



HONORS COLLEGE
Norfolk State University™

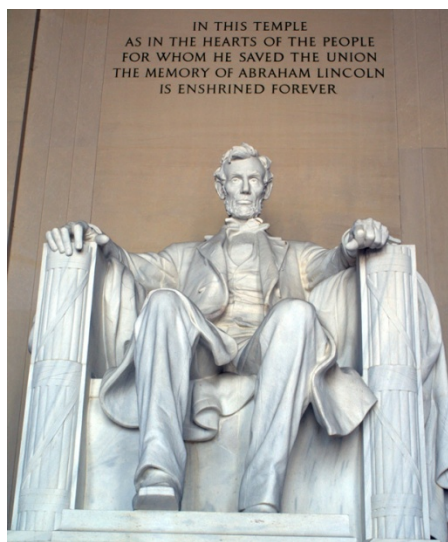
NORFOLK STATE UNIVERSITY
HONORS COLLEGE
GENERAL STUDIES

SPRING SEMESTER 2013

GST 445 H 01 – HONORS SEMINAR -- 3 CREDIT HOURS

TOPIC—

**HABITATIONS FOR THE SPIRITS:
COLLECTIVE MEMORY, MONUMENTS, AND MEMORIALIZATION**



<http://www.visitingdc.com>

WEDS. 3-6 P.M. –MIDRISE HONORS COLLEGE RESIDENCE HALL -- SENIOR COMMONS
DR. PAGE LAWS, PROFESSOR OF ENGLISH AND DEAN OF THE HONORS COLLEGE

OFFICE: LBB 3032 (starting 1/17/12)
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OFFICE HOURS:
M. 3-5 P.M.; FRI. 3-5 P.M.;
T. 10-12; TH. 10-12
E-Mail address: prlaws@nsu.edu

In addition to coming during office hours, students may drop by to see me and/or make appointments with Ms. Mia Smith, my assistant. E-mail communication is great anytime, and the phone is fine. You may call me at home up until 10 p.m.

COURSE DESCRIPTION, PREREQUISITES, CO-REQUISITES:

COURSE DESCRIPTION: Please see below.

PREREQUISITES AND CO-REQUISITES

Please keep your latest Honors College Calendar alongside this syllabus. Honors College program requirements are co-requisites of all Honors courses.

Students taking this course must be participants in good standing with the NSU Honors College. To participate in Honors College, one must have a 3.0 or higher cumulative GPA, apply, be accepted and sign a letter of understanding. Honors College students are expected to complete a full program of study (normally 30 hours including the Honors Seminar or an approved departmental Honors capstone course) unless otherwise arranged in writing with the Dean. Participation confers added privileges but also added responsibilities. *Students unable to meet the extra requirements should not choose Honors courses.*

Students should have access to and check Blackboard and their NSU Email accounts every day for course announcements, assignments and Honors College Calendar updates.

COURSE RATIONALE

GST 445 H is a capstone course for NSU Honors College students who hope to graduate with a special Honors College diploma. As a capstone course, it should enable students to demonstrate the knowledge, skills and values they have acquired and continue to acquire at NSU. It is intended for all majors and belongs in the tradition of liberal arts education for people in the humanities, social sciences, the sciences or technology. We strive for the highest values implicit in the term "liberal arts education."

The academic world has fashions and trends, just as the nonacademic world does, and it is important for students to keep intellectually up-to-date. This is especially important for Honors College students who may be going to graduate school and choosing areas of emphasis within traditional disciplines. For that reason, the Honors Seminar is often devoted to intellectual trends affecting several disciplines. This semester we have chosen a theme that both follows up on and extends last semester's seminar on 1619 and Atlantic Studies.

This time we will focus on the many ways human beings choose to either deny or hold on to personal and especially **collective memory**. We memorialize both joyful and painful events, both great individuals and nameless masses. We literally build places for our dead to reside – cemeteries, tombs, mausoleums. But we figuratively do the same by means of words on a page, notes of music, paint on canvas, or films. Some of world civilization's longest-lasting artifacts are memorials to great leaders: the pyramids, the Great Sphinx. Some were built by slaves doing forced labor for a tyrant. Percy Shelley immortalizes such a leader in his ironic poem "Ozymandias":

Ozymandias

I met a traveller from an antique land
Who said: `Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear --
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'

Percy Bysshe Shelley

The sentiment expressed in “Ozymandias” is often summed up in the Latin phrase: *Sic transit Gloria mundi* (The glories of this world are transitory). But that does not stop our efforts to stop time or ‘buy’ immortality in the manner of Ozymandias. Whether a memorial is built with love or hate may or may not matter in the long run. The Taj Mahal memorializes a lost queen beloved by her husband, but few people now know or care if his people loved him or not. The Lincoln Memorial memorializes an assassinated President in white marble, but so do two famous poems of Walt Whitman, one of which is given here:

O Captain! My Captain!

