

# Cover Sheet: Request 13560

## JPT 3XXX Monsters and Horror in Japan

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Matthieu Felt mfelt@ufl.edu
Created	1/30/2019 8:04:54 PM
Updated	3/18/2019 8:12:47 PM
Description of request	Creation of new course

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Youssef Haddad		2/14/2019
Participation Grading Rubric.pdf					2/6/2019
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee conditionally approves, with the following: 1) please add a Grade Scale.	3/17/2019
No document changes					
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Youssef Haddad		3/18/2019
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		3/18/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			3/18/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

## Course|New for request 13560

### Info

**Request:** JPT 3XXX Monsters and Horror in Japan  
**Description of request:** Creation of new course  
**Submitter:** Matthieu Felt mfelt@ufl.edu  
**Created:** 4/9/2019 3:55:23 PM  
**Form version:** 9

### Responses

**Recommended Prefix** JPT  
**Course Level** 3  
**Number** XXX  
**Category of Instruction** Intermediate  
**Lab Code** None  
**Course Title** Monsters and Horror in Japan  
**Transcript Title** JAPANESE HORROR  
**Degree Type** Baccalaureate

**Delivery Method(s)** On-Campus  
**Co-Listing** No  
**Co-Listing Explanation** N/A  
**Effective Term** Earliest Available  
**Effective Year** Earliest Available  
**Rotating Topic?** No  
**Repeatable Credit?** No

**Amount of Credit** 3

**S/U Only?** No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 3

**Course Description** Analysis of the meaning and significance of monstrous creatures and the genre of horror in premodern and modern Japan. Mixed-media content including mythology, performance and visual arts, fiction, graphic novels, and film. Canonical Western theory and content is included for contrast.

**Prerequisites** Sophomore standing

**Co-requisites** N/A

**Rationale and Placement in Curriculum** Course employs an engaging topic relevant to both premodern and modern Japan as well as contemporary society as an axis to examine all three. Provides an additional elective course for Japanese majors and minors and as a popular topic among students, also attracts non-majors and introduces them to Japan and to liberal arts content and methods.

**Course Objectives** By the end of this course, students will be expected to achieve the following objectives:

- 1) Evaluate and analyze what monsters signify at individual and societal levels
- 2) Critique the aims and effectiveness of monster and horror narratives
- 3) Investigate the roles of genre, gender, and media in terms of expectations, reception, and affect
- 4) Contrast Japanese monsters and horror narratives with canonical Western materials
- 5) Evaluate Japanese historical, social, economic, and cultural factors in the creation of monster narratives

**Course Textbook(s) and/or Other Assigned Reading** Books for Purchase:

Ueda Akinari. *Tales of Moonlight and Rain*, trans. Anthony H. Chambers. Columbia University Press, New York, NY, 2008. ISBN 978-0231139137.

Akutagawa Ryunosuke. *Kappa*, trans. Geoffrey Bownas. Peter Owen Modern Classics, London, 1970. ISBN 978-0720613377.

Other Assignments (provided on course website and through UF Library Course Reserves):

Jeffrey Jerome Cohen "Monster Culture (Seven Theses)," in *Monster Theory: Reading Culture*, ed. Jeffrey Jerome Cohen (Minneapolis, MN: University of Minnesota Press, 1996), 3-25.

Jason Zinoman, "The Critique of Pure Horror,"  
<https://www.nytimes.com/2011/07/17/opinion/sunday/17gray.html>

Nihon shoki [720], "Yamato Takeru," trans. Matthieu Felt (PDF).

Tale of the Dirt Spider, trans. Matthieu Felt, in *Monsters, Animals, and Other Worlds: a Collection of Short Medieval Japanese Tales*, ed. Keller Kimbrough and Haruo Shirane (New York, NY: Columbia University Press, 2018), 23-30.

Tsuchigumo zoshi, in *Zoku Nihon no emaki 26*, ed. Komatsu Shigemi (Chuo koron, 1993), (browse images).

John Friedman, "The Plinian Races," "A Measure of Man," in *The Monstrous Races in Medieval Art and Thought* (Syracuse, NY: Syracuse University Press, 2000), 1-36.

Jonathan Swift, *Gulliver's Travels*, ed. Albert J. Rivero (New York, NY: Norton, 2002), 163-184.

