

## **HAVC 28: Ghosts, Haunting, Memory, and Erasure in the Films of Asia**

Summer 2024, Session 2 (July 29 - August 30)

Online asynchronous



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Office hours: 8–10am, Monday (PST)

Sign up: please email me to sign up. If you want to speak with us but are unable to come to any of our office hours, please email me and we can work on an alternative.

Teaching Assistants:

**Sintia Issa**: [sintia@ucsc.edu](mailto:sintia@ucsc.edu)

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Office hours: 10:30–12:30am, Friday (PST)

Sign up: <https://www.wejoinin.com/sheets/ubpuu>

# COURSE OVERVIEW

## **Course Description**

This course explores the theme of memory, haunting, ghost and the politics of erasure and remembrance in films made in Asia, including films by Na Hong-jin (South Korea), Lau Kek-huat (Malaysia), Apichatpong Weerasuthakul (Thailand), Stanley Kwan (Hong Kong), Fruit Chan (Hong Kong), Rithy Panh (Cambodia), John Hsu (Taiwan), Zhao Liang (China), and Tsai Ming-liang (Taiwan). We will think about the ways in which contemporary Asian cinema, including but not limited to the horror genre, engages with various traumatic histories, criticizes the present state of affairs, and envisions a more livable future.

The course will provide you with the tools to better contextualize and understand the themes and motifs in these filmic productions, and to learn to view and analyze films critically. We will learn about the intersecting histories of different parts of Asia, including colonialism, modernization, the Cold War, genocide and racial violence, military oppression, and globalization, and see how these histories impacted contemporary visual productions.

Content Warnings: Some of the required films for this course contain materials pertaining to violence and self harm. Please speak to us if this is a concern.

For this course, you do not have to purchase any textbook. However, there is one film that is on demand on vimeo, i.e. you must pay out of pocket to watch them. The total cost, as I am writing this syllabus, is around \$2.50. If this is an issue, please re-consider your enrollment.

## **Course Objectives**

- 1) Learn how to watch and write critically about films and develop an understanding of how films are shaped by historical, cultural, social, and political contexts.
- 2) Understand the concepts of the specter, haunting, erasure, and the politics of memory, and learn to think about films using these lenses.
- 3) Learn about the histories of colonialism, the Cold War, communism, White Terror, genocide, identity erasure, authoritarianism, and neoliberalism through the films in this course; become familiar with prominent filmmakers making works about the histories of Asia.
- 4) Develop visual analytical skills and communicate arguments about visual materials in written form. Students will learn how to describe scenes that are comprised of sounds, voices, dialogue, moving images in a film to set up their claims effectively and how to develop a strong argument by drawing from visual evidence.
- 5) Read for historical and cultural information and an author's argument. By actively engaging with the readings, students will identify the problems taken up by various authors, and filmmakers.

### **Program Learning Outcomes**

The History of Art and Visual Culture Department has identified four program learning outcomes (PLO) for its B.A. program (<http://havic.ucsc.edu/program/introduction>). This class will fulfill the following PLO at an intermediate level:

- 1) PLO 1 – Breadth of Cultural Knowledge: Students will be able to demonstrate an appreciation for, and foundation in, visual studies grounded in a range of historical, social, cultural, and ideological perspectives.
- 2) PLO 2 – Critical Thinking: Students will be able to apply critical thinking skills that will enable them to analyze and solve problems through observation, experience, reflection, interpretation, analysis, evaluation, and/or explanation of visual, material, and historical cultural forms and values. Students will demonstrate critical thinking skills through oral and/or written communication.
- 3) PLO 4 — Written Communication: Students will be able to present clear visual and historical analysis and interpretation in writing. Students will be able to demonstrate standard writing conventions in visual studies appropriate to purpose and context.

### **Course format**

This course will take the format of asynchronous lectures, uploaded to Canvas bi-weekly on Monday and Wednesday. Please try your best to keep up with the course materials dispensed in the bi-weekly modules. If you would like further clarification on anything covered in class, please reach out to the teaching team as soon as possible.

### **Student hours and course workload**

UC Senate Regulation 760 specifies that 1 academic credit corresponds to 3 hours of work per week during a 10-week quarter. Since this is a 5-credit course, to be completed within a 5-week quarter, you should expect to spend 30 hours per week working on coursework, including: viewing recorded lectures, reading, watching assigned films and other videos, and completing quizzes and assignments. Please also make sure to check your email regularly, to avoid missing important announcements.

