

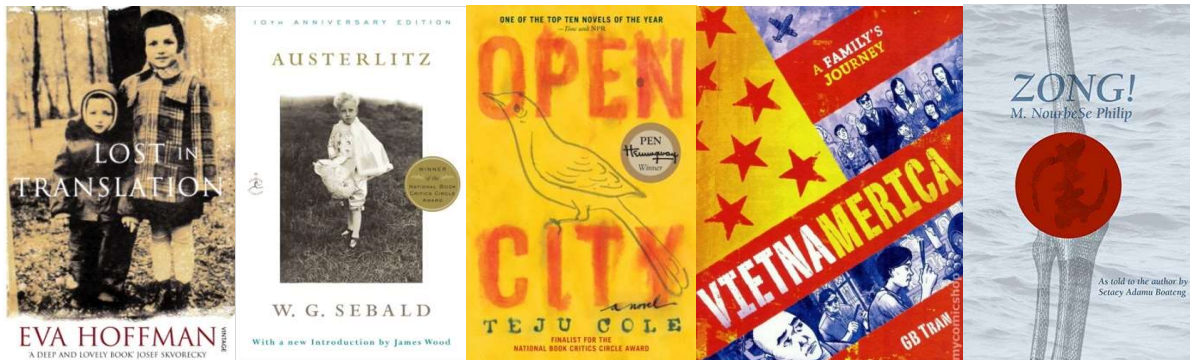
Carleton University
Winter 2023
ICSLAC/Department of English/MDS

CLMD 6102W/ENGL 5004W/MGDS 5002D

MEMORY AND MIGRATION

Thursdays 2:35-5:25
Location: 201D St. Patrick's Building
Format: In-person

Instructor: Professor Sarah Phillips Casteel
Email: sarah.casteel@carleton.ca
Office: 201J St. Patrick's
Office Hours: by appointment



COURSE DESCRIPTION:

This class explores the relationship between memory, migration and aesthetic representation. We will consider the role of particular literary and artistic genres in producing, preserving, shaping and circulating migrant memories. How do diasporic writers and visual artists negotiate between personal or familial memory and official, state memory? How do they recover memories that have been disrupted, fragmented or lost as a result of forced or voluntary migration? What is the role of creativity and the imagination in these acts of mnemonic recovery? Among the literary genres and artistic mediums we will address are memoir, graphic memoir, fiction, poetry, installation art, photographic portraiture and photomontage.

READINGS:

Please purchase the following texts from Haven Books (43 Seneca St. at Sunnyside, <https://www.havenbooks.ca>):

- Teju Cole, *Open City*. Faber and Faber, 2011.
- Eva Hoffman, *Lost in Translation: A Life in a New Language*. Vintage, 2008 [1989].
- Marlene NourbeSe Philip, *Zong!* Wesleyan UP, 2011 [2008].
- W.G. Sebald, *Austerlitz*. The Modern Library, 2001.
- G.B. Tran, *Vietnamerica: A Family's Journey*. Villard, 2011.

All other course readings will be available in electronic format via Brightspace and the Ares Course Reserves system (<https://reserves.library.carleton.ca/ares/>). *If you find that a required reading is not available for a given week, please notify me immediately by email.* Students are expected to come to class having prepared all of the required readings for a particular week.

Links to artworks will be provided under the relevant weeks on our Brightspace page.

COURSE REQUIREMENTS AND GRADING SCHEME:

15%	attendance and participation <ul style="list-style-type: none"> • the attendance and participation grade will reflect consistent attendance, active involvement in class discussion, and informed comments about issues raised by the readings that help to advance the discussion • this seminar is an in-person seminar and cannot be followed virtually • students will not be penalized for absences due to illness
15%	weekly responses to the assigned readings (1 paragraph) <ul style="list-style-type: none"> • due by midnight the night before each class meeting (weeks 2-10) • these responses should be brief but thoughtful; they can address any or all of the assigned readings and artworks • no plot summaries please! instead, raise questions about the readings or identify a passage or motif that you found particularly striking, intriguing, or troubling and that you would like to discuss in class • come to class prepared to talk about your response
15%	Key Terms presentation <ul style="list-style-type: none"> • you will each be assigned one key term to introduce to the class; the term will relate either to a <u>concept in memory studies</u>, a <u>literary genre</u> or <u>artistic medium</u>, or an <u>historical event</u> • 1. write a one-paragraph definition of the term and post it in Brightspace by midnight the day before the class in question <ul style="list-style-type: none"> ○ for the memory studies concepts, genres and mediums, see bibliography of suggested theorists and readings posted in Brightspace ○ for the memory studies concepts, your definition should identify which theorist coined the term or is particularly associated with it

	<ul style="list-style-type: none"> ○ over the course of the term, we will collect your definitions to build a glossary for the class • 2. give a 10-15 minute presentation in which you: <ul style="list-style-type: none"> ○ 1. present and explain your definition of the key term ○ 2. explore the key term's relevance to the text or artwork we are discussing that week (this may include tensions or divergences between conventional definitions of the term and perspectives that emerge from the text or artwork)
20%	<p>conference-paper style presentation</p> <ul style="list-style-type: none"> • a preliminary version of your final paper (see below) that will allow you to test out your ideas and receive some feedback from the class • <u>length</u>: 15 minutes (roughly 7 double-spaced pages; please time yourself to make sure your paper is the correct length—I will cut you off after 15 minutes!) • <u>paper titles and a 1-paragraph abstract</u>: due on March 16 • <u>presentation dates</u>: once I have received the abstracts, I will organize the conference papers into panels to be held during class on March 30 and April 6 • please email me a copy of your presentation by 9 am on the day of your panel
35%	<p>final paper</p> <ul style="list-style-type: none"> • the final paper is an opportunity to explore the relationship between memory and migration in the context of the particular genres, media, cultural histories and disciplinary perspectives that drive your own research interests • final papers should go substantially beyond the oral presentation version, not just adding length but incorporating feedback received during the oral • please feel free to discuss potential paper topics and approaches with me, either by appointment or via email • <u>length and format</u>: 15 pages, 12-point font, double-spaced (not including Works Cited and endnotes) • <u>due date</u>: April 13 • late papers will be penalized one third of a letter grade per day late including weekends (i.e. from B+ to B, etc.); extensions will be granted only in cases of serious illness (with doctor's note), bereavement, or religious observance

SCHEDULE OF READINGS AND ASSIGNMENTS:

WEEK 1 (January 12): INTRODUCTION TO THE COURSE

WEEK 2 (January 19): THEORIZING MEMORY AND MIGRATION

- Astril Erll, "Travelling Memory." *Parallax* 17.4 (2011): 4-18.
- Siobhan Brownlie, "The Roles of Literature and the Arts in Representing the Migrant and Migration." *Figures of the Migrant: The Roles of Literature and the Arts in Representing Migration*, ed. Siobhan Brownlie and Rédouane Abouddahab. New York: Routledge, 2022. 3-20.
- Birgit Neumann, "The Literary Representation of Memory." *A Companion to Cultural Memory Studies*. Ed. Astrid Erll and Ansgar Nünning. De Gruyter, 2010. 333-343.
- Cathrine Bublatzky, "Memory. Belonging. Engaging. Artistic Production in a Migration Context." *Handbook of Art and Global Migration: Theories, Practices, and Challenges*. Ed. Burcu Dogramaci and Birgit Mersmann. De Gruyter, 2019. 281-296.

WEEK 3 (January 26): AUTOBIOGRAPHICAL ESSAYS AND INSTALLATION ART

Key terms: *memoir, sites of memory*

- Edward Said, *Out of Place* (Preface and Chapter 1). Vintage, 1999. ix-19.
- André Aciman, "Shadow Cities." *Letters of Transit: Reflections on Exile, Identity, Language, and Loss*. Ed. André Aciman. The New Press, 1999. 19-34.
- Salman Rushdie, "Imaginary Homelands." *Imaginary Homelands: Essays and Criticism 1981-1991*. Granta Books, 1992. 9-21.
- Do Ho Suh, *Almost Home* (2015-2018)
 - "Do Ho Suh." *When Home When Let You Stay*. Ed. Ruth Erikson and Eva Respini. The Institute of Contemporary Art/Boston in association with Yale University Press, 2019. 70-77.