*The Classic of Mountains and Seas* [c. 200 BCE], trans. Anne Birrell (Penguin Books, 1999) 109-130.

Mary Bane Campbell, "The Fabulous East: 'Wonder Books' and Grotesque Facts," in *The Witness and the Other World: Exotic European Travel Writing, 400-1600* (Ithaca, NY: Cornell UP, 1988), 47-86.

Akutagawa Ryunosuke, *Kappa*, trans. Geoffrey Bownas (London: Peter Owen Modern Classics, 1970), 45-92.

Akutagawa Ryunosuke, *Kappa* 93-141

Dante Alighieri, *The Inferno of Dante*, trans. Robert Pinsky (London: Dent, 1996), 181-219.

Genshin, "Genshin's Ojo Yoshu: Collected Essays on Birth into Paradise," [985] trans. A. K. Reischauer, in *Transactions of the Asiatic Society of Japan*, 2nd series, 7 (1930), 27-46.

Nakagawa Nobuo, dir., *Jigoku* (1960, 100 minutes)

"Yugao," in *The Tale of Genji* [c. 1000], trans. Royall Tyler (New York, NY: Viking, 2001), 55-80.

Janet Goff, "Plays about Rokujo," in *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton, NJ: Princeton UP, 1991), 125-149.

Mishima Yukio, "The Lady Aoi," in *Five Modern No Plays*, trans. Donald Keene (New York, NY: Knopf, 1957), 145-171.

"How a Monk of the Dojoji in the Province of Kii Copied the Lotus Sutra and Brought Salvation to Serpents," in *Tales of Times Now Past: Sixty-Two Stories from a Medieval Japanese Collection*, trans. Marian Ury (Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 1993) 93-96.

Nobumitsu, "Dojoji" [15th c.], trans. Donald Keene, in *Twenty Plays of the No Theatre*, ed. Donald Keene (New York, NY: Columbia UP, 1970), 238-251.

"A Maiden at Dojoji" [1753], trans. Mark Oshima, in *Traditional Japanese Theater: An Anthology of Plays*, ed. Karen Brazell, (New York, NY: Columbia UP, 1998), 506-524.

Ueda Akinari, "A Serpent's Lust," in *Tales of Moonlight and Rain*, trans. Anthony H. Chambers (New York, NY: Columbia University Press, 2008 ), 155-185.

Takashi Miike, dir., *Audition* (1999, 113 min.)

Zeami, "Yamamba" [14th-15th c.], trans. Monica Bethe and Karen Brazell, in *Traditional Japanese Theater: An Anthology of Plays*, ed. Karen Brazell (New York, NY: Columbia UP, 1998), 207-225.

Hayao Kawai, "The Woman Who Eats Nothing," in *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, trans. Hayao Kawai and Sachiko Reece (Woodstock, CT: Spring Publications, 1996), 27-45.

Izumi Kyoka, "The Holy Man of Mt. Koya," trans. Charles Inoue, in *Japanese Gothic Tales* (Honolulu, HI: University of Hawai'i Press, 1996), 21-72.

Shindo Kaneto, dir., *Onibaba* (1964, 102 min.)

Ueda Akinari, *Tales of Moonlight and Rain*, "Shiramine," "The Chrysanthemum House," (51-90)

Ueda Akinari, *Tales of Moonlight and Rain*, "The Reed-Choked House," "The Carp of My Dreams" (91-120)

Ueda Akinari, *Tales of Moonlight and Rain*, "The Owl of the Three Jewels," "The Kibitsu Cauldron" (121-154)

Shiraishi Koji, dir., *Carved* (2007, 90 min.)

Nakata Hideo, dir., *Dark Water* (2002, 101 min.)

Shimizu Takashi, dir., *Juon: The Grudge* (2002, 92 min.)

Michel de Montaigne, "Of a Monstrous Child," "Of Cripples," in *The Complete Essays of Montaigne*, trans. Donald L. Frame (Palo Alto, CA: Stanford UP, 1976), 538-539, 784-792.

Rosemarie Garland Thomson, "Introduction: From Wonder to Error--A Genealogy of Freak Discourse," in *Freakery: Cultural Spectacles of the Extraordinary Body*, ed. Rosemarie Garland Thomson (New York, NY: NYU Press, 1996), 1-19.

