

SIGNATURE ROUTING LOG

General Information:

Proposal Type: Course Program Other

Proposal Name¹ (course prefix & number, pgm major & degree, etc.): MCL 595 (new)

Proposal Contact Person Name: Jeanmarie Rouhier-Willoughby Phone: 7-1756 Email: j.rouhier@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Committee on Folklore & Mythology	April 30, 2010	Jeanmarie Rouhier-Willoughby / 7-1756 / j.rouhier@uky.edu	<i>Jeanmarie Rouhier-Willoughby</i>
MCL, Chair	June 30, 2010	Theodore Fiedler / 7-4642 / tfiedler@uky.edu	<i>Theodore Fiedler</i>
		/ /	
		/ /	
A&S Ed. Policy Cmte.	<i>10/5/10</i>	Randall Roorda, Humanities / 7-1033 / roorda@uky.edu	<i>Randall Roorda</i>
A&S Dean	<i>10/5/10</i>	Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	<i>Anna Bosch</i>

rev'd 10/28/10

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ²
Undergraduate Council	11/09/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

10/28/10 submitted UGC

Comments:

¹ Proposal name used here must match name entered on corresponding course or program form.

² Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

REQUEST FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Arts and Sciences Today's Date: 3/23/10
- b. Department/Division: Modern and Classical Languages, Literatures and Cultures
- c. Contact person name: Jeanmarie Rouhier-Willoughhby Email: j.rouhier@uky.edu Phone: 7-1756
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: MCL 595
- b. Full Title: Topics in Folklore and Myth (Subtitle Required)
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | | |
|--------------------|-------------------------------|-------------------------------------|------------------|--------------------|
| <u>x 2</u> Lecture | _____ Laboratory ¹ | _____ Recitation | _____ Discussion | _____ Indep. Study |
| _____ Clinical | _____ Colloquium | _____ Practicum | _____ Research | _____ Residency |
| <u>x 1</u> Seminar | _____ Studio | _____ Other – Please explain: _____ | | |
- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
- If YES: Maximum number of credit hours: 6
- If YES: Will this course allow multiple registrations during the same semester? YES NO

- i. Course Description for Bulletin: An in-depth investigation of some aspect of folk culture (including artifacts, oral literature or rituals) and/or mythology with emphasis on a specific topic within a single cultural context or across cultures, e.g. the legend in European society, Chinese folklore in contemporary film, etc. MCL majors and graduate students will be expected to conduct part of their research in the target language. May be repeated up to six credits with different subtitles.

- j. Prerequisites, if any: MCL 270
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. Will this course be taught off campus? YES NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

REQUEST FOR NEW COURSE

4. Frequency of Course Offering.

- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO

If NO, explain: In every two-year cycle, we will offer this course at least once. The goal is to increase offerings for advanced students in the Folklore/Mythology Minor and to assist graduate students in the study folklore as part of their area of study, which is not currently possible. MCL has received requests for such a course from faculty in other departments, e.g., History, English, Appalachian Studies, Gender Studies, Anthropology.

5. Are facilities and personnel necessary for the proposed new course available? YES NO

If NO, explain: _____

6. What enrollment (per section per semester) may reasonably be expected? 20-30

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: See comments above re. requests from outside the program for such a course.

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO
- If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

Sample Syllabus for MCL 595: Topics in Folklore and Myth
Subtitle: Chinese Folk Narratives and Their Modern Transformations

Liang Luo
Office: POT 971
Telephone: 859-257-9139
Email: liang.luo@uky.edu
Office hours: TBA

Course Goals: This course studies the following seminal folktales from Chinese culture: Mulan, White Snake, Meng Jiangnü, Weaving Maiden, Mulian and Woman Huang, and Butterfly Lovers. These tales have not only been central to traditional culture in China, but have been reinterpreted in film, literature, drama, and opera in both China and abroad in modern times. We will examine the formations and transformations of these tales in various forms throughout the cultural history of China, with particular emphasis on their metamorphoses through popular cultural forms in the contemporary world.

Student Learning Outcomes:

- 1) Recognize how cultures establish categories and structures relevant to their understanding of the world.
- 2) Demonstrate an understanding of the endurance of folktales and how they are reinterpreted over time in various genres, perhaps with an aim to undermine cultural norms or to re-envision them.
- 3) Determine how cultural categories and structures are shared or differ between cultures.
- 4) Improve analytical skills through oral, written, and visual analyses of cultural data.
- 5) Improve cross-cultural communication and deepen understanding of one's own culture.