WEEK 4 (February 2): MEMOIR

Key terms: *postmemory, translation*

- Eva Hoffman, *Lost in Translation: A Life in a New Language*

WEEK 5 (February 9): FICTION

Key terms: *photography, intermediality, the Kindertransport*

- W. G. Sebald, *Austerlitz*

WEEK 6 (February 16): CARLETON UNIVERSITY ART GALLERY VISIT: *DRAWING ON OUR HISTORY*

- Please meet at our normal class time at the Carleton University Art Gallery, located across from ICSLAC in the St. Patricks Building
- NB for your weekly response this week, please write a response to our visit to the gallery and upload it to Brightspace by Friday at midnight

Winter Break (no class on February 23)

WEEK 7 (March 2): FICTION

Key terms: *traumatic memory, intertextuality*

- Teju Cole, *Open City*

WEEK 8 (March 9): POETRY

Key terms: *rememory, archive, the Zong Massacre*

- M. NourbeSe Philip, *Zong!*

WEEK 9 (March 16): GRAPHIC MEMOIR

Key terms: *graphic memoir, the Vietnam War*

- GB Tran, *Vietnamerica*

WEEK 10 (March 23): PHOTOGRAPHIC PORTRAITURE AND PHOTOMONTAGE

Key terms: *portraiture, performemory*

- Rafael Goldchain, *Familial Ground* (2002)
 - Raphael Goldchain, "Artist Statement." *I Am My Family: Photographic Memories and Fictions*. Princeton Architectural Press, 2008. 16-24.
 - Martha Langford, "The Varieties of Goldchain Experience." *Ciel variable* No. 75 (March 2007): 7-11.

- *Beautifully Broken: The Life and Work of Rafael Goldchain*, dir. Vladimir Kabelik (2012); clips screened in class
- Maud Sulter, *Syrkas* (1993)
 - Maud Sulter, "Blood Money (Remix)." *Sekhmet: A Decade or So of Poems*. Dumfries and Galloway Council, 2005. 47-48.
 - Deborah Cherry, "The Ghost Begins By Coming Back: Revenants and Returns in Maud Sulter's Photomontages." *Revival: Memories, Identities, Utopias*, ed. Ayla Lepine, Matt Lodder, and Rosalind McKeever. The Courthauld Institute of Art, 2015. 29-44.

Week 11 (March 30): MINI-CONFERENCE PART 1

- Schedule TBA

Week 12 (April 6): MINI-CONFERENCE PART 2

- Schedule TBA

COURSE POLICIES

Sensitivity of Class Materials

Given the topic of this course, we will frequently confront difficult and sensitive materials. Much of the material we read and view will be emotionally and intellectually challenging. I will do my best to make the classroom a space where we can engage bravely, empathetically, and thoughtfully with difficult content.

Inclusivity

I am committed to fostering an environment for learning that is inclusive for everyone regardless of race, ethnicity, religion, sexual orientation, gender identity, gender expression, ability, age, and class. All students in the course, the instructor, and any guests should be treated with respect during all interactions. Please feel free to contact me if you have any concerns. I also welcome emails or other communication to let me know your preferred name or pronoun.

Student Wellbeing

The COVID-19 pandemic and other recent events have made the past several years extraordinarily stressful and challenging for many students. While encouraging rigorous academic work in this class, I am mindful of your health and wellbeing and the need to balance academic commitments with other responsibilities. Please feel free to contact me if you are encountering difficult circumstances, feeling overwhelmed by class assignments, or if you would like help connecting with academic support or health resources.

UNIVERSITY POLICIES

PLAGIARISM

The University Academic Integrity Policy defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;

- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Statement on Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

Masks: Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

Vaccines: While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working, and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>