Andrew L. Markus, "The Carnival of Edo: Misemono Spectacles from Contemporary Accounts," *Harvard Journal of Asiatic Studies* 45 (1985), 499-541.

Kitao Masami, "Bakemono chakutocho" (29-48), Jippensha Ikku, "Bakemono hitotosegusa" (53-82); Jippensha Ikku, "Tanomi ari bakumono no majiwari" (121-140), in *Edo Bakemono soshi*, ed. Adam Kabat (Shogakkan, 1999).

Franz Kafka, *Metamorphosis*, trans. Stanly Corngold (New York, NY: Norton, 1996), 3-42.

Tsukamoto Shinya, dir., *Testtuo the Iron Man* (1989, 67 min.)

Dazai Osamu, "The Mermaid and the Samurai," in *Blue Bamboo: Tales of Fantasy and Romance*, trans. Ralph F. McCarthy (Kodansha International, 1993), 61-81.

Harriet Ritvo, "The Plausible Impossible," in *The Platypus and the Mermaid and Other Figments of the Classifying Imagination* (Cambridge, MA: Harvard UP, 1997), 175-187.

Takahashi, Rumiko, "A Mermaid Never Smiles," "Mermaid Forest," trans. Matt Thorn (San Francisco, CA: Viz Communications, 1994), 3-69, 155-256.

Junji Ito, *Tomie* (San Francisco, CA: Viz Media, 2016), 1-116.

Fujiwara Tokuro, dir., *Sweet Home* (1989) [https://www.retrogames.cz/play\\_384-NES.php](https://www.retrogames.cz/play_384-NES.php)

Edgar Allan Poe, "The Murders in the Rue Morgue," "The Fall of the House of Usher," (available online through Smathers Library)

Edogawa Rampo, "The Stalker in the Attic," in *The Edogawa Rampo Reader*, trans. Seth Jacobowitz (Fukuoka: Kurodohan, 2008), 43-80.

Edogawa Rampo, "Doctor Mera's Mysterious Crimes," "The Dancing Dwarf" (101-134)

Ishiro Honda, dir., *Gojira* (1954, 96 minutes)

Chon A Noriega, "Godzilla and the Japanese Nightmare: When Them! Is U.S.," in *Hibakusha Cinema: Hiroshima, Nagasaki, and the Nuclear Image in Japanese Film*, ed. Mick Broderick. (London: Kegan Paul International, 1996), 54-74.

Terry O. Morse and Ishiro Honda, dir., *Godzilla, King of the Monsters!* (1956, 80 minutes)

Fukasaku Kinji, dir., *Battle Royale* (2000, 114 min.)

Kurosawa Kiyoshi, dir., *Pulse* (2001, 119 min.)

Arnold Davidson, "The Horror of Monsters," in *The Boundaries of Humanity: Humans, Animals, Machines*, ed. James J. Sheehan and Morton Sosna (Berkeley: U of California P, 1991), 36-65.

Barbara Ruch, "Coping with Death: Paradigms of Heaven and Hell and the Six Realms in Early Literature and Painting," in *Flowing Traces: Buddhism in the Literary and Visual Arts of Japan*, ed. James H. Sanford, William R. LaFleur, and Masatoshi Nagatomi (Princeton, NJ: Princeton UP, 1992), 93-130.

Doris G. Borgen, "Introduction," "Enter mono no ke: Spirit Possession in Cultural Context," "Exit mono no ke: Spirit Possession in the Tale of Genji," in *A Woman's Weapon: Spirit Possession in The Tale of Genji* (Honolulu: U of Hawai'i Press, 1997), xv-xx, 1-27, 245-250.

Barbara Creed, "Woman as Possessed Monster," in *The Monstrous Feminine: Film, Feminism, Psychoanalysis* (Routledge, 1993), 32-42.

Susan Klein, "When the Moon Strikes the Bell: Desire and Enlightenment in the Noh Play Dojoji," *Journal of Japanese Studies* 7:2 (1991), 291-322.

Carol Clover, "Her Body, Himself," in *Men, Women, and Chainsaws: Gender in the Modern Horror Film* (Princeton, 1992).

Nina Cornyetz, "Speculum," "Leaky Archetypes," in *Dangerous Women, Deadly Words: Phallic Fantasy and Modernity in Three Japanese Writers* (Stanford, 1999), 21-44.

