

WRITING ABOUT REMEMBERING & FORGETTING

Course Number	ENC1145-7411, Spring 2017
Class Periods	MWF 11:45to 12:35
Location	MAT 108
Instructor	Trevor Weisong Gao
Email	gws525@ufl.edu
Office	Turlington 4325
Office Hours	W 1:30-3:30 pm

COURSE DESCRIPTION

The study of remembering and forgetting is a historical, affective, and political project. To remember is to excavate and collect a happening from the running timeline to “keep it in mind,” and to forget is to nail an event to its historical moment and never let it rebound to our consciousness. Yet as we try to forget, certain things in the past keep haunting back in forms of trauma, terror, or melancholy. And as we try to remember, their loss renders us in a state of feeling self-doubt, depressed, or failure. In this course we will study literature and films that take up central questions of memory and loss, nostalgia and self-discovery, temporality and spatiality, longing and belonging, complicated by issues of gender, sexuality, race, and diaspora. We will grapple with questions such as: how does the (in) ability to remember or to forget transform one’s lived experience of cultural, intellectual, and emotional undertakings? What roles do remembering and forgetting play in conceiving possibly new forms of sociality and world-making? Authors will include Kazuo Ishiguro, Milan Kundera, and Monique Truong.

This course will fulfill the 6,000-word University Writing Requirement. Students will learn to read literature actively and theoretical texts critically and analytically, understand the ways in which an argument is constructed and supported, and know whether the supporting evidence is fully elaborated and developed. Besides our continuous attention to writing strategies as we read, there are also several periods of class meetings dedicated specifically to writing instructions. These “writing workshops” will help students improve their academic writing skills, including argument construction, paragraph development and organization, format, mechanics and so on. Students will exit the course with expository and argumentative writing skills, as well as a familiarity and engagement with literature that has a thematic focus on remembering and forgetting.

Note: Some of the texts we will read and discuss include frank and explicit descriptions of sexual behavior and violence. Our aim is to understand their expressions in literature and art and their significance in a broader historical and cultural context.

GENERAL EDUCATION OBJECTIVES

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
 - Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce

effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used in memory studies, transnational studies, literary studies, critical theory and so on.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED TEXTS

- Milan Kundera. *The Book of "Laughter and Forgetting*. Harper Perennial Modern Classics. ISBN 9780060932145
- Kazuo Ishiguro. *The Buñed Giant*. Knopf. ISBN 9780307271037
- Monique Truong. *The Book of Salt*. Mariner Books. ISBN 9780618446889

Note: Additional required readings can be accessed through Canvas.

COURSE ASSIGNMENTS

Discussion Prompts [DP] (5*200 words; 20%)

For selected class meetings, you will have to post 2-3 discussion prompts regarding the assigned reading or screening materials. These prompts will serve as springboard for our in-class discussions. They can be in forms of several questions you may have while reading, or preliminary ideas that strike you as significant. You can use this assignment to explore genres and forms (e.g. writing styles, narrative structures, characterization, etc.), or themes (any issues that are raised in the materials, e.g. inability to remember, memory erasure, sexuality, transnationalism, etc.). There are no guidelines as to how you should organize your discussion prompts. Thoughtfulness, well-considered and insightful ideas as well as grammatically and mechanically error-free writing are expected. All students should read all posts before coming to classes. Each entry of discussion prompts is a minimum 200 words. This is due at 11:55pm on the day before selected class meeting on Canvas "Discussion" section, (see specific due dates in weekly schedule)

Journey to the Past: an archive of affective history (600 words; 10%)

For this creative project, choose a type of art form (photography, short story, poem, memoir, video, painting, PowerPoint presentation, etc.) to explore an event or incident in your personal history that you have a particular affective connection to. For example, an exciting occasion of winning an award, a pleasurable experience of exploring exotic culture, etc. Several questions to bear in mind while you carry out the project: What particular affect(s) is attached to the memory? How did I preserve the incident as a memory, for example, did I preserve the event through transferring it as a piece of knowledge, experience, or warning? What would trigger my memory of the event, for example, a particular smell, a familiar sound, etc.? What would first appear when I think about the event as a piece of memory? A short 600-word essay introducing the project is needed to accompany non-literary art forms. Due on Canvas under "Assignment" section. See weekly schedule for the specific due date.

Reflection Papers (2* 1100 words each; 30%)

Throughout the course, you will have to produce in total 2 reflection papers with a minimum 1100 words each. These papers allow you to sit with the readings a bit more to fully explore ideas, tease out the nuances, and possibly connect them with outside sources. You can use this assignment to explore a particular argument or work out your own original argument about one or more texts, or you can do a comparative analysis of a certain aspect of various readings. Outstanding papers should be insightful, cogent, and detailed. Specific due dates are listed in the weekly schedule.

