

# Curriculum Module

## Teaching the Indonesian Mass Killings via Documentary

# Overview

- ▶ This module focuses on samples of documentary film and the subsequent narratives/testimonies from those impacted by the Indonesian Mass Killings (1965–66).
- ▶ This module explores the way in which the genre of documentary shapes the narrative process AND problematizes the transmission/representation of experience.

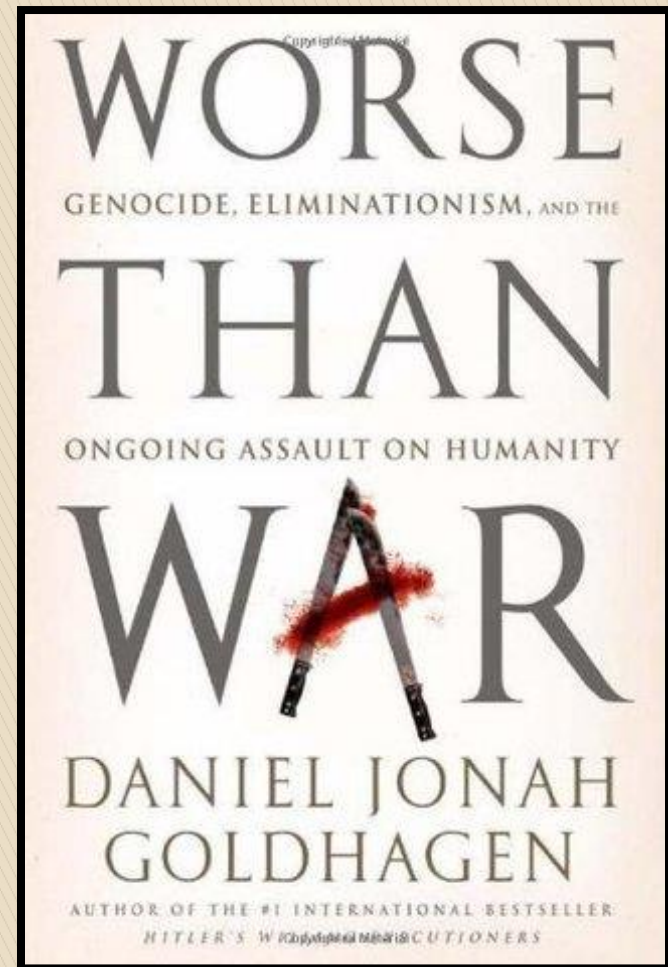
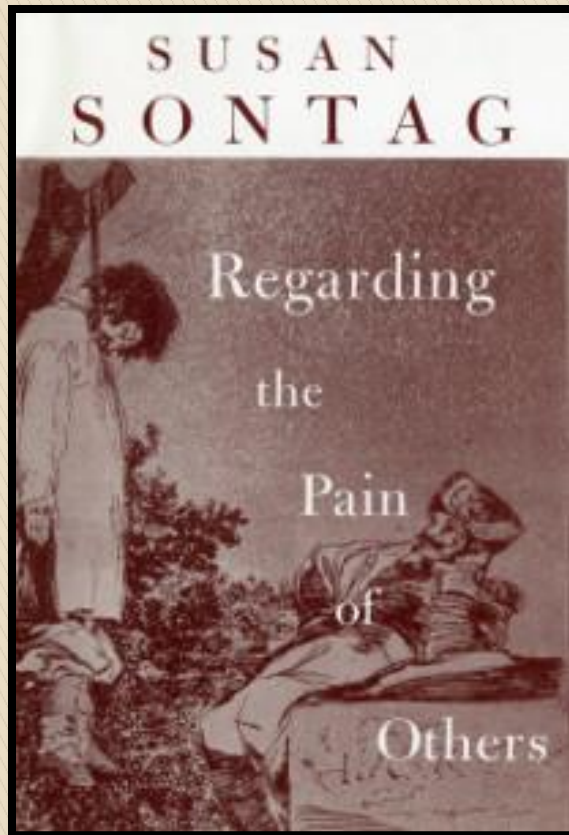
# Module objectives

- ▶ Explain the importance of popular culture in engaging with the global community.
- ▶ Validate the potency of popular culture and art as aids in discovering, transforming, and instilling values in individuals and society.
- ▶ Demonstrate how popular culture can promote and undermine global social justice.