Anthony M. Chambers, "Introduction," *Tales of Moonlight and Rain* (Columbia University Press, 2007), 1-37.

Julia Kristeva, "From Filth to Defilement," in *Powers of Horror: An Essay in Abjection* (Columbia UP, 1982), 56-89

Lawrence Kritzman, "Representing the Monster: Cognitions, Cripples, and Other Limp Parts in Montaigne's 'Des Boyteux,'" in *Monster Theory: Reading Culture* (University of Minnesota Press, 1996), 168-182.

Bernd Renner, "A Monstrous Body of Writing?: Irregularity and the Implicit Unity of Montaigne's 'Des boyteux,'" *French Forum* 29.1 (2004), 1-20.

Gerald Figal, "Bakumatsu bakemono," in *Civilization and Monsters: Spirits of Modernity in Meiji Japan* (Durham, NC: Duke UP, 1999), 21-37.

Paul Semonin, "Monsters in the Marketplace: The Exhibition of Human Oddities in Early Modern England" (69-81)

Eric Santner, "The Writing of Abjection," in *The Metamorphosis: Translation, Backgrounds and Contexts, Criticism*, ed. Stanley Corngold (Norton, 1996), 195-210.

Ian Conrich, "Metal Morphosis: Post-Industrial Crisis and the Tormented Body in the Tetsuo Films," in *Japanese Horror Cinema* (Hawai'i, 2005), 95-106.

Peter Tieryas, "The NES Game that Inspired Resident Evil," <https://kotaku.com/the-nes-game-that-inspired-resident-evil-1687040111> (2.23.2015)

Allistair Pinsof, "It Came from Japan! Sweet Home," <https://www.destructoid.com/it-came-from-japan-sweet-home-213628.phtml> (10.13.2011)

Satoru Saito, "Detecting the Unconscious: Edogawa Rampo and the Emergence of the Japanese Detective (Harvard University Asia Center, 2012), 235-276.

Susan Napier, "Panic Sites: The Japanese Imagination of Disaster from Godzilla to Akira," in *Contemporary Japan and Popular Culture*, ed. John Whittier Treat (Honolulu: U of Hawai'i P, 1996), 235-262.

David J. Skal, "A Bombs, B Pictures, and C Cups," in *Screams of Reason: Mad Science and Modern Culture* (New York NY: Norton, 1998), 166- 194.

Donna J. Harraway , "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others," in *Cultural Studies*, ed. Lawrence Grossberg, Cary Nelson, and Paula A. Treichler (New York, NY: Routledge, 1992), 295- 337.

### **Weekly Schedule of Topics**    DATE    THEMEREADING

#### WEEK 1

Jan. 07 Course Introduction  
(none)

Jan. 09 Introducing Monsters

Jeffrey Jerome Cohen "Monster Culture (Seven Theses)," in *Monster Theory: Reading Culture*, ed. Jeffrey Jerome Cohen (Minneapolis, MN: University of Minnesota Press, 1996), 3-25.

Jason Zinoman, "The Critique of Pure Horror,"  
<https://www.nytimes.com/2011/07/17/opinion/sunday/17gray.html>

Jan. 11 - Monstrous Races, Travelers, and Other Worlds  
Nihon shoki [720], "Yamato Takeru," trans. Matthieu Felt (PDF).

Tale of the Dirt Spider, trans. Matthieu Felt, in *Monsters, Animals, and Other Worlds: a Collection of Short Medieval Japanese Tales*, ed. Keller Kimbrough and Haruo Shirane (New York, NY:Columbia University Press, 2018), 23-30.

Tsuchigumo zoshi, in *Zoku Nihon no emaki 26*, ed. Komatsu Shigemi (Chuo koron, 1993), (browse images).

#### WEEK 2

Jan. 14

John Friedman, "The Plinian Races," "A Measure of Man," in *The Monstrous Races in Medieval Art and Thought* (Syracuse, NY: Syracuse University Press, 2000), 1-36.

Jan. 16

Jonathan Swift, *Gulliver's Travels*, ed. Albert J. Rivero (New York, NY: Norton, 2002), 163-184.

*The Classic of Mountains and Seas* [c. 200 BCE], trans. Anne Birrell (Penguin Books, 1999) 109-130.

