



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department School of International Letters and Cultures
Prefix SLC Number 194 Title Introduction to Zen Buddhism Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Course description:

Requested designation:

Humanities, Arts and Design-HU

Mandatory Review: (Choose one)

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Eiji Suhara E-mail esuhara@asu.edu Phone 412-908-3649

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 3.16.2017

Chair/Director (Signature): [Handwritten Signature]

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus and appended materials
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus and appended materials
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus and appended materials
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
SLC	194	Introduction to Zen Buddhism	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	This course covers a formation of Zen Buddhism from India to China, Korea, and Japan. It also covers the development of "Western Zen" through a lense of colonialism (orientalism), modernism, and postmodernism.	See the section of "Course themes and questions to be discussed" in the syllabus.
2	Students gradually learn to analyze several different interpretive strategies as applied to an enigmatic text.	See reading list. Students will interpret various perspectives of Zen, its history, doctrine, practice, social discourse, etc. from views of both "Eastern" and "Western" authors.
4a	The course has a section for students to conduct a philosophical inquiry into Zen aesthetics.	See Unit 3 "Zen Buddhism and East Asian Culture" of the course schedule.
4d	The course covers varieties of Zen literature, including koan (riddle) texts. Students will learn how such enigmatic texts function as a Zen practice, from a ritual study perspective.	See the second week of Unit 2 "Teaching of Chan/Zen Buddhism. We will particularly study two representative primary texts, Blue Cliff Record and Gateless Gate in English translation.

## Course Catalog Description

### SLC 194--Introduction to Zen Buddhism

A general idea of Zen Buddhism has been formulated through India, China, Korea, Japan, and the "West" in a dynamic transformational process. In this course, we will study several historical, doctrinal, practical, and social issues of Zen Buddhism, represented by the following questions:

What are the differences between Buddhism and Hinduism? What makes Buddhism, as Buddhism? What are the differences between Indian Buddhism and Chinese Buddhism? How is Chan Buddhism different from other schools of Buddhism? How is Japanese Zen different from Chinese Chan? What are the differences between Zen Buddhism and other Buddhist orders in Japan? How can we understand the issue of morality involved in such contradictory circumstances around Zen?

By explaining these complicated processes of cultural interaction from a postmodern perspective, students will be able to recognize the various faces of Asian religions, which are different from the typical images they have had in their mind.

**ARIZONA STATE UNIVERSITY**

**SLC194: INTRODUCTION TO ZEN BUDDHISM (Online)**



**• INSTRUCTOR:**  
Eiji Suhara, Ph.D.  
Tel: 480.908.3649  
Email: [esuhara@asu.edu](mailto:esuhara@asu.edu)  
Office Hours:

### **• COURSE DESCRIPTION**

A general idea of Zen Buddhism has been formulated through India, China, Korea, Japan, and the "West" in a dynamic transformational process. For an introduction, we will study a brief history of Zen Buddhism, starting from the basic ideas of Buddhism in India and how it became a unique religious tradition distinguished from other Vedic traditions. We will first focus on asking the following questions: What are the differences between Buddhism and Hinduism? What makes Buddhism, as Buddhism?

We will then study how certain schools of Indian Buddhism were taken, modified, and established as Chan Buddhism in China, all the while being assimilated by indigenous religious traditions such as Daoism and Confucianism. In this section, we will ask and discuss questions such as: What are the similarities between Chan Buddhism and Daoism? How are Confucianism and Chan Buddhism different from each other? What are the differences between Indian Buddhism and Chinese Buddhism? How is Chan Buddhism different from other schools of Buddhism?

We will proceed to the next step, analyzing Zen Buddhism in medieval Japan, and how Chinese Chan was modified and became different forms of Buddhism that people call Zen. How is Japanese Zen different from Chinese Chan? What are the differences between Zen Buddhism and other Buddhist orders in Japan? Zen became popular and influenced the formation of some unique Japanese cultural traditions such as tea ceremony, gardening, swordplay, and Noh theater, while having strong ties with people in power, especially the Samurai class. Why was Zen favored by warriors? Are there any features that are common between them? How can Zen, as a part of Buddhism, whose main principal is non-violence, be related to the Samurai's act of killing? What is the philosophical significance of Zen in Japanese culture discussed by scholars? What was the relationship between Zen and other Japanese Buddhist orders and other religious traditions at that time? In this section, we will conduct philosophical and sociological analyses of the above questions.

