

Unit Guide

CULTURAL MEMORY

Department of Arts,
Media and English
Faculty of Arts and
Human Sciences

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Cultural Memory

Unit Title:	Cultural Memory
Level:	Two
Semester	2
Reference Number	
Credit Value	15
Parent Faculty	Arts and Human Sciences
Parent Course:	Undergraduate Media Scheme
Subject Area:	Department of Arts, Media and English
Student Study Hours:	150
Class Contact Hours	36
Private Study Hours	114
Assessment Method:	A 2 hour unseen exam
Pass Mark	40 per cent overall is required to pass the unit.
Prerequisites	None
Teaching Staff Unit Co-ordinator:	<p>Dr Jenny Owen, Room B402, Ext. 5892 owenjs@lsbu.ac.uk</p> <p>Dr Anna Reading, Room B2 Ext 5737 readinam@lsbu.ac.uk</p>

2. Short description of the unit

The aim of this unit is to critically examine cultural construction and consumption in relation to the idea of cultural memory. We will explore theories of memory (with a focus on the relationship of identities to memory) and apply these theories to case studies exploring film and memory, photography and memory, digital memory, Empire and slavery and memory and the Holocaust and memory. The unit will explore people's processes of identification with dominant and subaltern discourses of history, memory and the nation articulated within and by three dimensional and virtual spaces, focussing on museums, digital technologies, film and advertising.

Issues of equality and diversity

This unit addresses equality and diversity issues precisely because it is concerned with cultural construction and consumption in the arena of cultural memory – in particular, the unit is designed to explore the way in which subaltern discourses have been neglected – as well as engaging with the ways in which new technologies expand opportunities for engagement and representation.

In addition to the content of the unit, you will be able to draw on your own media disciplines (film, TV, photography etc) in the examination and all materials for the unit are placed on Blackboard to ensure that all students, and those students with visual impairments or dyslexia can access them easily.

3. Aims of the unit

- To develop critical frameworks for studying cultural mediations and consumption within media environments
- To introduce you to a variety of methods for researching culture and media.
- To develop appropriate and relevant academic skills

4. Learning outcomes

4.1 Knowledge and Understanding

By the end of this unit you will be able to demonstrate

- the ability to analyze and evaluate different conceptualizations of cultural memory.
- An awareness of the variety of contexts and frameworks that can be used to understand the complexities of the relationships between cultural environments and consumers.

4.2 Intellectual Skills

By the end of this unit you will be able to demonstrate:

- An awareness of a variety of methods for researching cultural mediations.

4.3 Practical Skills

- Communicate clearly both orally and in writing.

4.4 Transferable Skills

You will have the opportunity to develop:

- Interactive group skills through workshop activities
- Individual time management skills will be developed in relation to workshop activities and exam revision techniques
- Oral communication through seminar discussion
- Written communication skills appropriate to the discipline.

5. Assessment of the Unit

This unit is assessed by a 2 hour unseen examination that is divided into two halves. In the first half of the examination you will be required to write one essay taken from a range of questions relating to the unit content. In the second half you will be asked to analyze some short written extracts from the Cultural Memory Reader. There are examples of these extracts at the back of this Unit Guide (9.1).

The examination will take place either in the week beginning Monday (Exam Week 1) May 19 2008 or in the week beginning Monday (Exam Week 2) June 2 2008. You will be notified of the precise date of the exam nearer the time.

You will be supported in the revision process for the exam throughout the lecture programme – and particularly in the final revision lecture.

The criteria for marking the examination are broadly similar to any other essay based coursework (please consult your Course Handbooks for further details).

Your essay and short answer responses (see 9.1) will test your ability to

- your use of appropriate academic language
- your ability to present your work clearly
- your ability to research your topic
- your ability to think critically
- your levels of knowledge about the subject
- your ability to demonstrate an engagement with set reading and reading from your own research process.

You will be expected to reference in the exam – however, we would not expect full bibliographical details. Instead you should include author surname and date (eg. Belsey (2002) – web references are required (with access date if possible).

6. Feedback

Your examination will be marked within 20 working days and you will be notified in your results letter of your mark. Please make sure that you have left an accurate contact address with the Faculty Office, since you may be required to resit the exam in the Exam period in August.

