

Level: undergraduate upper division
Focus: performance theory
System: semester
Class size: 10-15

Utica College
THE 400: Theatrical Haunts:
Ghosts and Ghosting Onstage
Fall 2019

Credit Hours: 3

Prerequisites: none

Class Meeting Times: MWF 10:30am-11:20am

Instructor: Rachel M. E. Wolfe

Office: Library basement 110

e-mail: rmwolfe@utica.edu

Office Hours: TT 9-11am

Boo!

That is the first and last cheesy ghost you will encounter in this course.

The world is full of ghosts, and this class will teach you how to see them. The theatre, in particular, is crawling with ghosts: from the many theatre buildings that are said to be haunted, to the tradition of the ghostlight, to the theatrical creation of effects like Pepper's ghost, to ghost stories retold in the form of plays—but most haunted of all, according to performance theorist Marvin Carlson, is the simple act of theatrical creation itself. In this class, we will read Carlson's major work of scholarship, *The Haunted Stage*, and other theories of haunting/performance, in conjunction with ghost story plays from around the globe.

For the first half of the course, we will focus on Carlson's own theories and on ghost stories of individual trauma. Each week will pair a chapter of Carlson's book with a case study ghost play from a different time and place, along with supplemental readings about how people conceptualize(d) ghosts in the society the case study play comes from. The second half of the course will follow this same structure, but turn to a diverse array of other theorists and to ghost stories based on large-scale atrocity (the transatlantic slave trade, the holocaust, etc.). Throughout, we will apply performance theory to pieces of actual theatre, and in the process discover the complex, multicultural plethora of meanings lurking under the word "ghost."

By the end of this course, students should be able to:

- Cogently articulate the complex definitions behind the deceptively simple terms "ghost," "ghosting," and "haunting."

- Knowledgably discuss the interrelationship between ghosts, memory, and theatre/performance
- Read and understand complex works of theoretical scholarship

REQUIRED READING

Aidoo, Ama Ata. *Dilemma of a Ghost & Anowa*. London: Longman/Pearson (1995).
Available in the UC bookstore.

Carlson, Marvin. *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: University of Michigan Press (2001).
Available in the UC bookstore.

Ibsen, Henrik. *Ghosts*. Any edition, any publisher, any translation.
Available in the UC bookstore, available for free on Project Gutenberg, plus I have several different editions in my office you can borrow.

Mallatratt, Stephen. *The Woman in Black*. Samuel French, Inc. (1989).
Available in the UC bookstore.

Padmanabhan, Manjula. *Harvest*. Aurora Metro Publications (1997).
Available in the UC bookstore.

Wilson, August. *The Piano Lesson*. New York: PLUME (1988).
Available in the UC bookstore.

Course reader.*
Available on ENGAGE coursepage.

REQUIRED VIEWING

Wilde Rep Theatre. *MacBeth*. September 19th-21st at 7:30pm; September 22nd at 2:00pm. 12 Genesee St., New Hartford. Tickets: \$15 for students/members, \$20 for general public.
Laura Salvaggio will be visiting class early in the semester to sell tickets for this show.

Online videos of Alan Cumming's *MacBeth*.
Links on ENGAGE coursepage.

Any play of your choice, as long as you see it live and it's performed between September 9, 2019 and October 15, 2019 (Wilde Rep Theatre's *MacBeth* excluded).

GRADE BREAKDOWN AND ASSIGNMENTS

Grades for this course will be calculated as follows:

Attendance and Participation	42% total (1% per class)
Reading Journal	25% total (0.5% per entry)
Midterm	15% (5% for notes, 10% for presentation)
Final Exam	18%

Specifics for each of these components is detailed below.

Attendance and Participation:

The content of this course pulls from authors and theorists and playwrights all across the globe. Unlike a class with a unified textbook, where one thing flows naturally into another and builds on previous chapters, you cannot get the full impact or point of this class simply by doing the reading on your own. Our time in class together is a time for us to compare notes, explore ideas, and synthesize the very different readings we have done outside of class. As such, attendance and participation in class is very important; it is where we will make connections, apply theory to our case examples, refine each other's ideas, and otherwise progress toward a deeper understanding of our topic. For this reason, a substantial portion of your grade will be based on your continued, sustained engagement with the material and your classmates during our meetings.