Jan. 18 \*POSTING DUE\*

Mary Bane Campbell, "The Fabulous East: 'Wonder Books' and Grotesque Facts," in *The Witness and the Other World: Exotic European Travel Writing, 400-1600* (Ithaca, NY: Cornell UP, 1988), 47-86.

#### WEEK 3

Jan. 23

Akutagawa Ryunosuke, *Kappa*, trans. Geoffrey Bownas (London: Peter Owen Modern Classics, 1970), 45-92.

Jan. 25\*           \*POSTING DUE\*  
Akutagawa Ryunosuke, *Kappa* 93-141

WEEK 4           Journeys to Hell

Jan. 28  
Dante Alighieri, *The Inferno of Dante*, trans. Robert Pinsky (London: Dent, 1996), 181-219.

Jan. 30\*  
Genshin, "Genshin's Ojo Yoshu: Collected Essays on Birth into Paradise," [985] trans. A. K. Reischauer, in *Transactions of the Asiatic Society of Japan*, 2nd series, 7 (1930), 27-46.

Medieval Japanese Hell Screens (browse images)

Feb. 01 \*POSTING DUE\*  
Nakagawa Nobuo, dir., *Jigoku* (1960, 100 minutes)

WEEK 5           Possession

Feb. 04  
"Yugao," in *The Tale of Genji* [c. 1000], trans. Royall Tyler (New York, NY: Viking, 2001), 55-80.

Feb. 06\*  
Janet Goff, "Plays about Rokujo," in *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton, NJ: Princeton UP, 1991), 125-149.

Feb. 08\*           \*POSTING DUE\*  
Mishima Yukio, "The Lady Aoi," in *Five Modern No Plays*, trans. Donald Keene (New York, NY: Knopf, 1957), 145-171.

WEEK 6           Female Desire

Feb. 11\*  
"How a Monk of the Dojoji in the Province of Kii Copied the Lotus Sutra and Brought Salvation to Serpents," in *Tales of Times Now Past: Sixty-Two Stories from a Medieval Japanese Collection*, trans. Marian Ury (Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 1993) 93-96.

Nobumitsu, "Dojoji" [15th c.], trans. Donald Keene, in *Twenty Plays of the No Theatre*, ed. Donald Keene (New York, NY: Columbia UP, 1970), 238-251.

"A Maiden at Dojoji" [1753], trans. Mark Oshima, in *Traditional Japanese Theater: An Anthology of Plays*, ed. Karen Brazell, (New York, NY: Columbia UP, 1998), 506-524.

Feb. 13  
Ueda Akinari, "A Serpent's Lust," in *Tales of Moonlight and Rain*, trans. Anthony H. Chambers (New York, NY: Columbia University Press, 2008 ), 155-185.

Feb. 15\*           \*POSTING DUE\*  
Takashi Miike, dir., *Audition* (1999, 113 min.)

WEEK 7           Witches

Feb. 18  
Zeami, "Yamamba" [14th-15th c.], trans. Monica Bethe and Karen Brazell, in *Traditional Japanese Theater: An Anthology of Plays*, ed. Karen Brazell (New York, NY: Columbia UP, 1998), 207-225.

Hayao Kawai, "The Woman Who Eats Nothing," in *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*, trans. Hayao Kawai and Sachiko Reece (Woodstock, CT: Spring Publications, 1996), 27-45.

Feb. 20\*

Izumi Kyoka, *The Holy Man of Mt. Koya*, trans. Charles Inoue, in *Japanese Gothic Tales* (Honolulu, HI: University of Hawai'i Press, 1996), 21-72.

Feb. 22 \*POSTING DUE\*

Shindo Kaneto, dir., *Onibaba* (1964, 102 min.)

WEEK 8        Ghost Stories

Feb. 25

Ueda Akinari, *Tales of Moonlight and Rain*, "Shiramine," "The Chrysanthemum House," (51-90)

Feb. 27

Ueda Akinari, *Tales of Moonlight and Rain*, "The Reed-Choked House," "The Carp of My Dreams" (91-120)

Mar. 01\*        PAPER 1 DUE

Ueda Akinari, *Tales of Moonlight and Rain*, "The Owl of the Three Jewels," "The Kibitsu Cauldron" (121-154)

SPRING BREAK

WEEK 9 Family Drama

Mar. 11

Shiraishi Koji, dir., *Carved* (2007, 90 min.)

Mar. 13

Nakata Hideo, dir., *Dark Water* (2002, 101 min.)