If you would like to discuss your exam result with Dr Jenny Owen please make an appointment to see her.

7. Introduction to studying the unit

7.1 Overview of the main content

The unit will develop your understanding of how people identify with and negotiate meanings within media environments and interactive spaces and cultural activities. It looks at the relationships between peoples' identities and how these articulate with interactive media environments such as the museum, memorial spaces, the everyday, film and virtual spaces. The unit also makes explicit the underlying research methods used to investigate media environments, interactive spaces and cultural activities.

7.2 Overview of types of classes

The unit will include lectures, screenings and visits to museums.

7.3 Importance of student self-managed learning time

Managing your own study is a central part of undergraduate life. To help you do this you must make every effort to attend the lectures and to read the key texts which are provided for you in the Unit Reader. The key texts have been chosen to complement the lectures and as core reading to help you prepare for writing your essay. We will expect to see reference to the key texts in your essays, as well as references to other reading outlined in the unit guide.

You will need to read the key texts carefully, taking notes and underlining key passages. You will also need to decide which media text you will want to use to illustrate your essay; you can choose from film, TV, photography, journalism, video game, music/soundscape etc.

There is a great deal of useful material available in the Perry Library; however, you may have to venture elsewhere for further research. Information on London university libraries can be found at the Perry Library and on the LIS web page: <http://www.lsbu.ac.uk/~lis/opacs/index.html> . The British Film Institute Library is also available to students. Passes are available to all Arts and Media students and can be collected from the Perry Library.

In addition to the Unit Reader you are advised to make regular visits to the Blackboard site. Blackboard is a virtual classroom that you can access to exchange information with staff and other students. The unit guide, lectures and information relating to writing the essay will all be posted on Blackboard for you to access. To do this successfully you will need your LSBU username and password. If you have problems logging on to Blackboard you will need to go to www.lsbu.ac.uk/bb/student/helpsheet.html.

Please check the Blackboard announcement page regularly as this is the main way in which staff can communicate with students during term-time.

Help with study skills

The Learning Development Centre (LDC) is located in Caxton House, Borough Road and provides services to all LSBU students. The LDC provides a programme of study skills sessions designed to help you at all stages of your academic career – however good your study skills are there is usually room for improvement! The study skills programme offers advice on general learning skills such as academic English (English for academic purposes), essay writing, research skills and note-taking. Sessions take place either at Caxton House or in the Perry Library (which runs regular lunch time essay clinics) – these sessions are free, so use them!

Information for students with disabilities/dyslexia

The Learning Support Unit is based within the LDC and provides services for students with disabilities and dyslexia at both the pre-entry stage and while studying at LSBU. Advice and support is available for all students with a disability/dyslexia to enable you to manage your specific academic and practical needs. This includes:

- an initial screening and full assessment if you think you may have dyslexia
- one to one advice and guidance
- arrangements for examinations and assessments (may include extra time in exams and extensions for coursework)
- disability/dyslexia workshops
- one-to-one tutorials
- student focus groups
- disability access across campus
- technical support and access
- support worker service

If you are a student with a disability or dyslexia – or you think you may need to be assessed for dyslexia – please contact the LSU as soon as possible. The sooner any arrangements you need can be made, the better equipped you will be to succeed on your course.

LSU at Caxton House – 0207 815 6400 or www.lsbu.ac.uk/caxton

7.4 Employability

Recent research by Skillset (*Overview of anticipated trends in the future use of skills in the audiovisual industry to 2010*, September 2004) acknowledges the need for media workers to keep apace with digital and new technologies by acquiring a more 'complex skillset'. The report identifies 'soft skills' as being vital to this complex skillset – and it is these skills that 'theory' units like Cultural Memory helps foster. Soft-skills include verbal and written communication, planning, team-working, good interpersonal qualities and problem solving. These skills offer individuals a competitive advantage in the job market.

Skillset also highlights the extent to which media workers of the future will need to direct their own learning, given that it is an industry dominated by freelancers and small businesses. This unit with its structure of lecture programme and self managed learning reinforces students' understanding that the self-management of skills development is part of the professional ethic of media workers.

8. Programme of teaching, learning and assessment

The unit will include lectures, screenings and external visits to museums (the Imperial War Museum and the National Maritime Museum).