Textbooks/Reading Materials: see listed under schedule, items with an * are for graduate students

Films/Visual materials: see listed under schedule

Course Requirements:

Papers	50%	90-100%	A	60-69%	D
Class Participation/Homework	25%	80-89%	B	59%-0%	E
Final Project	25%	70-79%	C		

Grading Scale:

Grading Scale for Graduate Students

90-100%	A	70-79%	C
80-89%	B	69% or below	E

Course Requirements for Graduate Students: Graduate students will be required to use their language of specialty for research in their final project. They will present their projects to the class. They will also do additional readings (as marked by *) and do a more extensive final project with an oral presentation.

Course Requirements for MCL Majors: MCL majors will be required to use their language of specialty in their final project.

Undergraduate students will receive a midterm grade by the midterm date based on performance to date as determined by the criteria in the syllabus.

E-mail/Homework: You must have a UK e-mail account and access to the web. Your weekly web responses are due online the night before each (sometimes every other) class meeting. Homework responses should meet the standards for a university, that is accurate spelling, proper grammar and as well as thorough and thoughtful consideration of the topic. Therefore, by next class period, please make sure that your UK e-mail account is activated and that you have the correct address. The easiest way to reach me is often via e-mail. If you have questions, you can usually get an answer via e-mail within a few hours, rather than waiting until the next day or for office hours. Homework will be assessed as follows:

- 5 Student has demonstrated mastery of the concepts/theory under consideration, familiarity the readings and class discussion. The response is original, well-thought out, written and/or organized and supported with examples/data.
- 4 Student has demonstrated some mastery of the concepts/theory under consideration, some familiarity the readings and class discussion. The response is less original, well-thought out, written and organized. It is supported with some examples/data, but not all points are adequately supported.
- 3 Student has demonstrated minimal mastery of the concepts/theory under consideration, minimal familiarity with the readings and/or the class discussion. The response reiterates a common interpretation, is minimally well-thought out, written and/or organized and is supported with minimal examples.
- 2 Student has demonstrated no mastery of the concepts/theory under consideration, no familiarity the readings, the class discussion and other students' responses. The response is not original, well-thought out, written and/or organized or contains no support from examples/data.
- 0 Student does not submit the assignment or submits it late.

Papers: The papers are 50% of your grade. They form the major focus of the course. Papers are due IN CLASS in hard copy no later at the beginning of class on assigned dates. Late papers will be assigned a 0, unless proper documentation is provided (see attendance for the type of documentation accepted). If you are having trouble with an assignment or with a concept, please let me know, either during class or office hours. Questions are always welcome. **You may work together on the assignments, but once you begin writing the answer, no consultation with others is permitted. The minimum penalty for handing in an assignment any part of which is copied from another student or from another source or from which another student is allowed to**

copy is an E for the course.

Final Project: The project is due on the date of the final exam.

Attendance: Attendance is mandatory. More than two unexcused absences will lower your grade by one full grade. Excused absences include those for illness, family emergency or other emergencies and require print documentation from a doctor, funeral notice, police report and the like.

Class Participation: The success of this class is dependent on your participation. You are responsible for the assignments given below in the daily syllabus. You should read the material BEFORE the class in which we will cover it, so that you will be prepared to discuss it. Not being prepared will adversely affect your class participation grade, which will be assessed daily through graded in-class writing and discussion assignments. The material in the books and the lecture preps is only the basis for class discussion. Therefore, you are also responsible for the material covered in class, which may not be in the readings or the lecture preps. Class participation will be assessed as follows:

- 5 Student is completely prepared to answer or attempt to answer all questions (written or oral) and participate in the discussion/in-class exercises actively and thoughtfully (and considerately).
- 4 Student is partially prepared to do the above.
- 3 Student is minimally prepared to do the above.
- 2 Student is completely unprepared to do the above.
- 0 Student is absent.

Classroom Etiquette: Students are expected to behave with respect toward other students and to the professor. You should not talk over others, insult them or their ideas, raise your voice, sleep, write in your planner, do puzzles, read newspapers or other material unrelated to the class. These behaviors will not only result in a reduced class participation grade, but if persistent, will result in your removal from the course.

Lateness will not be tolerated. If you are not in the classroom when class begins, you will lose class participation points for each instance. After two instances of lateness, you will receive a 0 in class participation for any further instances of lateness.

You may not use cell phones or computers (exceptions will be made for students with a disability who provide proper documentation). If I see or hear a cell phone or computer (or any other electronic device), students will receive a 0 for class participation that day.

