

COURSE SYLLABUS
MDIA 590 P

Moving Memories: History and Memory Studies in Communication

TIME: Th 3 – 5:50
PLACE: 123 Gregory Hall
CREDIT: 4 hours OFFICE HOURS:
QUARTER: Fall 2009

INSTRUCTOR: Kent A. Ono
OFFICE: 244 Gregory Hall
After Class
OFFICE PHONE: 244-1417
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REQUIRED TEXTS:

Books (can be purchased at the U of I Bookstore):

Grainge, Paul (Ed.) *Memory and Popular Film*
Halbwachs, Maurice. *On Collective Memory*
Huysen, Andreas. *Twilight Memories*
Landsberg, Alison. *Prosthetic Memory*
Langer, Lawrence. *Holocaust Testimonies*
LeGoff, Jacques. *History and Memory*
Ono, Kent. *Contemporary Media Culture and the Remnants of a Colonial Past*
Rothberg, Michael. *Multidirectional Memory*
Sturken, Marita. *Tangled Memories*
Young, James. *Texture of Memory*
Zelizer, Barbie. *Remembering to Forget*

On E-reserve: Readings. Information Processing and Management,
Undergraduate Library, (217) 244-3773.

library.ilcso.illinois.edu/uiu/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=rbSearch

RATIONALE:

The role of history and memory in communication studies is highly significant. What is remembered, how it is remembered, and what the effect of remembrance is are all questions central to communication studies. Yet, writing and teaching on the subject has been haphazard at best. The excitement around history and memory, and now forgetting studies, beginning in the 1990s continues on, but it is still relatively rare to see publications in communication, a field arguably closest to the daily mass production of cultural memory. This course takes the topic of history, memory, and forgetting seriously, first, by thinking through the significance of these concepts across a variety of fields and

then by thinking specifically through the importance of history, memory, and forgetting within communication studies. Part of what we will seek to understand is how media and film participate in the construction of history and memory and how they participate in forgetting. What particular role do visual media play in the creation of what is known? And, how do our questions about remembrance help shape the way we see media, creating history and memory into the future?

ASSIGNMENTS:

- Due: Each Day. Participation (10%). I expect people to participate in class. By participation, of course, I do not mean professional conversationalism. What I mean is productive discourse relevant to materials presented in class. My hope is that we can create a positive class culture in which respect is the main principle and facilitating each other's learning is a premium. Asking questions counts as participation. Following a line of thinking begun by another student is also participating. Building from others' ideas is essential to an excellent pedagogical experience; I strongly recommend it. The most important aspect of participation is quality.
- Due: As Assigned. Discussion Leading (30%). I will ask each student to discuss the assigned readings on two different days during the course. Of course, I expect every student to do the assigned reading, but I am also very aware that people tend to read what interests them most. So, having one person we can depend on to have read all of the readings will allow us both to have a rich experience of reading what most matters to us, as well as to have a broad and comprehensive understanding of all of the materials. Additional background reading/knowledge of the author/s and subject will be needed that day. A handout for the class consisting of key ideas and discussion questions would be helpful.
- Due: October 22. Research Proposal (20%). A 5-7 page proposal for your final paper [see final paper assignment below]. This proposal should provide justification, a proposed thesis, anticipated conclusions, a review of literature, a summary of the approach to be used in completing the project, a timeline for completion of the project, and a bibliography (again, you should already have this by this point in the semester). Include a paragraph (or more) that is your working abstract/thesis/argument. This abstract/thesis/argument should be well honed. Language should be tight and precise. Finally, a timeline should be included that explains specifically what research you have already done on your project and gives a week-by-week preview of what research and writing you will do prior to handing in your final paper on December 3. Be as specific as possible in laying out your timeline for the project's completion. Be prepared to speak about your research proposal in class the day it is due.
- Due: December 3. Final Project (50%). Minimum: 20 pages. Maximum: 30 pages. This is an analysis of media discourse, or one media text, focusing on history, memory, and forgetting. Use your review of literature to discuss the relevant research on your topic. This may (and often should) include material that appears on the syllabus, in addition to your own research. If

not stated overtly, it should be very clear what critical approach or methodology you are using to analyze your discourse or text. Analyze the discourse or text critically with an eye toward presenting the paper at a conference or submitting it to be published in an academic journal or scholarly anthology. If you are already working on a chapter of a dissertation, or a chapter of a book, or an article that is directly related to this course, you are welcome to use that for this assignment.

SCHEDULE:

Aug. 27 Introduction to Moving Memories

David Lowenthal, "Fabricating Heritage," *History & Memory* 10:1 (Spring 1998).