O CAPTAIN! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up--for you the flag is flung--for you the bugle trills; 10
For you bouquets and ribbon'd wreaths--for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchor'd safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won; 20
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Walt Whitman

Who is to say whether the words or the marble will last longer? And what becomes of the poem if one does not know who the Captain was? (Lincoln’s name is never specifically mentioned.)

Some monuments are nonrepresentational: the Washington Monument, a giant obelisk, is such a one. Others depict the human form, the great man or woman in question, but make him or her larger than life. The Jefferson Memorial, Lincoln Memorial, MLK Memorial, and Mt.Rushmore all serve to memorialize their subjects as ‘giants among men.’ Still other monuments are quite functional: The Kennedy Center for the Performing Arts provides a performing space, a venue for the hundreds of artistic events that happen inside it. A small bust of Kennedy in the lobby suffices to make the mimetic commemorative connection.

Some monuments are immediately embraced as perfect symbols; others are controversial and take a long time to gain public approval. Maya Lin’s Vietnam Memorial in DC is a classic case of the latter, as is the Holocaust Memorial in Berlin.



<http://www.mtholyoke.edu/~henni20g/afp/vietnam-veterans-memorial.jpg>



<http://is358.wordpress.com/berlin2010/student-photos/4-holocaust-memorial-berlin/>

Based on a historical event (the case of Margaret Garner) Toni Morrison's *Beloved* is a story about the ghostly incarnation of a specific sacrificed child. But Morrison's most famous work is also a commemoration of millions of other dead slaves. Should there be more monuments to the often anonymous people who perished during the Middle Passage or who lie resting from their labor of constructing America in unmarked graves such as the African cemetery recently excavated in New York City? Why memorialize horrific events?

Why do visitors visit the rapidly disappearing ruins of Dachau in Germany or Auschwitz in Poland? It is not to see a memorial to greatness but to see traces of man's depravity. Why does the Holocaust Museum in Washington D.C. feature train cars and shoes? Why did Anne Frank bother to keep a diary of her family's hidden suffering? When Americans visit glamorous France, many choose to visit Normandy's vast cemeteries honoring the war dead. Why? Why would tourists flock to the coast of Ghana to see castles that held trembling, suffering captives passing through the Gate of No Return to lives of enslavement in distant lands? This is not a pleasant memory to re-experience. And yet "dark tourism" – visiting sites where many suffered or died – is an important industry which clearly fulfills some latent human desire to dwell on the painful past. Why else would people visit battlefields such as Gettysburg and Antietam?

It would be impossible to delve into all the ways humans remember one another and great events. But it *is* possible to turn our attention to **the concepts and models of memory itself** as an object of interdisciplinary study.

This course is not designed to convince students of the correctness of any particular 'thought world' or *Weltanschauung* (German for Outlook on the World). It is designed, instead, to acquaint students with both the power and limitations of intellectual models and paradigms. As always, the Honors Seminar is an interdisciplinary course designed to lead students into a new awareness of how various

cultures deal with the present and past –often shaped by disparity and injustice – and, by implication, how cultures shape their future. We are especially interested in how the **various academic disciplines already shape and mold knowledge by the very way they seek for it.** To this end we will get as scientific or sociological or statistical or economical or poetic as students want to get when it comes to our seminar topic.

Welcome to GST 445 H. When all is said and done, it is really a course about making and taking college courses. It is a course about asking difficult questions for the rest of your life.

COURSE GOALS AND MEASURABLE STUDENT LEARNING OUTCOMES

GOALS

GST 445 H is a broad-topic seminar intended to introduce students to a multidisciplinary learning environment. The goal of the course is to enhance students' skills in their own fields of study by exposing them to materials and approaches from neighboring fields. Students will learn the strengths and weaknesses of a comparative approach to major ideas. This is a course about disciplinarity itself. It is a **course about how college courses organize reality and human knowledge.** This particular topic will build a new awareness of key concepts such as “collective

memory” and memorialization. **There will be a special focus on memorializing slavery in Europe and America because it is a topic only now receiving attention from scholars and the general public.**

NOTE ON SEMINAR CONDUCT: We shall sometimes be dealing with one another's most personal and strongly held beliefs on politics, race, religion and other topics deemed taboo in conversation. Our watchwords must, therefore, be love, concern and the utmost respect for one another.