On average, students can expect to spend 30 hours each week (e.g. modules 1a + 1b). You can expect to roughly divide your time this way:

- Watch films and take notes: 6 hours
- Read texts and watch media materials: 15 hours
- Watch the asynchronous lectures: 2 hours
- Quiz: 1 hour
- Writing exercise / assignment: 5 hours
- Communication, office hour, & miscellaneous: 1 hour

### **Assignments and grading**

Through the assignments, students will learn to: 1) watch films closely; 2) read texts critically; 3) conduct visual analysis; 4) present a well-supported argument about films.

Grades will be computed based on the completion of the following course components:

- Quizzes x 5 (4% each): 20%
- Writing exercises x 4 (10% each): 40%
- Final paper: 35%
- Passing all course components: 5%

**Syllabus acknowledgement:** Students will be asked to acknowledge that they have read and understood the syllabus by filling out a questionnaire on Canvas.

**Quizzes:** Each week, there will be a quiz on Thursday on the films and all the related materials (lectures, readings, videos) assigned for that week. They consist of multiple choice answers and are designed to ensure students follow course components each week. Quiz #1 will cover modules 1a + 1b, Quiz #2 will cover modules 2a + 2b, and so on. The Quizzes will be administered on Canvas.

While you are free to go through the course components at your own pace, you must complete all of these components by Thursday each week to complete the quiz. Even if you are unable to go through all the materials by Thursday in any given week, I suggest that you still give the quiz a go to earn partial credits.

**Writing exercises:** The writing exercises are designed as building blocks that prepare you for the final paper. Each of them is 1.5-2 pages long, double-spaced; you will receive feedback on each of them. Please consider the feedback carefully and use them for your final paper.

**Final paper:** In place of a final exam, students are required to write a final paper (5-6 pages double-spaced, excluding the header, images, bibliography, and notes) that addresses the materials and themes covered in the course. Students are expected to synthesize the knowledge gained throughout the course, across lectures, readings, videos, and exercises, in order to present a sound argument supported by ample visual evidence drawn from the film(s) in question. Essays will be graded based on the originality of analysis, effective use of course readings, persuasiveness of claims, and clarity of the writing and its organization. The final paper is due on Saturday, August 31, and the prompts will be posted to Canvas at least 1 week prior.

**Passing all course components:** The above components together account for 95% of the final grade. Students do NOT have to complete all course components in order to pass this course; however, you will receive an extra 5% if you manage to turn in everything on time and receive a passing grade, including: syllabus acknowledgement, 5 quizzes, 4 writing exercises, and 1 final paper.

# CLASS POLICIES

## **Email policy**

Please include the course number in the subject line when contacting the instructor and the TAs by email and clearly state your question or concern. Please send your email to your TA AND the instructor. If you have an emergency, please type “URGENT” in the subject line of the email and we will respond as soon as possible. In general, please expect the teaching team to respond within 24 hours during the week, and by Tuesday for any messages sent over the weekend.

## **Late policy**

Summer session is fast-paced for everyone, teaching team included. To respect the schedule and workload of your TAs, **no late assignment will be accepted**, with the exception for DRC accommodations. You will automatically receive 0% for a component if you miss an assignment. You do not have to complete all quizzes and assignments in order to pass this course; however, you will receive an extra 5% if you do complete and pass everything. (Another way to put it is that if you miss a course component, you will lose 5% of your final grade in addition to what the particular component is worth.)

## **Academic Integrity**

Students should cite and appropriately credit the sources of ideas and wording that are neither their own nor reasonably understood to be common knowledge. If you have any questions about how academic honesty applies to your work, please let the instructor know. We will be happy to talk about plagiarism both in class and privately during office hours. UCSC has a robust Code of Academic Conduct outlined in the Student Handbook (<https://deanofstudents.ucsc.edu/student-conduct/studenthandbook/index.html>). The code applies to all written work and states that the penalty for plagiarism is a failing grade in the course and potential academic sanctions.

We take academic integrity very seriously. Besides plagiarism, there are other forms of cheating that will also result in a 0 on the assignment and a failed grade for the course:

- Using AI tools, such as ChatGPT or similar products;
- Using search engines and other internet resources during your quizzes;
- Using ghostwriting or online paper services;
- Assisting a classmate to cheat.