<http://www.iupress.indiana.edu/journals/history/ham10-1.html>

Background

Reading: Fentress, James and Chris Wickham. *Social Memory*. Cambridge, MA: Blackwell, 1992.

Olick, Jeffrey and Joyce Robbins. "Social Memory Studies: From 'Collective Memory' to the Historical Sociology of Mnemonic Practices." *Annual Review of Sociology* 24 (1998): 105-140.

Benson, Susan Porter, Stephen Brier, and Roy Rosenzweig, eds. *Presenting the Past: Essays on History and the Public*. Philadelphia: Temple UP, 1986.

Hartmann, Geoffrey. *The Shapes of Memory*. Oxford, UK: Blackwell, 1993.

Hilberg, Raul. *The Politics of Memory*. Chicago: Ivan A. Dee, Publisher, 1996.

Hutton, Patrick. *History as an Art of Memory*. Burlington, VT: University Press of New England, 1993.

Johnson, George. *Palaces of Memory: How We Build the Worlds inside Our Heads*. New York: Vintage, 1991.

McConkey, James. *The Anatomy of Memory*. Oxford UP, 1996.

Mary Carruthers. "Models for the Memory." *The Book of Memory*. Cambridge UP, 2008.

Summit, Jennifer. *Memory's Library*. U of Chicago P, 2008.

Lanham, Richard. *The Economics of Attention*. U of Chicago P, 2006.

Youdelman, Jeffrey. "Narration, Invention, and History." In Alan Rosenthal (ed.), *New Challenges for Documentary*. Berkeley: U California P, 1988. 454-464.

Ketchum, Richard M. "Memory as History." *American Heritage* 42.7 (November 1991): 142-148.

Sept. 3 Collective Memory

Readings: *On Collective Memory*

Suggested

Readings: Confino, Alon. "Collective Memory and Cultural History: Problems of Method." *American Historical Review* 105.2 (1997): 1386-1403.

Olick, Jeffrey K. "Collective Memory: The Two Cultures." *Sociological Theory* 17.3 (1999): 333-348.

Barthal, Diane. *Historic Preservation: Collective Memory and Historical Identity*. Rutgers, NJ: Rutgers UP, 1996.

Halbwachs, Maurice. *The Collective Memory*. Francis J. Ditter, Jr. and Vida Yazdi Ditter (trs.). New York: Harper & Row, 1950/1980.

Olick, Jeffrey. *The Politics of Regret: On Collective Memory and Historical Responsibility*. New York: Routledge, 2007.

Assmann, Jan. "Collective Memory and Cultural Identity." *New German Critique* 65 (1995): 125-133.

Funkenstein, Amos. "Collective Memory and Historical Consciousness." *History and Memory* 1 (Spr/Sum 1989): 5-26.

Sept. 10 Memory and Material Culture

Readings: *Texture of Memory*

Blair, Carole, and Neil Michel. "Commemorating in the Theme Park Zone: Reading the Astronauts Memorial." In Thomas Rosteck (ed.), *At the Intersection: Cultural Studies and Rhetorical Studies*. New York: Guilford, 1999. 29-83.

Suggested

Readings: Marling, Karal Ann and Wetenhall, John. *Iwo Jima: Monuments, Memories, and the American Hero*. Cambridge, MA: Harvard UP, 1991.

Sept. 17 Memory Sites

Readings: Nora, Pierre. "Between Memory and History." In *Realms of Memory: Rethinking the French Past*, 3 vols. New York: Columbia UP, 1996–1998.

Nora, Pierre. "The Era of Commemoration." In *Realms of Memory: Rethinking the French Past*, 3 vols. New York: Columbia UP, 1996–1998.

Screening: *History and Memory* (Dir. Rea Tajiri)

Suggested

Readings: Nancy Wood. "Memory's Remains: *Les Lieux de mémoire*." *Vectors of Memory: Legacies of Trauma in Postwar Europe*. Oxford, UK: Berg, 1999.

Hue-Tam Ho Tai. "Remembered Realms: Pierre Nora and French National Memory." *AHR* 106.3 (June 2001).

Sept. 24 Memory of the Holocaust

Readings: *Holocaust Testimonies*

Remembering to Forget

Rabinowitz, Paula. "Wreckage upon Wreckage: History, Documentary and the Ruins of Memory." *History and Theory* 32.2 (May, 1993): 119-137.

Screening: *Shoah* (Excerpts)

Suggested

Readings: Zelizer, Barbie. 1995. "Reading the Past Against the Grain: The Shape of Memory Studies." *Critical Studies in Mass Communication*. 12.2 (June 1995): 214-239.

