

**History and Memory**  
**GSem 652**  
**Madhavi Kale and Lisa Saltzman**

1/23

Introduction

1/30

\*G.F.W. Hegel, *Introduction to the Philosophy of History* (Indianapolis: Hackett Pub. Co., 1988)

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\*Ranjit Guha, *History at the Limit of World History* (New York: Columbia University Press, 2002)

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\*Sigmund Freud, "Remembering, Repeating, and Working Through," *Standard Edition*, Vol. 12, London: Hogarth Press, 1958, pp.145-157

\*Sigmund Freud, "Mourning and Melancholia," *Standard Edition*, Vol. 14, London: Hogarth Press, 1957, pp.237-259

\*Sigmund Freud, "Notes on the Mystic Writing Pad," *Standard Edition*, Vol. 19, London: Hogarth Press, 1961, pp.225-232

\*Sigmund Freud, "Childhood Memories and Screen Memories," in *The Psychopathology of Everyday Life* (New York: Penguin, 2003) pp. 45-52

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\*Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism* (Delhi: Oxford University Press) 1983

\*Ashis Nandy, *The Illegitimacy of Nationalism: Rabindranath Tagore and the Politics of Self* (Delhi: Oxford University Press, 1994)

\*Rabindranath Tagore, *The Home and the World*, trans. Surendranath Tagore, intro by Anita Desai (London and New York: Penguin, 1985)

\*Satyajit Ray, *The Home and the World* (VHS), 1996

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\*Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995)

\*Dipesh Chakrabarty, "Postcoloniality and the Artifice of History: Who Speaks for Indian Pasts?" in *The Post-Colonial Studies Reader* (London and New York: Routledge, 2006) pp. 340-344

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\*Caryl Phillips, *Cambridge: A Novel* (New York: Knopf, 1992)

\*Caryl Phillips, "Homeward Bound," "Home" and "Epilogue: Exodus" in *The Atlantic Sound* (New York: Knopf, 2000)

\*Caryl Phillips, *The Nature of Blood* (New York: Knopf, 1997)

\*Caryl Phillips, *A Distant Shore* (New York: Knopf, 2003)

\*Stephen Frears, *Dirty Pretty Things* (DVD), 2004

3/13 Spring Break

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\*Gwendolyn Dubois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Durham: Duke University Press, 2004)

\**Kara Walker: Narratives of a Negress* (Cambridge, MA: MIT Press, 2003)

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\*Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins University Press, 2001)

\*Dominick LaCapra, *History in Transit: Experience, Identity, Critical Theory* (Ithaca and London: Cornell University Press, 2004)

\*Cathy Caruth, "Introduction: The Wound and the Voice," and "Literature and the Enactment of Memory (Duras, Resnais, Hiroshima Mon Amour), in *Unclaimed Experience: Trauma, Narrative, History* (Baltimore and London: Johns Hopkins University Press, 1996) pp. 1-9, 25-56

\*Alain Resnais and Marguerite Duras, *Hiroshima Mon Amour*, 1959 (VHS)

4/3

\*Erwin Panofsky, "Et in Arcadia Ego: Poussin and the Elegiac Tradition" (1936), in *Meaning in the Visual Arts: Papers in and on Art History* (New York: Doubleday, 1955) pp. 295-320

\*Daniel Abramson, "Maya Lin and the 1960s: Monuments, Time Lines, and Minimalism," *Critical Inquiry* 22 (Summer 1996) pp.679-709

\*Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics* (Stanford: Stanford University Press, 2003)

\*James Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press, 2000)

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\*Natalie Davis, *The Return of Martin Guerre* (Cambridge, MA: Harvard University Press, 1983)

\*Ridley Scott, *Blade Runner* (The Director's Cut), 1982 (VHS or DVD)

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\*Art Spiegelman, *Maus I and II* (New York: Pantheon, 1986-1991)

\*Michel P. Steinberg and Monica Bohm-Duchen, eds. *Reading Charlotte Salomon: History, Memory, Modernism* (Ithaca: Cornell University Press, 2006)

4/24

\*Student Presentations

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\*Student Presentations