CULTURES OF MEMORY

SOC/ANT 344-01
Spring 2011

“The past is never dead. It is not even past.” ~ William Faulkner, 1951

Instructor: Andrea Klimt
Office: Group 1, Rm 393B
Phone: Office: 999-8831, Home: 401/461-6288
Office Hrs: Tues & Thurs 11-1 & Wed afternoon by appointment

Class Times: Tues/Thurs 9:30-10:45
Class Room: Group I, Room 110

COURSE GOALS
The memories we share about our past are often thought to be – more or less – accounts of what really happened. We are going to explore why this is really never the case and discover the ways in which our collective memories of the past are continually created and re-created in our on-going present. By closely examining key debates about how people collectively remember – or forget – aspects of their shared past, we will develop an understanding of why the forging of collective memory is so often at the center of intense struggles over power, identity and social visibility. By the end of the semester – you will never walk past a monument, visit a museum, read a history book, leaf through a photo album, or listen to a family story without wondering about why some versions of the past are prominently celebrated, while others have been silenced and forgotten.

Specifically, you will be exploring the following questions:

- How do we remember our shared past? And how are those memories communicated through various venues such as movies and photographs, monuments and memorials, museums, school textbooks, tourist attractions, parks and public spaces, festivals and parades, family stories, food, music, etc. etc
- Why are some accounts of a nation or community’s past celebrated and widely known, while others are ignored or actively silenced? Specifically, how are particularly troubling aspects of a community’s past – such as genocide, slavery, war, civic strife – remembered or forgotten?
- Why does the process of remembering the collective past frequently spark intense conflict? How do differences in the social position of people involved in these arguments shape what versions of the past come to dominate our collective memory? And why do people care so much about the outcomes?
- What is the relationship between what “really” happened and the various stories we tell ourselves about the past? What, in other words, is the relationship between “truth” and “history”? And what’s the nature of the connection between private individual memories and shared collective memory?
- What versions of the collective past are believed by whom…. and why? And how do the various memories of a shared past shape people’s identities and positions of dominance or marginality within a particular community? How could marginalized accounts become more prominent components of a nation or community’s collective memory?

You will have the opportunity to develop your own answers to these questions though primary research on a local memory site of your choice.
READINGS

The following books are required for the course. They are for sale in the book store:

Carried to the Wall: American Memory and the Vietnam Veterans Memorial, Kristin Ann Hass
The Power of Place: Urban Landscapes as Public History, Dolores Hayden
Working the Past: Narrative and Institutional Memory, Charlotte Linde

There will also be articles available on e-reserve through the library. Log-on to the library web site and follow links to “e-reserves” and this course. The password is “Memory”.

EXPECTATIONS

Class Participation -
Discussion is an integral part of learning in this class and we all share the responsibility for making our classroom interactions interesting and productive. Your active engagement, careful preparation, and thoughtful participation are expected and essential – you are expected to have done the readings for each class and be ready to share your thoughts. Attendance is thus required. You may have 3 absences (for whatever reason – I don’t want a note) without penalty, but each additional absence will result in 5 points off your course grade. You may make up for absences by doing extra response papers (1 paper wipes out 1 absence). Excessive absences will lead to my asking you to withdraw from the course. I reserve the right to exercise flexibility in extenuating circumstances (eg. extended illness, family obligations, etc.).

Productive discussion requires that we all prepare for class, take the initiative to share insights and questions, listen carefully to one another, AND respect each other’s points of view. It also means focusing our attention on the conversation at hand – so during class, please turn off all cell phones and do not text, answer e-mail, or use electronic devices for entertainment.

10 Short Reflection Papers - 35%
In order to help you think about the readings and prepare for class discussions, you will be asked to write a total of 10 reflection papers over the course of the semester. These are short (3-4 pages) reflections on the readings for the day. They are not expected to be polished papers, but should grapple with the authors’ central arguments. For days on which you do not do a reflection paper, you are still expected to have completed the reading!! Numbers of pages for each reading is noted in the parentheses in the schedule so that you may plan accordingly.