Zelizer, Barbie. *Covering the Body: The Kennedy Assassination, the Media, and the Shaping of Collective Memory*. Chicago: The U of

Chicago P, 1992.

Oct. 1 **Memory and Forgetting**

Readings: *Twilight Memories*

Suggested

Readings: Paul Ricoeur, *Memory, History, Forgetting*. U of Chicago P, 2004.

Pêcheux, Michel. *Language, Semantics, and Ideology*. New York: St. Martin's, 1982.

Oct. 8 **Memory and Historical Practices**

Reading: *History and Memory*

Becker, Carl. *Every Man His Own Historian*. New York, 1935.

Novick, Peter. *That Noble Dream*. Cambridge UP, 1988.

(Selections).

White, Hayden. *Content of the Form*. Baltimore: John Hopkins UP, 1987. (Selections).

Guest Discussant: John Nerone

Oct. 15 **National Memorializing**

Readings: *Tangled Memories*

Blair, Carole, and Neil Michel. "The AIDS Memorial Quilt and the Contemporary Culture of Public Commemoration." *Rhetoric and Public Affairs* 10 (2007): 595-626.

Screenings: *Maya Lin: A Strong Clear Vision* (Dir. Freida Mock)

Common Threads: Stories from the Quilt (Dir. Rob Epstein and

Jeffrey Friedman)

Suggested

Readings:

Schudson, Michael. *Watergate in American Memory: How We Remember, Forget, and Reconstruct the Past*. New York: Basic Books, 1989.

Connerton, Paul. *How Societies Remember*. Cambridge UP, 1989.

Gillis, John R., ed. *Commemorations: The Politics of National Identity*. Princeton, NJ: Princeton UP, 1994.

Hogan, Michael J., ed. *Hiroshima in American Memory*. Cambridge UP, 1996.

Schwartz, Barry. "Collective Memory and History: How Abraham Lincoln Became a Symbol of Racial Equality." *Sociological Quarterly* 38 (1997): 469-496.

Schwartz, Barry 1996. "Rereading the Gettysburg Address: Social Change and Collective Memory." *Qualitative Sociology*, 19.3 (1996): 395-421.

Schwartz, Barry. "Memory as a Cultural System: Abraham Lincoln in World War II." *American Sociological Review* 61 (1996): 908-927.

Schwartz, Barry. "Social Change and Collective Memory: Democratization of George Washington." *American Sociological Review* 56 (1991): 221-236.

Bodnar, John. *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*. Princeton, NJ: Princeton UP, 1992.

Kammen, Michael. *The Mystic Chords of Memory: The Transformation of Tradition in American Culture*. New York: Knopf, 1991.

Linenthal, Edward. *Sacred Ground: Americans and their Battlefields*. Urbana: U of Illinois P, 1993.

McBride, Ian. *History and Memory in Modern Ireland*. Cambridge UP, 2001.

Roeder, George H, Jr. *The Censored War: American Visual Experience during World War II*. New Haven, CT: Yale UP, 1993.

Sturken, Marita. *Tangled Memories. The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*. Berkeley: U of California P, 1997.

Tumarkin, Nina. *The Living and the Dead: The Rise and Fall of the Cult of World War II in Russia*. New York: Basic Books, 1994.

Wistrich, Robert and Ohana, David, eds. *The Shaping of Israeli Identity: Myth, Memory and Trauma*. London: Frank Cass and Co., 1995.

Young, James E., ed. *The Art of Memory: Holocaust Memorials in History*. New York: Prestel, 1994.

Anderson, Benedict R. O'G. "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983. 11-16.

Schein, Louisa. "Multiple Alterities: The Contouring of Gender in Miao and Chinese Nationalisms." In Brackette F. Williams (ed.), *Women Out of Place: The Gender of Agency and the Race of Nationality*. New York: Routledge, 1996. 79-102.

Choi, Chungmoo. "The Discourse of Decolonization and Popular Memory: South Korea." *Positions* 1 (1993): 77-102.

Oct. 22 [Media and Neocolonialism](#)

Reading: *Contemporary Media Culture and the Remnants of a Colonial Past*

Choi, Chungmoo. "The Discourse of Decolonization and Popular Memory: South Korea." *Positions* 1 (1993): 77-102.

Hall, Stuart. "Cultural Identity and Cinematic Representation."
Framework 36 (1989): 68-81.

Suggested

Readings: Lowenthal, David. *The Past Is a Foreign Country*. Cambridge UP, 1985.

Igarashi, Yoshikawa. *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970*. Princeton, NJ: Princeton UP, 2000.

Yoneyama, Lisa. *Hiroshima Traces: Time, Space and the Dialectics of Memory*. Berkeley: U of California P, 1999.