The unit will develop your understanding of how people identify with and negotiate meanings within media environments and interactive spaces and cultural activities. It looks at the relationships between peoples' identities and how these articulate with interactive media environments such as the museum, memorial spaces, the everyday, film and virtual spaces. The unit also makes explicit the underlying research methods used to investigate media environments, interactive spaces and cultural activities.

Block One Wks 1-4	Block Two Wks 5-7	Block Three; Wks 9-12
Theories of memory Film and memory Documentary and memory Photography and memory	Digital memory Slavery and memory	The Holocaust and memory - in film and in memorial spaces and the museum
Cultural and media research methods Career development ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒		

Filmography

Born on the Fourth of July (1989)
Dances with Wolves (1990)
JFK (1991)
Malcolm X (1992)
Forest Gump (1994)
Nixon (1995)
Amistad (1997)
Titanic (1997)
Saving Private Ryan (1998)
Pearl Harbor (2000)
Schindler's List (1993)
Strange Days (1995 dir: Kathryn Bigelow)
Total Recall (Paul Verhoeven)
Rosewood (1996, John Singleton)
Chariots of Fire (1981: dir Colin Welland)
Zulu (1964: dir Cy Endfield)
Ghandi (1982, dir Richard Attenborough)
Distant Voices, Still Lives (dir. Terrence Davies)

Websites

www.nmm.ac.uk

This website is the site for the National Maritime Museum, Greenwich.

www.iwm.ac.uk

This website is the site for the Imperial War Museum.

You will also be given a **CULTURAL MEMORY READER** to accompany your unit guide. Readers are also designed to help you with your exam revision – you will be expected to refer to this material in your exam responses.

Cultural Memory Lecture Programme 2007-8

Week 1: Friday 1 February 2008 (Dr Anna Reading)
Theories and Models of Cultural Memory

Week 2: Friday 8 February 2008 (Dr Jenny Owen)
Photography and memory

Week 3: Friday 15 February 2008 (Dr Jenny Owen)
Fiction film and 'prosthetic' memory

Week 4: Friday 22 February 2008 (Dr Jenny Owen)
Documentary film and memory

Week 5: Friday 29 February 2007 (Dr Anna Reading)
New Memories/Digital Memories

Week 6: Friday 7 March 2008 (Dr Jenny Owen)
**Commemorating the Past: Memory and the Abolition of the Atlantic
Slave Trade**

Week 7: Friday 14 March 2008
**Visit to National Maritime Museum: new Atlantic Worlds Gallery – study
session on museums and memory (Dr Jenny Owen)**

EASTER BREAK

Week 8: Friday 11 April 2008
**Introduction to memories of the Holocaust – visit to the Holocaust
Exhibition at the Imperial War Museum (Dr Anna Reading)**

Week 9: Friday 18 April 2008
The Holocaust in Museums and Memorial Spaces (Dr Anna Reading)

Week 10: Friday 25 April 2008
Remembering the Holocaust in Film (Dr Anna Reading)

Week 11: Friday 2 May 2008 (Dr Anna Reading/Dr Jenny Owen)
Holocaust in Film – screenings and discussion

Week 12: Friday 9 May 2008
**Revision lecture: concepts of memory revisited (Dr Anna Reading and Dr
Jenny Owen)**

Lectures

Week 1:

Friday 1 February 2008

Theories and Models of Cultural Memory (Dr Anna Reading)

Why has cultural memory become an important field of inquiry within media and cultural studies? What is meant by cultural memory? We consider how the concept of memory is in itself a cultural construct that is differently understood and practiced in different cultures and at different times. We map out the different approaches to understanding personal and collective conceptualizations of memory, including social memory, national memory, public memory and socially inherited memory. We then consider how different media are involved in articulation of cultural memories and the relationship between memory and identities.