LEARNING OUTCOMES

Upon completion of this course, each student shall be able to:

Knowledge:

1. Recognize the different ways of “knowing” that various disciplines and media offer us.
2. State the theoretical assumptions underlying multidisciplinary courses such as this one.
3. Recognize the nature of value judgments and the responsible use of textual evidence in critiquing works in the humanities, the arts, the social sciences, and the natural sciences, and in studying different cultures.
4. Select the proper procedures for borrowing and sharing intellectual property (i.e. proper documentation procedures).
5. Recognize the contested nature of history and culture and begin to see our national stories – particularly those about equal opportunity and justice -- from multiple points of view.
6. Explain the discipline of historiography and the composite discipline of cultural studies.
7. Recognize the importance of different media (especially electronic media), literary genres and generic expectations in creating and judging national and international mythologies and cultures.
8. Recognize stereotyping and issues of ethnicity in the making of national and international mythologies and cultures.

Skills:

1. Demonstrate close reading (critical thinking) skills applied to challenging core texts.
2. Apply a complex heuristic model (e.g. **collective memory, memory studies, lieux de mémoire**) to issues in history, economics, sociology and contemporary culture.
3. Demonstrate an understanding of the term “culture” in several contexts.
4. Follow political debates on complex issues (especially those dealing with class, race and economics, and education).
5. Compile an appropriate bibliography for a research paper by retrieving information from electronic databases, the Internet and the NSU or other archives.

6. Write a 20 - PAGE research paper on some facet of the topic in keeping with the student's major interests. *The body of the paper must be a minimum of 20 pages, double spaced, typed in a normal font (no larger than Times Roman 12 pt.) and with normal margins (no wider than 1 inch);* the cover page, Works Cited page and any appendices should **not** be counted in the 20 page minimum. Students are encouraged to create scholarly websites if they wish, just so long as the parameters of length are still observed.

7. Attend extracurricular and co-curricular events and write responsible, insightful critiques.

PLEASE NOTE: ATTENDING HONORS EVENTS IS A REQUIREMENT OF THIS COURSE. THIS PARTICULAR SEMINAR HAS AN UNUSUALLY HIGH NUMBER OF OUT-OF-CLASS, CO-CURRICULAR ACTIVITIES INCLUDING REQUIRED PRESENTATIONS AT THE NSU UNDERGRADUATE RESEARCH SYMPOSIUM, AND A PRESENTATION AT EITHER THE VCHC OR SRHC CONFERENCE. THE SAME PRESENTATION MAY BE USED AT BOTH THE ON-CAMPUS AND OFF-CAMPUS EVENTS.

Attitudes:

1. Acknowledge the duty of educated people to inform themselves about politics not only locally but globally.
2. Assess the power of national myths and stereotypes to both injure (when negative) and heal (when positive).
3. Assess cultural differences within our own and other countries that may lead to power plays and misunderstandings.
4. Judge the creative nature of good research and responsible research practices.
5. Appraise the uniqueness of a great work of art whether it is ancient or modern, ‘high’ art or popular art.
6. Evaluate what it means to be born or educated in the United States of America (especially in our region, the South) but also to be a citizen of the world.

COURSE MATERIALS/ REQUIRED TEXTS/ SUPPLEMENTARY READINGS AND FILMS

Some course materials will be available online using **Blackboard** or as **HANDOUTS**, but you must purchase the following books from the NSU bookstore. You will be asked to check out an iPad from the

NSU library and use it as instructed. You are also free to experiment with your iPad **within the bounds of NSU computer-use policies.**

BOOKS FOR GST 345 H

The Collective Memory Reader. Eds. Jeffrey K. Olick, Vered Vinitzky-Seroussi, Daniel Levy

Oxford University Press, USA, 2011.

Atlantic Studies (The special fall 2012 issue of about slave memorials)

Beloved by Toni Morrison (Any edition is OK.)

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| Don't miss the material on Black Board. |
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FILMS, PLAYS AND GUEST LECTURES ARE ALSO CONSIDERED REQUIRED TEXTS IN THIS COURSE, SO DO NOT TAKE THEM LIGHTLY! YOU WILL BE GIVEN A LIST OF THE REQUIRED FILMS FOR THE COURSE, TO BE SHOWN EITHER IN CLASS, OR IN THE STUDENT CENTER.