Each day will earn points out of 5 as follows:

- ⤴ 1 point for showing up to class
- ⤴ 1 point for being present the entire class period (i.e. not coming late, leaving early, or ducking out in the middle)
- ⤴ 1 point for speaking up in class
- ⤴ 1 point for making a comment that proves you did the reading
- ⤴ 1 point for adding insight, stimulating critical discussion, lifting up a classmate, or otherwise going above and beyond with your comments

Excused absences: Excused absences will be issued in the case of illness, accident, or extenuating circumstance (ex: a relative's wedding, an away game, etc.) provided that the absence is cleared with me *by e-mail in advance*. Excused absences *will not be issued retroactively*, nor is an absence considered excused until I e-mail back with my approval. Excused absences earn 3 points for the missed day.

Unexcused absences: Any time you miss class without an e-mail from me excusing the absence is considered an unexcused absence. Each student will get one free (no grade penalty) unexcused absence per semester. Each successive unexcused absence will earn zero points for the day.

Respectful engagement: The free and critical exchange of ideas is largely what a university education is all about, and there is no topic that is off-limits in this class. Because the content of the readings in this class can be sensitive or triggering (it's a ghosts class—lots of horror and death!), it is vital that we approach all class discussions with respect for one another, and for one another's limitations. If someone feels the need to step out of a discussion, they must feel free to do so without fear of judgement from their classmates. If you disagree with something a classmate says in discussion, feel free to say so; but respectfully. While it is perfectly acceptable to disagree with ideas expressed by your classmates—and to refute those ideas with your own points—you must always direct your criticisms toward the points made and not toward the speaker. There is a difference between a disagreement and a personal attack, and personal attacks or insults toward a classmate will not be tolerated. Nor will derogatory remarks or slurs aimed at a larger social group (i.e. a particular race, gender, religion, etc.). It is important that you do participate in class discussion and engage with your classmates, but equally important that you do so in a manner that fosters respectful dialogue.

Reading Journal:

The skills-based portion of this course has to do with improving your skill at reading and understanding complex concepts. In order to develop and hone this skill, you will keep a reading journal in which, for each reading we do, you will write down:

- 1) any unfamiliar words you encountered in the day's reading and their definitions
- 2) quotes that jumped out at you, and your reactions to them (EX: "WTF?! What does this even mean?" or "This is really profound" or "Totally true! My dog does this exact thing!" etc.)
- 3) your own summary of the central point or main takeaway from this reading
- 4) any additional thoughts you want to share with me or write down for yourself (EX: "This really relates to the stuff we read in Jamaica week" or "This reading was as dry as the mummies it's about" etc.)

You get one point per element, plus an additional point for being thorough and/or insightful, for a total of 5. If you didn't find any unfamiliar words, just say so, but be prepared to defend your claim in class when I ask you to define a complicated word from the reading! If your journal entry gives away the fact that you didn't read (i.e. your "main takeaway" is a thing brought up in the first paragraph and never returned to later in the reading), you will get zero points for the entry.

There are 48 readings in this class plus two required viewing items that you must write journal entries for (the two *MacBeths*), for a total of 50 over the course of the semester. Journal entries are to be turned in on ENGAGE by the start of class on the day for which the reading in question is assigned. Because I want you to come to class prepared to talk about the day's reading, I will *not accept journal entries late* except in the event that you are excused from class that day due to illness or emergency. If you are in the hospital, obviously you will have time to do the reading later and make up the entry.

Midterm:

Midterms will occur in week seven, just after we, as a class, have finished reading Marvin Carlson's *The Haunted Stage*. For your midterm, you are to go out into the community and attend any play of your choice—as long as it's a live theatre piece, it's fair game. After seeing the show, you will write an informal set of notes about where you observed ghosting *à la* Marvin Carlson in the piece you saw. This might include echoes of other shows you've seen by that company or in that space; props or costumes you recognize as having been recycled between shows; actors you know personally or have seen in another piece; stories that the one you saw reminded you of; productions or movies they were obviously drawing on; or, of course, the presence of any actual ghosts in the play. More than a simple list, these notes should contain your reactions to the ghosting effect as well as its causes, and link the effect back to key concepts we have discussed in class. On **Wednesday, October 16th** OR **Friday, October 18th**, you will give a **10-15 minute presentation** to the class discussing the show you saw and your experience of ghosting in it. This presentation may take any number of forms (Powerpoint, informal talk, class activity, solo performance, you name it!). Your grade—for both the presentation and the notes—will not be based on the format, but rather on how well you demonstrate an accurate understanding of Marvin Carlson's notion of ghosting and your ability to recognize it in real-world performance contexts.

