

HST 695H: Visual Culture and Collective Memory
Fall 2016

Prof. Susan A. Crane

Office//Hours: Soc Sci 237A// Mon 11-12; Thurs 10:00-10:50 and by appt.

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Assignments

Students are expected to participate actively in colloquium discussion every week, based on thorough preparation (completion of ALL of the assigned reading, preparation of notes and questions on the assigned reading, précis regularly submitted). Each student will act as class discussion leader once during the term.

1. Writing

Students will submit regularly a précis (3-4 double-spaced, typed pages) written about the texts assigned for a class meeting. Précis will be accepted only during that class, and not in lieu of attendance. Students may choose which class meetings they will submit their précis. Discussion leaders must submit a précis for the discussion they lead; this “counts” towards the two due each month.

- Five précis: two précis are due by Sept. 26 (including one required on Aug. 29); two more by Oct. 31; one more by Dec. 5.
In the précis, DO NOT SUMMARIZE THE READINGS. Instead, highlight key issues and themes that connect or distinguish the assigned readings to/from thematic concerns raised in the colloquia. Demonstrate that you have comprehended *each* author’s main point, method, and unique contributions. Only then have you earned the right to criticize an author’s failures, if you so choose.
- Final Paper (ten pages on theme of your choice, which connects readings from across the semester)

2. Discussion Leadership

Discussion leaders will submit their precis, relating the key points of the assigned reading to major themes and issues of the colloquium, to D2L by 6:00 pm on the Sunday prior to that class meeting. All students are expected to read the discussion paper prior to class and to come to class prepared to engage with its themes, as well as to raise questions of their own.

In class, discussion leaders will present brief biographical information about the assigned authors, as well as the major themes and issues they wish to discuss. DO NOT simply summarize or read aloud the précis you submitted: everyone will have read it.

3. Readings

When the entire text is assigned, the book is available for purchase at the University bookstore and indicated [B]. When selections are assigned, the reading is available on the course website [D2L] or accessible online via U of A library collections and databases [UALib]. An [EBook] is owned by the library as a digital copy with a multiuser license; everyone can access the book electronically simultaneously and save/copy/print up to 60 pages.

Expectations

All students should consult with the instructor at least once during the term (preferably, before October) about their progress and goals in the course.

Excused Absences: since we only meet once a week, a single absence is a major event. In the case of illness or emergency, students are expected to notify the instructor in advance of the class that will be missed.

Class Schedule

Aug. 22	Introduction
Aug. 29	Collective Memory Read IN THIS ORDER: <ul style="list-style-type: none">• Maurice Halbwachs, “Collective Memory and Historical Memory” in Halbwachs, <i>The Collective Memory</i> (1980) [D2L]• Pierre Nora, “Between Memory and History,” <i>Representations</i>, 26 (Spring, 1989), pp. 7-24• Barry Schwarz, “Rethinking Collective Memory” in <i>The Routledge International Handbook of Memory Studies</i> (2016) [D2L]• Review table of contents of Nora’s 3 vol. <i>Lieux de mémoire/Realms of memory</i> and find a survey of CM studies in your field (try “politics of memory” title search, then look for visual culture emphasis) <p>*Précis required</p>
Sept. 5	NO CLASS
Sept. 12	Collective Memory Frameworks Read: [D2L]; Aleida Assmann, “Canon and Archive” in Astrid Erll, ed., <i>Cultural memory studies: an international and interdisciplinary handbook</i> [EBook]; Paul Connerton, “Seven Types of Forgetting” <i>Memory Studies</i> 1:1 (January 2008), 59-71 [UALib]; Corning and Schuman, “Ch. 4: The Critical Years” in their <i>Generations and Collective Memory</i> [D2L]; Robin Wagner-Pacifi, “Reconceptualizing Memory” in <i>The Routledge International Handbook of Memory Studies</i> (2016) [D2L]