For further information, see [www.ucsc.edu/academics/academic\\_integrity](http://www.ucsc.edu/academics/academic_integrity) and please look at this website on UCSC policies regarding student misconduct: [https://www.ue.ucsc.edu/academic\\_misconduct](https://www.ue.ucsc.edu/academic_misconduct). This website explains what is plagiarism: <http://library.ucsc.edu/help/research/what-is-plagiarism>.

*Use of AI:* Original analysis, thinking, and writing are important skills to any academic discipline and life in general. The assignments in this class are designed to help you develop your skills in reading, writing, and critical thinking, which are all useful skills to have as you continue to grow as adults. We want to read your unique thoughts and ideas; it is a waste of everybody's time if we are to grade and comment on AI-generated assignments. Outsourcing your learning and thinking to AI is a waste of your precious opportunity to learn, grow, and remain an independent thinker. It should also be noted that it is fairly easy to spot AI-generated contents for a seasoned writer. If we suspect any acts of plagiarism or use of AI to complete assignments, you will be required to meet with the teaching team personally and substantiate your ideas orally. Failure to do so will result in a 0 for the assignment.

If you face challenges with the skills required to complete the assignments, please feel free to reach out to the instructor or the TAs through emails or attending office hours.

## INFORMATION AND RESOURCES

### **Summer session 2024 Deadlines**

- **Add/Swap:** Thursday, August 1
- **Drop:** Monday, August 5 (tuition reversed)
- **Request for "W":** Sunday, August 18 (no tuition reversal)
- **Change Grade Option:** Sunday, August 25

Summer is unique. You will not be dropped for non-attendance or non-payment. You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email [summer@ucsc.edu](mailto:summer@ucsc.edu).

### **DRC Accommodations**

According to the Disability Resources Center (DRC), a reasonable accommodation is a modification or adjustment to a course that enables a student with a disability to have an equal opportunity to enjoy the benefits, opportunities, and privileges that are available to all students with or without disabilities. If you need accommodations, you have a right to have these met.

The DRC determines who qualifies to these accommodations. Contact the DRC at [drc@ucsc.edu](mailto:drc@ucsc.edu) to make appointments, or if you have questions or concerns about exam accommodations or any

other disability-related matter. You can then contact me privately to submit your Accommodation Authorization and to discuss how I can support you in this course.

### **Title IX**

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support, (831) 459- 2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies, call 911.

Faculty and Teaching Staff are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

### **Technical Assistance**

ITS Support Center

831-459-HELP (9-4357)

[help@ucsc.edu](mailto:help@ucsc.edu)

<https://its.ucsc.edu/get-help/index.html>

*Canvas Support and Resources:* 24/7 assistance is available from Instructure. Just click on the "Help" option in your Canvas course.

# COURSE SCHEDULE AND READINGS

## Course Schedule

Modules/Dates	Readings and films	Assignment due dates (all due on 11:59pm Pacific Time)
Module 1a: <b>Mon, July 29</b>  Introduction: ghosts and memory; film analysis	Watch: - Recorded lecture: “1a: Introduction to key concepts” - StudioBinder, “The Shot List” - The Media Insider, “How to analyse a film: the complete beginners guide”  Read: - Terrence Rafferty - Bliss Cua Lim - Avery Gordon	Wed: Syllabus acknowledgement
Module 1b: <b>Wed, July 31</b>  The Phantom of Colonialism	Watch: - <b>Na Hong-Jin, <i>The Wailing</i> (2016) - <a href="https://www.kanopy.com/en/ucsc/video/12201138">https://www.kanopy.com/en/ucsc/video/12201138</a></b> - Recorded lecture: “1b: The Phantom of Colonialism” - Spikima Movies: “Ambiguous Horror of The Wailing”  Read: - Kim So-young & Chris Berry - Hisup Shin	Thu: Quiz #1  Sun: Writing exercise #1 (describe the visual elements in a scene)
Module 2a: <b>Mon, August 5</b>  Cold War and the Ghost of Communism	Watch: - <b>Lau Kek-huat: <i>Absent Without Leave</i> (2016) - <a href="https://vimeo.com/ondemand/absent?fbclid=IwZXh0bgNhZW0CMTAAR00Ji85iVZOjtRswaB47_vmF3O5_OkpWwc7EZVXETO44kTjcENUcr_3PXE_aem_t1HSvm0-nkq7n463woDiJw">https://vimeo.com/ondemand/absent?fbclid=IwZXh0bgNhZW0CMTAAR00Ji85iVZOjtRswaB47_vmF3O5_OkpWwc7EZVXETO44kTjcENUcr_3PXE_aem_t1HSvm0-nkq7n463woDiJw</a> (\$2.50)</b> - Recorded lecture: “2a: Cold War and the Ghost of Communism (1)” - The Cold War, “Malayan Emergency 1948-1960 - COLD WAR DOCUMENTARY”  Read: - Lau Kek Huat - Kuan Chee Wah	