Final Exam:

The final for this class will be an oral exam consisting of an epic three-hour class discussion synthesizing the entire course. On **Monday, December 16th** we will meet from **9am-12pm** to do a complete survey and rehash of this class. During the first hour, you will be asked to write, draw, perform, or artistically express everything you learned during the semester. During the second, we will draw connections between these elements by arranging them into a gigantic collage/web, exploring how disparate topics echo common themes. For the final hour, we will create our class's own unique definition of ghosts and ghosting, working towards an umbrella philosophy that can encompass everything we've done over the course of the semester. You will be graded based on your participation, contributions to the collage, contributions to the discussion, respect for classmates, and demonstration of knowledge.

Undergraduate Grading Scale			
A	94 – 100	C	74 – 76.99
A-	90 – 93.99	C-	70 – 73.99
B+	87 – 89.99	D+	67 – 69.99
B	84 – 86.99	D	60 - 66.99
B-	80 – 83.99	F	0 - 59.99
C+	77 - 79.99		

POLICIES

Academic Honesty:

Academic honesty and plagiarism prevention are topics that I take very seriously. Students are warned to review the Utica College academic honesty policy:

<http://www.utica.edu/academic/facultyinfo/honestypolicy.cfm>

If I find an instance of plagiarism, the student will receive a zero on the assignment in question and be reported to the Provost, who may impose further penalties.

Emergency Preparedness:

Students are advised to review the campus safety information and procedures available at <http://www.utica.edu/finance/environment/safety/>, particularly the sections on lockdown and shelter-in-place procedures. In addition, any student with safety-related special circumstances to report (EpiPen, evacuation assistance, etc.) should come to office hours early in the semester to create an emergency plan with me. All students should be aware of the locations of the first aid kit and fire extinguisher nearest to the classroom. I am Red Cross certified in first aid and CPR. If you have any emergency training or certifications, please let us know!

In case inclement weather prevents our meeting in-person as a class, we may hold an electronic class session through ENGAGE instead. In the event that a snowstorm or other weather emergency prevents me from getting to campus, I will post an announcement to the coursepage informing the class of the switch to an e-class for the day. During an e-class, you are expected to be logged in to ENGAGE during the regular class hour for the entire time and contribute to class discussions held via message board on the coursepage.

Students with Disabilities:

I am committed to creating a supportive learning environment for students with disabilities. Any student who has need of special accommodations in this class due to a documented disability should speak with me as soon as possible, preferably within the first two weeks of class (my office hours are at the top of this syllabus). You should also contact the **Director of the Office of Learning Services (315-792-3032)** in order to determine eligibility for services and to receive an accommodation letter. We will work with you to help you in your efforts to master the course content in an effective and appropriate way.

I am equally committed to safeguarding my students' mental health. If you are feeling overwhelmed, anxious, or depressed and this class is contributing to your having unacceptable levels of stress, please come talk to me during office hours, so we can work out an alternate plan for your coursework that will enable you to be both healthy and productive. Also, don't be afraid to take advantage of the resources available through the on-campus **Counseling Center (315-792-3094)**: <https://www.utica.edu/student/development/counseling/>.

SCHEDULE

SEPTEMBER

Week One: Course Intro

M 2 – Syllabus

W 4 – Ghosts!

F 6 – Theatre!

Week Two: Ghosts and Memory

M 9 – Performance Theory Frame

The Haunted Stage Chapter 1: The Haunted Stage: An Overview

W 11 – Case Study Play

Ibsen, *Ghosts* (Norway)

F 13 – Scandinavian Ghosts: *Gengangere*

Wolfe, *et al.*, “Where are the ghosts in *Ghosts*?”

