

**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	SILC
Prefix:	<b>CHI</b>	Number:	<b>294</b>
Title:	Chinese Ghost Stories		Units: <u>3</u>

Course description:

**(Short) This course will introduce in English Chinese tales of the strange and supernatural in both their traditional cultural contexts and through modern representations in various media.**

**(Long) Powerful spirits, vengeful ghosts, prophetic dreams, and monstrous creatures—stories of such oddities abound in Chinese literature. Among the earliest examples of Chinese narrative, these so-called “tales of the strange” (zhiguai) have maintained their popularity for almost two thousand years.**

**In this course participants will explore these tales in translation and in doing explore medieval Chinese conceptions of the body and soul(s), the afterlife, and the precarious relationship between the living and the dead. Materials will include original stories in translation, scholarly works, and modern re-interpretations of these tales and their content in film and other media.**

Is this a cross-listed course? Yes If yes, please identify course(s): SLC294

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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

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. \_\_\_\_\_ (Required)

**Requested designation:** Humanities, Arts and Design–HU **Mandatory Review:** No

*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](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

**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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**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 \(SQ/SG\)](#)
- [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 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 Lucas Wolf E-mail lawolf2@asu.edu Phone 520-270-0712

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Nina Berman Date: 4/17/18

Chair/Director (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		Identify Documentation Submitted
<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 and appended reading list
<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 reading list
<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 checked="" 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 reading list
<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 reading list
		<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>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
CHI/SLC	294	Chinese Ghost Stories	Humanities and Fine Arts (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.	In this course participants will explore Chinese supernatural tales in translation and in doing explore medieval Chinese conceptions of the body and soul(s), the afterlife, and the precarious relationship between the living and the dead. This includes the roles of Buddhism and Daoism, as well as changing perceptions of women as expressed through fiction	See the marked topics in the appended reading list as well as the course description in the syllabus.
2.	Students gradually learn to explore texts through the use of scholarly works, as well as analyze the stories they are reading through daily short writing assignments and longer papers.	See "Learning Objectives" on pg. 1 of the syllabus, as well as the range of assignments on pg. 3 of the syllabus.
4a.	Students explore the expression of contemporary Chinese understandings of the body and soul, the afterlife, religious practice, gender roles, and of understandings of heaven, the monstrous, and of humanity's relationship with both.	See the highlighted sections of the syllabus and of the reading list.
4d.	As students progress they gain greater understanding of the literary role that these works played, as well as the increasing complexity and artistic craft on display in these tales. Students learn to analyze these tales through scholarly works and written assignments.	See the reading list, which includes a wide range of tales, ranging from short anecdotes to long, detailed and literarily complex works written by well-known historical authors. Also see "Learning Objectives" on pg. 1 of the syllabus. See also pgs. 2 and 3 in the syllabus.

## ***CHI/SLC 294 – CHINESE GHOST STORIES***

Fall 2018 – Hours/Location TBA  
Instructor: Lucas Wolf  
Office Hours: Mon/Wed 1:00-3:00pm  
Phone: 520-270-0712  
Email: [lawolf2@asu.edu](mailto:lawolf2@asu.edu)

### **COURSE DESCRIPTION:**

Powerful spirits, vengeful ghosts, prophetic dreams, and monstrous creatures—stories of such oddities abound in Chinese literature. Among the earliest examples of Chinese narrative, these so-called “tales of the strange” (*zhiguai*) have maintained their popularity for almost two thousand years.



In this course participants will explore these tales in translation and in doing explore medieval Chinese conceptions of the body and soul(s), the afterlife, and the precarious relationship between the living and the dead. Materials will include original stories in translation, scholarly works, and modern re-interpretations of these tales and their content in film and other media.

Commented [LW1]: Item 1

All lectures, assignments, and reading materials will be provided in English and no knowledge of Chinese is required.

### **LEARNING OUTCOMES:**

With the successful completion of this course, participants will be able to:

- communicate and define fundamental elements of traditional Chinese short stories
- define medieval and modern interpretations of religious Chinese ideas (including Buddhist and Daoist elements)
- read and analyze scholarly works on Chinese religion and literature
- compose short analytical papers on topics derived from and related to supernatural tales in clear, analytical English prose
- constructively revise and improve their work throughout the semester—a critical part of the writing process
- express their appreciation of one of the great cultural traditions and recognize its influence in other cultures in East Asia

- exchange ideas in a respectful and open-minded manner with peers from a wide-variety of backgrounds and experiences

**Commented [LW2]:** Course goals. These are relevant to Items 1 and 2.

## REQUIRED BOOKS:

*There are no required texts for this course. All material will be provided on Blackboard or via course reserve.*

## COURSE REQUIREMENTS:

1) As the title suggests this is a reading-heavy course and students are expected to have completed the assigned material before each class session and to be prepared to discuss what they have read. Occasional lectures will be given if additional historical or religious background is required but the emphasis will be on discussion and interpretation of stories of the supernatural and their cultural context.