Core Texts (in Cultural Memory Reader):

- Roger Silverstone's "Memory". From *Why Study the Media?* London. Sage.
- Extract from Andreas Huyssen (1995) *Twilight Memories: Marking Time in a Culture of Amnesia*. London. Routledge
- .Extract from Anna Reading from *Gender, Culture and Memory: The Social Inheritance of the Holocaust* (Macmillan, 2002) and *Memory: A Reader* (Edinburgh University Press, forthcoming)

Week 2:
Friday February 8 2008
Photography and memory (Dr Jenny Owen)

Since its inception in the 19th century photography has been associated with the idea of memory. In many contemporary cultures, photographs are the material objects most readily and easily associated with the making of memories and with rituals of remembrance – both individual and collective. In this lecture we will explore how photographs can be a metaphor for memory; the material embodiment of memories and be used as a tool to create and maintain memories, in personal, public and official settings. In particular we will focus on the idea of the family photo album.

Core Text (in Cultural Memory Reader)

Annette Kuhn (2003) 'Remembrance: The child I never was' in Liz Wells (2003) *The Photography Reader*, London, Routledge.

Background reading

Jessica Evans and Stuart Hall (1999) *Visual Culture: The Reader*, London, Sage.

Susan Sontag (1979) *On Photography*, Harmondsworth, London.

John Tagg (1988) *The Burden of Representation: Essays on Photographies and Histories*, London, Macmillan.

Liz Wells (2000) *Photography: A Critical Introduction*, London, Routledge.

Liz Wells (2003) *The Photography Reader*, London, Routledge.

Week 3:

Friday 15 February 2008

Fiction film and 'prosthetic memory' (Jenny Owen)

The moving image has become central to the mediation of memory in modern cultural life. For audiences film is often central to their own memories of childhood and the past, and has shaped their own personal and ethnic/national identities. Film has frequently provided a link between public discourses of past and personal discourses. Hollywood in particular, has had a continuing fascination with cinematic renderings of US history and memory, which began with D.W. Griffiths' racist account of the origins of US identity in *Birth of A Nation*.

More recently Hollywood films like *Born on the Fourth of July* (1989), *Dances with Wolves* (1990), *JFK* (1991), *Malcolm X* (1992), *Forest Gump* (1994), *Nixon* (1995), *Amistad* (1997), *Titanic* (1997), *Saving Private Ryan* (1998) and *Pearl Harbor* (2000) have sought to engage with moments of US national importance; although these films have been subject to much criticism in relation to their failure to render an 'authentic' account of the past.

In this lecture we will explore Landsberg's (2003) contention that the prosthetic memory promulgated in the movies, permits ethical thinking through establishing a politics of empathy.

Extracts from:

Strange Days (1995),
Total Recall
Rosewood (1993)
Forest Gump (1994)

Core Text (in Cultural Memory Reader)

Alison Landsberg (2003) 'Prosthetic memory: the ethics and politics of memory in an age of mass culture' in ed. Paul Grainge (2003) *Memory and Popular Film*, Manchester University Press.

Background reading

Andreas Huyssen (1995) *Twilight Memories: Marking Time in a culture of amnesia*, New York, Routledge.

Susannah Radstone (2000) *Memory and Methodology*, Oxford, Berg.

Jeffrey Richards (1997) *Films and British national identity*, Manchester University Press

Vivien Sobchack (1996) (ed) *The Persistence of History*, New York, Routledge.

Week 4:
Friday 22 February 2008
Documentary film and Memory (Dr Jenny Owen)

In this lecture we will continue to explore Landsberg's contention that prosthetic memory in the movies, permits ethical thinking through establishing a politics of empathy. We will draw on a diverse range of examples from early 20th century documentary British documentary film (Friese Green and Mitchell and Kenyon) to contemporary documentary/factual film which increasingly contains a 'reality' element (*1940s House* for instance) and explore developments in our understanding of the role of documentary film and its relationship to memory,

Core Text and Background reading as for Week 4

Myra Macdonald (August 2006), *Screen*, 47:3 Autumn 2006, *Performing memory on television: documentary and the 1960s*

Background reading

Andreas Huyssen (1995) *Twilight Memories: Marking Time in a culture of amnesia*, New York, Routledge.

Susannah Radstone (2000) *Memory and Methodology*, Oxford, Berg.

Jeffrey Richards (1997) *Films and British national identity*, Manchester University Press

Vivien Sobchack (1996) (ed) *The Persistence of History*, New York, Routledge.