Modules/Dates	Readings and films	Assignment due dates (all due on 11:59pm Pacific Time)
Module 2b: <b>Wed, August 7</b>  Military dictatorship	Watch: - <b>Apichatpong Weerasuthakul, <i>Cemetery of Splendor</i> (2017) <a href="https://www.kanopy.com/en/ucsc/video/12129706">https://www.kanopy.com/en/ucsc/video/12129706</a></b> - Recorded lecture: “2b: Cold War and Ghost of Communism (2)”  Read: - Violet Lucca - Pimpawan Chaipanit - Arnika Fuhrmann	Thu: Quiz #2  Sun: Writing exercise #2  (Reading critically: choose 2 readings, summarize and evaluate)
Module 3a: <b>Mon, August 12</b>  Disappearing City, Disappearing Identity	Watch: - <b>Stanley Kwan, <i>Rouge</i> (1988) - <a href="https://www.kanopy.com/en/ucsc/video/13376061">https://www.kanopy.com/en/ucsc/video/13376061</a></b> - Recorded lecture: “3a: Disappearing City, Disappearing Identity (1)” - Asian Film Awards Academy, “Stanley Kwan's Masterclass”  Read: - Bliss Cua Lim - Esther Cheung, “On Spectral Mutations”	
Module 3b: <b>Wed, August 14</b>  Disappearing City, Disappearing Identity	Watch: - <b>Fruit Chan, <i>Made in Hong Kong</i> (1997) - <a href="https://www.kanopy.com/en/ucsc/video/14014926">https://www.kanopy.com/en/ucsc/video/14014926</a></b> - Recorded lecture: “3b: Disappearing City, Disappearing Identity (2)”  Read: - Esther Cheung, “In Search of the Ghostly in Urban Spaces” - Wendy Gan	Thu: Quiz #3  Sun: Writing exercise #3  (Compare & contrast: ghostly urban space)
Module 4a: <b>Mon, August 19</b>  Reckoning with Genocide	Watch: - <b>Rithy Panh, <i>The Missing Picture</i> (2014): <a href="https://www.kanopy.com/en/product/251277?vp=ucsc&amp;frontend=kui">https://www.kanopy.com/en/product/251277?vp=ucsc&amp;frontend=kui</a></b> - Recorded lecture: “4a: Reckoning with Genocide”  Read: - Leslie Barnes and Joseph Mai - Jennifer Cazenave	

Modules/Dates	Readings and films	Assignment due dates (all due on 11:59pm Pacific Time)
<p>Module 4b: <b>Wed, August 21</b></p> <p>Authoritarianism: The White Terror</p>	<p>Watch:</p> <ul style="list-style-type: none"> <li>- <b>John Hsu, <i>Detention</i> (2019): <a href="https://www.kanopy.com/en/ucsc/video/12357155?frontend=kui">https://www.kanopy.com/en/ucsc/video/12357155?frontend=kui</a></b></li> <li>- Recorded lecture: “4b: Authoritarianism: The White Terror”</li> <li>- FreddyDude, “Detention Game Analysis”</li> </ul> <p>Read:</p> <ul style="list-style-type: none"> <li>- Po-wei Hao</li> <li>- Chia-rong Wu</li> </ul>	<p>Thu: Quiz #4</p> <p>Sun: Writing exercise #4</p> <p>(Medium)</p>
<p>Module 5a: <b>Mon, August 26</b></p> <p>Authoritarianism: Chinese Communism</p>	<p>Watch:</p> <ul style="list-style-type: none"> <li>- <b>Zhao Liang, <i>Petition</i> (2009) <a href="https://www.youtube.com/watch?v=qnWW0UcRsWM&amp;t=402s">https://www.youtube.com/watch?v=qnWW0UcRsWM&amp;t=402s</a></b></li> <li>- Recorded lecture: “5a: Authoritarianism: Chinese Communism”</li> </ul> <p>Read:</p> <ul style="list-style-type: none"> <li>- Jie Li</li> <li>- Dan Edwards</li> </ul>	
<p>Module 5b: <b>Wed, August 28</b></p> <p>Transnational Capital and the Haunted City</p>	<p>Watch:</p> <ul style="list-style-type: none"> <li>- <b>Tsai Ming-liang, <i>Stray Dogs</i> (2013) <a href="https://www.kanopy.com/en/product/6440405?vp=ucsc">https://www.kanopy.com/en/product/6440405?vp=ucsc</a></b></li> <li>- Recorded lecture: “5b: Transnational Capital and the Haunted City”</li> <li>- Taiwan Plus Docs, “Award-Winning Director Tsai Ming-Liang Reveals The Origins of His Cinematic Dream”</li> </ul> <p>Read:</p> <ul style="list-style-type: none"> <li>- Nicholas de Villiers</li> <li>- Louis Lo</li> </ul>	<p>Thu: Quiz #5</p> <p>Sat August 31: Final assignment due</p>