Please take GOOD care of all the handouts and Black Board postings. **Do not copy or repost them. They are for academic use within this course only.**

SEE DAY-BY-DAY SYLLABUS FOR ALL READING AND WRITING ASSIGNMENTS EMBEDDED.

CO-CURRICULAR and SERVICE-LEARNING ACTIVITIES

Service learning for this course will take the form of specific assignments to help at the NSU Undergraduate Research Symposium.

OTHER HONORS COURSE CHARACTERISTICS ADDRESSED BY THIS COURSE:

- Students must understand and learn to discuss basic filmmaking technique and jargon (cf. “thorough understanding of technology”).
- This course closely concerns paradigm shifts in collective memory and cultural awareness. Tracing these shifts is a primary goal of the course.
- This course is based on an interdisciplinary perspective. Please see the list at the end of this syllabus for areas of research that pull from various disciplines.
- **Students are required to present at TWO CONFERENCES – ONE ON-CAMPUS AND ONE OFF-CAMPUS. MORE DETAILS WILL BE GIVEN. Individual papers/PowerPoints are generally 15-20 minutes in length. Panels are generally 30-50**

minutes, depending on their size. Students generally consider their conference participation to be a major highlight of this course and their Honors career.

PRIMARY METHODS OF INSTRUCTION AND STUDENT ENGAGEMENT

Instruction procedures include the following: lectures by the instructor; lectures by guest speakers; class discussions; oral presentations by students. Handouts will be used to further explain assignments, particularly the procedures for planning and writing about assigned texts and arts events. The use of word processing is mandatory as is the use of electronic indexes and on-line search strategies for doing research.

DO NOT USE QUESTIONABLE (NONSCHOLARLY) RESEARCH SOURCES SUCH AS WIKIPEDIA. DO NOT RELY ON GENERAL SEARCH ENGINES SUCH AS GOOGLE TO FIND SCHOLARLY ARTICLES. USE THE LIBRARY'S DATABASES, LOCATING A DISCIPLINE-APPROPRIATE ELECTRONIC INDEX.

PLEASE REMEMBER THAT YOU MUST CHECK BOTH BLACKBOARD AND YOUR NSU EMAIL ACCOUNT EVERY DAY FOR ANNOUNCEMENTS, ASSIGNMENTS AND UPDATES.

COURSE OUTLINE/CALENDAR (Please see below.)

RELATED UNIVERSITY-WIDE AND COURSE-SPECIFIC REQUIREMENTS

Four of the six* Commonwealth of Virginia-mandated competencies for college graduates will be directly assessed in this course, with a special emphasis on Writing and Critical Thinking.

- Writing
Writing will be assessed by short papers, in-class essays, discussion postings on Blackboard and longer papers as assigned. Revisions of all written work will be allowed, but the final grade will be closely tied to the first submission (draft) grade.
- Information Technology Literacy
Information Technology Literacy will be assessed by students' interactivity with the professor and one another on the Blackboard site; by students' appropriate use of electronic indexes and full-text databases in their research; and by the word processing and revision skills demonstrated in written communication including Email.
- Oral Communication
Oral communication will be assessed during class discussions, oral reports and by conference presentations. Although we strive for a classroom atmosphere that is lively and informal, students are expected to use standard English in class.
- Critical Thinking
This courses uses sophisticated thought models and paradigms and is devoted to enhancing students' critical thinking whether the target text be a literary text, a film, a lecture or a historical site. We follow and use the NSU Q.E.P. model R.E.A.S.O.N.
- Scientific Reasoning and Quantitative Reasoning
N/A

GST 345 H is the flagship capstone course for the Honors College. Its students are therefore looked upon as the leaders and exemplars for the other students in the Honors College. Please live up to these high expectations by attending Honors events! If you have evening obligations at home or work,

you may need to make special arrangements in order to attend a sufficient number of outside events. You are expected to collect at least 50 points. Note: **Presentations at a conference or symposium are worth 20 points each towards your Honors Activities total of 50.**

EVALUATION/ ASSESSMENT METHODS

There may be brief essays to be written in class or on Black Board in response to reading assignments; oral reports and conference presentations; event critiques; Black Board postings, and the long research paper.