Disability Policy: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email: jkarnes@email.uky.edu) for coordination of campus disability services.

Course Schedule/Reading Assignments:

I. The Folktale's magical Power of Self-Transformation

Week 1 General Introduction: a) the great folktales and the invention of tradition in the modern era; b) Adaptation and genre demands.

Week 2 a) The variety within tradition: Mulan in song, play, novel, and movie (Song of Mulan; Xu Wei's Ci Mulan; Mulan in Sui Tang yanyi, Mulan's own novels) b) Modernization, Nationalism and Globalization (Mulan at the end of the Qing; Mulan in the Anti-Japanese War; Mulan in America [Maxine Hong Kingston's *Woman Warrior* and Disney's *Mulan*])

Primary readings:

"The Ballad of Mulan." Tr. by Stephen Owen. *An Anthology of Chinese Literature: Beginning to 1911*. New York: Norton, 1996, 241-243.
Xu Wei, *The Female Mulan*, trans. by Shiamin Kwa
"Mulan in three Qing dynasty novels: summaries"
Anonymous, *Mulan Joins the Army* (1903)
Anonymous, *Anti-Japanese War Mulan*
Maxine Hong Kingston, *The Woman Warrior*, part 1 & 2

Secondary readings:

*Allen, Joseph. "Dressing and Undressing the Chinese Woman Warrior." *Positions* 4.2 (1996): 343-79.

*Feng Lan, "The Female Individual and the Empire: A Historicist Approach to Mulan and Kingston's *Warrior*," *Comparative Literature* 55: 3 (2003), 229-245.

Visual materials:

Mulan (Disney); *Mulan* (Shaw)

II. Meng Jiangnü: Individual Integrity and National Grandeur

Week 3: Meng Jiangnü traditional: a) variety in time: from a warrior's wife to a laborer's widow; b) regional variety: teenage widow versus the First Emperor

Primary Readings:

Wilt L. Idema, *Meng Jiangnü Brings Down the Great Wall. Ten Versions of a Chinese Legend*. Seattle: University of Washington Press, 2008, Ch. 2, 4, 5, 6, 8, 10.

Secondary Readings

*Wilt L. Idema, "The development of a Legend," in Wilt L. Idema, *Meng Jiangnü Brings Down the Great Wall. Ten Versions of a Chinese Legend*. Seattle: University of Washington Press, 2008, 3-23.

Week 4: Meng Jiangnü modernized: a) the Folklore Movement – love and protest; b) the reevaluation of the First Emperor in the Great Wall –from Mao Zedong to Tan Chun.

Primary reading:

Gu Jiegang, "A Study of the Story of Meng Jiangnü" (1927), Part 3, "Conclusions."

Secondary Reading:

*Lee, Haiyan. "Tears the Crumbled the Great Wall: The Archaeology of Feeling in the May Fourth Folklore Movement," *Journal of Asian Studies* 64, no. 1 (2005): 35-65.

Visual Materials:

Meng Jiangnü in various theatrical adaptations

Three Meng Jiangnü Commercials

*For traditional versions of the legend and the implications of the Folklore Movement, we will use Wilt L. Idema, *Meng Jiangnü Brings down the Great Wall: Ten Versions of a Chinese Legend* (Seattle: University of Washington Press, 2008)

III. The Weaving Maiden: male fantasies and male frustrations

Week 5: Dong Yong traditional: folktale and fairytale (the Swan Maiden)

Primary Materials:

Wilt L. Idema, *Dong Yong: Filial Piety and its Divine Rewards*. Three versions of the legend

Week 6: Dong Yong in Socialist China and Hong Kong a) Huangmeixi and Wang Anyi's *Tianxianpei*; b) The 1966 Hong Kong movie *Qixiannü*

Reading materials:

Wang Anyi, "Heavenly Match"

Visual materials:

Heavenly Match (Shaw); *Heavenly Match* (PRC)

IV. Mulian and Woman Huang: Women, the Afterlife, and Salvation

Week 7: a) Mulian rescues his mother from hell: Dunhuang bianwen, Qing dynasty baojuan; Mulian in drama; b) Woman Huang visits hell and becomes a man: from Jin

Ping Mei to Jingyong, women's script literature

a)

Primary materials

The Precious Scroll of the Three Lives of Mulian. Trans. by Wilt L. Idema

Secondary materials:

