

Fall 2022
SOC 190.7

Sociological Voices in Art and Culture:

Haunting, Memory, History in American and European Societies

Seminar: Thursdays 4 - 6 pm, Hearst Gym 242

Instructor: Marina Romani (she/they)

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Office: 460 Social Sciences Building

Office hours: TBD and by appointment

Sign up: marinaromani.youcanbook.me (in person or on zoom)

Course Description

This course explores grieving, trauma, the politics of emotion, and how they are shaped by societies across different cultures and communities. We'll focus particularly on historical events that defy control, provoke disorientation, and can be conceived of as haunting individuals and societies. In [Avery Gordon's elaboration](#), "haunting is one way in which abusive systems of power make themselves known and their impacts felt in everyday life, especially when they are supposedly over and done with (such as with transatlantic slavery) or when their oppressive nature is continuously denied (such as with free labour or national security) [...]. (Gordon: 2020). We will consider how historical and personal traumas related to race, gender, and capitalist exploitation, among others, have the power to disrupt linear time and fragment personal and social realities.

Some of the guiding questions in this course will be the following:

- How are personal and collective memories (and grieving) constructed from a socio-political and cultural perspective?
- What are key sociological theories addressing memory and grieving?
- What kind of political, social, and historical events are memorialized by different societies, and what forms do they take in popular culture (such as in film, songs, poetry, tv series, monuments)?

- How are these events selected, and which groups are included or excluded in the collective memory that is being created?
- What kinds of structural inequalities are challenged or perpetuated through specific manifestations of these art forms and cultural practices?
- How can memory and grief be a source of resistance?
- What is the meaning of queering memory in popular culture?

We will engage with these topics from a comparative perspective, taking into consideration both European and American societies. We will address the methodological challenges presented by tangible and intangible sites of historical memory, draw on diverse and intersectional sociological approaches, theories, and themes including inequality, autoethnography, critical race theory, and more.

Students will also be able to pursue their own research project on topics outside a Euro-American context, provided they engage with the methodological literature they learned in class.

Readings

All readings and course materials will be available on bCourses. Please check bCourses for the most updated version of the readings schedule.

There's some flexibility in some sections of our schedule. If we collectively, as a class, decide to change some of the readings in order to pursue specific topics or discussions that may arise, I'll be happy to update the syllabus accordingly.

Course Expectations

This is an upper-division capstone seminar, restricted to advanced undergraduate students, in which participants will actively engage with intersectional theoretical frameworks and offer their own original contribution. This is not a lecture course, and participation is key: students will be required to carefully review the assigned materials, actively engage in critical thinking in an academic community, foster in-depth dialogue with their peers on relevant topics, and present their own analyses through in-class presentations and reading responses.

By the end of the semester, students will be conversant in a variety of sociological frameworks to analyze cultural products and conduct academic research. This course is

also designed to guide students towards pursuing a small-scale research project throughout the semester which will culminate in the writing of an original research paper.

In this course, readings and assignments will take a substantial amount of time, and you should plan accordingly.

Grading, Assignments, and Deadlines

Assignment	Due Date	Weight
Participation	<ul style="list-style-type: none"> - Every week in class - By October 15: Come to office hours at least once to discuss your research project. 	25%
5 Reading Responses & Comments	Every other week, Tuesday 6 PM & Every other week, Wednesday 6 PM	10%
Discussion Facilitation	Once during the semester	10%
[Research Project] Paper Proposal	September 22 (Week 5) 11:59 PM	5%
[Research Project] Outline + Literature Review or Interview Write-Up	October 27 (Week 10) 11:59 PM	10%
[Research Project] First Draft	14 November (Week 13) 11:59 PM	10%
[Research Project] Class Presentation	November 17 or December 1	5%
[Research Project] Final Paper	December 14, 11:59 PM	25%

Participation

This is a seminar course, which is different from a lecture course. During each class, I will offer some brief introduction to the texts, but I will not give lectures about the materials. Instead, you, the students, will be in charge of most of the discussion facilitation. Together, we will create a collaborative and comfortable learning environment in which each one of us will be able to offer our interpretations, critiques, reflections.

