

# HST 375: Histories of Memories

## Spring 2017

Prof. Susan A. Crane

Office/Hours: Soc Sci 237A/TR 9:45-10:45 and by appt.

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History and memory are not opposed terms: history and memory shape each other. Memories exist in individual brains, but they would not persist without social and collective memory frameworks. This course will examine western histories of memories in the nineteenth and twentieth centuries through the institutions and technologies that facilitate recall, such as museums, photography and film, print media and visual culture.

History is the formal study of the past through the traces left by our predecessors, in written, oral, material and visual culture. Historians produce narratives about the past in multimedia formats which are then studied by others interested in learning about the past. Historical narrative is always informed by memories: memory of the past alive in individuals' minds, and memories of learning about the past as transmitted through written and visual history. In this course, we will focus on the moments of tension where history and memory appear to be at odds, where competing interests in the meanings of the past have created social conflict.

### Learning Outcomes

- Identify relationships between History and Memory as historical concepts
- Be able to assess contemporary memory institutions for their effectiveness in promoting historical memory
- Responsibly critique popular media representations of history and memory

### Assigned Reading

There are no required books that need to be purchased. Shorter assigned readings, listed on the syllabus, will be made available on D2L. Students will be able to borrow a copy of *Imagining the Twentieth Century* from the instructor.

### Assigned Writing

\*\*All written work should be formatted in 12-pt Times Roman font with standard margins and double spaced, with your name at the top.

\*\*All writing assignments must be submitted electronically to D2L Dropbox before the beginning of the class in which they are due. All writing assignments must also be submitted as hard copy during the class in which they are due.

Do the reading. Take good notes. Bring the text and your notes with you to every class meeting.  
Class discussion will include activities and quizzes based on the reading.

## GRADES AND ATTENDANCE

**All writing assignments are due in class on the required date and will not be accepted later without prior permission of the instructor.**

**If you know you will have to miss a class for legitimate reasons, you are expected to let the instructor know in advance in order to be excused. No late work will be accepted without prior permission.**

**Attendance Policy:** Class participation and regular attendance are essential components of this course. Students are expected to read every assignment prior to the class meeting for which it is assigned, attend every class, and participate actively in discussion on a regular basis.

*The accumulation of more than three unexcused absences may result in a reduction in your final grade. The accumulation of more than four unexcused absences may result in an administrative withdrawal from the course..*

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. Absences pre-approved by the UA Dean of Students (or Dean's designee) will be honored.

### **Grading:**

- **Class participation and 1-page papers** (25%)
- **Two 5-7 page papers** (50%, weighted equally)
- **Final Project** (25%)

All papers must be double-spaced, 12-pt. font and will be accepted in class ONLY on the due date (unless the student has received prior permission).

### **Plagiarism and Cheating Policy**

Plagiarism and cheating will not be tolerated. All assignments performed for this course must be original and must be performed individually unless otherwise noted. Every incident of academic dishonesty will be strictly punished. ***The history department mandates that academic dishonesty be punished by a failing grade for the course.***

Additional sanctions may include a permanent record on your academic transcript and suspension or expulsion from the university. For more information, refer to Univ. of Arizona policies concerning academic integrity:

<http://deanofstudents.arizona.edu/codeofacademicintegrity>.

If you have any concerns about what plagiarism is and how to avoid it, consult the Main Library's "[how to avoid plagiarism](#)" page.

## GRADING PHILOSOPHY

A "grade" is a single letter given to indicate the level of performance attained in academic work. It is the professor's evaluation of the accuracy, depth and quality of expression found in students'

written assignments for this course. Although it is not a precise measure, each letter has a meaning that conveys important feedback about the quality of academic work. An “A” is reserved for the very best work in the course. It means that the student far exceeds normal expectations for work at this level in all aspects of the assignment (accuracy, depth, quality of expression). Grades in the “B” range indicate that while accurate and adequate in depth and quality of expression, the assignment could still be improved significantly in one or more of these aspects. Grades in the “C” range indicate that the student has met minimum expectations for undergraduate work in the course, but that his or her work is undistinguished in accuracy, depth and/or quality of expression; considerable room for improvement exists. A “D” grade indicates that student work is below expectations for undergraduate work and that serious deficiencies need to be addressed. An “E” or “F” indicates that the student has not performed the assigned work.

#### ACCESSABILITY AND ACCOMODATIONS

It is the University’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. You are also welcome to contact Disability Resources (520-621-3268) to establish reasonable accommodations.

#### Policies against Threatening Behavior by Students

Threatening behavior—including any statement, communication, conduct, or gesture that causes a reasonable apprehension of physical harm to a person or property—will not be tolerated. Sanctions may include suspension, expulsion, arrest, and criminal prosecution. For more information on UA policies concerning threatening behavior, please see:

<http://policy.web.arizona.edu/threatening-behavior-students>

#### Notification Regarding Amendments to Syllabus:

Information contained in the course syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.