Week 5:**Friday 29 February 2008****New Memories/Digital Memories (Dr Anna Reading)**

This lecture considers work on 'new memory' and the ways in which new media or digital media are rearticulating how we remember the past. How does the internet, mobile camera phones, digital sound scapes, digital photography reconfigure how we think about cultural memory and memory practices. This lecture considers how the cameraphone in particular is being used as a prosthetic memory device in the witnessing of atrocities such as the 7/7 London Bombings.

Core Texts (in Cultural Memory Reader):

- Extract from Geoffrey Hartman "Tele-suffering and Testimony in the Dot Com Era" (111-126) from Barbie Zelizer, *Visual Culture and the Holocaust* Rutgers University Press. 2001
- Extract from Anna Reading "Clicking on Hitler: The Virtual Holocaust @home" (323-339) Barbie Zelizer *Visual Culture and the Holocaust* Rutgers University Press. 2001
- Extract from Daniel Rubinstein on *Photography in the Era of the Cameraphone*.

Week 6: Friday 7 March 2008**Commemorating the Past: Memory and the Abolition of the Atlantic Slave Trade (Dr Jenny Owen)**

Abolition of the transatlantic slave trade started with the resistance of enslaved people. African people who were enslaved resisted the system of slavery, from the moment of capture to life on the plantations. Resistance took on many forms, from retaining aspects of their cultures and identities, to escaping and plotting uprisings and rebellions.

In 2007 Britain commemorated the Parliamentary Act of 1807 which abolished the transatlantic trade (although slavery continued for more than 30 years). How did official bodies (museums and galleries) commemorate the 200th anniversary of the passing of the Act? How was this different to other mediated forms of memory, such as television? How was this similar to or different from previous moments of national commemoration, such as the 60th anniversary of the ending of World War Two, or last summer's Battle of Trafalgar ceremonies? What are the key issues involved in these acts of 'national remembrance'?

Core Text

Extract from Elizabeth Kowaleski Wallace (2006) *British Slave Trade and Public Memory*, Columbia University.

Slavery and Memory Worksheet

Use the following questions as a way of exploring slavery and memory.

1. Think about your 'memories' of slavery. How have they been culturally inherited? Can you remember when you were first aware of that transatlantic slavery had existed in the past? What do you know about slavery today?
2. Huyssen in *Twilight Memories* (1995) argues that we should 'think memory and amnesia together rather than simply oppose them'. In his view contemporary society's obsession with memory and forgetting expresses our need for 'temporal anchoring' in the wake of the information revolution, where the relationship between past, present and future is being transformed. In what ways could we think 'memory and amnesia' together in relation to slavery? Are there some memories that should be forgotten?
3. How might we distinguish between history and cultural memory in relation to slavery? Is one 'objective' and the other 'subjective'? Or is it more complex than this?

4. If cultural memories are dynamic and always changing (always in a relationship) what do you think accounts for the fact that up until recently, transatlantic slavery was little discussed and rarely 'commemorated'?

5. If you were to create a series of photographs, a soundscape, a CD Rom or website, a documentary film, a video game, or a piece of writing on the theme of cultural memories of slavery, how would you go about doing it? What kinds of things would you focus on ? Do you think that digital technologies have a particular and interesting contribution to make to such a theme?

6. Last year (2007) we commemorated the bicentenary of the abolition of the transatlantic slave trade (1807) with a series of cultural events and museum exhibitions. In what ways do you think this kind of memorializing will help shape Britain in the future? Will such events 'fix' the past in ways that are helpful or unhelpful? Whose memories will/should take centre stage?

Week 7: Friday 14 March 2008

Visit to the National Maritime Museum: the newly installed Atlantic Worlds Gallery – study session on museums and memory (Dr Jenny Owen).

Details to be announced.

EASTER BREAK

Week 8: Friday 11 April 2008: Introduction to memories of the Holocaust – visit to the Holocaust Exhibition at the Imperial War Museum (Dr Anna Reading).

NB: Please meet in Lecture theatre prior to visit.

Holocaust and Memory Worksheet

Use the following questions as a way of exploring the Holocaust and memory. Jot down notes when you can, you will find them useful for revision.

