



This is an abridged sample syllabus. Information is subject to change. Full syllabus will be distributed to registered students when term begins.

## **ASIX\_V 342 - Cinematic Monsters of Asia**

**Ji-yoon An**

From antiquity to the present day, monsters have played (and continue to play) a crucial role in identity formation and the shaping of the “Other.” This interdisciplinary course studies the unending human fascination with monsters. We will explore the fundamental questions of: what makes a monster? Why do we create them? And why do they frighten yet fascinate us? Drawing on core theoretical concepts like “the uncanny,” “the abject,” and “the monstrous feminine,” we will begin with “monster theory” to illuminate the psychology behind our engagement with monsters, with examples from classic horrors. We will interrogate various tropes of monsters, such as the vampire, the zombie, and the human monster, with examples from modern popular culture across Asia. The aim of the course is to push students to engage critically with popular culture, learning to implement notions of the self and the Other to larger conversations regarding race, gender, class, and other cultural institutions.

**Mode of Delivery:** In Person

### **Sample Readings**

Cohen, Jeffrey Jerome (2020). “Monster Culture (Seven Theses).” In *The Monster Theory Reader*, ed. Jefferey Andrew Weinstock (University of Minnesota Press), p.37-58.

Weinstock, Jefferey (2012). “Introduction: Vampire Cinema.” In *Vampire Film: Undead Cinema* (Columbia University Press), p. 1-19.

Shin, Hisup (2020). “Monstrous National Allegory: The Making of Monstrous Otherness in Na Hong-jin’s *The Wailing*”, *Journal of Film and Video* 72, 3/4, p. 90-101.

### **Assignments**

Participation (attendance and quizzes)|20

4 Short-Answer Responses|20

Screening Report|20

Final Paper (proposal, discussion, final research paper)|40

Bonus Point: In-Class Presentation on Film/Reading|5

Bonus Point: Active Speaking During In-Class Discussions|3