EALL 4200: Topics in East Asian Cultural Studies  
Sample syllabus: The Monstrous in Japanese Literature and Culture  
Department of East Asian Languages and Literatures

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Office Hours: To be announced

I. Course Description
Disembodied vengeful spirits, foxes that turn into alluring women, green and red ogres, Godzilla, and Pokémon: these are some of the monsters that have spooked and beguiled Japanese people across time. Called “yōkai”/fantastic being, “bakemono”/transforming thing, or “kaijū”/mysterious beast, these beings of the otherworld or the supernatural provide insights into the collective cultural psyche of the Japanese. Through a diachronic examination (8th through 21st centuries) of discourses on monsters in literature, visual arts, and scholarly studies, this course will investigate the cultural history of the monstrous in Japan.

II. Class Format  
The class consists of lectures, media presentations, and class discussions. Readings are to be completed before the class in which they will be discussed and students are required to bring the assigned reading to class. The film viewings are mandatory, which means that you will be expected to attend class on those days and also that the content will be included in the quizzes and final examination. Please limit your computer/tablet/smart phone usage to taking notes for class.

Warning: If you do not keep up with the readings, you will not do well in the class.

III. Texts Course packet and textbooks* available at Student Book Exchange (SBX) (14th and N. High St., Phone: 291-9528)

Required:  
1. Course packet.  

Recommended:  

*All of these texts, except for the course packet, are held on closed reserve at the Main Library.
IV. Course Requirements

1. **Attendance and participation (20%)**: Do not miss class. You are expected to complete the assigned readings for each session and to participate actively in class discussion. You are allowed one unexcused absence.

2. **Writing (30%)**: Two short essays of about 800 words (two-and-a-half to three pages, typewritten, double-spaced, 12-point font, with 1-inch margins). Guidelines will be provided and we will have a writing workshop to prepare you for the papers. **No late papers will be accepted**. Each paper is worth 15% of the final grade of total grade. Papers should be submitted to the course’s Carmen “dropbox” folder by 5pm on the days they are due (dates to be announced).

3. **Quizzes (20%)**: There will be three quizzes; the dates for the quizzes will be determined during the course of the semester. The lowest score will be thrown out; therefore, only two quiz grades will be calculated into your final grade score. **There will be no make-up quizzes**. Each quiz is worth 10% of the final grade (your two highest-scoring quizzes will be worth 20% of the total grade).

4. **Extra credits (5%)**: Extra credit options will be offered in conjunction with the films viewed in class, for a possible 5% extra added to your final grade.

5. **Final Project or Final paper (30%)**: **Project**: Creation and write-up of your own monster, based on class readings, discussions, and research. Guidelines will be provided. **Final paper**: research paper with topic chosen in consultation with the instructor.

Note: Any requests for exceptions to the above criteria must be accompanied by official documentation supporting the reasons behind the request.

V. Grading Criteria

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<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
<th>Grading scale</th>
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<tbody>
<tr>
<td>Attendance and participation</td>
<td>20%</td>
<td>93-100 A 60-66 D</td>
</tr>
<tr>
<td>2 short papers:</td>
<td>30%</td>
<td>90-92 A- Below 60 E</td>
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<tr>
<td>2 quizzes:</td>
<td>20%</td>
<td>87-89 B+</td>
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<tr>
<td>Extra credit:</td>
<td>5%</td>
<td>83-86 B</td>
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<tr>
<td>Final project:</td>
<td>30%</td>
<td>80-82 B- 77-79 C+</td>
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<td></td>
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<td>73-76 C 70-72 C-</td>
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<td>67-69 D+</td>
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VI. Academic Misconduct (University Statement)

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_esc.asp).
VII. Disability Services (University Statement)

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.
Course Schedule

Week 1

1. Overview of the course with introduction to some Japanese monsters

2. Introduction to Monster Studies

Week 2

3. Monsters in early myth: selections from *Kojiki, Nihon shoki,* and *Fudoki*


Week 3

5. The spirit of things: viewing of film *Princess Mononoke.*

6. The spirit of things: finish viewing film *Princess Mononoke.* Discussion.

Week 4

7. Controlling the spirits and demons: Yin-yang Master Abe no Seimei (921-1005)
   a. Selections of stories about Seimei from Tyler, *Japanese Tales.*
   c. Viewing of excerpts from film *Onmyōji*
   d. Overview of Seimei in the popular imagination/the Seimei boom of the late 20th/21st century.

8. Spirit Possession in *The Tale of Genji*
   a. “Yūgao” chapter of *The Tale of Genji* and excerpts of other spirit possession scenes.
   b. Viewing of excerpts from the animation film *Tale of Genji*

Week 5

9. Buddhism and monsters
   a. Selections of anecdotal tales from *Konjaku monogatari* relating the saving of souls by benevolent Buddhist figures.
b. The Hell Picture Scrolls (*Jigoku zōshi*).

10. Medieval Warriors and the Monstrous
   a. Selections from *The Tale of the Heike*.

Week 6

11. Gender and monsters: Women as Foxes, Ghosts, and Mountain Hags
   a. Selection of folk tales about foxes transformed as beautiful women.
   b. Selection of folk tales about female vengeful ghosts.
   c. Selection of folk tales about *yamauba* (mountain hags).

12. Gender and monsters: Momotarō, the Peach Boy
   a. F. Hadland Davis, “The Adventures of Momotaro, the Peach Boy,” *Myths and Legends of Japan*.

Week 7

13. Liminal spaces and Demons (*oni*)
   a. Selection of folk tales about *oni*.

14. *Oni* in modern times
   a. Viewings of excerpts from *Gegege no Kitararō* (TV series) and *Spirited Away*.

Week 8

15. Monsters on the Stage in Early Modern Japan

16. Monsters in Early Modern Japan
   a. “One Hundred Demons and One Hundred Supernatural Tales,” *Japanese Ghosts and Demons*.

Week 9

17/18. The Meiji Restoration and the Spirits of Revolution
Week 10
19/20. Modernization: Science vs. Monster

Week 11
21/22. WWII: The Enemy as Monster
a. Excerpt from “Kirishitan Monogatari.”

Week 12
23/24. The Nuclear Bomb and Monstrosity
c. Susan Napier, "When Godzilla Speaks," *In Godzilla’s Footsteps.*

Week 13
25/26. Technology and the Monstrous

Week 14
27/28. Pokémon and the Global Monster

Week 15
Student Presentations