- Sept. 19 Visual Culture
Read: Martha Sandweiss, “Epilogue” in her *Print the Legend* [D2L]; Raphael Samuels, *Theaters of Memory* (2006), pp. 315-380 [D2L]; Mieke Bal, “Visual essentialism and the object of visual culture” *Journal of Visual Culture* 2:1 (2003), 5-32 [UALib]
- Sept. 26 Memory and Photography
Read: Roland Barthes, *Camera Lucida* [B] and Alan Sekula, “On the Invention of Photographic Meaning” in Victor Burgin, ed., *Thinking Photography* (London, 1982), pp. 84 – 109 [D2L]
- Oct. 3 Multidirectional Memories of/in Warsaw
Read: Michael Rothberg, chs. 1 and 4 in *Multidirectional Memory* (2009); Olga Shevchenko “The Mirror with a Memory” *Routledge International Handbook of Memory Studies* [D2L or EBook]; Jeffrey Olick, “Willy Brandt in Warsaw” in Olga Shevchenko, *Double Exposure* [D2L or Ebook]
- Oct. 10 How Historians Look at Photographs
Read: Ludmilla Jordanova, ch. 3 “Periodisation” in her *The Look of the Past* (2012)[D2L]; John Tagg, “The Pencil of History: Photography, History, Archive” in Tagg, *The Disciplinary Frame* (2009) ch. 5 [D2L]; Julia A. Thomas, “The Evidence of Sight” in *History and Theory* 48:4 (Dec. 2009) [UALib]; Anna Pegler-Gordon, “First Impressions” ch. 1 in her *In Sight of America: Photography and the Development of US Immigration Policy* (2009) [D2L]
- Oct. 17 Photographs as Things
Read: Edwards and Hart, Intro and “Mixed Box” in Edwards, ed., *Photographs Objects Histories* (2004) [EBook or UA Lib Book]; Geoffrey Batchen, “Vernacular Photographies” in his *Each Wild Idea* (2002) [D2L]; Martha Sandweiss, “Image and Artifact” *The Journal of American History*, Vol. 94, No. 1 (Jun., 2007), pp. 193-202 [UALib]; Mary Longford, “Speaking the Album” in Kuhn and McAllister, *Locating Memory* (2006) [D2L]
- Oct. 24 History, Memory and Film
Read: Landsberg, “Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture,” in *Film and Popular Memory*, ed. Paul Grainge (2003) [D2L]; Susannah Radstone, “Cinema and History” in Radstone and Schwartz, *Memory: Histories, Theories, Debates* [D2L]; TBD
- Oct. 31 Nostalgia and Postcards from the Past
READ: Peter Fritzsche, “How Nostalgia Narrates Modernity” in *The Work of Memory*, eds. Fritzsche and Confino (2002) [D2L]; Selections from Geary and Webb, *Delivering Views* [D2L]; Felix Axster, “Postcards from the Colonial Wars” in Volker Langbehn, *German Colonialism, Visual Culture, and Modern Memory*, 55-70

- Nov. 7 Ruins
 Read: Huyssen, Barndt, Steinmetz in Julia Hell, et al *Ruins of Modernity* (2006) [D2L]; “Introduction”, *Ruin Memories: Materialities, Aesthetics and the Archaeology of the Recent Past*, edited by Bjørnar Olsen, Þóra Pétursdóttir (Routledge, 2014) [Ebook]
- Nov. 14 Two Susans Regard the Pain of Others
 View: Susan Meiselas, Reframing History website
 Read: Susan Sontag, *Regarding the Pain of Others* [B]; Elizabeth Edwards in *Susan Meiselas, In History* (2008) and Griselda Pollack, “Photographing Atrocity: Becoming Iconic?” in Batchen et al, *Picturing Atrocity* (2012) [D2L]
- Nov. 21 Visual Culture and Memories of Slavery
 Read: Eichstedt and Small, “Symbolic Annihilation” and “Trivialization” in their *Representations of Slavery* (2002) [D2L]; Stephan Palmié, “Slavery, Historicism, and the Poverty of Memorialization” in Radstone and Schwarz, *Memory, Histories, Debates* (2010); Krista Thompson, “The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies” *Representations* (2011) [UA Lib]; Ana Lucia Araujo, “Invisible Sites of Slave Labor” in her *Shadows of the slave past : memory, heritage, and slavery* (2014) [EBook]
- Nov. 28 Visual Culture and Erasure: Lynching.
 Read: Dora Apel and Shawn Smith, *Lynching Photographs* [B]; Ken Gonzales-Day, ch. 3, *Lynching in the West* [D2L] and his website <http://www.kengonzalesday.com/projects/erasedlynching/> (view images and take the “Walking Tour”); Erika Doss, “Shame: Duluth's lynching memorial and issues of national morality” in Doss, *Memorial mania: Public Feeling in America* [D2L]
- Dec. 5 Memetics, Digital Memories and Video Games
 Claudio Fogu, “Digitalizing Historical Consciousness” *History and Theory*, Theme Issue 47 (2009)103-121 [UALib]; José van Dijck “Flickr: Photo Sharing Sites between Collective and Connective Memory” in Shevchenko, *Double Exposure* (2014) [D2L]; TBD