## CLASS SCHEDULE

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| Jan. 12 | Introduction to Histories of Memories  |
| Jan. 17 | Collective Memory and Generations<br>Read: Halbwachs, “Collective Memory and Historical Memory”<br><b>Due in class: 1-page paper identifying an example of your own participation in collective memory, based on Halbwachs’ definition</b> |
| Jan. 19 | Collective Memory Case Study: Enola Gay Controversy<br>Read: Richard Kohn, “History and the Culture Wars: The Case of the Smithsonian Institution’s Enola Gay Exhibit” (1995)  |

- Jan. 24 Lecture: Remembering the Holocaust I  
 Jan. 26 Memory, Generations and the Holocaust  
 Read: Marianne Hirsch, "Surviving Images" in Barbie Zelizer, ed., *Visual Culture and the Holocaust* (2001)  
 Optional: read Art Spiegelman, *Maus*  
**Due in class: 1-page paper discussing the significance of "postmemory"**
- Jan. 31 Lecture: Remembering The Holocaust II  
 Feb. 2 Remembering the Holocaust in American Museums  
 Read: selection from Edward Linenthal, *Preserving Memory: The Struggle to Create America's Holocaust Museum*  
 \*Paper #1 topics posted on D2L
- Feb. 7 Lecture: Remembering the Holocaust III  
 Feb. 9 Remembering the Holocaust in Memorials  
 Read: Harold Marcuse, "Holocaust Memorials"
- Feb. 14 Lecture: Rubble or Ruin: Who Determines What is Worth Preserving?  
**Due in Class: Paper #1**
- Feb. 16 Romantic Ruins  
 Read: selections from Rose Macaulay, *The Pleasure of Ruins* (1953)
- Feb. 21 Remember When...?": Nostalgic Memory  
 Read: Peter Fritzsche, "How Nostalgia Narrates Modernity" in *The Work of Memory*, eds. Fritzsche and Confino (2002)
- Feb. 23 Lecture: On Iconic Images, or why are some images used more than others to remember the past?
- Feb. 28 Read: Vicki Goldberg, "Icons" in *The Power of Photography*  
**Due in class: 1-page paper on the significance of iconic photographs for collective memory**
- Mar. 2 Read: Imagining the 20<sup>th</sup> Century pp. 1-51 [book may be borrowed from Prof. Crane]
- Mar. 7 Read: Imagining the 20<sup>th</sup> Century pp. 52-127  
 Mar. 9 Family Photos as the Basis of Histories and Memories  
**Due before class: scan and post on D2L two family photos that pre-date your birth**  
**Due in class: present your images (5-10 minutes)**  
**Paper #2 assignment posted on D2L**
- Mar. 14-16 **\*\*Spring Break\*\***
- Mar. 21-23 No Class
- Mar. 28 Discuss in Class: Research Proposal based on the Family Photo Archive  
**Due in class: one-page research proposal**
- Mar. 30 Images and Collective Memory III  
 Read: Marita Sturken, "The Image as Memorial"

- Apr. 4            Collective Memory Case Study: Japanese-American Internment Camps  
View in class: Rea Tajiri, "History and Memory" (1991)  
**Due in class: Paper #2**
- Apr. 6            Atrocity Images as Unbearable Historical Evidence, part I  
Read: John Berger, "Photographs of Agony"(1971) and selection from Susan Sontag,  
*Regarding the Pain of Others* (2003)
- Apr. 11           Atrocity Images as Unbearable Historical Evidence, part II: "Erased Lynching"  
Read: Ken Gonzales-Day, ch. 3, *Lynching in the West* and view his ["Erased Lynching"](#)  
online exhibit (view images and take the "Walking Tour")  
**Due in class: 1-page paper reflecting on the significance of "erasure" for the memories  
of lynching**
- Apr. 13           Erased Slavery at the Plantation Museum  
Read: Eichstedt and Small, "Symbolic Annihilation" in their *Representations of  
Slavery* (2002)
- Apr. 18           Lecture: Remembering 9/11  
Apr. 20           Atrocity Images as Unbearable Historical Evidence, part III: 9/11  
Read: Tom Junod, "The Falling Man" and "The Falling Man: Ten Years Later"  
*Esquire* (Sept 8, 2009 and Sept 9, 2011); view [9/11 Memorial](#) website
- Apr. 25           View in class: Patricio Guzmán's "Nostalgia for the Light" (2011)  
Apr. 27           Remembering and Forgetting: "My memory, sir, is like a garbage heap."  
Read: Jorge Luis Borges, "Funes the Memorious" [D2L]
- May 2            Images and Collective Memories, Recap
- May 8            **Final Project: due by 5pm in Crane mailbox, Social Sciences 215**