# Module objectives con't

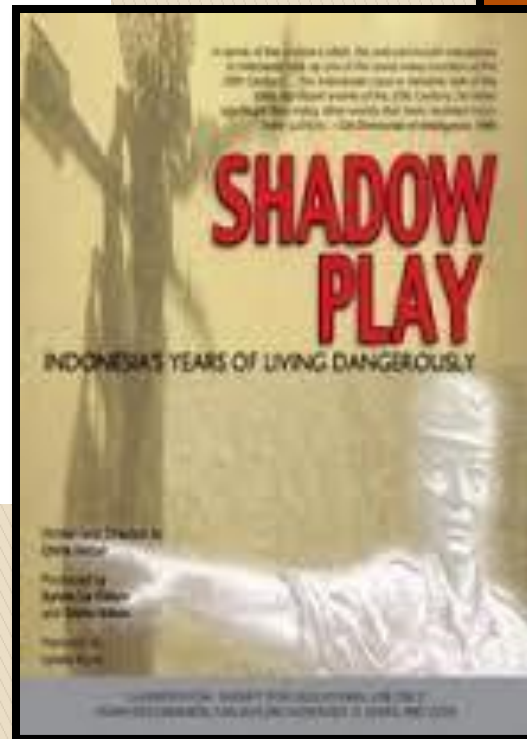
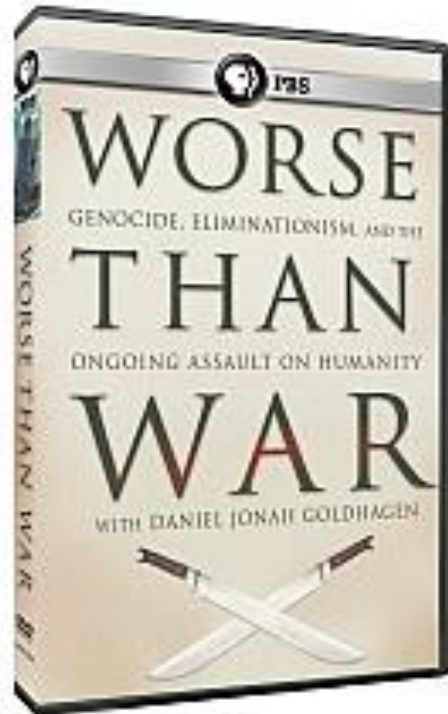
- ▶ Demonstrate how narrative transmission is complicated by form, memory, and transnational subjectivities.
- ▶ Examine efforts to represent victims of genocide via narrative.

# Print resources to be included

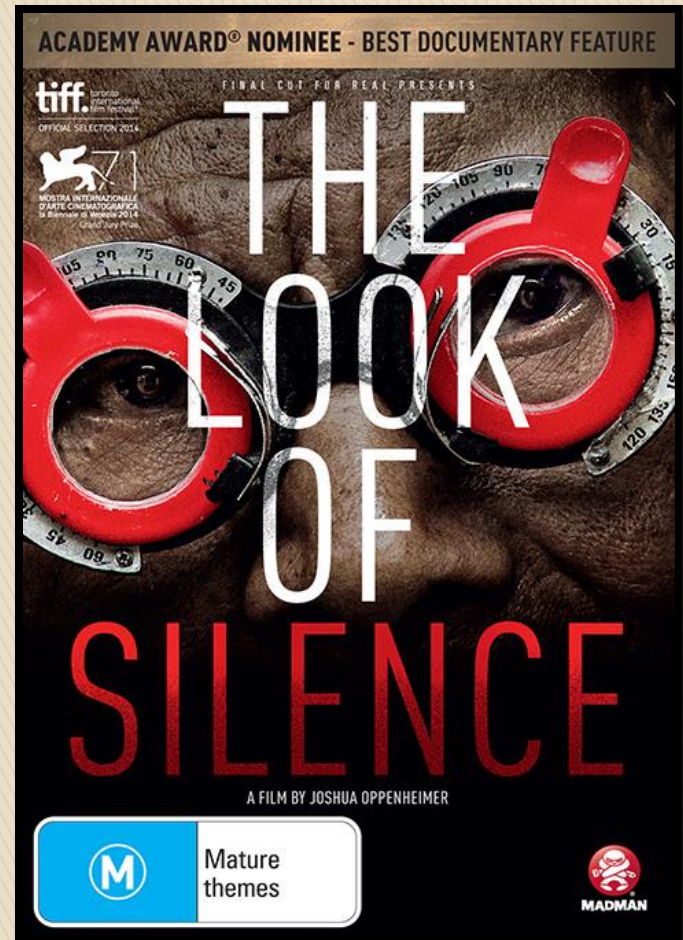
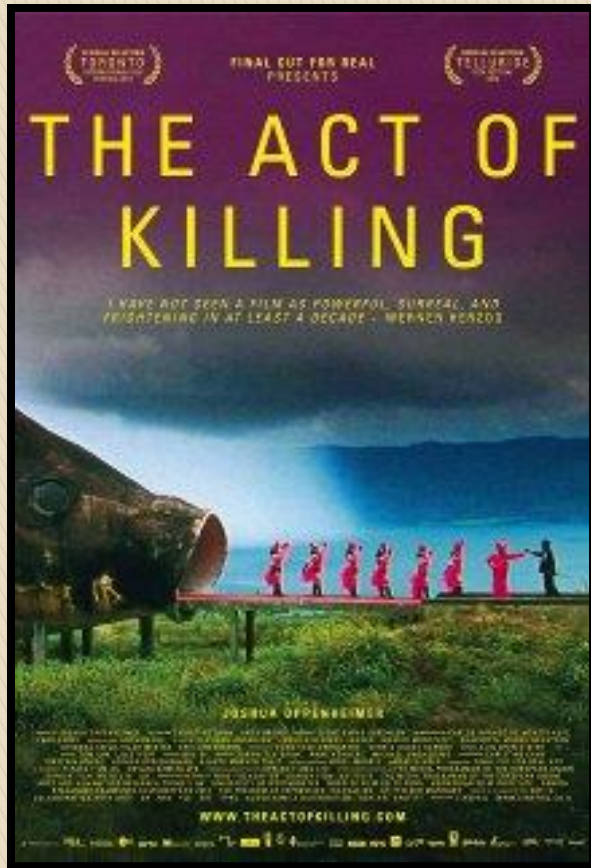