Week Three: Ghost Writers

M 16 – Performance Theory Frame

The Haunted Stage Chapter 2: The Haunted Text

W 18 – Ancient Greek Ghosts: The *Chthonic*

Burket, selection from *Greek Religion*

Hathorn, selection from *Greek Mythology*

F 20 – Case Study Play

Aeschylus, *The Furies* (Greece)

Week Four: Ghost Actors

M 23 – Performance Theory Frame

The Haunted Stage Chapter 3: The Haunted Body

W 25 – Case Study Play

Tsuruya Nomboku IV, *Ghost Stories at Yotsuya* (Japan)

F 27 – Japanese Ghosts: *Onryō* and *Yūrei*

Shimazaki, selections from “Shades of Jealousy”

Week Five: Ghost Directors

M 30 – Performance Theory Frame

The Haunted Stage Chapter 4: The Haunted Production

OCTOBER

W 2 – Case Study Plays

Shakespeare/Wilde Rep Theatre, *MacBeth* (England/USA)

Shakespeare/Alan Cumming, *MacBeth* (England/Scotland):

Teaser trailer, National Theatre of Scotland:

<https://www.youtube.com/watch?v=YVSc11CO-Yg>

Radio feature with production photos: <https://www.youtube.com/watch?v=S5jjOJ3RPWc>

Recorded excerpts on Playbill.com: <http://www.playbill.com/video/highlights-from-alan-cummings-one-man-macbeth-on-broadway-com-224370>

Interviews about the show: <https://www.youtube.com/watch?v=LGFjWpWQ9mQ>

BBC feature on New York production: <https://www.bbc.com/news/av/entertainment-arts-18758439/alan-cumming-s-one-man-macbeth-opens-in-new-york>

F 4 – Ghosts of the Psych Ward: Shakespeare and Freud

Freud, selection from “Some Character Types Met with in Psycho-Analytical Work”

Smith, “The Divine or the Physician? Fears of Ghosts and the Supernatural in Approved Social Work”

Week Six: Ghost Theatres

M 7 – Performance Theory Frame

The Haunted Stage Chapter 5: The Haunted House

W 9 – English Ghosts: Pepper’s Ghost

Jones, “Performing the Ghost Story on the English Stage”

F 11 – Case Study Play

Mallatratt, *The Woman in Black* (England)

Week Seven: Midterms!

M 14 – NO CLASS (Fall break)

W 16 – MIDTERM PRESENTATIONS

F 18 – MIDTERM PRESENTATIONS

Week Eight: African Gothic

M 21 – Postcolonial Theory Frame

Wisker, *Contemporary Women's Gothic Fiction* Chapter 5: "Postcolonial and Cultural Haunting
Revanants"

W 23 – Case Study Play

Aidoo, *Dilemma of a Ghost* (Ghana)

F 25 – Ghanaian Ghosts: *Sii* and *Kogero*

Parker, "Northern Gothic: Witches, Ghosts and Werewolves in the Savanna Hinterland of the
Gold Coast, 1900s-1950s"

Week Nine: Funerals

M 28 – Performance Theory Frame

Roach, *Cities of the Dead* Chapter 2: "Echoes in the Bone"

W 30 – Jamaican Ghosts: Spirits

Brown, selections from *The Reaper's Garden*

Simpson, "The Nine Night Ceremony in Jamaica"

NOVEMBER

F 1 – Case Study Play

Scott, *An Echo in the Bone* (Jamaica)

Week Ten: Trans-Generational Phantoms

M 4 – Psychoanalytic Theory Frame

Grant, selections from *Haunted Heritage*

W 6 – Case Study Play

Wilson, *The Piano Lesson* (USA)

F 8 – African-American Ghosts: Ancestors

Morales, “Ghosts on the Piano”

Week Eleven: Possession

M 11 – Representation Theory Frame

Running Wolf, selection from *Real Indians Don't Do Shakespeare*

Haugo, “Colonialism, Theatre, and American Indian Identity”

Martine/Miguel, selection from *No Reservation*

W 13 – Native American Ghosts: Stereotypes

Schneider, selection from “See the Big Show”

2bears, “My Post-Indian Technological Autobiography”

F 15 – Case Study Play

Spiderwoman Theater, *Reverb-ber-ber-rations* (USA)

Week Twelve: Re-Membering

M 18 – Performance Theory Frame

Taylor, *The Archive and the Repertoire* Chapter 7: Staging Traumatic Memory

W 20 – Andean Highland Ghosts: *Alma* and *Animu*

Allen, *Living with the Dead in the Andes* Chapter 8: “The Sadness of Jars”

F 22 – Case Study Play

Grupo Yuyachkani, *Adios, Ayacucho* (Peru)

Week Thirteen: Educational Memory

M 25 – Case Study Play

Szajna, *Replika* (Poland)

Neumiller, “Jozef Szajna's Replika”

W 27 – NO CLASS (Thanksgiving Break)

F 29 – NO CLASS (Thanksgiving Break)