1. In the museum how is memory of the Holocaust constructed? Whose memories are given centre stage? Are the testimonies/memories 'gendered' in any way?
2. Which exhibit, photograph, text or film did you find the most noteworthy, and why? What was your response?
3. Make a note of the structure of the exhibition – what is it trying to communicate about the nature of the Holocaust?
4. Think about your 'memories' of the Holocaust? How have they been culturally inherited? Can you remember when you were first aware of the Holocaust? How were your memories mediated?

5. Huyssen *Twilight Memories* (1995) argues that we should 'think memory and amnesia together rather than simply to oppose them'. In his view society's obsession with memory and forgetting expresses our need 'for temporal anchoring' in the wake of the information revolution, where the relationship between past, present and future is being transformed'. In what ways could we 'think memory and amnesia together' in relation to the Holocaust? Are there some memories that should be forgotten? Does Holocaust memory enable 'temporal anchoring' to take place?
6. Novick (1999) argues that Holocaust memory tells us more about the present than how people actually experienced it at the time. Do you agree with his contention?
9. Cultural memory is vital to how societies see themselves – what is remembered and what is forgotten reflects power relations in the past and in the present. Britain and British people were not directly implicated in the Holocaust (either as victims or perpetrators) so how should this shared past be remembered? Is the legacy of the Holocaust a 'global'/international one? Does this make a difference?

Week 9: Friday 18 April 2008: The Holocaust in Museums and Memorial Spaces (Dr Anna Reading)

What role do memorial spaces and museums play in articulating the past? How have different museums told the story of the Holocaust in different national contexts? In this lecture I draw on my own research to compare different memorial spaces and museums, including Auschwitz- Birkenau, The U.S Holocaust Museum and Fukuyama Holocaust Museum in Japan.

- Extract from Andreas Huyssen (1995) *Escape from Amnesia: The Museum as Mass Medium*. In *Twilight Memories*.
- Extract from: Anna Reading (2002) "The Absence of Women's Hair: Memorial Sites and Museums" in *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave.
- Extract from: Andrew Hoskins (2003) 'Signs of the Holocaust: Exhibiting Memory in a Mediated Age' *Media, Culture and Society*. 25 (1) : 7-22.
- Extract from James Young (1993) *The Texture of Meaning: Holocaust Memorials and Meaning*. New Haven and London: Yale University Press.

Week 10: Friday 25 April 2008: Remembering the Holocaust in Film (Dr Anna Reading)

Please prepare for these two weeks on the Holocaust by going and visiting the Holocaust Exhibition in your own time at the Imperial War Museum. Look in particular at how films have been used in the context of the museum in constructing a narrative of the events?

Core texts:

- Extract from Reading, Anna (2002) "Moving Memories: Propaganda, Documentary and Holocaust Feature Films" from *Gender, Culture and Memory: The Social Inheritance of the Holocaust*. Palgrave. 2002.
- Extract from Reading, Anna "Young People's Viewing of Holocaust Films in different Cultural Contexts" (211-216). *The Holocaust in Film and Television* edited by Toby Haggith and Joanna from Newman Wallflower Press. 2005
- Extract from Christian Delage "Nuit et Brouillard: A Turning Point in the History and Memory of the Holocaust". *The Holocaust in Film and Television* edited by Toby Haggith and Joanna Newman. Wallflower Press. 2005.
- Extract from Ewa Mazierska "Double Memory: The Holocaust in Polish Film" (225-235) *The Holocaust in Film and Television* edited by Toby Haggith and Joanna from Newman Wallflower Press. 2005

Extract from Giacomo Lichter "For the Few, Not the Many: Delusion and Denial in Italian Holocaust Films". *The Holocaust in Film and Television* edited by Toby Haggith and Joanna from Newman Wallflower Press. 2005

Week 11: Friday 2 May 2008 (Dr Anna Reading and Dr Jenny Owen) – The Holocaust in Film – screenings and discussion.

Week 12: Friday 9 May 2008: Cultural Memory revisited - Revision lecture (Dr Anna Reading and Jenny Owen)

In this lecture we will identify key issues, topics and concepts, as well as supporting you in your revision process..

Past Papers/Revision

There will be questions in the examination paper that are broadly similar to these questions.