Mar. 15\*        \*POSTING DUE\*

Shimizu Takashi, dir., *Juon: The Grudge* (2002, 92 min.)

WEEK 10        Freaks

Mar. 18\*

Michel de Montaigne, "Of a Monstrous Child," "Of Cripples," in *The Complete Essays of Montaigne*, trans. Donald L. Frame (Palo Alto, CA: Stanford UP, 1976), 538-539, 784-792.

Rosemarie Garland Thomson, "Introduction: From Wonder to Error--A Genealogy of Freak Discourse," in *Freakery: Cultural Spectacles of the Extraordinary Body*, ed. Rosemarie Garland Thomson (New York, NY: NYU Press, 1996), 1-19.

Mar. 20\*

Andrew L. Markus, "The Carnival of Edo: Misemono Spectacles from Contemporary Accounts," *Harvard Journal of Asiatic Studies* 45 (1985), 499-541.

Mar. 22 MID-TERM PROJECT DUE

Kitao Masami, "Bakemono chakutocho" (29-48), Jippensha Ikku, "Bakemono hitotosegusa" (53-82); Jippensha Ikku, "Tanomi ari bakumono no majiwari" (121-140), in *Edo Bakemono soshi*, ed. Adam Kabat (Shogakkan, 1999).

WEEK 11        Transformation

Mar. 25\*

Franz Kafka, *Metamorphosis*, trans. Stanly Corngold (New York, NY: Norton, 1996), 3-42.

Mar. 27\*

Tsukamoto Shinya, dir., *Testuo the Iron Man* (1989, 67 min.)

Mar. 29 Immortals and Zombies

Dazai Osamu, "The Mermaid and the Samurai," in *Blue Bamboo: Tales of Fantasy and Romance*, trans. Ralph F. McCarthy (Kodansha International, 1993), 61-81.

Harriet Ritvo, "The Plausible Impossible," in *The Platypus and the Mermaid and Other Figments of the*



Classifying Imagination (Cambridge, MA: Harvard UP, 1997), 175-187.

#### WEEK 12

Apr. 01 SECOND PAPER DUE

Takahashi, Rumiko, "A Mermaid Never Smiles," "Mermaid Forest," trans. Matt Thorn (San Francisco, CA: Viz Communications, 1994), 3-69, 155-256.

Apr. 03

Junji Ito, Tomie (San Francisco, CA: Viz Media, 2016), 1-116.

Apr. 05\* \*POSTING DUE\*

Fujiwara Tokuro, dir., Sweet Home (1989) [https://www.retrogames.cz/play\\_384-NES.php](https://www.retrogames.cz/play_384-NES.php)

#### WEEK 13 Gothic Fiction

Apr. 08

Edgar Allen Poe, "The Murders in the Rue Morgue," "The Fall of the House of Usher," (available online through Smathers Library)

Apr. 10

Edogawa Rampo, "The Stalker in the Attic," in The Edogawa Rampo Reader, trans. Seth Jacobowitz (Fukuoka: Kurodohan, 2008), 43-80.

Apr. 12\* \*POSTING DUE\*

Edogawa Rampo, "Doctor Mera's Mysterious Crimes," "The Dancing Dwarf" (101-134)

#### WEEK 14 Global Monsters

Apr. 15

Ishiro Honda, dir., Gojira (1954, 96 minutes)

Apr. 17\*

Chon A Noriega, "Godzilla and the Japanese Nightmare: When Them! Is U.S.," in Hibakusha Cinema: Hiroshima, Nagasaki, and the Nuclear Image in Japanese Film, ed. Mick Broderick. (London: Kegan Paul International, 1996), 54-74.

Apr. 19\* \*POSTING DUE\*

Terry O. Morse and Ishiro Honda, dir., Godzilla, King of the Monsters! (1956, 80 minutes)

#### WEEK 15 Millennial Anxieties

Apr. 22

Fukasaku Kinji, dir., Battle Royale (2000, 114 min.)

Apr. 23\*

Kurosawa Kiyoshi, dir., Pulse (2001, 119 min.)

#### **Links and Policies Attendance**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Late work not excused based on UF attendance policy will receive a 10% deduction per 24 hour period that passes until it is submitted.

#### Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

#### Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing

online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

#### Demeanor

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

#### Additional Fees

There are no additional fees for this course.