DECEMBER

Week Fourteen: Forgetting

M 2 – Historiography Frame

Reynolds, *Forgotten War* chapter 1: “A Distressing Moment”

W 4 – Australian Ghosts: *Debbil-Debbil*

Blainey, “White Ghosts Ride By” and other selections from *The Story of Australia’s People*

Clarke, “Indigenous Spirit and Ghost Folklore of ‘Settled’ Australia”

F 6 – Case Study Play

Nowra, *Inside the Island* (Australia)

Week Fifteen: Spectres of the Future

M 9 – Feminist Theory Frame

Haraway, “A Cyborg Manifesto”

Doane, “Technophilia: Technology, Representation, and the Feminine”

Pande, selections from *Wombs in Labor*

W 11 – Case Study Play

Padmanabhan, *Harvest* (India)

F 13 – Indian Ghosts: *Bhutas*

Freed and Freed, selections from *Ghosts: Life and Death in North India*

Khair, “Indian Ghosts: A Love Affair”

Mubarki, selection from *Filming Horror: Hindi Cinema, Ghosts and Ideologies*

FINAL:

MONDAY, DECEMBER 16, 9am-12pm – Course Wrap-Up

***Contents of Course Reader:**

- 2bears, Jackson. "My Post-Indian Technological Autobiography." In *Coded Territories: Tracing Indigenous Pathways in New Media Art*, Steven Loft and Kerry Swanson, eds. Calgary: University of Calgary Press, 2014.
- Aeschylus, *The Furies*. In *Aeschylus: Oresteia*, Peter Meineck, trans. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998.
- Allen, Catherine J. "The Sadness of Jars: Separation and Rectification in Andean Understandings of Death." In *Living With the Dead in the Andes*, Izumi Shimada and James L. Fitzsimmons, eds. Tucson: University of Arizona Press, 2015.
- Blainey, Geoffrey. Selections from *The Story of Australia's People: The Rise and Fall of Ancient Australia*. Melbourne: Viking, 2015.
- Brown, Vincent. Selections from *The Reaper's Garden: Death and Power in the World of Atlantic Slavery*. Cambridge, MA: Harvard University Press, 2008.
- Burkert, Walter. Selections from *Greek Religion*, John Raffan, trans. Cambridge, MA: Harvard University Press, 1987.
- Clarke, Philip A. "Indigenous Spirit and Ghost Folklore of 'Settled' Australia." *Folklore*, Vol. 118, No. 2, pp. 141-161. Milton Park: Taylor & Francis, Ltd., 2007.
- Doane, Mary Ann. "Technophilia: Technology, Representation and the Feminine." In *Liquid Metal: The Science Fiction Film Reader*, Sean Redmond, ed. New York: Wallflower Press, 2007.
- Freed, Ruth S. and Stanley A. Selections from *Ghosts: Life and Death in North India*. Seattle: University of Washington Press, 1993.
- Freud, Sigmund. Selection from "Some Character Types Met with in Psycho-Analytical Work." Public domain essay, 1916.
- Grant, Sinikka. Selections from *Haunted Heritage: History, Memory, and Violence in the Drama of August Wilson and Suzan-Lori Parks*. Dissertation. Buffalo, NY: SUNY Buffalo, 2006.
- Grupo Yuyachkani. *Adiós Ayacucho*. In *Stages of Conflict: A Critical Anthology of Latin American Theater and Performance*. Diana Taylor and Sarah J. Townsend, eds. Ann Arbor: University of Michigan Press, 2008.
- Haraway, Donna. "A Cyborg Manifesto." In *Cyber_Reader: Critical writings for the digital era*, Neil Spiller, ed. London: Phaidon Press, 2002.
- Hathorn, Richmond Y. Selections from *Greek Mythology*. Beirut: American University of Beirut, 1977.

