Media, Memory, and History

Course description:
This course examines the relationship of visual media to the production of historical narratives and cultural memory. It defines media in a broad sense, looking in particular at photography, film, television and forms of new media in relation to the scholarship on historiography and memory studies. The course will address questions such as: What role has the photograph played in concepts of modern history? How are historical narratives told through the media of film and television? What issues are raised by the form of the historical docudrama? How is cultural memory produced and circulated through television and film and photography? What is the difference between history and cultural memory?

Course Requirements:
Students are required to attend all seminars, to undertake the reading assignments seriously, and to participate fully in seminar discussions. Readings will be prioritized each week. Each week 3-4 students will be assigned to bring questions to class for discussion. Students will do either (1) a short paper every two weeks on a topic related to the course material for a total of 5 short papers, or (2) one short paper mid-semester of 5-7 pages, and one more in-depth research paper. There will also be occasional short assignments. Grades will consider class participation and short assignments 10% and (1) 4 short papers of 15% and the last short paper 30%, or (2) paper 1 30%, paper 2 60%.

Required Texts:
Marita Sturken, Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering
Barbie Zelizer, ed., Visual Culture and the Holocaust
Art Spiegelman, In the Shadow of No Towers
Barbara Klinger, Beyond the Multiplex: Cinema, New Technologies, and the Home

All other readers will be posted in pdf in Blackboard or distributed in class.

Week 1—September 6
Introduction

Week 2—September 13
Theorizing History and Memory
Reading:
Sturken, *Tangled Memories*, Introduction
Michel Foucault, “Nietzsche, Genealogy, History”
Pierre Nora, “Between Memory and History”
Kerwin Klein, “On the Emergence of Memory in Historical Discourse”
Susannah Radstone, “Working With Memory”

Week 3—September 20
Photography and Memory
Sturken, *Tangled Memories*, Chapter 1
Roland Barthes, *Camera Lucida* (excerpt)
Geoffrey Batchen, Forget *Me Not: Photography & Remembrance* (excerpt)
Marianne Hirsch, *Family Frames* (excerpt)
Ulric Neisser and Nicole Harsch, “Phantom Flashbulbs”

Week 4—September 27
Memory, Modernity and Mass Culture
Reading:
Walter Benjamin, “Theses on the Philosophy of History”
Ben Singer, Modernity, “Hyperstimulus and the Rise of Popular Sensationalism”
Anne Friedberg, “The Mobilized and Virtual Gaze in Modernity”
Alison Landsberg, “Prosthetic Memory”

Week 5—October 4
Modern and Postmodern Memory and History
Reading:
Andreas Huyssen, “Present Pasts”
Jean Louis Comolli, “Historical Fiction: A Body Too Much”
David Harvey, “The Condition of Postmodernity”
Linda Hutcheon, “The Politics of Postmodernity”
Robert Rosenstone, “The Future of the Past”

Week 6—October 11
The Docudrama
Reading:
Marita Sturken, *Tangled Memories*, Chapter 3
Hayden White, “The Modernist Event”
Janet Staiger, “Cinema Shots: The Narration of Violence”
Michael Rogin, “Ronald Reagan, the Movie”
Miriam Hansen, “Schindler’s List is not Shoah” (in Zelizer, *Visual Culture and the Holocaust*)

Week 7—October 18
Representing “Unrepresentable” Trauma: The Holocaust in Images and Museums
Reading:
Barbie Zelizer, *Visual Culture and the Holocaust*
Selective essays

**Week 8—October 25**
*The Shock of History: Image Icons*
Slavoj Žižek, “Welcome to the Desert of the Real”
David Lubin, *Shooting Kennedy* (excerpt)
Andrew Hoskins, “Television and the Collapse of Memory”
Marianne Hirsch, “I Took Pictures”
Kari Anden-Papadopoulos, “The Trauma of Representation”

**Week 9—November 1**
*Memorials and Museumization*
Reading:
Marita Sturken, *Tangled Memories*, Chapters 2 and 5
James Young, “Memory, Countermemory and the End of the Monument”
James Young, “Daniel Libeskind’s Jewish Museum”
Andreas Huyssen, “The Voids of Berlin”
Devin Zuber, “Flanerie at Ground Zero”

**Week 10—November 8**
*Questions of Nostalgia*
Reading:
Klinger, *Beyond the Multiplex*, Chapter 3
Svetlana Boym, *The Future of Nostalgia* (excerpt)
Lynn Spigel, “From the Dark Ages to the Golden Age”
Annette Kuhn, *Dreaming of Fred and Ginger: Cinema and Cultural Memory* (excerpt)

**Week 11—November 15**
*Compulsive Repetition and the Rerun*
Reading:
Art Spiegelman, *In the Shadow of No Towers*
Derek Kompare, *Rerun Nation* (excerpt)
Barbie Zelizer, “The Voice of the Visual in Public Memory”
Mary Ann Doane, “Information, Crisis, Catastrophe”

**Week 12—November 22 NO CLASS**

**Week 13—November 29**
*The Consumerism of Memory and History*
Reading:
Dana Heller, *The Selling of 9/11* (excerpts)
Erica Rand, *The Ellis Island Snow Globe* (excerpt)
Marita Sturken, *Tourists of History* (excerpt)
Week 14—December 6
Repackaging History: The DVD, the Home Theater and the Theme Park
Reading:
Klinger, *Beyond the Multiplex*, Chapters 1-2
Alison Trope, *Beyond Cinema* (excerpt)
Andrew Ross, *Celebration* (excerpt)

Week 15—December 13
Memory and Remediation: New Media of Memory
Reading”
Klinger, *Beyond the Multiplex*, Chapter 5
Laura Mulvey, *Death 24x a Second* (excerpt)