

University of Calgary
Department of Communication, Media and Film

COMS 591 (S02): Senior Seminar in Communication and Media

Media & Memory

FALL 2019: September 5 to Dec. 6 (excluding Oct. 14 and Nov. 10-16)

Lecture: Mondays 11:00 – 1:45

Instructor:	Dr. S. Thrift
Office:	SS 210
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Web Page:	D2L available through MyUofC portal
Office Hours:	Tuesdays 11:30 to 1:00 pm or by appointment

Course Description

Explores the variety of ways in which communication builds social and cultural values with reference to a special topic. Completion of a major project that will integrate understanding of communication theory, history and methodology.

In this seminar, students will examine memory as a mediated phenomenon. From photographic images, protest memorials to online self-archiving practices, we will study how memory does not reside in objects, per se, but is constituted by a set of cultural practices and communicative activities. Understanding how societies remember (and forget) past events will inform discussion of whose histories are deemed worthy of remembrance and whose are not. Students will also study contemporary debates surrounding collective modes of remembrance, such as the removal of controversial monuments and the backlash against taking selfies at Holocaust memorials, as well as scholarly claims about the democratization of memory in the digital age.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline or on D2L. Students are responsible for reading and following all course and university policies discussed in this outline.

A combination of lecture, class discussion, and student presentations will comprise the twice-weekly meetings of this course.

Objectives of the Course

1. To integrate communication knowledge and skills gained from formal and informal learning at the postsecondary level.
2. To differentiate and assess key debates and theories of memory based on changing media environments.
3. To identify, describe and interpret the political and cultural significance of memorials.

4. To build communication skills and understanding through multimedia project design and knowledge translation activity.

Textbooks and Readings

A digital course pack has been prepared and will be made available on the COMS 591 S01 course website.

Policy on the use of Electronic Communication Devices

Laptops, tablets, and mobile phones may be used in class and tutorials only for course-related purposes and only if their use is not distracting others or negatively impacting the learning environment. No audio or video recording is allowed in any class without the instructor's permission.

Email

When corresponding with the instructor via email, students should include the course name (Media & Memory or "COMS 591") in the subject line. If you do not include the course name in your email's subject line, your message may get overlooked in the instructor's inbox and go unread! Please maintain a respectful tone in your correspondence with the instructor.

Email is most useful for short, specific inquiries. If you have detailed questions on the course material, assignments, or grades, visit the instructor during office hours.

The instructor will respond to emails during the week, usually on a first-come, first-served basis. Emails sent in the evening or on weekends will not be read (or replied to) until the next working day.

NOTE: Email submissions of work will not be accepted unless otherwise specified.

Assignments and Evaluation

Weight	Assessed Components	Due
30%	Reading Reports Students are expected to prepare for and actively engage in seminar activities. This includes doing the readings! To help motivate consistent reading practice, students will complete three 500 to 750-word reading reports during the semester. Each report is worth 10%. More details provided in class.	Reading Reports: Sept. 23 Oct. 7 Nov. 4
20%	Looking into the Past Assignment, Pt. 1 Photograph & Short Essay i. Photograph Students will select an archival photograph of a personal or public memory site on the University of Calgary campus and create a "looking into the past" photograph. ii. Short Essay (4-5 pages)	October 28 NB: Confirm photo selection by October 14 th

	<p>An analysis essay will accompany the submission of the photograph. The essay will synopsise the site or event depicted in the image, as well as analyze how the photo constructs personal or public memory of the university campus, particularly through the juxtaposition of past and present images.</p> <p>To avoid duplication, students must confirm their photograph selection by <u>October 14th</u>.</p> <p>*Students have the option of working in pairs on this assignment</p> <p>More details provided in class.</p>	
15%	<p>Looking into the Past Assignment, Pt. 2</p> <p>Map Entry</p> <p>For Part 2, students will post their photograph and a short explanatory note about their campus memory site to an interactive map. The synopsis should provide a member of the public with a clear understanding of the image’s context (ex. the location, time period, and identifiable individuals/groups) and its status as a personal or public memory site.</p> <p>The goal is to generate a class archive of your “Looking into the Past” images. The map will be used as a foundation for a virtual tour of these different “memory sites” on campus. The interactive map will be featured in the planned exhibit of this class project.</p> <p>More details provided in class.</p>	November 18
5%	<p>Looking into the Past Assignment, Pt. 3</p> <p>Exhibit & Launch</p> <p>The Looking into the Past photos and interactive campus map produced in Parts 1 and 2 of this assignment will be presented to family, friends, and peers in an end-of-term exhibition held during class time on December 2.</p> <p>In addition to the digital map, students’ individual images (and synopses) will be digitally displayed. Students will assist in the creation of this exhibition by finalizing their photos and synopses, creating the digital slide shows of their work, helping layout the exhibit, and welcoming visitors at the exhibit.</p>	December 2
30%	<p>Memorial Study (2000 words)</p>	

	<p>Recently, debates over the cultural and political significance of memorials have led to the reconsideration of planned monuments, the removal of existing statuary, or the creation of counter-monuments. These controversies highlight the politics of memorials, as they raise questions about what events and individuals are deemed worthy of remembrance in Canadian society and whose histories are erased from collective memory.</p> <p>Drawing on an example from the list provided below, students must identify and analyze a controversial monument or memorial. The analysis must explore the “politics” of the specific memorial or monument: what events are being memorialized? What is the source of the controversy? What “social ghosts” (Davidson 2016) haunt the monument? Does this example “erase” other memories? And what are the consequences of <i>not</i> remembering?</p> <p><u>Research</u> Your analysis must draw on three scholarly readings from the course, such as Winter (2010), Davidson (2016), Young (1993), Connerton (2008), and/or Doss (2006). You are welcome to identify additional outside scholarly readings to support your analysis.</p> <p>You will need to carry out primary research of your chosen site, such as news reports, documentaries, or promotional websites, in order to learn what issues make your landmark controversial. Aim to include 4-5 primary sources.</p> <p>Monuments/memorials: a) “Mother Canada Monument,” Cape Breton Highlands National Park, N.S. (2016) b) “John A. Macdonald,” City of Victoria, B.C. (2018) c) “Memorial to the Victims of Communism – Canada, a Land of Refuge,” Ottawa, ON (2007-present) d) choose your own (get instructor approval by Nov. 4)</p>	<p>December 6</p> <p>NB: Off-list topic approval by Nov. 4</p>
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Registrar-scheduled Final Examination: No