Despite its original title "Chan," it is well known in the West as "Zen." In modern times, the popular image of Zen Buddhism in the United States is due in large part to "pioneers" such as D.T. Suzuki, who came to the U.S. in 1897 to promote and teach his native Zen. However, many new ideas in modern Japanese religions were formulated from interactions with "Western" cultures in a process of "reverse Orientalism." We will study how religious leaders and scholars in Japan imported various sources and methodologies from the "West" in order to re-interpret their identity and their doctrines in an effort to compete with other world religions and appeal to the unique characteristics of Japan as a part of a "Japanism" construction project. These religious discourses were then used in the context of world conflict. For example, some Zen ideas such as the concept of "no-self" were abused to justify violent activities in war time. How can we understand the issue of morality involved in such contradictory circumstances around Zen? By explaining these complicated processes of cultural interaction from a postmodern perspective, students will be able to recognize the various faces of Asian religions, which are different from the typical images they have had in their mind.

### **• LEARNING OUTCOMES**

Upon successful completion of this course, students will be able to:

- analyze different ideologies and practices in varieties of Zen Buddhist traditions
- conduct a philosophical discussion on how Zen Buddhist practice and ritual works from a psychological perspective
- analyze how Zen Buddhist ideologies and practices are integrated in a culture
- interpret primary and secondary materials pertaining to Zen Buddhism
- articulate basic and key Zen Buddhist ideas and practices
- analyze how Zen Buddhist ideologies can be considered in the context of modern issues

### **• LIST OF ASSIGNMENTS**

Main assignments students will be expected to do are:

#### **(1) Weekly Quizzes**

There are online quizzes every week, total of five (5). The quiz questions will be given based on ONLY reading assignments (from main textbooks required to purchase) for each week scheduled on "WEEKLY CLASS SCHEDULE" below in this syllabus, NOT including supplementary materials in the "Content" folder on the Blackboard. Each quiz consists of 10 questions, 1 point each, a total of 10 points maximum you can get for each quiz. All questions are either multiple choice or True/False questions. Quizzes will be available at 12:00am on a day each topic begins and can be taken at any time in a week, by 11:59pm before a day next topic begins. These quizzes can be taken only once, and are open note, open book and have an ONE HOUR limit. The clock will not stop until you click "Go to Submit Quiz" button once you start taking the quiz (i.e., saving the quiz is not same as submitting. Also, if you chose the save within an hour limit the clock will continue to run, so make sure you have ample time to complete the quiz in one sitting.) No make-up for quizzes are allowed. Take quizzes in advance with a plenty of time. No re-taking quizzes due to any technical issue will be allowed.

## **(2) Reaction Essays**

There are two essays required for you to respond to some of contemporary issues in the context of Buddhism. A link for each submission will be opened and closed in the "Dropbox" on the D2L course website according to the schedule indicated below. No late submission will be accepted. This rule is also applicable to the submission failure due to a technical issue, so complete this task in advance.

You should include at least four things in each essay, (1) picking one or more themes/topics from the book (for example, for the first essay dealing with the first half of the book, you can choose the topic of money, suffering, fame, and others); (2) summarizing your understanding of author's argument (summary of readings by using your own words, not just repeating what were already written in the readings); (3) making your own responses (agreement, disagreement, new perspectives) to the author; and (4) suggesting your own possible questions and answers to consider the topics/themes further (not necessary to be "correct" answers). The length is AT LEAST a total of 1000 words. Some of the points to get a better grade are described below.

