

Department	International College of Liberal Arts		
Semester	Spring 2023	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 * Exception for 2023AY: If the students have completed one of the below, they are eligible to register for the course in 2023AY 1) LANG/JPNA310 Modern Japanese Society and Culture Through Literature 2) LANG/JPNA340 Japan without Content: Japanese Literature after 1990 3) LANG/JPNA235 Japan: Lost in Adaptation and Representation 4) LANG/JPNA240 Contemporary Japanese Literature		
Course Instructor	Lee I-Zhuen Clarence	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Language Arts	Number of Credits	3
Class Style	Lecture	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) 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>Are you afraid of the supernatural? Do you believe ghosts exist? Have you ever wondered why people enjoy speculating about their existence? Of even, why do those who read such tales enjoy being petrified in the first place? What then is the role of the supernatural in our lives? How can analyzing the supernatural aid in understanding ourselves? In this course, we seek to answer these questions. By focusing on the portrayal of the supernatural in geographical Japan and China within a historical framework, as well as reflecting upon its position in our lives, we will attempt to uncover the basic themes of our obsession with the unexplainable. We will petrify ourselves reading bone-chilling depictions of the ghostly and hopefully live to TALK about it.</p> <p>In other words... this is an upper division course to a literary approach to tales of the supernatural from early modern Japan and China. A major theme that we will delve into is the possibility of a transnational understanding of supernatural and the consideration of an East Asian understanding of horrific material. By reading tales from both Japan and China, mainly from the early modern period to the modern decades of modernity, we will analyze the similarities and differences as well as the possible shifts that literature attempts to negotiate. A broad historical time frame is adopted, with an added focus on the Edo period (1600-1868) in Japan, and the Late Ming and Early Qing Dynasty (roughly 1600-1700) in China. 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>This course will be mainly a discussion based course. Students are expected to come to class ready to discuss the literary pieces and their implications. Short mini lectures may be given in order to furnish students with necessary background information vis-a-vis the assigned readings.</p>
Class plan based on course evaluation from previous academic year	N/A
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> <ol style="list-style-type: none"> 1) have a thorough grounding in the basics of studying horrific literature in East Asia 2) be able to close read and rethink cultural flows across East Asia 3) be able to work in a comparative lens beyond the essentialistic frame of cultural difference 4) be able to think about the possibility of modern horrors in the secular realms of today's societies
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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	Flipping the Classroom, Group Discussion, Mini-Presentations, Etc.
Use of ICT in Class	Google Docs, Padlet, Etc.
Use of ICT outside Class	None
Expected study hours outside class	Students are expected to complete the readings/viewings before class (which are usually of realistic length) while thinking about the study questions. They should expect to spend 2 hours per class session. All readings/viewings will be in English or with English subtitles.
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	20%	
Final Research Paper	30%	

Required Textbook(s)	All readings/texts will be posted online.
Other Reading Materials/URL	None
Plagiarism Policy	<p>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.</p> <p>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.</p>
Other Additional Notes	<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.</p> <p>Please refer to the YGU student handbook for university policies.</p>

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Introduction: Horror, Fantastic, Ghosts, main timeline for the Course
Class 2	A Definition of Horror (1) Reading: Noel Carroll, <i>The Philosophy of Horror</i> , 12-35
Class 3	A Definition of Horror (2) Reading: Noel Carroll, <i>The Philosophy of Horror</i> , 35-58
Class 4	Why read strange writings? Why write strange writings? Readings: 1) Robert Ford Campany, <i>Strange Writing: Anomaly Accounts in Early Medieval China</i> (Albany: SUNY Press, 1996), 1-8, 273-280; 2) Selected stories from <i>Strange Tales from a Chinese Studio</i> .
Class 5	A short literary history of Chinese Vernacular (Supernatural) Stories Reading: Yenna Wu, "Vernacular Stories," in Victor H. Mair, ed., <i>The Columbia History of Chinese Literature</i> (New York: Columbia University Press, 2001), 595-619.
Class 6	Medieval Japanese Tales and Setsuwa as a genre Reading: Michelle Osterfeld Li, <i>Ambiguous Bodies: Reading the Grotesque in Japanese Setsuwa Tales</i> (Stanford: Stanford University Press, 2009), 1-7, 14-30.
Class 7	Setsuwa and Encyclopedic Culture Reading: Selections from <i>Konjaku Monogatari</i>
Class 8	Gender and Ghostly Bodies Readings: 1) Asai Ryoi, "The Peony Lantern" 2) Ueda Akinari, "The Reed Choked House"