## Detailed reading schedule

### WEEK 1

#### Introduction & Key Concepts; the Phantom of Colonialism

##### Module 1a: Introduction to key concepts and film analysis

###### *Assigned materials:*

- Terrence Rafferty, “Why Asian Ghost Stories Are the Best,” *The New York Times* (June 8, 2003).
- Bliss Cua Lim, “Spectral times: the ghost film as historical allegory,” *Positions: East Asia Cultures Critique*, vol. 9, no. 2 (Fall 2001): 287–301.
- Avery F. Gordon, “Introduction to the New Edition,” in *Ghostly Matters: Haunting and the Sociological Imagination*, 2nd ed. (Minneapolis: University of Minnesota Press, 2008): xv-xx.
- The Media Insider, “How to analyse a film: the complete beginners guide”: <https://www.youtube.com/watch?v=Hrp2azKjGUI>
- StudioBinder, “The Shot List”: Ep. 1-4, 6, 10, 11— [https://www.youtube.com/watch?v=IiyBo-qLDeM&list=PLEzQZpmbzckV0\\_a2QCO2qF9Yfe-LKSDha&index=6](https://www.youtube.com/watch?v=IiyBo-qLDeM&list=PLEzQZpmbzckV0_a2QCO2qF9Yfe-LKSDha&index=6)

###### *Recommended materials:*

- Andreas Huyssen, “Introduction” and “Chapter 1: Present Pasts: Media, Politics, Amnesia” in *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003): 1-29.
- Jinhee Choi and Mitsuyo Wada-Marciano, “Introduction” in *Horror to the Extreme: Changing Boundaries in Asian Cinema* (Hong Kong: Hong Kong University Press, 2009): 1-12.
- “How to Watch a film” (prepared by Prof Boreth Ly)
- “IFC Glossary”
- ReligionForBreakfast, “The Chinese Ghost Festival Explained” — <https://www.youtube.com/watch?v=7-KQNoDmz8A>

##### Module 1b: The Phantom of Colonialism — Na Hong-jin

###### *Assigned materials:*

- Spikima Movies: “Ambiguous Horror of The Wailing”: <https://www.youtube.com/watch?v=p4RCX2cpHCI>
- Hisup Shin, “Monstrous National Allegory: The Making of Monstrous Otherness in Na Hong-jin's *The Wailing*,” *Journal of Film and Video*, vol. 72, no. 3-4 (Fall/Winter 2020): 90-101.
- Kim So-young & Chris Berry, “‘Suri suri masuri’: The magic of the Korean horror film: A conversation,” *Postcolonial Studies: Culture, Politics, Economy*, vol. 3, no. 1 (2000): 53-60.

###### *Recommended materials:*

- Jinsoo An, “Horror and Revenge: Return of the Repressed Colonial Violence,” in *Parameters of Disavowal: Colonial Representation in South Korean Cinema* (Berkeley: University of California Press, 2018): 107-124.