*Johnson, David. "Mu-lien in Pao-chüan. The Performance Context and the Religious Meaning of the Yu-ming pao-ch'uan." in David Johnson, Ed., *Ritual and Scripture in Chinese Popular Religion. Five Studies*. Berkeley: Chinese Popular culture Project, 1995, 55-103.

b)

Primary Sources:

Wilt L. Idema, *Heroines of Jiangyong, Chinese Narrative Ballads in Women's Script*. Seattle: University of Washington Press, Ch. 12. "Fifth Daughter Wang"

Secondary materials

*Wilt L. Idema, *Heroines of Jiangyong*. Seattle: University of Washington Press, "Introduction: Women's Script"

Week 8: a) Mulian and the modern imagination: Lu Xun ; b) The Butcher's wife retold (Li Ang, *The Butcher's Wife* and Lisa See, *Snow Flower and the Secret Fan*)

Reading Materials

Lu Xun, "New Year's Sacrifice"; "Woman Ghost"

*Li Ang, *The Butcher's Wife*

Lisa See, *Snow Flower and the Secret Fan*

Visual Materials:

Mulian in various Chinese theater adaptations

V. The White Snake: The Lure of the Femme Fatale

Week 9: The White Snake a) in vernacular fiction – animal seduction and how to save her victim; and b) drama – how to save the loving seductress from destruction

Primary Materials

Chang, H.C. Trans. "Madam White" in H.C. Chang, *Chinese Literature: Popular Fiction*

and Drama. Edinburgh: Edinburgh University Press, 1973, pp. 205-261.

*Wilt L. Idema, trans., *The White Snake and her Son: A Translation of the Precious Scroll of Thunder Peak with some related materials*

Secondary Materials:

*Ting Nai-tung. "The Holy and the Snake Woman: A Study of the Lamia Story in Asian and European Literature." *Fabula* 8 (1966), 145-191.

*Wang Eugene Y. "Tope and Topos: The Leifeng Pagoda and the Discourse of the Demonic." in Judith T. Zeitlin and Lydia H. Liu Eds. *Writing and Materiality in China. Essays in Honor of Patrick Hanan*. Cambridge MA: Harvard University Asia center, 2003, pp. 488-552.

Week 10: a) *The White Snake and Salome: Tian Han, the Vamp, and Peking Opera*; b) contemporary transformations in Hong Kong and Taipei: Li Pikwa's refashioning of the tale: novel and movie, and dancing lovers.

Reading Materials

Liang Luo, "The Metamorphosis of the White Snake," excerpts from Liang Luo, "The Theatrics of Revolution: Tian Han and the Cultural Politics of Performance in Modern China," Ph.D. Dissertation, Harvard University, 2006, 233-258.

*Li Bihua, *Green Snake*

Visual Materials

The White Snake in various versions: ballet, cartoon, stage play, and film

VI. Liang Shanbo and Zhu Yingtai: Cross-dressing Girls, Women's education, and the Queer Movement

Week 11: *The Butterfly Lovers*: a) the formation of a classical tale; b) posthumous careers and Confucian rewritings

Primary Materials

Wilt L. Idema, Trans. *Liang Shanbo and Zhu Yingtai, The Earliest Version of the Legend of the Butterfly Lovers*

Anonymous. *The Newly Compiled Tale of the Golden Butterflies*. trans. by Wilt L. Idema

Secondary Materials

*Ronald Altenburger, "Is it Clothes that Make the Man? Cross-Dressing, Gender, and Sex in Pre-Twentieth-Century Zhu Yingtai Lore." *Asian Folklore Studies* 64 (2005), 165-205.

*Siu Leung Li, *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press, 2003. Esp. Chapter Five, "Un/queering the Latently Queer and Transgender Performance: The Butterfly Lover(s)," 109-36.

Week 12: The modern rewriting: a) Zhu Yingtai as a champion of women's education and Zhang Henshui; b) movie-adaptations with an all-female cast from the PRC and Hong Kong

Primary materials:

Zhang Henshui, *The Eternal Love: The Story of Liang Shanbo and Zhu Yingtai*. trans. by S.R. Munro. Singapore: Federal Publications, 1991

Visual materials

Butterfly Lovers in various stage and cinematic adaptations: *Love Eterne* (Shaw), etc.

Week 13: Liang Shanbo and Zhu Yingtai in the contemporary world: a) Theme Park Industry and Parody; b) Straight Lovers in the Hong Kong Queer Movement.

Reading Materials:

Chu Tianxin, "Butterfly Lovers"

Visual materials

Wuxia liangzhu (Martial Arts Version of the Butterfly Lovers, feature film, 2008)