transregional understandings of the supernatural and its role in society. similarities and differences as well as the possible shifts that literature attempts to negotiate. As we read, write, and discuss, 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 and scholarly pieces. This course will be mainly discussion-based, with emphasis on close reading 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	<p>In the last academic year, students stated that they did not have sufficient historical background. This time, the instructor has added more background readings and rethought how he can better guide students through the literary pieces.</p>

Course related to the instructor's practical experience (Summary of experience)	Instructor has more than a decade of experience teaching.
Learning Goals	<p>At the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>·have a thorough grounding in the basics of studying horrific literature in East Asia</li> <li>·be able to close read and rethink cultural flows across East Asia</li> <li>·be able to work in a comparative lens beyond the essentialistic frame of cultural difference</li> <li>·be able to think about the possibility of modern horrors in the secular realms of today's societies</li> </ul>

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	Screenings and reading assignments must be completed prior to class. Doing so will ensure that you are well equipped for discussion and participation. As you read through each literary text, consider the major themes and ideas that you can glimpse not only from the narrative (story) but also the textual aspects of the tale (such as its language, its style, etc.)  For academic articles, always consider what the main point of the reading is about. What exactly are they trying to argue, and why is their argument important to the literary piece. In addition, always link the academic articles to their counterpart literary piece.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	3 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 and Discussion	30%	
Four Response Papers	20%	
Short Literary Criticism Paper	10%	
Final Research Paper	40%	

Required Textbook(s)	All readings/texts will be posted online.
Other Reading Materials/URL	None
Plagiarism Policy	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. Repeated acts of plagiarism will be reported to the University, which may result in additional penalties.  ChatGPT and other AI tools are not replacements for your original and critical thoughts. The ultimate goal of this course and any tool used to submit your assignments is to enhance your own learning and understanding, not to undermine it. Having AI write your paper therefore constitutes plagiarism, and will result in the failure of the assignment and/or the course.

Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>This course meets twice a week. 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. As students also know, according to YGU/iCLA regulations, students who fail to attend a third of the course will lose the eligibility to be evaluated, and will not earn any credits for the course. (Please refer to the YGU student handbook for university policies.)</p> <p>Students are expected to participate actively in discussion. Each session, several 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. (For more detailed breakdown, please see the course grading rubric.)</p> <p>Presentation: Students are required to present twice in the course (5% each), with at least one 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.</p>
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(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Introduction to the Course, Expectations, Brief Overview
Class 2	<p>A Definition of Horror (1)</p> <p>Reading: Noel Carroll, The Philosophy of Horror, 12-35</p>
Class 3	<p>A Definition of Horror (2)</p> <p>Reading: Noel Carroll, The Philosophy of Horror, 35-58</p>
Class 4	<p>Cultural approaches to Strange Writings</p> <p>Readings: 1) Robert Ford Campany, Strange Writing: Anomaly Accounts in Early Medieval China (Albany: SUNY Press, 1996), 1-8, 273-280; 2) Selected stories from Strange Tales from a Chinese Studio.</p>
Class 5	<p>Literary History of the Supernatural in China</p> <p>Reading: Rania Huntington, "Supernatural," in Victor H. Mair, ed., The Columbia History of Chinese Literature (New York: Columbia University Press, 2001), 595-619.</p>
Class 6	<p>Medieval Fiction and the everyday supernatural in Japan</p> <p>Reading: Haruo Shirane, "Setsuwa (Anecdotal) Literature"</p>

Class 7	<p>Setsuwa as Grotesque</p> <p>Reading: R07: Michelle Li, <i>Ambiguous Bodies</i> (Selections)</p>
Class 8	<p>Setsuwa and Encyclopedic Culture</p> <p>Readings: Selections from <i>Konjaku Monogatari</i></p>
Class 9	<p>Gender and Ghostly Bodies</p> <p>Readings: Asai Ryōi, "The Peony Lantern," Ueda Akinari, "The Reed-Choked House"</p>
Class 10	<p>A Femme Fatales: Lady White Bone</p> <p>Reading: I-Hsien Wu, "Lady White Bone: The Making of a Monstress"</p>
Class 11	<p>Gender, Metaphysics, and Illnesses</p> <p>Reading: Judith T. Zeitlin, <i>The Phantom Heroine</i> (selections)</p>
Class 12	<p>Emergence of Secularism?</p> <p>Reading: Reider, "Emergence of Kaidan-shu"</p>
Class 13	<p>Translating Knowledge from the Continent</p> <p>Reading: Okayama Emiko, "A Nagasaki Translator" of Chinese and the Making of a New Literary Genre"</p>
Class 14	<p>Ming Dynasty Anthologies as Classical Sources</p> <p>Reading: "Judge Bao Solves a Case through a Ghost That Appeared Thrice" "How Emperor Go-Daigo Thrice Spurned The Warnings of Fujifusa"</p>
Class 15	<p>The Social Sign</p> <p>Reading: V.N. Volosinov, "Marxism and the Philosophy of Language," pp. 9-24</p>

Class 16	<p>Comparative Queer Symbolism</p> <p>Reading:          "Chicken-Millet Dinner for Fan Ju-qing"          Ueda Akinari, "Chrysanthemum Vow"</p>
Class 17	<p>The Serpent Woman</p> <p>Reading:          "Madam White under Thunder Peak"</p>
Class 18	<p>Demonic Discourse</p> <p>Reading:          Eugene Wang, "Tope and Topos" (selections)</p>
Class 19	<p>Between Transregional religiosity and Nationalism</p> <p>Reading:          Ueda Akinari, "Serpent's Lust" ; "Dojōji"</p>
Class 20	<p>Supernatural Circumventions of Censorship</p> <p>Reading:          Baba Bunko, "One Hundred Monsters"</p>
Class 21	<p>SPAMming Critique</p> <p>Reading:          Ghosts and 19th C Kabuki: Tsuruya Nanboku, "Tokaido Yotsuya Kaidan"</p>
Class 22	<p>Female Ghosts and Bodily Criticism</p> <p>Viewing:          Shimazaki Satoko, "The End of the World"</p>
Class 23	<p>Ghostly Media and Modern depictions of premodern horror</p> <p>Reading:          Ayakashi: Yotsuya Kaidan Episodes</p>
Class 24	<p>Sensational Supernatural Tales</p> <p>Reading:          "Monsters! Monsters! Read all about it!"</p>

Class 25	<p>Modern Continuations of Premodern Horrors</p> <p>Reading: Izumi Kyōka, "The Holyman of Mt. Koya"</p>
Class 26	<p>Horrific Hygienic Modernity</p> <p>Reading: Nakamura Miri, "Monstrous Language"</p>
Class 27	<p>Colonial Imagination of Horror</p> <p>Reading: Lafcadio Hearn, Kwaidan (selections)</p>
Class 28	<p>Finding the supernatural folk</p> <p>Reading: Yanagita Kunio, Legends of Tōno (selections)</p>
Class 29	<p>Student Presentations of Research Papers</p>
Class 30	<p>Student Presentations of Research Papers and Final Review</p>