

**HUMANITIES 208: VIOLENCE, MYTH, AND MEMORY (SPRING 2008)**  
**Tuesday and Thursday 1:00-2:20, Johnson Hall 102**  
**Francisco Benitez (Comp Lit) and Laurie Sears (History)**  
**TAs: Cheryll Alipio, Katrina Hagen, William Mitchell**

"Violence, Myth, and Memory" is built around three popular films: *Apocalypse Now: The Director's Cut* (2001, orig. 1979), *The Year of Living Dangerously* (1982), and *Perfumed Nightmare* (1977). All were filmed in the Philippines. We will use these films as starting points to explore ideas of violence, narrative, and global modernity in U.S. relations with Viet Nam, the Philippines, and Indonesia. The course will trace the ways in which these films evoke founding myths of Southeast Asian societies, regulate ethnic and religious tensions, and reflect anxieties about modernity. For Viet Nam, we will read Duong Thu Huong's *Novel Without a Name* to investigate ideologies and histories that serve as metaphors for the beleaguered nation. We will read Jessica Hagedorn's novel *Dream Jungle* about two seemingly distinct events in the Philippines under Marcos: the discovery of a Stone Age Tribe and the filming of *Apocalypse Now*. We will look at how the colonial encounters (with both Spain and the U.S.) and the Catholic passion play together serve as a complex founding myth for lowland Filipino society. For Indonesia, we will read one of the feminist novels of Ayu Utami addressing issues of multinational corporations and rural poverty, women's sexuality, torture, and postcolonial melancholia.

Books (also on Reserve at Odegaard)

*Novel with No Name*, Dhuong Thu Huong  
*Dream Jungle*, Jessica Hagedorn  
*Saman*, Ayu Utami  
*The Thirdest World*, G. Apostol et al.

Films

Francis Ford Coppola, *Apocalypse Now* (1979/2001 director's cut)  
Kidlat Tahimik, *Mababangong Bangungot [Perfumed Nightmare]* (1977)  
Peter Weir, *The Year of Living Dangerously* (1982)

Reading Packet available for purchase at AVE Copy Center, 4141 University Way NE

Assignments

Students are expected to discuss each week's reading assignments in TA section on Friday. Students are expected to bring course readings to section. Students will write 2 short in-class essays, work together on oral history projects related to class themes (see attached description), and produce one 10 page paper analyzing class readings.

Grading:

TA Section Participation	20%
In-class essays, 10% each=	20%
Oral History Projects	40%
Final Papers	20%

## Week 1

April 1 Introduction to course: Representations and Memory

Film clips of movies; Description of Oral History Project (Benitez and Sears)

April 3 Overview of SEA as a Region, Crossroads of Modernity

(Benitez and Sears) Start *Apocalypse Now*

Readings: Kirin Narayan “How Native is a Native Anthropologist?” (reading packet); Stuart Hall “The Narrative Construction of Reality” (reading packet); A. Mbembe “The Power of the Archive and its Limits” (reading packet)

*In Section: Create questions for oral interviews*

## Week 2

April 8 Next part of *Apocalypse Now* (lecture on history by Sears)

April 10 Next part of *Apocalypse Now* (lecture on film by Benitez)

Readings: Michael Jackson *Politics of Storytelling* excerpt (reading packet); Jan Vansina *Oral Tradition as History* excerpt (reading packet); First half of *Novel Without a Name*

*Conduct Interviews*

## Week 3

April 15 Literary and Filmic Representation (Benitez)

Last part of *Apocalypse Now*

April 17 Vietnamese History, Documentary and film clips (Sears)

Readings: Finish *Novel Without a Name*; documents on Vietnamese history (reading packet)

*In Section: Form Groups for Group Presentation*

## Week 4

April 22 Iletto's *Pasyon*, Rituals and Revolution, (Benitez)

### **FIRST IN-CLASS WRITING ASSIGNMENT (LAST HALF-HOUR)**

April 24 Iletto's Politics of Memory and the Philippine-American War, (Benitez)