Participation includes:

1. **Bringing your annotated readings to class** (electronic version is fine – that’s what I’ll be using as well).
2. **Bringing to class at least 3 questions or reflections** related to the readings for each class meeting. The questions may refer to: major arguments or propositions in the readings, specific details or passages that you’d like to consider together, extra materials or topics related to the readings, how the readings relate to current events.
3. **Engaging in in-class discussion, activities, and active listening.** This means taking part in the discussion, asking questions, engaging with other students’ comments.
4. **By October 15: Meeting with me at least once during office hours to discuss your research project.** In this way, I can help you find resources, provide guidance with framing your essay, and discuss anything that might be useful for your research project.

It’s not possible to pass this course without actively participating in class, unless you have a specific accommodation. Coming to office hours may boost your grade, but in order to pass, you’ll need to engage in our class discussion.

If you are feeling sick, or experiencing symptoms, please err on the side of caution and don’t come to class. Given the current public health situation, I understand if, at times, we’ll need to find creative ways to make sure that everybody is able to participate and meet the course requirements. For example, if you get sick and need to quarantine, we’ll discuss your situation together, and we will find appropriate ways to make up any missed in-class discussion time or work.

If you miss more than two classes, please come talk to me in office hours to discuss your situation with me. See also the *Attendance* section of the syllabus.

Reading Responses and Comments

Readings Responses

You are required to submit a brief reading response every other week on bCourses. This is a way for you to reflect more deeply on the readings and make sure you focus on themes and questions that we’ll then discuss in class.

- Reading responses are due Tuesday 6 pm, every other week.
- They will be at least 400-500 words, no need to double space.
- You’ll write a total of 5 responses during the semester.

I'll provide specific guidelines during the first day of class, but some guiding questions are the following:

- How do the readings relate to one another? Are there points of tension or disagreement?
- Can you think of current events or contemporary issues in light of the readings?
- What are some of your reflections on the readings in terms of your own interests, experiences, and previous studies or research?
- How do the readings complicate ideas of memory, grief, or trauma?
- Are there any points that are left out in the critical approaches we analyzed?
- Are there any passages that were particularly interesting or challenging, and why?

Comments

On alternate weeks, when you are not writing a response, you'll submit brief comments on at least 3 other students' reading responses for that week.

- Comments are due Wednesday 6 pm, for each week you're not writing a response.
- Write comments for at least 3 students.
- Comments will be at least 50-100 words each.
- Comments are graded P/NP.

Discussion Facilitation

Each week, 2 or 3 students will be responsible for leading our class discussion. You should present on different topics related to the readings, so make sure to coordinate with the other discussion leaders about what areas each student is covering.

During the discussion facilitation, you'll be expected to do the following:

- Introduce the text or passages you're focusing on by offering the context from which it's taken. If you're addressing different texts, provide some thoughts on why you've chosen them and how they're connected.
- Call attention to specific ideas, themes, data, or theoretical or empirical approaches that you find particularly significant, and explain why.
- Pose questions to the class.

Feel free to use any media (short videos, podcasts, images, quotes, memes, slides) and references to current events that you think are relevant to our discussion. Be as creative as you like!

I'll be happy to meet you during office hours before your discussion facilitation. More specific guidelines will be available on bCourses.

Research Project

This seminar culminates in the writing of an independent small-scale research paper. All the assignments you'll complete this semester, including our class discussions, are designed to facilitate your critical sociological thinking and paper-writing.

You'll find specific guidelines on bCourses and we'll talk extensively about the paper in class, but below are some crucial details.

The final paper can take different forms:

- A literature review addressing a question of your choice based on the existing literature. Your paper should not simply summarize the existing literature, but importantly it should be an in-depth, critical analysis of the state of the literature. You should also suggest further research directions based on your understanding and analysis of the materials.
- An argumentative paper about a current event in the light of the critical sociological frameworks we covered during the semester.
- An argumentative paper analyzing cultural or artistic representations of memory, grief, or trauma using the critical sociological frameworks we covered during the semester.
- A research paper based on original data (such as interviews) or an original analysis of previous data (such as public survey data). You should use data (either new or existing) to present original findings.

Other types of paper are also allowed, with prior approval from the instructor.