#### Honor Pledge

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

#### Student Wellness

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

**Grading Scheme** Grading Scale (& GPA equivalent):

A 100-93 (4.0)  
A- 92.9-90 (3.67)  
B+ 89.9-87 (3.33)  
B 86.9-83 (3.0)  
B- 82.9-80 (2.67)  
C+ 79.9-77 (2.33)  
C 76.9-73 (2.0)  
C- 72.9-70 (1.67)  
D+ 69.9-67 (1.33)  
D 66.9-63 (1.0)  
D- 62.9-60 (0.67)  
E 59.9-0 (0)

More information on grades and grading policies is here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

#### Attendance and Participation (10%)

This is primarily a discussion-based course and as such student participation is critical for its success. Participation will be evaluated in accordance with the Participation grading rubric.

#### Postings (20%)

Ten postings have been assigned over the course of the semester (refer to the schedule below). These should be submitted to the "Discussions" section of the course website. At least one, if not more, suggested topics will be posted, but you may write on whatever you wish. Postings should be one paragraph in length (about 200 words) and reflect a thoughtful engagement with the assigned reading. The posting is due by 12:01 AM on the date indicated on the syllabus, essentially midnight before class.

### Pair Presentation (15%)

Once in the semester, individuals or a pair will summarize an outside article or book chapter for the rest of the class. The summary should take 10-15 minutes and provide a rundown of the primary points and argument stated by the article. A short handout or PPT to keep things organized is recommended. The presentation schedule is provided at the end of this syllabus and will be adjusted by the instructor as needed depending on the course size.

### First Analysis Paper (10%)

500 words. Select one monster we have covered so far in the course. Explain why it is particularly monstrous and what could be changed about it to "increase" its monster credentials. Due March 01.

### Mid-term Project (10%)

Choose one of the three provided "Grass books" (eighteenth-century Japanese visual novels) and create a plot for the story, including dialogue for the creatures. Students who can read Japanese should refrain from simply translating the original. Due March 22.

### Second Analysis Paper (15%)

900-1000 words. Compare/contrast two monsters we have examined up to now in the course. You may use a liberal definition of the word "monster." Include at least one of the articles used for class presentations. Due April 01 at 12:01 AM.

### Final Project (20%)

Create your own monster. Due April 30 at midnight.

Part 1 (presentation): A depiction of your monster. Media should be settled in advance with the instructor but could include, websites, short stories, rhetorical essays, video games, physical sculptures, etc. As a basic guideline, written submissions need be no longer than 5-6 pages.

Part 2 (1200-1400 words): A critical analysis of what you created in the first part, drawing upon the themes and materials we have discussed over the course of the semester.

**Instructor(s)** Matthieu Felt

### Participation grading rubric

<b>Participation/ Engagement</b>	25 points always came prepared to class and actively participated in all discussions and activities	21 points usually came prepared and participated in discussions without being called on	17 points showed some preparation for class, but needed more to fully participate	13 points showed little preparation for class	9 points showed no preparation for class	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____/25
<b>Language Use</b>	25 points constantly used [target language] when in the classroom, even before class	18 points used [target language] most of the time in the classroom; made an effort to develop and clarify ideas in [target language]; occasionally resorted to English in groups	17 points made brief comments in [target language], but did not develop or clarify ideas; often used English in groups	13 points quiet in class; reluctant to speak [target language]; used English in groups	9 points used mostly English during class	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____/25
<b>Respect/ Attention</b>	25 points always listened attentively when others spoke; took initiative in discussions and promoted ongoing dialogue about the ideas under discussion; asked questions if uncertain	18 points listened attentively when others spoke; contributed to ongoing dialogue about the ideas under discussion	17 points occasionally inattentive to class discussion; participated briefly in discussions if called on, but was more passively attentive than active	13 points distracted, inattentive, or disengaged from class activities and discussions	9 points mostly inattentive to class discussions, the instructor, and peers	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____/25
<b>Impact on class</b>	25 points actively made a positive impact on the class	18 points made a positive, although quiet and passive contribution to the class	17 points neutral impact on class process	13 points participated minimally in classroom activities; negative impact on class process	9 points failed to contribute to the class a/o detracted from the class with her/his negative attitude	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____/25
<b>TOTAL</b>							_____/100
<b>COMMENTS</b>							