# Digital resources to be included



# Digital Resources con't



# Recommended reading

- ▶ Anderson, Benedict, and Ruth T. McVey. *A Preliminary Analysis of the October 1<sup>st</sup>, 1965 Coup in Indonesia*. Equinox Publishing, 2009 (Reprint).
- ▶ Cribb, Robert 2014, 'Film review: The Act of Killing', *Critical Asian Studies*, vol. 46, no. 1, pp. 147–149.
- ▶ Cribb, R 2010, 'Political Genocides in Postcolonial Asia', in Donald Bloxham & A. Dirk Moses (ed.), *The Oxford Handbook of Genocide Studies*, Oxford University Press, Oxford, UK, pp. 445–65.
- ▶ Cribb, R 2010, *Gangsters and revolutionaries of Jakarta 1945–1949 (Para jago dan kaum revolusioner Jakarta 1945–1949)*, Mapus Jakarta, Indonesia.
- ▶ Cribb, R & Coppel, C 2009, 'A genocide that never was: explaining the myth of anti-Chinese massacres in Indonesia, 1965–66', *Journal of Genocide Research*, vol. 11, no. 4, pp. 447–465.
- ▶ Cribb, R 2008, 'The Indonesian Massacres', in Samuel Totten & William S Parsons (ed.), *Century of Genocide (3rd ed)*, Routledge, Taylor & Francis Group, New York, pp. 235–262.
- ▶ Crouch, Harold. *Political Reform in Indonesia after Soeharto*. Singapore: Institute of Southeast Asian Studies, 2010.
- ▶ Hefner, Robert W. *The Political Economy of Mountain Java*. Berkeley: University of California Press, 1990.



# Recommended Reading

- ▶ Kammen, Douglas, and Katharine McGregor, eds. *The Contours of Mass Violence in Indonesia, 1965–68*. Nias Press, 2012.
- ▶ Kollantai, Pauline. "Emotional intelligence in higher education: using art in a philosophical discussion on God, evil and suffering." *Research in Education* 93 (2015): 66–76. Print.
- ▶ Perera, Suvendrini. "'They Give Evidence': Bodies, Borders and the Disappeared." *Social Identities* 12.6 (2006): 637–56. Print.
- ▶ Rabinowitz, Paula. "Wreckage upon Wreckage: History, Documentary and the Ruins of Memory." *History and Theory* 32.2 (1993): 119–37. Print.
- ▶ Robinson, Geoffrey. *The Dark Side of Paradise: Political Violence in Bali*. Cornell University Press, 1998 (Reprint).
- ▶ Strange, Carolyn, & Cribb, Robert, 2014, 'Historical perspectives on honour, violence and emotion', in (ed.), *Honour, Violence and Emotions in History*, Bloomsbury, London, pp. 1–22.
- ▶ Tyson, Adam. "Genocide documentary as intervention." *Journal of Genocide Research* 17.2 (2015): 177–99. Print.
- ▶ Waterson, Roxana. "Trajectories of Memory: Documentary Film and the Transmission of Testimony." *History and Anthropology* 18.1 (2007): 51–73. Print.

# Assessment tools

- ▶ Reflective journal writing on select genocide/trauma texts
- ▶ Documentary quiz (multiple choice)
- ▶ Summary and Analysis of Film Criticism

# Module outcomes

- ▶ By introducing students to a sample of documentary film on the Indonesian genocide and select texts, students will acquire an awareness and rudimentary understanding of the Indonesian mass killings from a variety of perspectives AND increase their emotional intelligence when engaging with global experiences of trauma through the lens of representation.