GRADING STANDARDS / EVALUATION CRITERIA

The critiques and oral reports will count for 30 % of your grade and the research paper for 70%, so be certain that the long paper gets done well and in a timely fashion. **THE VIGOR OF YOUR CLASS PARTICIPATION IS ALSO AN IMPORTANT FACTOR IN MY DETERMINATION OF YOUR FINAL GRADE.** We shall adhere to the following NSU grading scale:

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| 93 -100 = A |
| 90 - 92 = A - |
| 87 - 89 = B+ |
| 83 - 86 = B |
| 80 - 82 = B - |
| 77 - 79 = C+ |
| 73 - 76 = C |
| 70 - 72 = C - |
| 67 - 69 = D+ |
| 63 - 66 = D |
| 60 - 62 = D - |
| 59 - BELOW = F |

AN "I" OR "INCOMPLETE" GRADE WILL BE GIVEN ONLY IF A STUDENT IS INJURED OR BECOMES SERIOUSLY ILL *VERY CLOSE TO THE TIME OF COMPLETING THE COURSE.* A dean's excuse must be obtained by the student before the giving of an "incomplete" can even be considered. Giving an "incomplete" is always up to the instructor, and requests for "incompletes" are very rarely granted.

NOTE: You will receive letter grades on your papers. I often use a double minus or double plus to indicate a very low or very high mark *within* a grade range. I will give you the grade you earn on the revision of a paper, but it remains closely tied to your draft grade. The due dates given on the day-by-day syllabus are generally for drafts, but these drafts are obviously very important. I also take revisions very seriously. To revise does not mean to copy over, only making token changes! If you cannot understand my requests for revision improvements, make sure you see me. If I ask you to come for a consultation in my office, please come right away. Well-presented PowerPoint presentations or websites also contribute to your grade, but be careful about grammar, spelling and proper documentation. **ALL BORROWED MATERIALS (including photos, charts, and other graphics downloaded from the Internet) SHOULD BE CREDITED TO THEIR SOURCE.**

EXTRA CREDIT

You may receive an extra credit "mark" (not a grade) for doing a critique of any significant performing arts event or lecture on or off campus. All shows by the NSU Players, for example, are excellent extra credit opportunities. If you are not sure whether a particular event would qualify as "significant," just ask me. Extra credit marks are worthwhile insurance that may be helpful to you if your average is very close to the lines between whole grades, minuses, and pluses.

LATE AND SKIPPED PAPERS / REVISIONS

In order to pass the course you must do **all** scheduled papers, plus revisions as requested. **YOU CAN NOT SKIP A PAPER OR ASSIGNMENT, INCLUDING BLACKBOARD ASSIGNMENTS.** All assigned papers must be typed. Please follow assignments as carefully as possible, *including the stipulations about length*. **Revise each paper within a week of its return, carefully highlighting (with a marker) anything that you have changed or added and ALWAYS including the original along with the revised version.** All papers must be on time. If you need an extension, ask for it **BEFORE** the day the paper is due. You'll find me very reasonable at that time. After the due date, however, your grade will be lowered **one full letter for every 24 hours that the paper is overdue, including weekends and days we don't meet.** Be careful about this!

ACADEMIC INTEGRITY STANDARDS

ATTENDANCE AND TARDINESS

It is absolutely essential that you attend class regularly and stay for the whole class period. Any absence adversely affects your performance and more than 3 cuts, even with good excuses, may result in an "F" in the course. Please be on time because **THREE** late arrivals (i.e. arriving after attendance is taken) will be counted as a cut.

CLASS PARTICIPATION

Please see above under grading standards and evaluation criteria.

ACADEMIC HONESTY

In keeping with its mission, the University seeks to prepare its students to be knowledgeable, forthright, and honest. It expects and requires academic honesty from all members of the University community. Please see the guidelines in your student handbook, and remember that properly documenting papers as requested is the only guard against plagiarism intentional or unintentional. Plagiarism and/or cheating will result in an "F" on the assignment or test involved and, potentially, the entire course. **It will also result in dismissal from the Honors College and a loss of Honors-related scholarship support.**

CLASS CONDUCT

Please, please turn off cell phones **BEFORE** entering our classroom. Be respectful and kind to one another. Guests and children may attend class if the situation is appropriate. Please check with me first and always introduce your guests to the whole class. **STAY FOR THE WHOLE CLASS.**

NSU EMAIL POLICY

All students should check their official NSU Email addresses every day for vital information from the university and/or individual instructors.

