

Professor Angelika Bammer
abammer@emory.edu
Office hours by appointment

Professor Hazel Gold
hgold@emory.edu
Office hours: M 2-4 or appt.
Tel.: 404-727-0904

MAPPING MEMORY: HISTORY, CULTURE AND THE BRAIN

**A CMB Sponsored Seminar
ILA 790/ SPAN 550/ CPLT 751/ MBC 700**

**Fall 2014
Tuesday, 1-4 pm, 422 Woodruff Library**

Course description:

What do we do with the past, particularly with pasts that, as Nietzsche said, “haven’t stopped hurting” or, as Faulkner famously put it, “aren’t even past”? Our seminar will explore the relationship between history (events that happened) and memory (how we remember those events) to explore the complex dynamics between past and present from a variety of different angles. How does the past shape how we live our present and how does the present, in turn, affect how we know the past? How do we turn the past into memory and what gets lost or changed in the process? How does memory even work: why, for example, do we remember some aspects of the past and forget others? Is there an ethics to remembering and forgetting that we control? How do experiences that we didn’t have become “memories,” and how do we “remember” pasts that aren’t our own? When is remembering an ethical obligation and when does it become a burden? If it is a burden, who carries the brunt? How are memories passed across generations and are they still memories when they have become stories?

These are the kinds of questions we hope to raise by drawing on a range of diverse materials from *the arts* (film, literature, photography, music), *humanities* (history, cultural studies), *social sciences* (sociology, anthropology), and the *biological and medical sciences* (psychology, cognitive neuroscience). The purpose of this broad cross-disciplinary approach is twofold: (1) to encourage an open inquiry into complex issues in which neither the answers (or the questions) nor the means of inquiry can be assumed; (2) to enable the assumptions and approaches of one field to work as a check or even challenge to the assumptions and approaches that another field takes as given.

Our approach to “trauma” (week 3 of our course syllabus) is an example both of how the perspectives of different disciplines expands our understanding of what “trauma” is and how these different perspectives, brought into critical dialogue with one another, can act as challenges or correctives to the ways each field separately understands the issue. In literary and cultural studies, trauma has become a trope for that which is unspeakable, inaccessible to language. How neuroscientists and practitioners in the field of psychology

and psychiatry understand trauma and proceed to treat it will be the focus of our inquiry that particular week.

Course structure:

The course is designed thematically, with each week devoted to a particular topic. They include the structures and mechanisms of remembering and forgetting; trauma, testimony and witnessing; post-memory and the ethics of memory; and memory, the state, and the public sphere. Each topic brings together selected materials from different fields, most typically to include perspectives from the humanities, the arts, and the biological and medical sciences. Our goal is to foster dialogue and collaboration across these fields, such that students engage one another in discussions about methods, materials, rules of evidence that are normative in their fields, but don't necessarily translate easily into the work of other disciplines. In this way, we see our course functioning as a kind of virtual lab for the kind of interdisciplinary and collaborative research and work that the study of memory arguably calls for.

The course is divided into three parts:

Part 1 asks the question "How does memory work?" Over the course of the first four weeks, we will review the basic structures and functions of memory and begin to identify the issues that arise from the complex systems, both biological and cultural, that govern and shape "how memory works."

Part 2 asks the question "How is memory given expression?" This second part of the course, which extends over the next six weeks, focuses on particular remembering practices, looking at how people, individually and collectively, actually engage in acts of remembering (and, of course, forgetting). In this part, we will study forms of expression across a broad range of media and cultural locations: art installations in Germany and the Netherlands remembering the Holocaust; films from Japan, the United States and Spain addressing issues of historical memory of traumatic events; photographs and art that deal with the ways that unquiet pasts trouble the present; and testimony by surviving victims and perpetrators of genocidal atrocities.

Part 3 shifts the focus to the work that the students have done, as the last three weeks of the semester will be devoted to presentation and discussion of their research and inquiries into particular dimensions of the issues of memory and history that the course as such has raised. The outcome of the course will be a public presentation of this research.

Required Texts: Available for purchase through Emory Bookstore, except as noted. Copies have also been placed on reserve at Woodruff Library.