You will have numerous assignments from which to choose and for full credit you are expected to complete 5 papers in the first half of the semester, and 5 in the second half. Late papers will not be accepted – it doesn’t do the rest of us much good if you thought about the readings after we’ve already talked about them. Extra papers will count as extra credit or to “wipe out” an absence.

Research Paper - 35% research paper; 10% poster presentation
A project based on primary research will be a major expectation of this class. You will have the opportunity to explore a specific memory site that is of particular interest to you. The projects will be developed in collaboration with me and discussed extensively in class. The product will be a written and illustrated report and a poster presentation to the rest of the class.

Take-Home Essay – 20%
A 4-5 page take-home essay will give you the opportunity to reflect on the themes of the class. If you are not satisfied with your grade, you may do another essay assigned towards the end of the course. The highest grade will be used to calculate your course grade.
COURSE POLICIES:

**Due Dates**
In fairness to your classmates, late papers will receive a grade penalty. If you anticipate difficulty in meeting any of the deadlines, discuss your situation with me via BEFOREHAND in writing. I will consider extensions, BUT ONLY if there are serious, unavoidable, and documented reasons (eg. illness, family emergency, etc.). Response Papers will only be accepted on the date they are due.

**Lateness to class**
Being late is disruptive – so please make sure to be in class on time. Being late 3 times (ie. more than 5 minutes) will count as one absence. Going in and out of the classroom during class is also disruptive – please be considerate and plan accordingly.

**Academic Honesty**
I take academic honesty very seriously and expect everyone to understand and follow the guidelines laid out in the Student Handbook. This includes properly citing other people’s work (published and unpublished), not passing off other people’s work as your own, and doing your own work on the exams and papers. Failure to follow the code may result in an “F” for the course and disciplinary action will be considered for serious violations. An explanation of university policy can be found in the student handbook – [http://www.umassd.edu/studenthandbook/academicregs/ethicalstandards.cfm](http://www.umassd.edu/studenthandbook/academicregs/ethicalstandards.cfm). If you are not sure what plagiarism is or how to avoid it, check with me. An explanation of plagiarism can be found at [http://owl.english.purdue.edu/handouts/print/research/r_plagiar.html](http://owl.english.purdue.edu/handouts/print/research/r_plagiar.html).

**Disabilities and Special Accommodations**
In accordance with University policy, if you have a documented disability and require accommodations to obtain equal access in this course, please meet with me at the beginning of the semester and provide the appropriate paperwork from the Disabled Students Services Office. The necessary paperwork can be obtained from the Center for Access and Success which is located in Group 1, Room 016, phone: 999-8711.

**Communication with Professor Klimt**
I can best be reached via e-mail or phone. Feel free to call me at home, just make sure it’s BEFORE 9PM!! I can also be reached via my office phone – but please note that I may not check my messages there every day. In all e-mail communications, be sure to put “Memory” in the subject line – otherwise I won’t open your attachment. Announcements, assignments and other class-related information will be posted on the class website.

I also have regular office hours and welcome the chance to talk with you individually. If the times are not convenient for you, please talk to me about scheduling an appointment. If you can’t make your appointment, be sure to call and let me know.

**Class Schedule**
Be forewarned, the syllabus is liable to change during the semester in order to accommodate our interests and needs. Some of the readings may change if I find alternative selections that better meet our needs. However, the overall workload will remain the same. I will let you know of any changes in a timely manner. Unless you have been notified either in class or via e-mail, the schedule below holds – which means you are responsible for the readings and assignments noted on this schedule.