BLACKBOARD INSTRUCTIONS

To log on to BlackBoard, go to the NSU homepage (www.nsu.edu) and click on the BlackBoard indicator. Log-in instructions should appear on the screen that comes up. Contact me immediately if you have any problems. **PLEASE NOTE: IF YOU ARE ASKED TO USE THE DIGITAL DROP BOX, ALWAYS CLICK ON "SEND FILE" AND NOT "ADD FILE" WHEN YOU'RE READY TO SEND ME A PAPER.** Papers will be handed in during class unless otherwise stated.

AMERICANS WITH DISABILITIES ACT (ADA) STATEMENT

"In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ADA) of 1990, if you have a disability or think you have a disability, contact with the Supporting Students through Disability Services (SSDS) for information regarding programs and services to enhance student success."

Location: Lyman Beecher Brooks Library

Contact Person: Marian E. Shepherd, Disability Services Coordinator
Telephone: 757-823-2014

UNIVERSITY ASSESSMENT STATEMENT

“As part of NSU’s commitment to provide the environment and resources needed for success, students may be required to participate in a number of university-wide assessment activities. The activities may include tests, surveys, focus groups and interviews, and portfolio reviews. The primary purpose of the assessment activities is to determine the extent to which the university’s programs and services maintain a high level of quality and meet the needs of students. Students will not be identified in the analysis of results. Unless indicated otherwise by the instructor, results from University assessment activities will not be computed in student grades.”

ACADEMIC SUPPORT SERVICES AND SUCCESS TIPS

If you are asked to work on serious writing errors but continue to make those same chronic errors at the end of the course, you will not pass! Seek help early and often. Tutoring is available at THE Student Success Center, the Writing Center, and in some individual departments. If you do not understand the readings or the points made in class, I will be happy to work with you individually. When you are asked to come see me, please do so without hesitation.

OTHER TIPS:

1. Read newspapers and news magazines *every day*.
2. Listen to National Public Radio (WHRV 89.5, WHRO 90.3) and Public TV (Channel 15).

Dr. Laws

GST 445 H ASSIGNMENTS

SPRING 2013

Please keep your Honors College Calendar alongside this syllabus. Program requirements must be met according to the general calendar. Other guests to GST may be announced. If you wish to invite speakers or discuss articles you have read, please let us know.

JAN. 09-- Introduction; course expectations; discussion of conferences and special events. Begin reading! **Read, read, read.**

16—Discuss Introduction to the *Collective Memory Reader*.

17—MLK DAY MARCH AND COMMEMORATION. REQUIRED for GST! YOU WILL NEED YOUR NOTES ON THESE REQUIRED EVENTS AND READINGS FOR LATER.

23 – Discuss Introductory essay to the *Atlantic Studies* issue.

30— Discuss first 50 pages of Toni Morrison’s *Beloved*. YOU MUST ACTUALLY READ THE NOVEL. DO NOT UNDER ANY CIRCUMSTANCES ASSUME THAT WATCHING THE FILM WILL SUFFICE! Discuss progress on conference proposals. See me in my office BEFORE this day if you need help with either an individual or panel abstract. There are many topic area suggestions at the end of this syllabus.

FEB. 04 – **MONDAY. ROOTS MARATHON IN EVENING. REQUIRED! CONSIDER HOW THE ROOTS MINISERIES AFFECTED AMERICA’S COLLECTIVE MEMORY OF SLAVERY AND HOW WE COMMEMORATE IT. REQUIRED FOR GST PAPER.**

05—TUESDAY. PANEL DISCUSSION ENTITLED **150 YEARS OF THE EMANCIPATION PROCLAMATION: WHAT DOES IT MEAN? HIGHLY RECOMMENDED FOR GST!** DETAILS T.B.A. TAKE NOTES AND KEEP THEM.

***06— PROPOSAL ABSTRACT DUE FOR THE CONFERENCES. The abstract is only 50 words, but it must be perfect.** A revision will be allowed, but it must be done quickly. Your abstracts are due by class time and you mustn't be late.

07 – **THURSDAY. MY HALEY'S LECTURE ON HER BOOK THE TREASON OF MARY LOUVESTRE. 6:30 P.M. NSC 149. REQUIRED FOR GST. YOU WILL NEED YOUR NOTES ON THESE REQUIRED EVENTS AND READINGS FOR LATER.**

*13—Discuss the following essays from the *Collective Memory Reader*: Alexis de Tocqueville, from *Democracy in America* (p. 68); Maurice Halbwachs from *The Collective Memory* (p.139); W. Lloyd Warner from *The Living and the Dead: A Study of the Symbolic Life of Americans* (p.163).