### *Some of Grading Criteria*

#### Minus point:

- When your response is completely irrelevant to reading materials.
- When it is clearly biased in terms of race, gender, class, and/or nationality.
- When it is response to the questions while just borrowing information already mentioned in readings and reading notes
- When it is less thoughtful than it should be: e.g., "Is it still like this today?" or "I agree (or don't agree) with the author."

#### Plus point:

- When it is based on a close reading of assigned texts.
- When it touches on major points of assigned texts.
- When it poses engaging questions regarding assigned texts.
- When it contains own unique insight contributing to a discussion

## **(3) Final Paper**

The final term paper (at least 2,000 words, double space, 12 point font, and one inch margin in doc or docx format) determines 30% of your final grade and has to be submitted to the "dropbox" on the Blackboard by 11:59pm on .... The topic is free of your choice, but your argument must be related to the contents you learned from reading and other course materials. Some of examples of topics will be as follows, but not limited to: a comparative analysis between Buddhism and other religious traditions, a more focused research about issues in the contemporary world such as ecology, war, and other types of conflicts, and/or any issues related to your own focus of studies (e.g., psycho counseling and Buddhism, physiological change during a meditation, Buddhist meditation used by athletes to improve their skill, etc).

## **(4) Discussion Board**

Discussion board assignment will not be graded each week, but you can get extra points by doing so, when you actively ask questions for contents of the course, or answer others' questions. You can add from minimum of one to maximum of ten percents to the final calculated grade by seriously conducting this assignment, depending on quantity and quality of your posts (This extra credit will be determined only once at the end of the semester).

The score will be calculated through the D2L grade book and grading scale is as follows:

### **• GRADING POLICY AND PERCENTAGES**

**(1) Quizzes**------(10 points maximum × 7) = 40%

**(2) Short Essays**------(10 points maximum × 2) = 30%

**(3) Final Paper**------(10 points maximum) = 30%

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**Total**-----100%

**Extra Credit (Discussion Board)** -----1-10%

The grading scale is as follows:

A+ = 97-100

A = 94-96

A- = 90-93

B+ = 87-89

B = 84-86

B- = 80-83



C+ = 77-79  
C = 70-76  
D = 60-69  
E = 59 and below

## • COURSE POLICIES

### Attendance

This online course has a "virtual" class schedule, as you can read texts and watch media whenever you want. However, you are required to accomplish these tasks on time because your submission of a reaction paper will be maintained according to the schedule, and, most of the quiz questions, which have a "real" schedule with rigid deadlines, are given based on the following materials. Assigned work will be accepted after the due date only in case of a justified reason; the new due date will be decided by the instructor. Late works (reaction papers, group projects, final paper outline and final paper) will be penalized 10% per day late.

Late submission related to religious observances and practices are considered justified when in accord with the policies described in ACD 304-04 (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>). Late submission related to university sanctioned events/activities can be considered justified, in accord with ACD 304-02 (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>).

### Academic integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>

### Accommodating students with disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc).

### Expected classroom behavior

Classroom behavior: Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Under no circumstances should you allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be tolerated. The use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.

### Policy against threatening behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

## • READINGS

<Books—These books are required to purchase>

- (1) Addiss, Stephen, Lombardo, Stanley, and Roitman, Judith. *Zen Sourcebook*. Indianapolis: Hackett Publishing, 2008.
- (2) Dumoulin, Heinrich. *Zen Enlightenment: Origins and Meaning*. Boston: Shambala Publications, Inc, 1979.
- (3) Prebish, Charles S., Keown, Damien. *Introducing Buddhism*. London: Routledge, 2010.

