HON 342  
Spring 2012
The Digital Archive: Memory, Media, Image

Catalog Description:
Prerequisite: acceptance to the University Honors Program, or consent of instructor.
What is the contemporary relationship between image and memory? How are they shaped in terms of cultural experience? Using a variety of approaches, we explore cinema, photography and digital media asking, has our recent dependence on visual archiving changed the way in which culture experiences memory? (Offered as needed.) 3 credits.

Course Objectives:
Upon completion of this course you will be able to:

1. Identify and explore the development of key cultural strategies used to situate memory (in terms of preservation and remembering) within disciplinary and interdisciplinary perspectives.
2. Locate significant examples within contemporary visual culture that concentrate on the subject of memory.
3. Using primary texts, write a critical analysis paper on the relationship between memory and cultural experience, specifically acknowledging processes of visuality.
4. Deconstruct the concept of the archive and its connection with memory, referring to current perceptions and contemporary challenges.
5. Reflect on your progress within the course and regulate your learning, in order to improve written and oral communication skills and analyses.
6. Create a visual archive/map on a specific cultural memory

Content:
Memory is often positioned at the heart of how we construct our public histories and our private selves, but our mapping process has changed. This course questions the ephemerality of contemporary visual culture (specifically cinema, photography and digital media) and its impact on the way we archive and order our memories. Has our recent dependence on visual archiving changed the way in which culture experiences memory? What will it mean for the future - our predilection for memorializing via images over writing? We will ask: what is the function of memory for culture and why do we use the image as the primary archive? How are our memories shaped by the image and how are images shaped by memory? The primary theoretical framework
will be interdisciplinary drawing on various perspectives and disciplinary issues that relate through the synergies and nexus of memory: for example, the exchange between the archive and the collective (community); digital media, public space and democracy of voice in the construction of ‘memory’. Writers referred to may include Jacques Derrida, Michel Foucault, Roland Barthes, Sigmund Freud, Friedrich Kittler, Cathy Caruth.

Key questions:
- Why are some memories lost and some made present?
- Are we losing our private recordings in favor of public (mediated) ones?
- How are memories translated into images?
- On repression and expression: where are the missing memories? What groups are made absent?
- Which subjectivities get lost and which are created/enforced?
- On Death: what are some examples of cultural practices of remembering appropriate modes of memories and remembering (memorial choices)?

Current Required Texts:
Selected Chapters and Articles will be used instead of a single textbook. These will be made available via Blackboard.

Instructional strategies:
- Seminars and small group teaching.
- Visual presentations using PowerPoint and short clips from contemporary visual culture (cinema, video, television, photography, internet) will be used.
- Index Cards: In order to aid class discussion, you are required to submit an index card to me at the beginning of each class. On one side of the card, you are to write one or two important questions which you have about the assigned reading material for the day. On the other side, you are to write a response to the prior class; you may write, for example, about something important you learned, your critical reaction to something said in class, or an issue that you would like the class to revisit. Cards are to be turned in at the beginning of class. This realizes course objective number 5.
- Oral presentation (graded) You will give a 10 minute presentation on a cultural memory of your own choice. It should connect with an historical event. You will identify and discuss the different cultural strategies that were used to give context to the event and for the creation of ‘memory’. Visual examples must be included. This realizes course objectives 1 and 2.
- Memory Map (graded) You will use a template of the London Underground Tube Map to demonstrate how cultural memories are linked and represented. Each student map will be different as your interpretation of memory, the emphases we individually place on memory will occupy different ‘stops’ (or positions) in our own ‘memory maps’. This project is to be supplemented with the written précis on the representation of cultural memory.
- Written assignments: (graded)
  o Research Paper. This realizes course objectives 1-5.
Précis on selected representation of cultural memory (to be submitted with the ‘Memory Map’ see above). This realizes course objectives 3, 4, and 6.

Reflective Statement. This realizes course objectives 3 and 5.

Methods of Evaluation:

1. Evaluation and grading will be based on the following requirements:
   - Oral Presentation:
   - Research Paper
   - Creating a visual ‘map’ and précis on representation of memory
   - Reflective statement

2. Grades will be assigned as follows:
   - Index Cards: 150 points
   - Oral Presentation: 200 points
   - Memory Map and Précis: 200 points
   - Reflective Statement: 200 points
   - Research Paper: 250 points

   A = 1000-910; B = 900-810; C = 800-710; D = 700-610; F = below 600

Chapman University Academic Integrity Policy:
The course syllabus should include the following statement:
Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university

Students with Disabilities Policy:
The course syllabus should include the following statement:
In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. The University, through the Center for Academic Success, will work with the appropriate faculty member who is asked to provide the accommodations for a student in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Prepared by: Kelli Fuery, Sept 2011

Last revised: Kelli Fuery, Sept 2011