The exam is **TWO HOURS** long. In the first part you will be required to write an essay of about 1000 words; the second part requires shorter answers of 250 words per question:

PART ONE

- 1) What is cultural memory? Why is important in relation to the study of the media? Discuss in relation to at least three examples.
- 2) How are digital media technologies changing the languages, forms and practices of cultural memory? Discuss in relation to a range of examples.
- 3) How are our memories of Empire constructed in advertising imagery? Discuss with reference to at least three detailed examples.
- 4) How useful is the idea of 'prosthetic memory'? Discuss in relation to at least three films you have studied?
- 5) How is memory of Empire constructed in exhibitions and museums? Discuss with reference to at least three detailed examples.
- 6) How did film and documentary (and/or radio broadcasting) help create 'popular cultural imperialism' in the early part of the 20th century?
- 7) How is British slavery commemorated/remembered in Britain in the 21st century? Discuss with reference to at least three detailed examples.
- 8) 'Memories evoked by a photo do not simply spring out of the image itself, but are generated in an intertext of discourses that shift between past and present, spectator and image, and between all these and cultural contexts' (Annette Kuhn). Discuss with reference to at least three examples of 'family' photography.
- 9) Critically discuss, in relation to either film or memorials, the ways in which cultural memories of the Nazi Holocaust vary.

Part Two:

This section requires answers of 250 words (minimum)

1. "Modernity's engine of the future, namely technological development, continues at its accelerated pace ushering us into a world of information networks that function entirely according to principles of synchronicity while providing us with multiple images and narratives of the non-synchronous. The paradox is that we still harbour high-tech fantasies for the future, but the very organisation of this high-tech world threatens to make categories like past and future, experience and expectation, memory and anticipation themselves obsolete. The jumble of the non-synchronous, the recognition of temporal difference in the real world thus clashes dramatically with the draining of time in the real world and its construction in information and data banks".

What does Andreas Huyssen mean by this? How does it relate to the rest of his argument? Relate his argument to two examples.

2. "Understanding documentary films about the Holocaust from a gendered perspective is not about counting heads or giving emphasis to women's perspectives: it is about recognizing that sometimes the gendered facts of Nazi genocide can only be articulated by visual absence, made manifest by the filmed witness of men's words and faces on the screen. As Janet Walker (1999) notes, film and video can provide important ways of remembering the Holocaust that account for 'innovative ways to hang onto historical truths' while simultaneously acknowledging the variability of memory'. Retrospective film and video versions of the events of the Holocaust allow for the elaborations, ellipses and silences, as well as the truths inherent in traumatic memory". **What does Anna Reading mean by a gendered perspective in relation to films about the Holocaust? How does this relate to the rest of her argument in this chapter concerning the significance of gender and moving memories of the Holocaust?**

3. 'The function of the photograph as a private object shared with friends and the family and invested with particular memories, acquires a whole new meaning when it is released into the public domain. By becoming public it loses its significance as a ritual of remembrance and becomes simply what Roland Barthes calls in Camera Lucida, a 'certificate of presence'. The cameraphone offers the choice between the public and the private that traditional photography never had'

What is Daniel Rubinstein arguing in relation to ideas about the public and the private? Explain the phrase 'certificate of presence'. How does this relate to the rest of Rubinstein's argument?

4. 'One of the most dramatic instances of how the mass media generate empathy is through the production and dissemination of memory. Such memories bridge the temporal chasms that separate individuals from the meaningful and potentially interpellative events of the past. It has become possible to have an intimate relationship to memories of events through which one did not live: these are the memories I call prosthetic. 'Prosthetic memories' are indeed 'personal' memories, as they derive from engaged and experientially orientated encounters with the mass media' various technologies of memory. But because prosthetic memories are not natural, not the possession of a single individual, let alone a particular family or ethnic group, they conjure up a more public past, a past that is not at all privatised. The pasts that prosthetic memory open up are available to individuals across racial and ethnic lines....In contrast to collective memories which tend to be geographically specific and which serve to reinforce and naturalise a group's identity, prosthetic memories are not the property of a single group. Rather they open up the possibility for collective horizons of experience and pave the way for unexpected political alliances'.

What does Landsberg mean when she writes of 'prosthetic memory'?
How does this relate to the rest of her argument?