Note: You must complete all assignments and exams or a course grade of F may be assigned at the discretion of the instructor.

If you miss a required course component, please contact your instructor as soon as possible.

Submission of Assignments

Please include your name and ID number on all assignments and hand in your essays directly to your instructor or tutor. If you are unable to do so, please use the drop box in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Note: It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Be prepared to provide photo ID to pick up assignments in SS 320. Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the ***Freedom of Information and Protection of Privacy (FOIP) Act***. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, course components will be graded using percentage scores, with the exception of Parts 2 and 3 of the Looking into the Past assignment, which will be assessed as point scores.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220-5555.

Schedule of Lecture Topics and Readings

Lecture Date	Topic & Reading	Deadlines
Sept 9	Course Introduction	

Unit I: Personal Memory		
Sept 16	<p>My Memories? Jose van Dijk. 2007. "Memory Matters in the Digital Age." In <i>Mediated Memories in the Digital Age</i>, 27-52. Stanford University Press.</p> <p>Joanne Garde-Hansen. 2009. "MyMemories? Personal Digital Archive Fever and Facebook." In <i>Save as ... Digital Memories</i>, eds. Joanne Garde-Hansen, Andrew Hoskins, and Anna Reading, 135-150. New York: Palgrave Macmillan.</p>	
Sept 23	<p>Photographic Memory Emily Keightley and Michael Pickering. 2014. "Technologies of Memory: Practices of Remembering in Analogue and Digital Photography." <i>New Media & Society</i> 16, no. 4: 576-593.</p> <p>Ryan Lizardi. 2016. "The 'Looking Into the Past' Photographs: Comparing and Sharing the Past." <i>Visual Communication Quarterly</i> 23, no. 3 (July): 135-146.</p>	Reading Report #1
Sept 30	<p>Witnessing Marianne Hirsch. 2008. "The Generation of Postmemory." <i>Poetics Today</i> 29, no. 1 (Spring): 103-128.</p> <p>Kate Douglas. 2017. "Youth, Trauma, and Memorialisation: The Selfie as Witnessing." <i>Memory Studies</i>. doi: 10.1177/1750698017714838</p>	
Unit II: Public Memory		
Oct 7	<p>Archives & Public Memory Joan M. Schwarz and Terry Cook. 2002. "Archives, Records and Power: The Making of Modern Memory." <i>Archival Science</i> 2: 1-19.</p> <p>Ekaterina Haskins. 2007. "Between Archive and Participation: Public Memory in a Digital Age." <i>Rhetoric Society Quarterly</i> 37, no. 4: 401-422.</p>	Reading Report #2
Oct 14	Thanksgiving (No Class)	Confirm campus site.
Oct 21	<p>Popular Memory Alison Landsberg. 2004. "Prosthetic Memory." In <i>Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture</i>, 25-48.</p>	

	Columbia: Columbia University Press.	
Oct 28	<p>Official Remembrance Jay Winter. 2010. "Sites of Memory and the Shadow of War." In <i>A Companion to Cultural Memory Studies: An International and Interdisciplinary Handbook</i>, edited by Astrid Erll, Ansgar Nünning, and Sara Young, 61-74. Berlin: De Gruyter.</p> <p>Tonya Davidson. 2016. "Imperial nostalgia, social ghosts, and Canada's National War Memorial." <i>Space and Culture</i> 19, no. 2: 177-191.</p> <p>Tyler Steim. 2018 (Sep 28). "Statue wars: what should we do with troublesome monuments?" <i>The Guardian</i>. Available: https://www.theguardian.com/cities/2018/sep/26/statue-wars-what-should-we-do-with-troublesome-monuments</p>	Looking into the Past, Pt. 1 DUE
Unit III: Counter-Memory		
Nov 4	<p>Erasure & Resistance Paul Connerton. 2008. "Seven Types of Forgetting." <i>Memory Studies</i> 1, no. 1: 59-71.</p> <p>James Young. 1993. "The Countermonument: Memory Against Itself in Germany." In <i>The Texture of Memory: Memorials and Meaning</i>, 27-48. New Haven: Yale University Press.</p>	Reading Report #3
Nov 11	Reading Break (No Class)	
Nov 18	<p>Grassroots Memory Work Erika Doss. 2006. "Spontaneous Memorials and contemporary modes of mourning in America." <i>Material Religion</i> 2, no. 3: 294-318.</p> <p>Carolyn Kitsch. 2018. "'A Living Archive of Modern Protest': Memory-making in the Women's March." <i>Popular Communication</i> 16, no. 2 (April): 119-127.</p>	Looking into the Past, Pt. 2 DUE
Nov 25	<p>Activist Memory Guest lecture, Nicolette Little (Ph.D. Candidate, Dept. of Communication, Media and Film)</p> <p>Readings TBA.</p>	
Dec 2	Looking into the Past, Pt. 3	Memorial Study DUE (by Dec. 6)

	Exhibit! Participation mandatory.	
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