

New York University
Media, Culture, and Communication
Spring 2009
E58.2135
194 Mercer Room 209
Wed. 4:55-7:05

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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 digital 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 and methods 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. Grades will consider class participation 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, *Tourists of History: Memory, Consumerism and Kitsch from Oklahoma City to Ground Zero*
Gillian Rose, *Visual Methodologies*
Art Spiegelman, *Maus*
Marjane Satrapi, *Persepolis*
All other readings will be posted in pdf in Blackboard or distributed in class.

Week 1—January 21**Introduction: Memory Studies and Methodology****Week 2—January 28****Memory, History, and Method**

Reading:

Gillian Rose, *Visual Methodologies*, Chapters 1, 2, 3, 5, 7, 8, 9, 12**Week 3—February 4****Theorizing History and Memory**

Reading:

Sturken, *Tangled Memories*, Introduction

Pierre Nora, “Between Memory and History” (excerpt)

Michel Foucault, “Nietzsche, Genealogy, History” and Introduction to *The Archaeology of Knowledge*

Marianne Hirsch, “Mourning and Postmemory”

Recommended:

Jan Assmann, “What is Cultural Memory?”

Hayden White, “The Narrativization of Real Events”

Kerwin Klein, “On the Emergence of Memory in Historical Discourse”

Week 4—February 11**Photography and Memory**Roland Barthes, *Camera Lucida* (excerpt)Geoffrey Batchen, *Forget Me Not: Photography & Remembrance* (excerpt)

Leo Spitzer, “The Album and the Crossing”

Barbie Zelizer, “The Voice of the Visual in Public Memory”

Ulric Neisser and Nicole Harsch, “Phantom Flashbulbs”

Week 5—February 18**Modernity/Mass Culture and Postmodern History**

Reading:

Andrew Hoskins, “Television and the Collapse of Memory”

Alison Landsberg, “Introduction” and Prosthetic Memory”

Andreas Huyssen, “Present Pasts”

Ernst van Alphen, “Deadly Historians”

Marianne Hirsch, *Family Frames* (“Past Lives”)Richard Dyer, *Pastiche* (excerpt)

Week 6—February 25**The Docudrama**

Reading:

Hayden White, “The Modernist Event”

Marita Sturken, “Reenactment, Fantasy, and the Paranoia of History”

Michael Rogin, “Ronald Reagan, the Movie”

Miriam Hansen, “*Schindler’s List* is not *Shoah*”**Week 7—March 4****The Shock of History: Image Icons**Robert Harriman and John Lucaites, *No Caption Needed* (excerpt)

Slavoj Žižek, “Welcome to the Desert of the Real”

David Lubin, *Shooting Kennedy* (excerpt)

Kari Anden-Papadopoulus, “The Trauma of Representation”

Week 8—March 11**The Historical Graphic Novel and Questions of Representation**

Reading:

Art Spiegelman, *Maus*Marjane Satrapi, *Persepolis*

Andreas Huyssen, “Of Mice and Mimesis”

Hillary Chute, “The Texture of Retracing in Marjane Satrapi’s *Persepolis*”**Week of March 16-20 Spring Break****Week 9—March 25****Psychoanalysis and Compulsive Repetition**

Reading:

Gillian Rose, *Visual Methodologies*, Chapter 6

Sigmund Freud, “A Note Upon the Mystic Writing Pad”

Sigmund Freud, “Remembering, Repeating, and Working-Through”

Marianne Hirsch, “Surviving Images”

Barbara Klinger, “Once is Not Enough”

Week 10—April 1**Questions of Nostalgia**

Reading:

Barbara Klinger, “Remembrance of Films Past”

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—April 8**The Consumerism of Memory and History**

Reading:

Marita Sturken, *Tourists of History*, Introduction and Chapters 1, 4Erica Rand, *The Ellis Island Snow Globe* (excerpt)

Lynn Spigel, “Entertainment Wars”

Week 12—April 15**The Politics of Memorials**

Reading:

Marita Sturken, *Tourists of History*, Chapters 2, 3, pp. 258-73

James Young, “Memory, Countermemory and the End of the Monument”

James Young, “Germany’s Holocaust Memorial Problem”

Marita Sturken, “The Wall and the Screen Memory”

Week 13—April 22**Architecture, Memory, and the Museum**

Reading:

Marita Sturken, *Tourists of History*, Chapter 5 and Afterward

Terry Smith, “Architecture’s Unconscious”

Noah Isenberg, “Reading Between the Lines: Daniel Libeskind’s Berlin Jewish Museum”

Andreas Huyssen, “The Voids of Berlin”

Paul Williams, *Memorial Museums* (excerpt)**Week 14—April 29****Memory and Remediation: New Media of Memory**

Reading:

Jose van Dijk, *Mediated Memories in the Digital Age* (excerpt)

Susan Murray, “Digital Images, Photo Sharing, and Our Shifting Notions of Everyday Aesthetics”

Barbara Klinger, “To Infinity and Beyond”