Your paper must make an argument and be theoretically and/or empirically solid, but the form and modes of inquiry are flexible: I would like you to take advantage of this course to explore topics and modes of investigation that you're passionate about, that you'd like to explore in depth, and, most of all, that are exciting and inspiring for you.

The research project is divided into 5 different assignments, outlined below:

1. Paper proposal
2. Outline + literature review or interview write-up
3. First draft

4. Class presentation
5. Final paper

These assignments will be submitted on bCourses using the following format: doc or docx, double spaced, 12 font, Times New Roman, 1-inch margins all sides.

1. Paper Proposal

You'll submit a 500-word double-spaced paper proposal in which you will delineate at least one potential topic for your paper. You can also propose two different topics, and in that case you'll write 500 words for each. You should explain why the topic is interesting to you and what research question your paper will address.

The proposal is not a formal academic paper (it doesn't need to have an argument yet), and it's a space in which you can brainstorm about areas that you're passionate about and that you'd like to explore further and contribute to with your own original ideas.

2. Outline + Literature Review/Interviews Write-Up

This second assignment can take different forms according to what kind of paper you're planning to write. It will be 1500-2000 words (double-spaced) and it will include the following:

- a. You should present a detailed outline of the structure of your paper in which you'll present the problem or issue you're going to study, and the scope of your paper (its goals, its ambition, and its limits). You should also outline your tentative argument, the evidence you'll be drawing on, and the theories you'll be using.
- b. You should provide a list of academic sources you intend to use (at least 6). At least half of them should be sources different from those included in the syllabus. This might include, but are not limited to: scholarly articles, newspaper accounts, government reports, books by social scientists (sociologists, political scientists, economists, historians, etc).
- c. **If you're writing an empirical paper** and will be using interviews as part of your evidence, you should include interview write-ups and your initial analysis; **if you're writing a theoretical, conceptual paper**, you should include a literature review of your most important sources.
- d. Define any difficult questions that you're still trying to answer and any challenges you're encountering in addressing this topic.

More specific guidelines will be provided on bCourses.

3. First Draft

This will be the first half of your paper. It should be about 7 - 10 pages long (double-spaced, Times New Roman 12 font, 1-inch margins).

Specific guidelines will be provided on bCourses.

4. Class Presentation

As part of the preparation for your final essay, during the last two weeks of class you are required to give a short presentation about your paper. The length of each talk will be determined by how many students are enrolled in the class. The presentation will also include a Q&A at the end in which we, as a class, will support you and help you make your paper more solid.

The goal of this presentation is for you to gain more tools and strategies to make your argument stronger.

Your presentation should include:

- Introduction to your topic: clearly articulate the main theme of your essay and your tentative argument.
- Presentation of some of your evidence and an overview of your analysis.
- Questions: you should conclude your presentation with a few questions for the class. Your questions should focus on issues/topics on which you would like our feedback. They might be related to the content (argument, extra evidence to consider, secondary sources...) or to the structure of your paper.

You can use your notes but please do not read your presentation.

I would recommend using some visual support for your presentation (for example, slides to present quotations, data, or academic sources), though this is not required.

More specific guidelines will be provided on bCourses.

5. Final Paper

Your final paper should be between 15 and 20 pages long (4500 - 6000 words), double-spaced, Times New Roman 12 font, 1-inch margins.

You should revise your final paper based on the feedback you received on your outline and first draft. I also encourage you to come to office hours to discuss your final paper before you submit it. I can't read your whole paper before you submit it, but I'll be happy to focus on any parts you'd like feedback on: structure, specific passages, and any conceptual or structural elements.

Grading Scale

A+ (98-100)	C (73-77)
A (93-97)	C- (70-72)
A- (90-92)	D+ (68-69)
B+ (88-89)	D (63-67)
B (83-87)	D- (60-62)
B- (80-82)	F (everything below 60)
C+ (78-79)	

Course Policies

Public Health Guidelines

We will follow UC Berkeley's public health measures related to the coronavirus pandemic and any other circumstances. You'll find the most current information here:

<https://coronavirus.berkeley.edu/>. Let's take care of each other and our communities.

Attendance

Attendance is mandatory in this class, and I will take attendance for each class meeting.

You get one unexcused absence; after your first unexcused absence, your overall grade will drop 5% for every subsequent unexcused absence.

Missing more than 4 classes will result in failing this course.