**Incompletes**
If you are considering taking an incomplete in the course, please discuss this with me before the end of the semester. I will discuss the options with you as well as the deadlines for completing outstanding assignments. You need to make the request in writing by May 10th.
CLASS SCHEDULE:

INTRODUCTION:  
QUESTIONS ABOUT THE MAKING OF COLLECTIVE MEMORY

Tues 1/25

Thurs 1/27  Reading:  *The Memory Debate: An Introduction*, Bodnar (8)  
*Patterns of Popular Historymaking*, Rosenzweig & Thelen (21)

MEMORIES OF WAR:  
ARGUMENTS ABOUT VICTORY AND DEFEAT, GOOD AND EVIL, HEROES AND ENEMIES

Tues 2/1  The controversial war: Vietnam  
Reading:  *Carried to the Wall: American Memory and the Vietnam Veterans Memorial*, Hass, Introduction, Chapters 1, 2 (63)  
Reports:  Interviews on memories of the Vietnam war

Thurs 2/3  Reading:  *Carried to the Wall*, Hass, Chapters 3, 4, 5 (61)

Tues 2/8  Reading:  *The Vietnam Veterans’ Memorial*, Biome (26)

Thurs 2/10  Project Planning

Tues 2/15  Films:  *Platoon, Rambo (First Blood, Part II)*, others TBA  
(watch outside of class)

Thurs 2/17  Reports:  Music, cross-generational memory, and the anti-war movement

Tues 2/22  NO CLASS – Presidents’ Day (Monday’s schedule)

Thurs 2/24  The good war: WWII  
Reading:  *The Battle for Hearts and Minds: The Marine Corps Memorial*, Boime (72)

Tues 3/1  Reports:  Local War Memorials

Thurs 3/3  Films:  *Flags of our Fathers, Iwo Jima*, others TBA  
(watch outside of class)

Tues 3/8  Reading:  *Introduction: Museums as Contested Sites*, Dubin (16)  
*The Battle of the Enola Gay*, Wallace, (39)  
The Postmodern Exhibition:  *Cut on the Bias or is the Enola Gay a Verb?* Dubin (18)

Thurs 3/10  Reading:  *Taming the Memoryscape: Hiroshima’s Urban Renewal*, Yaneyama (30)  
*Three Narratives of our Humanity*, Dower (33)

Tues 3/15  NO CLASS ~ SPRING BREAK

Thurs 3/17  NO CLASS ~ SPRING BREAK
**POLITICS, POWER AND THE PAST:**  
**STRUGGLES OVER IDENTITY AND SOCIAL VISIBILITY**

| Tues 3/22 | Film: The Last Conquistador | Reading: *The Historic, The Legendary, and the Incredible: Invented Tradition and Collective Memory in Israel*, Zerubavel (13) |
| Thurs 3/24 | Reading: *Beyond the Intimate Past: Americans and their Collective Pasts*, Rosenzweig (31)  
| Tues 3/29 | Reading: *The Power of Place: Urban Landscapes as Public History*, chps. 1, 2, & 3, Hayden (78) |
| Thurs 3/31 | Reading: *The Power of Place*, chps. 6 & 8, Hayden (50)  
*Capturing Community Memory with Oral History and New Media: The Sharing Stories Project*, Klæbe & Foth (12)  
*Women’s Memories in a Depressed Steel Valley: an Attempt to Deconstruct the Imaginings of Steel-working Lorraine*, Vinel (10) |
| Tues 4/5 | Reading: *History on Trial: Culture Wars and the Teaching of the Past*, Nash, Crabtree, & Dunn, chps. 1, 5, 6 (75) |
| Thurs 4/6 | Reading: *To Keep the Spirit of Mountain Culture Alive: Tourism and Historical Memory in the Southern Highlands*, Martin (18)  
*The Politics of Imagining and Forgetting in Chinese Ethnic Minority Museums*, Varutti (10) |
| Tues 4/12 | Film: *Looking for an Icon*  
Reading: *Photography and cultural memory: a methodological exploration*, Kuhn (8) |
| Thurs 4/14 | Reports: Iconic images across generations  
Reading: TBA |