Class 9	<p>Gender, Metaphysics and Ghostly Illnesses</p> <p>Reading: Judith T. Zeitlin, <i>The Phantom Heroine: Ghosts and Gender in Seventeenth-Century Chinese Literature</i> (University of Hawaii Press, 2007), 4–12, and selections from Chapter 1</p>
Class 10	<p>The Emergence of Secularism in Japanese Ghostly Tales...?</p> <p>Reading: Noriko T. Reider, "The Emergence of "Kaidan-Shu" The Collection of Tales and Mysterious in the Edo Period, <i>Asian Folklore Studies</i> 60 (1) (2001): 79–99.</p>
Class 11	<p>Continental Introduction of New Ideas and New Genres</p> <p>Reading: Okayama Emiko, "A Nagasaki Translator of Chinese and the Making of a New Literary Genre"</p>
Class 12	<p>Ming Dynasty Anthologies as Classical Sources</p> <p>Reading: Judge Bao Solves a Case through a Ghost That Appeared Thrice"</p>
Class 13	<p>Tsuga Teisho and the Birth of Yomihon</p> <p>Reading: How Emperor Go-Daigo Thrice Spurned The Warnings of Fujifusa</p>
Class 14	<p>Symbolisms, Sociality, and Neo-Confucian ideals</p> <p>Reading: "The Chicken-and-Millet Dinner for Fan Juqing, Friend in Life and Death," in Feng Menglong, <i>Stories Old and New</i>, trans. Shuhui Yang and Yunqin Yang (Seattle: University of Washington Press, 2000), 281–289.</p>
Class 15	<p>Comparative Queer Symbolisms</p> <p>Reading: Ueda Akinari, "The Chrysanthemum Vow"</p>
Class 16	<p>The Trope of Whiteness as Beauty</p> <p>Reading: Feng Menglong, <i>Madam White under Thunder Peak Tower</i></p>

Class 17	Negotiating the politics of Religions and Secularity Reading: Ueda Akinari, <i>The Serpent's Lust</i>
Class 18	Ghosts and Language as Arena of Power Reading: Chapters 1-2, V.N. Volosinov, <i>Marxism and the Philosophy of Language</i> (Cambridge: Harvard University Press, 1973), 9-25.
Class 19	Supernatural circumventions of Censorship Reading: Baba Bunko, "One Hundred Monsters in Edo of our Time"
Class 20	SPAMming critique Reading: 1) Ghosts and Nineteenth-Century Kabuki 2) Tsuruya Nanboku, "Tōkaidō Yotsuya Kaidan"
Class 21	Female Ghosts and Bodily criticisms Reading: Satoko Shimazaki, "The End of the World - Tsuruya Nanboku IVs Female ghosts and late-Tokugawa Kabuki"
Class 22	Ghostly Media and modern depictions of premodern horror Viewing: Episodes 1-4 of <i>Ayakashi</i> (2007): <i>Yotsuya Kaidan</i>
Class 23	Modern continuations of premodern horrors Reading: Izumi Kyoka, "The Holyman of Mount Kōya," in <i>Japanese Gothic Tales</i> , trans. Charles Shiro Inouye (Honolulu: University of Hawaii Press, 1996).
Class 24	The Horrors of Modern Hygiene Reading: Miri Nakamura, "Monstrous Language"

Class 25	<p>The Horrors of Modern Madness</p> <p>Reading: Lu Xun, A Mad Man's Diary</p>
Class 26	<p>Colonial imagination and Horrорific Supernaturals</p> <p>Reading: "Introduction," and Selections from Lafcadio Hearn, "Kwaidan", Collection of British Authors Tauchnitz Edition Vol. 3987. Paris: Leipzig Bernard Tauchnitz, 1907.</p>
Class 27	<p>Finding the Folk in the Supernatural Peripheries of Modernity</p> <p>Reading: Kunio Yanagita, Legends of Tono, trans. Ronald A. Morse (Lanham: Lexington Books, 2008). Pages xxi-xxxi, 1-21 ("Introduction," Yanagita Kunio's "Preface" and Tales 1-18).</p>
Class 28	<p>Creating the Folk with Tales</p> <p>Reading: Melek Ortabasi, "Translating Orality, Reinventing Authorship: Tales of Tono"</p>
Class 29	<p>Student Presentations of Research Papers</p>
Class 30	<p>Student Presentations of Research Papers and Final Review</p>