To get credit for attending a class, you must not be more than 10 minutes late and must stay to the very end of the class; otherwise it will be considered an absence.

If you have problems with attendance due to an emergency, sports schedule, or health issue, please talk to me as soon as possible to see if we can work something out so that you do not fail due to attendance.

Grading Philosophy

I will provide you with extensive guidelines for each assignment during the semester. I will grade your work with the utmost care and respect, and in the most unbiased way possible. I believe that the grade you get is the grade you earn. I also believe that your final grade in the course should reflect an accurate assessment of the entire body of work you submit for the class. If something unexpected or tragic occurs with one assignment (e.g. you do much worse on an assignment due to personal circumstances, you were unable to turn it in on time and received a 0, etc.), I will still evaluate the rest of your coursework to see what grade you deserve for the entire course—in other words, focus on the other assignments and show you deserve an A in the course in spite of one major slip-up. You will never receive a grade *lower* than what you earned by sheer point calculation, but you may receive a grade *higher* if your work proves it (e.g. improvement during the semester, exceptional final paper, etc.).

I review every grade submitted at the end of the course and will handle things like borderline grades, rounding, etc. based on the performance of your work as a whole. I even sometimes re-read your already graded work to see if you should be bumped up from a B+ to an A- if you are on the borderline. These are done for *every student*, regardless of whether you email me or not (to ensure a fair playing field for all my students), so there is no need to “advocate” for yourself—just focus on the work and prove you deserve (i.e. earn) the grade you are hoping for.

Late Assignments and Extensions

Late work will be downgraded one third of a letter grade per day (e.g., A to A-, B+ to B, etc.). Work submitted more than 3 days after the deadline will not be graded and will receive a zero.

Extensions will only be given in **extreme circumstances, with prior notification** and appropriate documentation (such as a doctor’s note) explaining the reason why the assignment cannot be turned in on time.

I understand that life is messy and complicated, and unexpected circumstances may arise, but please reach out to me as soon as possible if this is the case. I really want to support you and I want you to succeed, but in order to do that you need to keep open communication with me. Feel free to reach out!

Regrade Policy

If you want to ask for a re-grade, please follow the steps below. You have two weeks after receiving your grade to initiate this process. I do not do re-grades after this two-week cut-off (to avoid people asking for re-grades at the end of the semester because their grades are borderline).

1. Write a detailed cover letter to me that explains how you understand the instructor's perspective and why you still have an issue with the grade (not in terms of effort, but what you thought was mis-graded in terms of content, structure, guidelines).
2. I will re-grade your work (the entire assignment) and whatever grade you get becomes the final grade (either higher or lower).

Please have sober judgment over your own work and really consider the instructor's perspective. Regardless of how much time or effort you put into the assignment, if it simply did not meet the requirements or if you did not adequately communicate your argument, you may still have gotten a lower grade.

Technology

Please don't hesitate to use a laptop or tablet to take notes in class. However, checking social media or messaging friends does not constitute "participation", and I will count you absent if I find you misusing your computer during class.

Technology use excludes cell phones – please keep your phones away during class.

Communication and Office Hours

Feel free to come into office hours for anything, course or life related! Come to introduce yourself, to talk about your academic interests, or if there are any circumstances that are making your semester harder. I'll always be happy to talk!

Please sign up at the link at the top of the syllabus if you know in advance that you'd like to come in. If you do not sign up, you are still welcome to drop in, but I do sometimes step out of the office/Zoom call when there is no appointment to run a quick errand.

If office hours are full or you cannot make the times, you may email me to set up another time. If you have a very short question, you can try to drop by and sneak in before/after a student for a quick question (as not every student will use the entire 15 minutes they signed up for) – but be prepared to wait patiently as well.

Please expect a 24 to 48 hour turnaround for emails – this means you should not put off questions until the last minute. While I am happy to respond to specific and minor questions over email, it is more helpful to discuss substantive issues in person during office hours. Make sure to check your berkeley.edu email address for all course-related correspondence throughout the semester.