19—THURSDAY. BELOVED (FILM). NSC 149. 7 P.M. REQUIRED FOR GST (PAPER).

20— **Discuss ALL ESSAYS IN THE ATLANTIC STUDIES VOLUME. You may skim these essays, but you must know the gist of them. This is very important! TAKE NOTES AND KEEP THEM.**

25—MONDAY. FILM SHOWING AND DISCUSSION OF STEVEN SPIELBERG'S LINCOLN. REQUIRED FOR GST (PAPER).

*****27— CONFERENCE PAPER AND POWERPOINT DUE. PAPER MUST BE 4-5 PAGES, DOUBLE-SPACED.** Submit both as email attachments (for editing and approval). **REVISIONS MUST BE DONE OVER THE SPRING BREAK** so that you're ready for the March 12 presentation.

28—THURSDAY. THE WHIPPING MAN AT VA STAGE COMPANY. REQUIRED FOR GST. YOU WILL NEED YOUR NOTES ON THESE REQUIRED EVENTS FOR LATER.

MARCH. 6- SPRING BREAK. NO CLASS.

11—DR. ALAN RICE'S LECTURE ON EUROPEAN COMMEMORATIONS OF SLAVE TRADE. REQUIRED FOR GST!! DON'T MISS THIS! TAKE NOTES AND KEEP THEM.

12—NSU UNDERGRADUATE RESEARCH SYMPOSIUM. REQUIRED ATTENDANCE AND PRESENTATION.

13—NO CLASS BECAUSE OF CONFERENCE ON PREVIOUS DAY.

***20—Paper due (3-5 pp.) on film adaptations of *Roots*, *Beloved*, Spielberg's *Lincoln* and the play *The Whipping Man*.** Paper should discuss the depiction of slavery in each film or play, relating all four to our course topic.

Discuss Jeffrey K. Olick, from *Collective Memory: The Two Cultures* (p. 225) and Barry Schwartz, from *Abraham Lincoln and the Forge of American Memory* (p. 242).

21—THURSDAY. THE SORROW AND THE PITY. REQUIRED FOR GST. TAKE NOTES FOR LATER.

***27-- Show me your tentative thesis statement in class.** We will work together on perfecting each thesis statement. Be ready! A good thesis is one sentence that usually occurs towards the end of one's introductory paragraph and almost always by the end of the second paragraph. The thesis sentence must have an argumentative edge to it and must suggest the MAIN IDEA of your paper that will infuse every sentence you write.

Discuss John Bodnar, from *Remaking America: Public Memory, Commemoration and Patriotism 8in the Twentieth Century* (p. 265); Roy Rosenzweig and David Thelen, from *The Presence of the Past: Popular Uses of History in American Life* (p. 269); and Orlando Patterson, from *Slavery and Social Death: A Comparative Study* (p. 279).

28—THURSDAY. RASHOMON IN NSC 149. REQUIRED FOR GST. TAKE NOTES FOR LATER.

APRIL 03—Discuss George Lipsitz, from *Time Passages: Collective Memory and American Popular Culture* (p.352); Reinhart Koselleck, from “War Memorials: Identity Formations of the Survivors” (p. 365); Harald Weinrich, from *Lethe: The Art and Critique of Forgetting* (p. 382).

04-06—SRHC CONFERENCE IN LOUISVILLE, KY. This is one of your choices for your off-campus presentation. SEE PREVIOUS DEADLINE FOR APPLICATION. You may repeat your presentation from the NSU Undergraduate Research Symposium if you wish.

***10— Hand in thesis statement for research paper (ONE PERFECT SENTENCE) and 10 sources in proper MLA Works Cited form on one sheet. THIS IS A VERY IMPORTANT DEADLINE!! A SEPARATE GRADE (CHECK) WILL BE GIVEN FOR THIS.**

“The Marriage of Figaro” is at 7:30 p.m. It’s optional.

17—Discuss Ian Hacking, from “Memory Sciences, Memory Politics” (p. 407); David Gross, from *Lost Time: On Remembering and Forgetting in Late Modern Culture* (p. 420); Pierre Nora, from “Reasons for the Current Upsurge in Memory” (p. 437).

19-20—VCHC CONFERENCE IN ANNANDALE, VA. This is the other choice. SEE PREVIOUS DEADLINE FOR APPLICATION. You may repeat your presentation from the NSU Undergraduate Research Symposium if you wish.