- Alan Baddeley, *Essentials of Memory* (Psychology Press, 1999)
- Daniel Schacter, *Searching for Memory: The Brain, The Mind, and the Past* (Basic Books, 1996)

- _____. *The Seven Sins of Memory: How the Mind Forgets and Remembers* (Houghton Mifflin, 2001)
- Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*. (Hackett, 1980)
- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Johns Hopkins UP, 1995)
- Richard Terdman, *Present Past: Modernity and the Memory Crisis* (Cornell, 1993)
- Javier Cercas, *Soldiers of Salamis* (2004; new and used copies available online)

Recommended for purchase:

- Frances Yates, *The Art of Memory* (U of Chicago P, 1966)
- Ruth Leys, *Trauma: A Genealogy* (U of Chicago P, 2000)

Requirements:

A. *Each week*, students will submit a brief (c. 250 word) response to that week's materials. These responses will:

- Identify a key question raised by the materials assigned for that week.
- Provide a concrete example from one of the assigned texts showing how this question is addressed from a given disciplinary perspective: materials and methods of analysis used and conclusions or insights reached.
- These responses are due in duplicate to the course instructors in class the day we are discussing the materials in question. They will not be graded as such, but will count toward the overall participation grade, as they will establish a foundation for class discussion that day.

B. *Once during the semester*, students will pair up to prepare a framework for a segment of that week's discussion, drawing on the materials assigned for that week. Guidelines for the student-led discussions will be clarified in class as will the assignment of student pairs to designated class sessions.

C. *Over the course of the semester*, students will work collaboratively to design an interdisciplinary research project that addresses a problem of memory, personal or public, pertinent to the framework of the class. Each team will identify:

- The problem their project addresses. (This problem must be of sufficient scope and/or complexity to sustain a team-based, collaborative inquiry).
- The methods and materials used to address it. (The discussion of methods and material will also make a case for how and why this particular problem calls for—and stands to benefit from—an interdisciplinary approach).

- The projected outcome. (The discussion of the project's outcome will include a critical assessment of the yield and limitations of a given approach, e.g. what does a humanities-based approach have to offer in this instance as compared to a science-based approach or vice-versa).

This project will combine a collaborative and individual dimension. Each student will contribute to the project from the vantage point of her/his particular field of specialization (literature, art, science, etc.) and will be responsible for executing a discrete part of the project in line with their training and expertise. This contribution can take any number of forms, from a scientific experiment through a creative art work or podcast to a conventional research paper.

Work on the project will be spread out over the course of the semester and it will be evaluated incrementally at each of the following stages:

- Research Question presentation: Oct. 7
- Materials and Methods presentation: Nov. 4
- Final Project presentation: Dec. 2
- Final Project submission: Dec. 15

Syllabus

PART I: HOW MEMORY WORKS

9/2 Week 1: Introduction: Perspectives from Culture and Science

Materials:

- “Turning Away From Painful Chapters.” *The New York Times*, 6 January 2014: <http://www.nytimes.com/roomfordebate/2014/01/06/turning-away-from-painful-chapters>.
- Jorge Luis Borges, “Funes, the Memorious” (1944). English translation available online at: <http://www4.ncsu.edu/~jjsakon/FunestheMemorious.pdf>
- E. S. Parker, L. Cahill, and J. L. McGaugh, “A Case of Unusual Autobiographical Remembering,” *Neurocase* 12 (2006): 35-49. Available online at: <http://web.a.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&sid=0df3b899-cc51-40b7-8d78-42e7c2b6abc9%40sessionmgr4002&hid=4214>
- *Recommended:*
 - <http://www.cbsnews.com/news/memory-wizards/>
 - A.R. Luria, *The Mind of a Mnemonist: A Little Book About a Vast Memory* (Harvard UP, 1968).

9/9 Week 2: Mechanisms of Remembering

Materials:

- Frances Yates, *The Art of Memory* (1966).
 - Required selections: chapters 1, 2, 3.
 - Highly recommended: chapters 4, 5, 6, 17.
- Richard Terdiman, *Present Past: Modernity and the Memory Crisis* (1993): Part One: “Historicizing Memory” and “Theorizing Recollection.”
- Daniel Schacter, *Searching for Memory* (1996), chapters 1 and 2.
- Alan Baddeley, *Essentials of Human Memory* (1999), chapters 1 and 5.
- *Recommended:*
 - R. Buckner and M. Wheeler, “The cognitive neuroscience of remembering.” *Nature Reviews Neuroscience* 2 (2001): 624-634. www.nature.com/reviews/neuro

→ **Short response paper due**

9/16 Week 3: *Processes of Forgetting*

Materials:

- Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life* (1874)
- Daniel Schacter, *Searching for Memory*, chapters 4 and 5.
- Alan Baddeley, *Essentials of Human Memory*, chapters 6 and 7.
- Film: *After Life*, dir. Kore-eda Hirokazu (1998). Woodruff Music & Media Library: DVD 646.
- *Recommended:*
 - Paul Connerton, *How Modernity Forgets* (2009) [peruse]
 - Documentary film, *Without Memory* (Dir. Kore-eda Hirokazu 1996).
 - S. Zola, “Amnesia 1: Neuroanatomic and clinical issues” (2000, in M. Farah and T. Feinberg, eds., *Patient-based approaches to cognitive neuroscience*)

→ Short response paper due

9/23 Week 4: *Trauma and its Effects*

Materials:

- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History* (1996): chapters 1, 3, and 5.
- Ruth Leys, *Trauma: A Genealogy* (2013): chapters 1, 7, 8, conclusion.
- Daniel Schacter, *Searching for Memory*, chapters 7 and 8.
- *Recommended reading:*
 - Sigmund Freud, “Remembering, Repeating, and Working Through” (1915)
- *Additional reading, for those who want to keep going:*
 - Cathy Caruth, ed. *Trauma: Explorations in Memory* (1995) [peruse]
 - Robyn Fivush, “Children’s memories for traumatic and non-traumatic events,” *Development and Psychopathology* 10 (1998): 699-716.

→ Short response paper due

Guest presenter: **Dr. Yudit Jung, Ph.D., LCSW (Private practice, Decatur, GA)**
 [To be confirmed]

9/30 Week 5: *Memory Errors*

Materials:

- Daniel Schacter, *The Seven Sins of Memory: How the Mind Forgets and Remembers*
 - “Introduction: A Blessing Bestowed by the Gods”
 - Ch. 2: “The Sin of Absent-Mindedness”
 - Ch. 4: “The Sin of Misattribution”
 - Ch. 8: “The Seven Sins: Vices or Virtues?”
- _____, “Adaptive Constructive Processes and the Future of Memory.” *American Psychologist* (November 2012): 603-613.

→ Short response paper due

Guest presenter: Professor Daniel Schacter (Harvard)

NOTE: Professor Schacter’s public lecture, “*The Seven Sins of Memory: An Update*” will be held Monday, Sept. 29, 4 pm in the Oxford Presentation Auditorium, Oxford Road Bldg. Attendance at this lecture is mandatory.

PART II: *HOW MEMORY IS GIVEN EXPRESSION*

10/7 Week 6: *Testimony and Witnessing*

Materials:

- Dori Laub, “Truth and Testimony: The Process and the Struggle,” in Caruth, *Trauma* (1995))
- Primo Levi, “The Memory of the Offense,” in *The Drowned and the Saved* (1986)
- Alan Baddeley, chapter 10.
- Matilde Mellibovsky, trans., *Circle of Love over Death: Testimonies of the Mothers of the Plaza de Mayo* (1997). Choose any one chapter.

→ Select and review materials from one of the following testimony archives and be prepared to present on and discuss it in class:

- Fortunoff Video Archive for Holocaust Testimonies (Yale University) <http://www.library.yale.edu/testimonies/>
- Stephen Spielberg Film and Video Archive (US Holocaust Memorial Museum) <http://collections.ushmm.org/search/> (see link to oral history testimonies)
- Spanish Civil War Memory Project (University of California San Diego) <http://libraries.ucsd.edu/speccoll/scwmemory/> (Interview Protocol); <http://libraries.ucsd.edu/speccoll/scwmemory/cat-alpha.html> to hear testimonies

- Outreach Programme on the Rwanda Genocide (survivor testimonies)
<http://www.un.org/en/preventgenocide/rwanda/education/survivortestimonies.shtml>
- South African Truth and Reconciliation Commission
<http://www.justice.gov.za/trc/special/index.htm>

→ *Student presentations on the “What” and “Why” of their proposed semester project. No short response paper due this week.*

10/14 Week 7: FALL BREAK [no class]

10/21 Week 8: Post-Memory [Professor Gold away]

Materials:

- Marianne Hirsch, *The Generation of Postmemory: Writing and Visual Culture after the Holocaust* (2012): “Introduction”
- _____. *Family Frames: Photography, Narrative and Postmemory* (1997): chapter 1, “Mourning and Postmemory”
- Nadine Fresco, “Remembering the Unknown,” *International Review of Psychoanalysis* 11 (1984): 417-427.
- Daniel Schacter, *Searching for Memory*, chapter 10.
- *Recommended:*
 - <http://www.dailymail.co.uk/sciencetech/article-2537620/Scientists-prove-smell-fear-inherited-genes-passed-two-generations.html>
 - Robyn Fivush et al., “Events spoken and unspoken: implications of language and memory development for the recovered memory debate,” in Martin Conway, ed., *Recovered Memories and False Memories: Debates in Psychology* (1997).
- Angelika Bammer presentation on:
 - Zbigniew Libera, “*Kamp (Lego Concentration Camp)*” (1996)
 - David Levinthal, *Mein Kampf* (1997)

→ Choose one of the following — Carl Friedman, *Nightfather* (1991) or *The Memory Thief* (Dir. Gil Kofman, 2007). Woodruff Music & Media Library DVD 22402 — and be prepared to present on and discuss it in class.

→ **Short response paper due**

Guest presenters: Idea Collective John Q

10/28 Week 9: History & Memory I: The Spanish Civil War [Professor Bammer away]

Materials:

- Laws of Historical Memory (Spain). Available online at <http://www.derechos.org/nizkor/espana/doc/lmheng.html>
- Javier Cercas, *Soldiers of Salamis* (2001)
- *End of Waiting Time* (2010), dir. Antonio Pérez Molero. Woodruff Music&Media Library DVD 22704.
- OR: *Los nietos* [The Grandchildren] (2008), dir. Marie-Paule Jeunehomme. Woodruff Music&Media Library DVD 22380.
- Francisco Ferrándiz and Alejandro Baer, “Digital Memory: The Visual Recording of Mass Grave Exhumations in Contemporary Spain.” *Forum: Qualitative Social Research* 9.3 (2008). Available online at: <http://www.qualitative-research.net/index.php/fqs/article/view/1152>.

→ Short response paper due

11/4 Week 10: Workshop on student projects: Materials and Methods**11/11 Week 11: History & Memory II: The Holocaust**

Materials:

- Pierre Nora, “Between History and Memory: *Les lieux de mémoire*” (from *Realms of Memory*, 1996)
- German laws on Holocaust denial and Yad Vashem “Law to Remember the Holocaust and Heroism” (1953) [Do your own internet search; link on Yad Vashem law on their website]
- Timothy Garton Ash, “The Freedom of Historical Debate is Under Attack by the Memory Police,” *The Guardian*, 15 October 2008. <http://www.theguardian.com/commentisfree/2008/oct/16/humanrights>
- James Young, *The Texture of Memory: Holocaust Memorials and Meaning* (1994): Read “Introduction” and select one part (Germany, Poland, Israel, or America).
- Shimon Attie, *The Writing on the Wall: Projections in Berlin’s Jewish Quarter* (1994) and *Sites Unseen* (1998)
- Steve Reich, “Different Trains” (1988, audio-recording)
- Angelika Bammer presentation on:
 - Renata Stih and Frieder Schnock, *Places of Remembrance* (1992-1993) and *Bus Stop* (1994-1995)

Guest presenters: The Vega Quartet (Artists in residence, Emory University) → meet in Tharp Rehearsal Hall, first floor Schwartz Center at 2:30 pm

→ Short response paper due

11/18 Week 12: *History & Memory III: September 11, 2001*

Materials:

- Joel Meyerowitz, *Aftermath: World Trade Center Archive* (2006)
- Magnum Photographers, *New York September 11* (2001)
- Art Spiegelman, *In the Shadow of No Towers* (2004)
- John Adams, “The Transmigration of Souls” (audio-recording, 2002)
- Marita Sturken, *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero* (2007), chapters 1 and 4.
- *Recommended:*
 - Lisa Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art* (2006)

→ Short response paper due

PART III. STUDENT RESEARCH PROJECTS

11/25 Week 13: *No class → work on your projects*

12/2 Week 14: *Student presentations of Research Projects*

Group A presents (Group B brings some food and/or drink to share)

12/9 Week 15: *Student presentations of Research Projects*

Group B presents (Group A brings some food and/or drink to share)

Course evaluations

12/15 Written/material component of memory research project due by 12 noon

- For Angelika Bammer: bring to ILA office (Callaway S415)
- For Hazel Gold: drop off in mail bin outside office, 514 S Callaway

Class sessions designated for student-prepared and -led discussion

Sept. 16

1. _____

2. _____

Sept. 23

1. _____

2. _____

Oct. 21

1. _____

2. _____

Oct. 28

1. _____

2. _____

Nov. 18

1. _____

2. _____