Student Support Services

The Student Learning Center offers academic support in different fields, including social sciences and writing: “The Student Learning Center supports a global community of learners as they navigate the cultural expectations and academic rigor of UC Berkeley. Through service models that honor their diverse starting points and meet them where they are, we aim to empower all students to realize their full academic potential and aspirations.” (<https://slc.berkeley.edu/>)

If English is not your first language, or you would like more support with your writing, there are resources on campus to help in writing your papers.

1. Check out the Student Learning Center and their programs: <http://slc.berkeley.edu/writing>
2. Look on the bCourses website for our class. I will post some resources in a folder labeled “Writing Resources.” These are some rather thorough guides written specifically by and for the Sociology department.

Mental Health, Wellness, and Care

If you find you are struggling, please feel free to come talk to me. I’m not a mental health professional, but I can always listen to you and direct you to the resources available on campus, and support you as best as I can. Please do not wait until you are suffering to reach out, although you can certainly do so even at that point.

All students – regardless of background or identity – may experience a range of issues that can become barriers to learning. These issues include, but are not limited to, strained relationships, anxiety, depression, alcohol and other drug problems, difficulties with concentration, sleep, and eating, and/or lack of motivation. Such mental health concerns can diminish both academic performance and the capacity to participate in daily activities. In the event that you need mental health support, or are concerned about a friend, UC Berkeley offers many services, such as free short-term counseling at University Health Services.

An excellent campus website which has links to many resources is <http://recalibrate.berkeley.edu/>. Another campus website addressing mental health services in specific reference to this time of the coronavirus pandemic is: <https://uhs.berkeley.edu/coronavirus/student-mental-health>

I will add more resources for mental health and wellbeing on bCourses over the course of the semester.

Remember that seeking help is a good and courageous thing to do – both for yourself and for those who care about you.

Disabled Students' Program

“The Disabled Students' Program promotes an inclusive environment for students with disabilities. We equip disabled students with appropriate accommodations and services to achieve their individual academic goals. We are dedicated to supporting disabled students and collaborating with the campus community to remove barriers to educational access and embrace the University's values of equity and inclusion. We believe that an accessible environment universally benefits everyone” (<https://dsp.berkeley.edu/>).

If you have a diagnosis, DSP can help you document your needs and create an accommodation plan. By making a plan through DSP, you can ensure appropriate accommodations without disclosing your condition or diagnosis to course instructors.

If you are part of the DSP and require special accommodations, please try to make arrangements in advance—this will guarantee you access to your accommodations. If you do make arrangements last minute, we will try our best to still accommodate, but try to ask in advance, even if it's just in case.

To ask for an extension or accommodation using your DSP letter, you must first be sure that your DSP letter allows for the accommodation you are requesting. If you are asking for an extension, please suggest a reasonable due date (allowed by your letter) to turn in the assignment.

Sexual Harassment and Violence Support Services

To learn more about these issues, how to support survivors, or how to file a report and receive support services, start here: <http://survivorsupport.berkeley.edu>.

Please note that I am not a confidential advocate; I am a mandated reporter.

You can speak to a Confidential Care Advocate, and you can find more information here: <https://care.berkeley.edu/>

Economic, Food, and Housing Support

If you are in need of economic, food, or housing support, you can find help at the [Basic Needs Center](#). You may be eligible for money to buy groceries via [CalFresh](#) or our [Food Assistance Program](#). If you are in need of food immediately, please contact our [UC Berkeley Food Pantry](#).

Undocumented Students

The [Undocumented Student Program](#) is a great resource here on campus: “UC Berkeley’s Undocumented Student Program (USP) – a component of the Centers for Educational Equity and Excellence – provides guidance and support to undocumented undergraduates at Cal.

USP practices a holistic, multicultural and solution-focused approach that delivers individualized service for each student. The mental health support, academic counseling, legal support, financial aid resources and extensive campus referral network provided by USP helps students develop the unique gifts and talents they each bring to the university, while empowering a sense of belonging. The program’s mission is to support the advancement of undocumented students within higher education and promote pathways for engaged scholarship.”

Technology and Internet Support

Please check the [Student Technology Services](#) page for the latest information on university-provided support.