***** 24— Your 20-page PAPERS are DUE IN CLASS BY 3 P.M. SHARP. ONLY PAPERS THAT ARE 20 PAGES OR LONGER (EXCLUDING TITLE PAGE AND WORKS CITED) WILL BE ACCEPTED. DON’T WAIT UNTIL TODAY TO REALIZE YOUR PAPER IS TOO SHORT!! THE MORE REFERENCES TO OUR DISCUSSIONS AND READINGS, THE BETTER YOUR PAPER WILL BE. I will email you when your marked paper is ready.**

***** REVISIONS DUE 3DAYS AFTER YOUR DRAFT IS RETURNED. TURN IN DRAFTS AND REVISIONS TOGETHER BY 5 PM SHARP. NO PAPERS WILL BE ACCEPTED LATE. MAKE SURE TO MARK CHANGES AND ADDITIONS WITH A HIGHLIGHTER.**

PLEASE CONSIDER THE FOLLOWING LARGE **AREAS OF INTEREST** TO INSPIRE YOUR CHOICE OF RESEARCH TOPIC. Your actual topic should be more tightly focused than most of these. Your voice **MUST** be heard in these papers, but avoid using the first person.

SUGGESTED AREAS OF INTEREST

Theories of Collective Memory
The Collective Unconscious (Carl Jung) versus Collective Memory
Brain Physiology and Memory
Memory-robbing Diseases (e.g. Dementia, Alzheimer's)
Total Story of Lincoln Memorial, Jefferson Memorial, MLK Monument, etc.
The Politics of Monument Creation –Bills and Commissions
Fort Monroe as a Site of Contested Memorialization
The Lincoln Memorial's Continuing Role in Memorialization (Marian Anderson, MLK Jr.'s "I Have a Dream," Marches)
1619 Monument in Hampton
VA Slave Museum Debacle (L. Douglas Wilder's abortive efforts to found museum)
The Politics of Museums (especially in DC)
The Backstory of the US Holocaust Museum
The Backstory of the 9/11 Memorial, Flight 93 Memorial, Pentagon Memorial
Native American Concepts of Memory and Memorialization
Cemeteries for Veterans
Tombs for the Unknown Soldiers
The Normandy Cemeteries
The Arlington Cemetery
Mt. Rushmore – in reality and on film
The Concept of a Landmark
Virginia's Historical Landmark Signs
Nat Turner's Trail
Confederate Memorials – Norfolk's Johnny Reb
Slave Markets in the Old South – How are they being preserved?
Centennials, Bicentennials, etc.
Sesquicentennial of the Civil War, of the Emancipation Proclamation, of the March on Washington, etc.
Lieux de Mémoire as a concept (Pierre Nora)
Gender Issues in Memorialization – Where are the Female Statues?
Virginia's State Capital Monuments
The US Capitol's Furnishings, Art and Statuary
Epitaphs and Funereal Art
Dark Tourism sites in Africa
Dark Tourism sites in Europe
Film and Holocaust Memory: *Schindler's List*, 1993; *Das Schreckliche Maedchen*, 1990; *Au Revoir les Enfants*, 1987
Civil Rights Museums and Memorials
The D-Day Memorial in Virginia

Post-traumatic Stress and Memory
Battlefields in Virginia
Memorializing Slavery in Williamsburg, Monticello, Mt. Vernon
The Vietnam Memorial as Contested Memory Site
The NAMES project – Quilts as Memorials
Famous Ghosts in Fiction – Dickensian Ghosts, Jamesian Ghosts, Gothic Ghosts
The Return of the Repressed in Fiction and Film
Memories, Zombies, and Vampires in Popular Culture
Ouradour, France: Memorializing Destruction
Hiroshima and Nagasaki Monuments
Monuments Depicted *in* Art
Monuments *as* Art
Art Works as Monuments or Memorializations (e.g. Picasso's *Guernica*)
Ephemerality and Memorialization
The Business and Marketing of Commemoration
The African American Museum in DC – Goals, Philosophy, Backstory
August Wilson and Collective Memory (cf. *King Hedley II*)
Documentary Films and Memorialization (cf. *The Sorrow and the Pity*, 1969; *Shoah*, 1985)
The Limitations of Memory and Perspective (cf. *Rashomon*, 1950)
Israel and Memory – Memorials, Trees, etc.
Roadside Memorials (flowers, teddy bears, wooden crosses, etc.)
Holocaust Denial (e.g. Iranian President)



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