## WEEK 2

### Cold War, Communism, and Military dictatorship

#### Module 2a: Anti-colonial Struggle and the Ghost of Communism — Lau Kek-huat

##### *Assigned materials:*

- The Cold War, “Malayan Emergency 1948-1960 - COLD WAR DOCUMENTARY”: <https://www.youtube.com/watch?v=7BnWR5nvDUE>
- Kuan Chee Wah, “Searching for Identities: Lau Kek Huat’s Films and Memories of the Malayan Communist Struggle,” *Exposition*, no. 49 (2023): 81-103.
- Lau Kek Huat, “On Forgetfulness and the Emergency: Notes on *Absent Without Leave*,” translated by Leong Jie Yu, *The Margins* — <https://aaww.org/rainforest-speaks-on-forgetfulness-emergency-notes-absent-without-leave/> (\*Scroll past the Chinese version for the English translation)

##### *Recommended materials:*

- Zhou Han Lieu, “Ecology as a Cold-War Scale: Lau Kek Huat’s *Absent Without Leave* and Ha Jin’s *War Trash*,” in *Asia in the Old and New Cold Wars: Ideologies, Narratives, and Lived Experiences*, edited by Kenneth Paul Tan (Singapore: Palgrave Macmillan, 2023): 55-77.

#### Module 2b: Military Dictatorship — Apichatpong Weerasuthakul

##### *Assigned materials:*

- Violet Lucca, “Dream State,” *Film Comment* (Mar/Apr 2016) — <https://www.filmcomment.com/article/apichatpong-weerasethakul-cemetery-of-splendor/>
- Pimpawan Chaipanit, “Haunting Memories and Haunted Landscape: Reading the EcoGothic in Apitchatpong’s *Cemetery of Splendor* and Pitchaya’s *Bangkok Wakes to Rain*,” *SARE*, vol. 59, no. 1 (2022): 51-69.
- Arnika Fuhrmann, “Introduction: Buddhist Sexual Contemporaneity,” in *Ghostly Desires: Queer Sexuality and Vernacular Buddhism in Contemporary Thai Cinema* (Durham: Duke University Press, 2016): 1-25.

##### *Recommended materials:*

- Jonathan Romney, “Film of the Week: Cemetery of Splendor,” *Film Comment* (March 3, 2016) — <https://www.filmcomment.com/blog/film-of-the-week-cemetery-of-splendor/>

### WEEK 3

## Disappearing City, Disappearing Identity

### Module 3a: Disappearing City, Disappearing Identity (1) — Stanley Kwan

#### *Assigned materials:*

- Asian Film Awards Academy, “Stanley Kwan's Masterclass”: <https://www.youtube.com/watch?v=dnhJGpIIGS8>
- Bliss Cua Lim, “Spectral times: the ghost film as historical allegory,” *Positions: East Asia Cultures Critique*, vol. 9, no. 2 (Fall 2001): 310-319.
- Esther Cheung, “On Spectral Mutations: The Ghostly City in *The Secret, Rouge*, and *Little Cheung*.” In *Hong Kong Culture: Word and Image*, edited by Kam Louie (Hong Kong: Hong Kong University Press, 2010): 169-191.

#### *Recommended materials:*

- Michael Atkinson, “Songs of Crushed Love: The Cinema of Stanley Kwan,” *Film Comment*, vol. 32, no. 3 (May/June 1996): 42-46
- Felicia Chan, “Performing (Comic) Abjection in the Hong Kong Ghost Story,” in *Hong Kong Horror Cinema*, edited by Gary Bettinson and Daniel Martin (Edinburgh: Edinburgh University Press, 2019): 97-109.
- Vivian Lee, “Ghostly Returns: the Politics of Horror in Hong Kong Cinema,” in *Hong Kong Horror Cinema*, edited by Gary Bettinson and Daniel Martin (Edinburgh: Edinburgh University Press, 2019): 204-222.
- Rey Chow, “A Souvenir of Love,” *Modern Chinese Literature*, vol. 7, no. 2 (Fall 1993): 59-78.
- Ackbar Abbas, “The New Hong Kong Cinema and the Deja Disparu,” in *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997): 16-47.

### Module 3b: Disappearing City, Disappearing Identity (2) — Fruit Chan

#### *Assigned materials:*

- Esther Cheung, “In Search of the Ghostly in Urban Spaces” in *Fruit Chan's Made in Hong Kong* (Hong Kong: Hong Kong University Press, 2009): 101-124.
- Wendy Gan, “Introduction,” in *Fruit Chan's Durian Durian* (Hong Kong: Hong Kong University Press, 2005): 1-10.