Final Project (2200 words; 30%)

Your final paper will be a research paper focused on the theme of memory. In this paper, you need to draw on seminar readings as well as outside academic sources to develop your original argument about a particular issue raised in our discussions. You are required to send me the proposal for your final project, or schedule a conference with me before April 7th to discuss your potential paper topic. Final project due 11:55 pm on April 25th.

Participation and Quizzes (10%)

The success of our seminar is based vastly on student contributions to class discussion. You are expected to be an active participant in class. In order to do so, you need to read and digest the readings before coming to class and prepare some questions to ask your classmates to stimulate discussion. You should also be prepared for occasional quizzes on assigned readings. Unsatisfactory responses to quizzes will lower your grade.

Some texts in this course are explicit in their discussion of sex, bodies, violence, and issues that are in their nature provocative. Together we will create a safe and comfortable space for expressing ideas, asking questions, and engaging in discussion. As such, mutual respect and confidentiality are of utmost importance. Failure to abide by these rules will result in significant deduction in your participation grade.

COURSE POLICIES**Assignments**

You must complete all assignments to receive credit for this course. All assignments should reflect your best writing capacity, so you are expected to make effort to polish your writing before submitting it. All assignments should be submitted electronically via Canvas. All due dates and times are specified below in weekly schedule, and no late submission will be accepted unless prior arrangements have

been made with me. Any type of emergencies, including computer or printer failures, Canvas malfunctions, power outage and so on, will not be considered excuses for late submission.

Basic Formatting Guidelines:

- Your name, course title, name of instructor, date on the top left-hand side of the page
- Original or creative title for assignment (something that goes beyond “Reflection Papers 1”)
- 12 point Times New Roman font, double-spaced
- 1 inch margins all around
- MLA style headers with your last name and page number on the top right side of the page, beginning with second page
- MLA-style citations (in-text, and at the end of your paper on a separate Works Cited page)
- Please submit assignments in Microsoft Word format (.doc or .docx) or as PDFs.

Attendance

Attendance is mandatory, and I will check attendance before class begins. Students are allowed three unexcused absences. If you miss more than three periods during the semester, additional unexcused absences will result in a lowered course grade. If you miss more than six periods, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, family emergencies, and health issues for which you must provide appropriate documentation in advance of the absence. Students are expected to arrive on time; arriving more than 5 minutes after the start of class will result in a tardy. After 2 tardies, each additional tardy will lower your overall grade by 10 points. For more information:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Paper Maintenance Responsibilities

Students are responsible for maintaining copies of all work submitted in this course and retaining all returned and graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student’s responsibility to have and to make available this material. Students should also get in the habit of carefully naming and saving all writing assignments and paper drafts not only on a computer, but also on a flash drive, external hard drive, and/or a cloud-based service like Dropbox or Google Docs.

Academic Honesty

All students must abide by the UF Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Student Disability Services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/dre/>

Grade Appeal

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

Notes on Electronic Devices

Cellphones should be turned off or muted to silence, meaning no sound or vibration, as it is disruptive to the class. If you are expecting a call, please let me know before class starts. You can use computers or tablets in classroom as reading devices if you decide not to print out the readings, and you can also keep notes electronically. Please keep in mind that the class is discussion based, so you are advised to fully participate and engage and only use these devices when necessary. The instructor reserves the right to suspend the usage of electronic devices in class if they are being abused or disruptive.

SCHEDULE AND DUE DATES

WEEK	TOPICS	DATES	READINGS	DUE	
1	Course Overview	W(1/4)	[Introduction, no readings]		
		F(1/6)	• <i>A Tree, A Roek, A Cloudy</i> Carson McCullers		
2	Memory, History & Society	M(1/9)	• Vilém Flusser, “On Memory (Electronic or Otherwise),” <i>Teonardo</i> 23:4 (1990): 397-99.		
		W(1/11)	• Burke, Peter. Selections from “History as Social Memory,” Pp. 43-52		
		F(1/13)	• Sigmund Freud, “Mourning and Melancholia,” in <i>The Standard Edition of the Complete Psychological Works of Sigmund Freud</i> , ed. James Strachey, vol. XIV (London: Hogarth Press), 243—258.		
3	<i>The Book of Taughter and Forgetting</i>	M(1/16)	[Holiday - No Class]		
		W(1/18)	• Ch. 1 “Lost Letters”		DP Tue night
		F(1/20)	• Ch.2 “Mama”		
4		M(1 /23)	• Ch.3 “The Angels”		
		W(1/25)	• Writing Workshop #1: Academic Writing, Building Argument, Finding Evidence		
		F(1/27)	• Ch.4 “Lost Letters”		
5		M(1/30)	• Ch.5 “Lítost”		
		W(2/1)	• Ch.6 “The Angels”		
		F(2/3)	• Ch.7 “The Border”	Reflection 1	