- Haugo, Ann. "Colonialism, Theatre, and American Indian Identity" from "Native American Drama." In *A Companion to Twentieth-Century American Drama*, David Krasner, ed. Hoboken, NJ: Blackwell Publishing, 2007.
- Jones, Kelly. "Performing the Ghost Story on the English Stage." In *The Routledge Handbook to the Ghost Story*, Scott Brewster and Luke Thurston, eds. New York and London: Routledge, 2017.
- Khair, Tabish. "Indian Ghosts: A Love Affair." In *The Routledge Handbook to the Ghost Story*, Scott Brewster and Luke Thurston, eds. New York and London: Routledge, 2017.
- Martine, David Bunn and Muriel Miguel. "Lisa Mayo, Muriel Miguel, Gloria Miguel, and The Spiderwoman Theater Ensemble." In *No Reservation: New York Contemporary Native American Art Movement*, Jennifer Tromski, ed. New York: American Indian Artists, Inc. (AMERINDA), 2017.
- Morales, Michael. "Ghosts on the Piano: August Wilson and the Representation of Black American History." In *May All Your Fences Have Gates: Essays on the Drama of August Wilson*, Alan Nadel, ed. Iowa City: University of Iowa Press, 1994.
- Mubarki, Meraj Ahmed. Selection from *Filming Horror: Hindi Cinema, Ghosts and Ideologies*. Thousand Oaks, CA: Sage Publications, 2016.
- Neumiller, Tom. "Jozef Szajna's 'Replika'." *The Drama Review: TDR*, Vol. 19, No. 3, pp. 51-62. Cambridge, MA: The MIT Press, 1975.
- Nowra, Louis. *Inside the Island*. In *Postcolonial Plays: An Anthology*, Helen Gilbert, ed. London and New York: Routledge, 2007.
- Pande, Amrita. Selections from *Wombs in Labor: Transnational Commercial Surrogacy in India*. New York: Columbia University Press, 2014.
- Parker, John. "Northern Gothic: Witches, Ghosts and Werewolves in the Savanna Hinterland of the Gold Coast, 1900s-1950s." *Africa: Journal of the International African Institute*, Vol. 76, No. 3, pp. 352-380. Cambridge: Cambridge University Press, 2006.
- Reynolds, Henry. "A Distressing Moment." In *Forgotten War*. Sydney: Newsouth Publishing, 2013.
- Roach, Joseph. "Echoes in the Bone." In *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press, 1996.
- Running Wolf, Myrton. Selections from *Real Indians Don't Do Shakespeare: The Politics of Native American Theatrical Adaptations*. Dissertation. Palo Alto, CA: Stanford University, 2015.
- Schneider, Rebecca. "See the Big Show: Spiderwoman Theater Doubling Back." In *Acting Out: Feminist Performances*, Lynda Hart and Peggy Phelan, eds. Ann Arbor: The University of Michigan Press, 1993.

- Scott, Dennis. *An Echo in the Bone*. In *Plays for Today*. London: Longman, 1986.
- Shimazaki, Satoko. Selections from “Shades of Jealousy: The Body of the Female Ghost.” In *Edo Kabuki in Translation: From the Worlds of the Samurai to the Vengeful Female Ghost*. New York: Columbia University Press, 2016.
- Simpson, George Eaton. “The Nine Night Ceremony in Jamaica.” *The Journal of American Folklore*, Vol. 70, No. 278, pp. 329-335. Bloomington, IN: American Folklore Society, 1957.
- Smith, Martin. “The Divine or the Physician? Fears of Ghosts and the Supernatural in Approved Social Work.” *Journal of Social Work Practice* Vol. 22, No. 3., pp. 289–299. New York and London: Routledge, 2008.
- Spiderwoman Theater. *Reverb-ber-ber-rations*. In *Staging Coyote’s Dream: An Anthology of First Nations Drama in English*, Monique Mojica and Ric Knowles, eds. Toronto: Playwrights Canada Press, 2003.
- Szajna, Józef. *Replika: A Performance Scenario*, E.J. Czerwinski, trans. In *Plays of the Holocaust: An International Anthology*, Elinor Fuchs, ed. New York: Theatre Communications Group, 1987.
- Taylor, Diana. “Staging Traumatic Memory: Yuyachkani.” In *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham and London: Duke University Press, 2003.
- Tsuruya Nanboku IV. *Ghost Stories at Yotsuya*, Mark Oshima, trans. In *Early Modern Japanese Literature: An Anthology, 1600-1900*, Haruo Shirane, ed. New York: Columbia University Press, 2002.
- Wisker, Gina. “Postcolonial and Cultural Haunting Revenants—Letting the ‘Right’ Ones in.” In *Contemporary Women’s Gothic Fiction: Cawrnival, Hauntings and Vampire Kisses*. New York: Palgrave MacMillan, 2016.
- Wolfe, Rachel M. E. *et al.* “Where are the Ghosts in *Ghosts?*” Private compilation gathered specifically for this class (unpublished), 2019.