

Humanities Core Course, Spring 2016
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Study Questions Marita Sturken's "The Wall and Screen Memory"

(Questions adapted from those of Prof. Gail Hart)

1. In the first paragraph, Sturken evokes the memory of the Vietnam War as "a narrative tangle." What are the narratives are tangled up in memorializing the Vietnam War?
2. How does Sturken understand a screen, and why does she see this as a useful figure for understanding the Vietnam Veteran's Memorial and the collective memory that accompanies it?
3. How do Sturken and Arthur Danto distinguish between monuments and memorials? (320)
4. How does gender figure into the discussion with regard to the artist and to those memorialized?
5. "To dismember is to fragment a body and its memory; to remember is to make a body complete." (340) Evaluate this statement and extend it to our discussion of New Objectivity and Purism. Do you see a similar relationship between Lin's memorial and Frederick Hart's *The Three Soldiers*? What about their respective preparation for designing a Vietnam Vets memorial?
6. Lin wanted the names listed chronologically in order of death or day of death. Explain her comparison of this arrangement to "an epic Greek poem" (331)? (It might be useful to think back to Alice Oswald's *Memorial* from the fall quarter).
7. What is the therapeutic function of the wall? (334)
8. How does the section on the women's memorial recapitulate or reflect our study of women in the military? (336-8)
9. 'The Things They Bring to the Wall:' (344 ff). What do they bring, why do they bring these things and what happens to the objects? How do they enter history?
10. What do you think Sturken means when she writes, "Thus, remembering is in itself a form of forgetting" (350)?