2) The course will be comprised of the following units, each of which explores one aspect of the ghost story in its traditional Chinese form:

- a) The formation of supernatural narratives (what is a ghost story?)
- b) The Chinese conception of the body and soul(s)
- c) Gender and depictions of the supernatural
- d) Dreams and the ephemeral
- e) Animals and oddities
- f) Religious tales of the strange
- g) Scholars and beauties
- h) Modern interpretations of the ghost story

3) For each class students are expected to bring a card containing a short (2-3 sentence) response to the readings assigned for that day. This passport will demonstrate that students have completed the readings in advance and that they have given some thought to the material that will be covered for that day.

4) Attendance is mandatory and your participation in class is heavily factored into your final score (20%). Your grade is determined not only from your attendance, but also from your submission of your passport as well as your participation in class. Asking and answering questions and taking part in group and class discussions are all important elements of your final grade.

5) You are allowed three (3) unexcused absences throughout the semester. If you cannot attend class (family emergency, illness, etc.) be sure to contact your instructor and provide documentation when possible. For every five (5) unexcused absences your grade will be lowered by one letter grade.

6) Late assignments are subjected to a penalty of 20% per day. If there is an emergency or you are unable to submit your assignment for a valid reason, contact

your instructor and they will discuss your options. If you are unable to submit an assignment or attend class due to religious obligations be sure to contact your instructor at least three (3) days in advance. If you are engaged in a University sanctioned activity (see [here](#)) be sure to discuss your schedule with your instructor at the soonest possible convenience.

### **ASSIGNMENTS:**

- 1) Throughout the semester participants will complete three (3) essays on a range of subjects related to the readings and scholarly materials in the class.
- 2) The first assignment will consist of a short reaction essay (3-4 pages, approx. 1500 words) in which you reflect on the readings and discussion in class through a specific prompt.
- 3) The second assignment will see you examining an overriding theme present in several of the tales that we have read thus far. You will write a short essay (4-5 pages, approx. 2000 words) in which you draw upon the scholarly readings, in-class discussions, as well as a series of stories to explore a general topic as it pertains to Chinese ghost narratives.
- 4) For the final assignment, you will choose a story from a provided list and write an investigative report (4-5 pages, approx. 2000 words) of the tale in which you examine it from a variety of possible angles, including but not limited to: use of language, characterization, themes, imagery, religion, gender, history, etc. You will also provide a brief description of the text it derives from, a biography of the author (if known), and a brief summary of the tale itself. Your goal is to present your story to a potential reader and to provide them with all necessary information to understand its content. Your paper should include a clear argument in which you examine one of the above themes as it pertains to your story and should make good use of the original text throughout.
- 5) Revision is an important part of the writing process. After submitting your first draft for each paper you will receive detailed feedback from your instructor. You are expected to revise your papers to correct marked errors in order to receive full credit. Twice during the semester (for the first and second assignment) participants will work in peer review sessions where they will offer suggestions to fellow classmates on their paper drafts. Participation in these sessions during the class will count towards 10% of your overall class grade.
- 6) Near the end of the semester you will carry out a short (7-8 minute) presentation in which you present your paper topic, approach, findings, as well as the story that it is based upon to your classmates. This presentation will allow you to clarify your thoughts on your paper, incorporate feedback from your instructor and peers, as well as expose your classmates to your story, its themes, characters, and events.

Commented [LW3]: Items 2 and 4D.

### **GRADING:**



Attendance/Participation = 25% (15% in-class participation, 10% passport)  
Written Essays = 40% (15% x 2 + 5% per first draft)  
Peer Review + Revision = 10% (5% x 2)  
Final Paper + Presentation = 25% (20% + 5%)

Based on the percentage scores, the final letter grades are awarded in the following scale:

97 to 100 . . . . . A+  
93 to 96 . . . . . A  
90 to 92 . . . . . A-  
87 to 89 . . . . . B+  
83 to 86 . . . . . B  
80 to 82 . . . . . B-  
75 to 79 . . . . . C+  
70 to 74 . . . . . C  
60 to 70 . . . . . D  
Below 60 . . . . . E

**COURSE AND UNIVERSITY POLICIES:**

**Withdrawals and Incompletes:**

In the case of a withdrawal or incomplete grade you should discuss your options with your academic advisor. The University provides general guidelines for these options here: <http://www.asu.edu/aad/catalogs/general/ug-enrollment.html#grading-system>

**Student Conduct and Academic Integrity:**

ASU expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Plagiarism may be the most common form of academic dishonesty and is often unintentional. Protect yourself by understanding how to avoid plagiarism with these resources:

The Governors of Acadia University's [interactive video on plagiarism](#)

The Purdue Online Writing Lab's (OWL) [Avoiding Plagiarism](#)

Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). Appropriate online behavior (also known as *netiquette*) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts may be deleted by the instructor.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

#### **Accommodation for Religious Practice:**

ASU provides for reasonable accommodation of religious practices in order to prevent discrimination against any individual on the basis of that individual's religious beliefs or practices, or absence thereof. Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances. For more information see the university policy [here](#).