Academic Misconduct and Plagiarism

You are a member of an academic community at one of the world’s leading research universities. Universities like Berkeley create knowledge that has a lasting impact in the world of ideas and on the lives of others; such knowledge can come from an undergraduate paper as well as the lab of an internationally known professor. One of the most important values of an academic community is the balance between the free flow of ideas and the respect for the intellectual property of others. Researchers don’t use one another’s research without permission; scholars and students always use proper citations in papers; professors may not circulate or publish student papers without the writer’s permission;

and students may not circulate or post materials (handouts, exams, syllabi—any class materials) from their classes without the written permission of the instructor.

Any test, paper or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. If you are not clear about the expectations for completing an assignment, I will be happy to discuss these topics and clarify any doubts and questions.

The [Center for Student Conduct](#) defines plagiarism as follows: “Plagiarism is defined as use of intellectual material produced by another person without acknowledging its source, for example:

Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment. Use of the views, opinions, or insights of another without acknowledgment.

Paraphrasing another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment.”

The Berkeley Academic Guide defines the disciplinary consequences of plagiarism and cheating as follows:

“Achievement and proficiency in subject matter include your realization that neither is to be achieved by cheating. An instructor has the right to give you an F on a single assignment produced by cheating without determining whether you have a passing knowledge of the relevant factual material. That is an appropriate academic evaluation for a failure to understand or abide by the basic rules of academic study and inquiry. An instructor has the right to assign a final grade of F for the course if you plagiarized a paper for a portion of the course, even if you have successfully and, presumably, honestly passed the remaining portion of the course. It must be understood that any student who knowingly aids in plagiarism or other cheating, e.g., allowing another student to copy a paper or examination question, is as guilty as the cheating student.”

Please familiarize yourself with what plagiarism is, with the university policies on cheating and plagiarism, and their consequences. I encourage you to ask me questions — in class or in office hours — if you are not sure about what constitutes plagiarism.

Resources:

<https://sa.berkeley.edu/cite-responsibly>

<http://writing.berkeley.edu/students/academic-honesty>

Feedback

I value your feedback on our course and I aim to create a respectful, productive, and comfortable learning environment. If you'd like to share any feedback you might have about our course, feel free to come talk to me in office hours any time during the semester. Thank you!

Friendly Reminders

Complete and think thoughtfully about all readings prior to class. Participation in classroom discussion—both speaking with and listening to classmates—will be evaluated daily.

Ask questions when you do not understand. Some of the texts we read are difficult. There will be things we each find confusing or perplexing every week. It is important that you take the initiative to work through that puzzlement. I'm happy to support you to better understand all the materials from our course!

Keep open communication. If some problem is affecting your performance in the course, please get in touch with me. I am eager to help everyone do as well as possible in, and get to the most out of the course.

Reading List and Semester Schedule

May be subject to changes

Please consult bCourses for the most updated version of the readings

Content notice: Our object of study in this course includes traumatic historical events.

Week 1: August 25 – Introduction to the course

Listen to the poem “[38](#)” by Layli Long Soldier. 2017. *Whereas*. Graywolf Press.

Read: [Objects of Migration | Seeds for Future Memories](#) (Photothek, Kunsthistorisches Institut, Florence).

Read: [Objects of Migration, Photo-Objects of Art History: Encounters in an Archive](#)

Browse [The Archive of Migrant Memories](#) (we will consider this more in depth later in the semester).

[Sign up for in-class discussion facilitation](#) before Week 2.

Week 2: September 1 – Sociology of Grief: Theoretical Approaches

Gordon, Avery. 2008. *Ghostly Matters. Haunting and the Sociological Imagination*.

Minnesota UP. Read: “Introduction” (xv-xx) + “her shape and his hands” (3-30)

Stets, Jan E., & Turner, Jonathan H. 2014. *Handbook of the Sociology of Emotions*. Dordrecht: Springer Netherlands. Read: “Grief” (516-538).

Butler, Judith. 2004. “Violence, Mourning, Politics.” *Precarious Life, the Powers of Mourning and Violence*. New York: Verso. Read 19-30.

Piepna-Saramasinha, Leah-Lakshmi. 2018. *Care Work: Dreaming Disability Justice*.

Vancouver: Arsenal Pulp Press. Read: “Not Over It, Not Fixed, and Living a Life Worth Living. Towards an Anti-Ableism Vision of Survivorhood.”

Driskill, Qwo-Li. 2005. *Walking with ghosts*. Cambridge: Salt Publishing. Read selected poems.