**REMEMBERING AND FORGETTING:**  
**CREATING THE PAST THROUGH EVERYDAY NARRATIVES AND INTERACTIONS**

| Tues 4/19 | Reading: *Working the Past: Narrative and Institutional Memory*, Linde Chapters 1-3 (68) |
| Thurs 4/21 | Reading: Linde, Chapters 4-6 (68) |
| Tues 4/26 | Reading: Linde, Chapters 7-8 (54) |

**DRAFT of Research Papers Due**

| Thurs 4/28 | Reading: Linde, Chapters 9-10 (28) |

**Peer Review Due**
NEW RESEARCH ON MEMORY SITES: STUDENT POSTER PRESENTATIONS

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Research Papers Due

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Take-Home Essay #2 DUE [optional]
Revised syllabus – 3/22/11

POLITICS, POWER AND THE PAST:
STRUGGLES OVER IDENTITY AND SOCIAL VISIBILITY

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<td>Tues</td>
<td>3/29</td>
<td>Writing the “truth”: Arguments about high school history</td>
<td>History on Trial: Culture Wars and the Teaching of the Past, Nash, Crabtree, &amp; Dunn, chps. 1,5,6 (75)</td>
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<td>Thurs</td>
<td>3/31</td>
<td>Displaying the “truth”: Dilemmas faced by history museums</td>
<td>The Politics of Imagining and Forgetting in Chinese Ethnic Minority Museums, Varutti (10), Robinson, “First Thanksgiving’ at Plimoth Plantation</td>
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<td>Tues</td>
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<td>Consuming the past: Tourism and the selling of heritage</td>
<td>To Keep the Spirit of Mountain Culture Alive: Tourism and Historical Memory in the Southern Highlands, Martin (18)</td>
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<td>Thurs</td>
<td>4/6</td>
<td>Discovering hidden pasts: Using public spaces as memory venues</td>
<td>The Power of Place: Urban Landscapes as Public History, chps. 1, 2, &amp; 3, Hayden (78)</td>
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<td>Thurs</td>
<td>4/14</td>
<td>Telling stories and creating a coherent past</td>
<td>Linde, Working the Past: Narrative and Institutional Memory, Linde Chapters 5, 6, &amp; 9</td>
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<td>Visual images: the making of iconic photographs</td>
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<td>Visual images: the making of iconic photographs con’t [w/ Laura T]</td>
<td>DRAFT of Research Papers Due</td>
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Tues 4/26  Topic: Visual images: the making of Family memories through photos, albums, & videos  
Reading: Gershon, “A Picture is worth a thousand words: How a Photograph Carries the History of an Immigrant Russian/American Family”  
Poster Presentations: John, Taylor, Tori, Laura F., D’Aundra, Colin, Matt

Peer Review Due

Thurs 4/28  Topic: National Stories – arguments in different venues  
Poster Presentations: Kelly (Vietnam films); Jess (Civil War accounts); Rachel (Civil Rights/music); Joe (Band of Brothers)  
Ashley (Pearl Harbor/school vs. film); Jocelyn (Battleship Cove)  
Reading: TBA

Tues 5/3  Topic: Community Stories – Public Spaces & Townscapes  
Poster Presentations: Lauren S. (New Bedford); Steph (Lynn)  
Topic: Music, History, Ethnicity ~ and Tattoos  
Poster Presentations: Jennifer & Monica (Cape Verdean music); Jessica; Mike (tattoos)  
Reading: TBA

Research Papers Due

Thurs 5/5  Topic: Making family memories over generations – various venues  
Poster Presentations: Margaret (heirlooms); Sarah H. (summer vacations); Emily ( scrapbooking); Meghan (storytelling); Elizabeth (clothes & jewelry)

Tues 5/10  Topic: Making family memories over generations – Food, recipes, and eating  
Poster Presentations: Keri, Melissa, Becky, Courtney, Sarah O.

Take-Home Essay #2 DUE [optional]