6	Memory & Photography (The Politics of Remembering)	M(2/6)	• Italo Calvino, "The Adventure of a Photographer"	
		W(2/8)	• Halle, David. "Displaying the dream: The visual presentation of family and self in the modern American household." <i>Journal of Comparative Family Studies</i> (1991): 217-229.	
		F(2/10)	• Miller, J. MacNeill. "The Impersonal Album: Chronicling Life in The Digital Age." <i>Afterimage</i> 35.2 (2007): 9-12.	
7	Memory & Film (The Politics of Forgetting)	M(2/13)	• Discussion of Film <i>Eternal Sunshine of the Spotless Mind</i> (2004, dir. Michel Gondry)	DP Sun night
		W(2/15)	• Continue Discussion of <i>Eternal Sunshine of the Spotless Mind</i>	
		F(2/17)	• Writing Workshop #2: Paragraph Development	Journey to the Past
8	Memory & Catastrophes 1 (AIDS Epidemic)	M(2/20)	• "Living Close to the Knives" from <i>Close to the Knives: A Memoir of Disintegration</i> , David Wojnarowicz. Pp. 84-110.	
		W(2/22)	• Billy Howard, "Words and Images in the Time of AIDS," <i>Eiterature and Mediane</i> 10, no. 1 (1991): 83-85. • Anne Hudson Jones, "A Note on Billy Howard's Photographs," <i>Eiterature and Mediane</i> 10:1 (1991): 80-82.	
		F(2/24)	• <i>Journey to the East</i> presentations	
9	Memory & Catastrophes 2 (WWII)	M(2/27)	• Discussion of Film <i>Hiroshima Mon Amour</i> (1959, dir. Alain Resnais)	
		W(3/1)	• Continue Discussion of <i>Hiroshima Mon Amour</i>	
		F(3/3)	• Barbara Marcoh, "Hiroshima and Nagasaki in the Eye of the Camera," <i>Third Text</i> 25, no. 6 (2011): 787-97.	

10	Spring Break		[Start reading <i>The Buried Giant</i>]	
11	<i>The Buried Giant</i> (Collective vs. Individual Memory)	M(3/13)	• Ch. 1-2 Pp. 3-46	DP Sun night
		W(3/15)	• Ch. 3-4 Pp. 47-93	
		F(3/17)	• Ch. 5 Pp. 94-124	
12		M(3/20)	• Ch. 6-8 Pp. 124-200	DP Sun night
		W(3/22)	• Ch. 9 “Gawain’s First Reverie” - Ch. 14 Pp. 203-264	
		F (3/24)	• Ch. 15-End Pp. 267-317	Reflection 2
13	Transnational Memory	M(3/27)	• Discussion of documentary <i>First Person Plural</i> (2000, dir. Deann Borshay Liem) Link to film: http://ufl.kanopystreaming.com/video/first-person-plural	
		W(3/29)	• Continue Discussion of <i>First Person Plural</i>	
		F(3/31)	• Writing Workshop #3: MLA Format & Final Project Instruction	
14	<i>The Book of Salt</i> (Modes of Memory: remember through senses)	M(4/3)	• Ch. 1-5 Pp. 1-53	DP Sun night
		W(4/5)	• Ch. 6-9 Pp. 54-100	
		F(4/7)	• Ch. 10-13 Pp. 101-143	Proposal
15		M(4/10)	• Ch. 14-18 Pp. 144-202	
		W(4/12)	• Ch. 19-21 Pp. 203-231	
		F(4/14)	• Ch. 22-24 Pp. 232-261	
16	Final Week	M(4/17)	• Final Project Conference	
		W(4/19)	• Final Project Conference	Final Paper Due April 25 th

GRADING RUBRICS

For all written assignments, three major aspects of writing will be evaluated: content, paragraph development and mechanics.

The A-range essay, scoring over 90% of its total value, articulates a clear and insightful position, develops the position fully with compelling reasons and/or persuasive examples and sustains a well-organized analysis. It will also demonstrate superior facility with the conventions of standard written English.

The B-range essay, scoring between 80%-89% of the total score, means it needs a significant improvement in one of the three areas. Specific comments will be provided.

The C-range essay, scoring between 70%-79% of the total score, means it needs a significant improvement in two of the three areas. Specific comments will be provided.

The D-range essay, scoring between 60%-69% of the total score, means it needs a significant improvement in all of the areas. Specific comments will be provided.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
c+	2.33	77-79	770-799	E	0.00	0-59	0-599

For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>