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<Journal articles and book chapters—These materials can be obtained through a blackboard>

- Hisamatsu, Shinichi. "Zen Aesthetics." In *Zen and the Fine Arts*, 28-40. Tokyo: Kodansha International, 1971.
- Nagatomo, Shigenori. "Zeami's Conception of Freedom." *Philosophy East and West* 31, no. 4 (1981): 401-416.
- Nafziger-Leis, Cheryl. "The Influence of Zen Buddhism on Medieval Noh Drama." *The Journal of Religion and Theatre* 5, no. 1 (2006): 25-41.
- Parks, Graham. The Role of Rock in the Japanese Dry Landscape Garden in Berthier, Francois and Graham Parkes. *Reading Zen in the Rocks: The Japanese Dry Landscape Garden* Chicago: University of Chicago Press, 2005.
- Sharf, Robert H. "The Zen of Japanese Nationalism." *History of Religions* 33 (1993): 1-43. Suzuki, Daisetz Teitarō. *Zen and Japanese Culture*. Princeton: Princeton University Press, 1993.
- Suzuki, Daisetz Teitarō. *Zen and Japanese Culture*. Princeton: Princeton University Press, 1993.
- Victoria, Daizen. *Zen at War*. New York: Weathrehill, 1997.

• **WEEKLY CLASS SCHEDULE (subject to change)**

This online course has a "virtual" class schedule, as you can read texts and watch media whenever you want. However, you are required to accomplish these tasks on time because your submission of a reaction paper will be maintained according to the schedule, and, most of the quiz questions, which have a "real" schedule with rigid deadlines, are given based on the following materials.

	TOPICS	READINGS
<b>UNIT 1: INTRODUCTION TO BUDDHISM</b>		
Week 1	<b>TEACHING OF THE BUDDHA AND BUDDHISM IN THE WORLD</b>	▪ <i>Introducing Buddhism</i> , pp.1-74 (First quiz starts at 12:00am on ... and due at 11:59pm on ...)
<b>UNIT 2: INTRODUCTION TO CHAN/ZEN BUDDHISM</b>		
Week 2	<b>BREIF HISTORY OF CHAN/ZEN BUDDHISM</b>	▪ <i>Zen Enlightenment</i> , pp.3-87. (Second quiz starts at 12:00am on ... and due at 11:59pm on ...)
Week 3	<b>TEACHINGS OF CHAN/ZEN BUDDHISM</b>	▪ <i>Zen Enlightenment</i> , pp. 88-153.
<b>FIRST ESSAY SUBMISSION</b> (Starting at 12:00am on ... and Due at 11:59pm on ...)		
<b>UNIT 3: ZEN BUDDHISM AND EAST ASIAN CULTURE</b>		
Week 4	<b>ZEN BUDDHISM AND FINE ARTS</b>	▪ Hisamatsu, Shinichi. "Zen Aesthetics." In <i>Zen and the Fine Arts</i> , pp 28-40. Suzuki, Daisetz Teitarō. <i>Zen and Japanese Culture</i> , pp. 21-37. Parks, Graham. The Role of Rock in <i>Japanese Dry Landscape Garden</i> (Third quiz starts at 12:00am on ... and due at 11:59pm on ...)
Week 5	<b>ZEN BUDDHISM AND PERFORMING ARTS</b>	▪ Nafziger-Leis, Cheryl. <i>The Influence of Zen Buddhism on Medieval Noh Drama</i> ▪ Nagatomo, Shigenori. <i>Zeami's Conception of Freedom</i> (Fourth quiz starts at 12:00am on ... and due at 11:59pm on ...)
<b>UNIT 4: ZEN AND CONTEMPORARY ISSUES</b>		
Week 6	<b>ZEN BUDDHISM AND WORLD CONFLICT</b>	▪ Suzuki, Daisetz Teitarō. <i>Zen and Japanese Culture</i> , pp. 61-136 ▪ Sharf, Robert H. <i>The Zen of Japanese Nationalism</i> ▪ Victoria, Daizen. <i>Zen at War</i> , pp. 65-88
<b>SECOND ESSAY SUBMISSION</b> (Starting at 12:00am on ... and Due at 11:59pm on ...)		
Week 7	<b>ZEN AND ENVIRONMENTAL ETHICS</b>	▪ <i>Introducing Buddhism</i> , pp.206-274 (Fifth quiz starts at 12:00am on ... and due at 11:59pm on 4/30)
<b>FINAL PAPER DUE (11:59pm on ...)</b> For the instruction how to write the paper, see the above		