Week 3: September 8 – Sociology of Memory: Theoretical Approaches

Halbwachs, Maurice. 1995. [1925]. *On Collective Memory*. Selection in Olick, Jeffrey K.,

Vinitzky-Seroussi, Vered, and Levy, Daniel. 2011. *The Collective Memory Reader*.

Oxford: Oxford UP. Read: 139-150.

- Zubrzycki, Geneviève, and Anna Wozny. 2020. "The Comparative Politics of Collective Memory." *Annual review of sociology* 46(1): 175–194.
- Edkins, Jenny. 2003. *Trauma and the Memory of Politics*. Cambridge University Press. Read: "Trauma, violence and political community" (1-19).
- Driskill, Qwo-Li. 2016. *Asegi Stories: Cherokee Queer and Two-Spirit Memory*. Tucson: University of Arizona Press. Read: "Doubleweaving. An Asegi Manifesto" (166-170).

Week 4: Sept 15 – The Intimate Public: Rituals and "Practices of Commitment"

- Durkheim, Emile. 1961. [1915]. *The Elementary Forms of Religious Life*. New York: Collier Books. Read selection on bCourses.
- Connerton, Paul. 1989. *How Societies Remember*, excerpt (338-342).
- Bellah, Robert N., Madsen, Richard, Sullivan, William M, Swindler, Ann, Tipton, Steven M. 1985. *Habits of the Heart: Individualism and Commitment in American Life*. Berkeley: UC Press (229-231).
- Simko, Christina. 2021. "Mourning and Memory in the Age of COVID-19". *Sociologica*, 15(1), 109-124.

Week 5: Sept 22 – The Intimate Public: Case Study

Read at least 5 articles among the ones listed below:

- *The New York Times*. [Remembering the 100,000 Lives Lost to Coronavirus in America](#). 2020.
- Grippe, John. 2020. "[The Project Behind a Front Page Full of Names](#)". *The New York Times*.
- *European Council on Foreign Relations*. 2021." [Covid bereavement as a European experience](#)".
- Keller, Richard C. 2022. [Memorializing Death in an Age of Mass Mortality: Keywords of Covid-19. Somatosphere](#).
- Hamm, Marion. 2020. "[Physically Distant – Socially Intimate: Reflecting on Public Performances of Resistance in a Pandemic Situation](#)." *Anthropology in Action* 27(3), 56-60.
- Demertzis, N., Eyerman, R. [Covid-19 as cultural trauma](#). *American Journal of Cultural Sociology* 8, 428-450 (2020).
- *The New York Times*. 2021. [Native Americans Feel Devastated by the Virus Yet Overlooked in the Data](#).

- Mingus, Mia. 2022. [“You are not entitled to our deaths. COVID, abled supremacy, and interdependence.”](#) *Leaving Evidence*.
- Shi, Jane. 2022. [“What Will Never Be Again.”](#) *Disability Visibility Project*.

Week 6: Sept 29 – Contested Memories

- O’Connell, Heather A. 2022. “Racism and Confederate Monument Construction: Temporal Regimes Distinguishing the 1900s, 1960s, and Contemporary Decades”. *Sociology of Race and Ethnicity*, 8(1), 62–78.
- Southern Poverty Law Center. 2019. [Whose Heritage? Public Symbols of the Confederacy](#).
- De Velasco, Antonio. 2019. ““I’m a Southerner, Too”: Confederate Monuments and Black Southern Counterpublics in Memphis, Tennessee”. *Southern Communication Journal*, 84:4, 233-245.
- Fuller, Mia. 2022 “Italy: Beyond the Clichés that Obscure Unacceptable Histories”. *Journal of Genocide Research*, 24:2, 298–307.
- Sindbæk Andersen, Tea, and Törnquist Plewa, Barbara. 2016. *Disputed Memory : Emotions and Memory Politics in Central, Eastern and South-Eastern Europe*. Berlin: De Gruyter. Read: “Disputed Memories in Central, Eastern and South-Eastern Europe”, 1-20.