Baker, Houston A. "Critical Memory and the Black Public Sphere."
Public Culture 7 (1994): 3-33.

Oct. 29 **Decolonization and Memory**

Reading: *Multidirectional Memory*

Guest Discussant: Michael Rothberg

Nov. 5 **Memory and Photography**

Reading: Walter Benjamin, "The Work of Art in the Age of Mechanical
Reproduction." Trans. Harry Zohn. In Gerald Mast and Marshall
Cohen, eds. *Film Theory and Criticism*. London: Oxford UP, 1976.
612 - 634.

Rogan, Bjarne. "An Entangled Object: The Picture Postcard as
Souvenir and Collectible, Exchange and Ritual Communication."
http://socrates.berkeley.edu/~caforum/volume4/pdf/rogan_72ppi.pdf

Hariman, Robert and John Lucaites. "Public Identity and Collective
Memory in U.S. Iconic Photography: The Image of 'Accidental

Napalm'." *Critical Studies in Media Communication* 20 (2003): 35-66.

Suggested

Reading: Lury, Celia. *Prosthetic Culture: Photography, Memory and Identity*. New York: Routledge, 1998.

Jay, Martin. "The Camera as Memento Mori." *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley: U of California P, 1993. 435-491.

Liss, Andrea. *Trespassing Through Shadows: Memory, Photography, and the Holocaust*. U of Minnesota P, 1998.

Palumbo-Liu, David. "Los Angeles, Asians, and Perverse Ventriloquisms: On the Functions of Asian America in the Recent American Imaginary." *Public Culture* 6 (1994): 365-381.

Bohm-Duchen, Monica. "The Uses and Abuses of Photography in Holocaust-Related Art." In Shelley Hornstein and Florence Jacobowitz, eds. *Image and Remembrance: Representation and the Holocaust*. Indiana UP, 2003. 220-234.

Hirsch, Marianne. "Surviving Images: Holocaust Photographs and the Work of Postmemory." In Barbie Zelizer, ed. *Visual Culture and the Holocaust*. New Brunswick, NJ: Rutgers UP, 2001. 215-246.

Nov. 12 No Class (NCA)

Nov. 19 Memory and Film

Readings: *Prosthetic Memory*

Memory and Popular Film

Suggested

Readings: Freud, Sigmund. "Screen Memories." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, 1899, Vol III*. New

York, Basic Books, 1960, pp. 47–69

Anton Kaes. "History and Film: Public Memory in the Age of Electronic Dissemination." *History and Memory* 2:1(Fall 1990): 111-129.

Guynn, William. "Documentary Film Theory and the Tradition of Historic Discourse." *A Cinema of Nonfiction*. Rutherford: Fairleigh Dickinson UP, 1990. 13-42.

Mintz, Alan. *Popular Culture and the Shaping of Holocaust Memory in America*. Seattle: U of Washington P, 2001.

Bergson, Henri. *Matter and Memory*. New York: MacMillan, 1911.

Guynn, William. "Documentary Film Theory and the Tradition of Historic Discourse." *A Cinema of Nonfiction*. Rutherford: Fairleigh Dickinson UP, 1990. 13-42.

Hall, Stuart. "New Ethnicities." *Black Film British Cinema*. ICA Documents, 1988. 7-11.

Gaines, Jane. "White Privilege and Looking Relations: Race and Gender in Feminist Film Theory." *Cultural Critique* 4 (1986): 59-81.

Michel, Sonya. "Feminism, Film and Public History." *Radical History Review* 25 (1981): 47-61.

Ono, Kent A. "Re/membering Spectators: Meditations on Japanese American Cinema." In Darrell Hamamoto and Sandra Liu (eds.), *Contemporary Asian American Media Studies*. Philadelphia: Temple UP. In press. 1-31.

Turim, Maureen. *Flashbacks in Film: Memory and History*. New York: Routledge, 1989.

Nov. 26

No Class (Thanksgiving break)

Dec. 3 Memory and New Media

Readings: Draaisma, Douwe. "Digital Memory" and "The Holographic Memory." *Metaphors of Memory*. Cambridge UP, 2000.

Thompson, Dawn. "Pre-holographic Fragments: Configuring the Memory Theatre." In *Writing a Politics of Perception: Memory, Holography and Women Writers in Canada*. Toronto: University of Toronto Press, 2000.

Morse, Margaret. "The Ontology of Everyday Distraction: The Freeway, the Mall, and Television." In Patricia Mellencamp (ed.), *Logics of Television: Essays in Cultural Criticism*. London: BFI. 193-221.