#### *Recommended materials:*

- Emilie Yueh-yu Yeh and Neda Hei-tung Ng, “Magic, Medicine, Cannibalism: The China Demon in Hong Kong Horror,” in *Horror to the Extreme: Changing Boundaries in Asian Cinema*, edited by Jinhee Choi and Mitsuyo Wada-Marciano (Hong Kong: Hong Kong University Press, 2009): 145-159.

## WEEK 4

### Genocide; the White Terror

#### Module 4a: Reckoning with Genocide — Rithy Panh

##### *Assigned materials:*

- Leslie Barnes and Joseph Mai, “Introduction” in *The Cinema of Rithy Panh: Everything has a Soul* (New Brunswick: Rutgers University Press, 2021): 1-16.
- Jennifer Cazenave, “Earth as Archive: Reframing Memory and Mourning in *The Missing Picture*,” *Cinema Journal*, vol. 57, no. 2 (Winter 2018): 44-65.

##### *Recommended materials:*

- Vicente Sanchez-Biosca, “Challenging Old and New Images Representing the Cambodian Genocide: The Missing Picture,” *Genocide Studies and Prevention: An International Journal*, vol. 12, no. 2 (2018): 140-164.

#### Module 4b: Authoritarianism: The White Terror — Red Candle Games / John Hsu

##### *Assigned materials:*

- FreddyDude, “Detention Game Analysis”: <https://www.youtube.com/watch?v=GGH6wem8sYA>
- Po-wei Hao, “The Ghosts of Post-Authoritarian Taiwan” (October 6, 2022) — <https://taiwaninsight.org/2022/10/06/theghosts-of-post-authoritarian-taiwan/>
- Chia-rong Wu, “Spectralizing the White Terror: Horror, Trauma, and the Ghost-Island Narrative in *Detention*,” *Journal of Chinese Cinemas*, vol. 15, no. 1 (2021): 73-86.

##### *Recommended materials:*

- Chia-rong Wu, “From *Detention* to *Devotion*: Historical Horror and Gaming Politics in Taiwan,” *British Journal of Chinese Studies*, vol. 12, no. 2 (July 2022): 46-62.
- Tiff Liu, “Detention Postmortem: Localizing a Taiwanese game for Western audiences,” *Game Developer* (August 2, 2017): <https://www.gamedeveloper.com/design/detention-postmortem-localizing-a-taiwanese-game-for-western-audiences#close-modal>

## WEEK 5

### Chinese Communism; Transnational Capital

#### Module 5a: Authoritarianism: Chinese Communism — Zhao Liang

##### *Assigned materials:*

- Jie Li, “Filming Power and the Powerless: Zhao Liang’s *Crime and Punishment* and *Petition*,” *China Perspectives* (2010/1): 35-45.
- Dan Edwards, “Petitions, addictions and dire situations: The ethics of personal interaction in Zhao Liang’s *Paper Airplane* and *Petition*,” *Journal of Chinese Cinemas*, vol. 7, no. 1 (2013): 63-79.

##### *Recommended materials:*

- Lianjiang Li, Mingxing Liu, and Kevin J. O’Brien, “Petitioning Beijing: the High Tide of 2003-2006,” *The China Quarterly*, No. 210 (June 2012): 313-334.

#### Module 5b: Transnational Capital and the Haunted City — Tsai Ming-liang

##### *Assigned materials:*

- Taiwan Plus Docs, “Award-Winning Director Tsai Ming-Liang Reveals The Origins of His Cinematic Dream”: <https://www.youtube.com/watch?v=4j55ND-DdQ4>
- Nicholas de Villiers, “Haunted, Rented, Queer Spaces: From *Vive L’Amour* to *Stray Dogs*,” in *Cruisy, Sleepy, Melancholy: Sexual Disorientation in the Films of Tsai Ming-liang* (Minneapolis: University of Minnesota Press, 2022): 97-116.
- Louis Lo, “A Cinematic Guide to Asian Cities: Taipei, Seoul, and the Cinema of Destruction” in *The Palgrave Handbook of Literature and the City*, edited by Jeremy Tambling (London: Palgrave Macmillan, 2016): 661-672.

##### *Recommended readings:*

- Song Hwee Lim, *Tsai Ming-liang and a Cinema of Slowness* (Honolulu: University of Hawai’i Press, 2014).
- Csilla Markója, “The Aesthetics of the Spectral and the Permanent Crisis in Tsai Ming-liang’s Art,” *Acta Univ. Sapientiae, Film and Media Studies*, 22 (2022): 60–76.