#### **Title IX:**

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

#### **Content Advisory:**

Certain materials in this course discuss sex, gender issues, depictions of violence, the nature and formation of the body, and religious elements both from Western and Chinese writings. If you are uncomfortable with such discussion, please notify the instructor.

#### **Accessibility Statement:**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

## CHI/SLC294 – Topic/Reading Schedule:

Campany, Robert. *Garden of Marvels*.

Campany, Robert. *Signs from the Unseen Realm*.

Lau, Joseph. *Columbia Anthology of Chinese Literature*.

Kao, Karl S.Y. *Classical Chinese Tales of the Supernatural and Fantastic*.

8/16-8/17: *Course Introduction*

8/20-8/24: *What is a Ghost Story?*

- Excerpts from Kao (*Lieyi zhuan*)
- Campany, “Introduction” and excerpts from *Garden of Marvels*
- Campany, “Ghosts Matter”

8/27-8/31: *Structure and Style Conventions*

- Excerpts from Kao and Campany
- Yu, “Rest, Rest Perturbed Spirit!”

### 9/3 – Labor Day (No Class)

9/4-9/7: *Conceptions of the Body and Soul(s)*

- Harper, “Taichan shu”
- Excerpts from Daoist texts (“Inner Cultivation”)
- Excerpts from Kao and Campany
- Bodde, “Some Chinese Tales of the Supernatural”

Commented [LW1]: Item 1.

9/10-9/14: *Vengeful Ghosts and Wronged Spirits* – **Paper #1 Due (First Draft)**

- Bokenkamp, “Chapter 1” from *Ancestors and Anxiety*
- Poo, “Ghost Literature”
- Excerpts from Kao and Campany

9/17-9/21: *Gender and the Supernatural* – **Paper #1 Due (Final Draft)**

- Excerpts from Kao and Campany
- Dudbridge, “Mating with Spirits” from *Religious Experience and Lay Society*
- Excerpt from Bokenkamp, “Declarations of the Perfected”
- Chen Xuanyou’s “The Departed Spirit” (“Lihun ji”)
- Li Shaowei’s “The Dragon King’s Daughter”

Commented [LW2]: Item 1.

9/24-9/28: *Life is But a Dream*

- Excerpts from *Liezi* and *Zhuangzi*
- “Yellow Millet Dream”
- “An Account of the Governor of the Southern Branch”

Commented [LW3]: This section explores the expression of early Chinese philosophical ideas (that of life as a dream or illusion) through early texts as well as later narrative explorations of this theme.

10/1-10/5: *Strange Animals and Aberrant Oddities*

- Excerpts from the *Shanghai jing*
- Excerpts from Kao and Company

**10/6-10/9: Fall Break (No Class)**

10/10-10/12: *The Fantastic Miss Fox*

- “Miss Ren” (*Renshi zhuan*)
- Excerpts from Pu Songling
- Kominami, “Tang-Dynasty *Ch’uan-ch’i* Stories”

10/15-10/19: *Daoist Tales of Miracles* – **Paper #2 Due (First Draft)**

- Excerpts from Du Guangting, et. al.
- Excerpts from Company

10/22-10/26: *Buddhist Tales of Miracles* – **Paper #2 Due (Final Draft)**

- Company, *Garden of Marvels*
- Company, *Signs from the Unseen Realm*

10/29-11/2: *Scholars and (Deceased) Beauties*

- “The Tale of Huo Xiaoyu” (*Huo Xiaoyu zhuan*)
- Stories from Feng Menglong and Pu Songling

11/5-11/9: *Ghost Narratives and the Cult of Qing*

- Stories from Feng Menglong and Pu Songlin
- Excerpt from *Peony Pavilion*

11/12: **Veteran’s Day (No Class)**

11/13-11/16: *Popular Late Imperial Tales* (cont.)

- Stories from Feng Menglong and Pu Songling

11/19-11/21: *Class Presentations* (Paper 3) – **Paper #3 Due (First Draft)**

11/22-11/23: **Thanksgiving Holiday (No Class)**

11/26-11/30: *Modern Visual Representations of Ghosts*

- Film and television adaptations

11/30: **Last Day of Class**

**Paper #3 (Final Assignment) Due: 12/5**

**Commented [LW4]:** Item 1. Students will learn about the two organized religions of China, Buddhism and Daoism, by reading tales of miracles related to both.

**Commented [LW5]:** Item 1. Students will explore modern takes on several of the stories they have read, including film and television version.