Week 7: Oct 6 – The Power of Grief in Social Movements

- Stier, Maurice. “Contestations in Death—the Role of Grief in Migration Struggles.” *Citizenship Studies* 20, 2 (2016): 173–91.
- Read: [Objects of Migration | Seeds for Future Memories](#) (Photothek, Kunsthistorisches Institut, Florence).
- Read: [Objects of Migration, Photo-Objects of Art History: Encounters in an Archive](#)
- Browse [The Archive of Migrant Memories](#).
- Film TBD

Week 8: Oct 13 – Cultural Trauma

- Alexander, Jeffrey. 2004. *Cultural Trauma and Collective Identity*. Berkeley: UC Press. Read: “Towards a Theory of Cultural Trauma” (1-30).
- Edkins, Jenny. 2003. *Trauma and the Memory of Politics*. Cambridge University Press. Read: “Survivor memories and the diagnosis of trauma: the Great War and Vietnam” (20-57).
- Tuck, Eve, and C. Ree, “A Glossary of Haunting” in *Handbook of Autoethnography*, ed. by Stacey Holman Jones, Tony E. Adam (Left Coast Press, 2013): 639–658.

Driskill, Qwo-Li. 2016. *Asegi Stories: Cherokee Queer and Two-Spirit Memory*. Tucson: University of Arizona Press. Read: "D4Y D&C (Asegi Ayetl) Cherokee Two-Spirit People Reimagining Nation" (154-165).

Tolentino, Jia. 2019. "Ocean Vuong's Life Sentences". *The New Yorker*.

Week 9: Oct 20 – Cultural Trauma

Go, Julian, and Watson, Jake. 2019. "Anticolonial Nationalism: From Imagined Communities to Colonial Conflict." *European Journal of Sociology* 60(1):31-68.

Simko, Christina. (2020). "Marking Time in Memorials and Museums of Terror: Temporality and Cultural Trauma". *Sociological Theory*, 38(1), 51-77.

King, Tiffany Lethabo. (2019). *The Black Shoals: Offshore Formations of Black and Native Studies*. Duke University Press. Read: "Preface" (ix-xvi) and "At the Pores of the Plantation" (111-140).

Brand, Dionne. *A Map to the Door of No Return. Notes to Belonging*. Read: "A Circumstantial Account of a State of Things" excerpt on bCourses.

Week 10: Oct 27 – The Social Life of Photography: Case Studies

Campt, Tina. 2012. *Image Matters. Archive, Photography, and the African Diaspora in Europe*. Read: "Our Family Tales and Photographic Records" (1-20).

Hartman, Saidiya. 2019. *Wayward Lives, Beautiful Experiments. Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals*. New York: Norton. Read 227-256.

Fleetwood, Nicole R. 2020. [Marking Time - Art in the Age of Mass Incarceration](#). Cambridge: Harvard UP. Read: "Posing in prison: Family Photographs, Practices of Belonging, and Carceral Landscapes" (231-254) and "A Note on Method" (xxi-xxiv).

Week 11: Nov 3 – Mourning and Anger

Ahmed, Sara. 2015. *The Cultural Politics of Emotion*. New York: Routledge. Read "Introduction: Feel Your Way" (1-19) and "The Organization of Hate" (42-61).

Hochschild, Arlie Russell. 2016. *Strangers in Their Own Land : Anger and Mourning on the American Right*. New York: The New Press. Read "The Rememberers" (39-54) and appendix on research methods (247-261)

Week 12: Nov 10 – Ecological Grief and Social Movements

Haigney, Sophie. 2021. The Challenge of Making an Archive of the Climate Crisis. *The New Yorker*.

Ellis, Neville, and Cunsolo, Ashlee. 2018. Hope and mourning in the Anthropocene: Understanding ecological grief. *The Conversation*.

Comtesse H, Ertl V, Hengst SMC, Rosner R, Smid GE. 2021. “Ecological Grief as a Response to Environmental Change: A Mental Health Risk or Functional Response?” *International Journal of Environmental Research and Public Health* 16;18(2): 734.

Lin, Dan. 2018. Indigenous Voices on Climate Change Film Festival. *Grist.org*.

Week 13: Nov 17

Presentations

Nov 24 Thanksgiving – NO CLASS

Week 14: Dec 1

Presentations

Dec 5 - 9: RRR Week

I'll be holding extra office hours.

Finals Week

Final Paper due on December 14, 2022, 11:59 pm PT.