Readings: Reynaldo Iletto's “Jose Rizal and the Underside of Philippine History” and “Philippine Wars and the Politics of Memory” (reading packet);

*Due in Section: Transcriptions of Interviews*

## Week 5

April 29 Colonialism and Neo-colonialism (Benitez), first half of *Perfumed Nightmare*

May 1 Transnationalism and Diaspora, (Benitez) second half of *Perfumed Nightmare*

Readings: First half of *Dream Jungle*; Jean-Paul Dumont's “The Tasaday, Which and Whose? Toward the Political Economy of an Ethnographic Sign” (reading packet); Sarita

See's "An Open Wound: Colonial Melancholia and Contemporary Filipino/American Texts" (reading packet)

Week 6

May 6 *Dream Jungle* and Technologies of Encounters (Benitez)

May 8 Clips from *Hearts of Darkness* (Sears)

Readings: Finish *Dream Jungle*; selections from *Thirdest World*

*Due in Section: Drafts of group scripts, Drama coaches work with students in sections*

Week 7

May 13 Mahabharata and shadow theater (puppets and stories) (Sears)

**SECOND IN-CLASS WRITING ASSIGNMENT (LAST HALF-HOUR)**

May 15 Mahabharata II (film clips: Peter Brook) (Sears)

Readings: Mahabharata Comic Book (reading packet); *Saman*

*Meet with Drama Coaches in sections*

Week 8

May 20 First half of *Year of Living Dangerously* film and Soekarno's speeches (Sears)

May 22 Second half of *Year of Living Dangerously*; Violence and Memory in 1965-66 (Sears)

Readings: Goenawan Mohamad's *Kali* and *Kunti* (reading packet); Selections from *Thirdest World*

*Meet with Drama Coaches; Final Scripts Due*

Week 9

May 29 *Saman* and the Indonesian Archive (Sears)

May 31 *Saman* and Literature and Film (Benitez)

Readings: Essay by Ariel Heryanto "Where Communism Never Dies" (reading packet); Selections from *Thirdest World*

*In Section: Performances*

Week 10

June 5 Selected Group Presentations (**Attendance Required**)

June 7 Selected Group Presentations (**Attendance Required**)

*Due in Sections: 2 page Group Reflections on the Project*

**10 PAGE FINAL PAPERS DUE TO TA's ON MONDAY, JUNE 9<sup>TH</sup> BY 5 PM.**

## ORAL HISTORY PROJECT AND SCRIPT ASSIGNMENT

Benitez/Sears, Humanities 202, Winter 2006

**Overview:** For this project (40% of your grade for this class), each student will go to a member of the local Filipino, Vietnamese, or Indonesian American community who has made the journey from Southeast Asia to Seattle. Each student will do an oral history interview with one person and turn the stories that they gather into an individual monologue. The questions for the oral interviews will be developed in TA sections in week 1. Anna Deavere Smith does her oral history interviews with the following questions: “Have you ever come close to dying? What are the circumstances of your birth? Have you ever been wrongly accused?” Whichever questions your section chooses, the best interview technique is to ask a question and then remain silent, giving your subject ample time and space to respond. Interviews can be recorded with digital recorders, but recorders and video cameras can get in the way of good interviews.

After the interviews are done, each student must produce a 2-page (double-spaced, 12 pt. font, 1” margins) transcription of her/his interview. This means putting down on paper, in a first person voice, the words and stories of the person you have interviewed. You will probably have more than 2 pages of material and should focus on including the most emotional and powerful parts of the interview in your transcription. You may use tape recorders, video cameras, or take hand-written notes to gather your information. You must describe the oral history project to the person you interview and obtain verbal permission to share the stories you gather with the class. You do not need to use the actual name of the person you interview. If you use actual names, you must have written permission to do so.

When all the interviews have been gathered and transcribed, the students will work in groups in weeks 5 and 6 to combine these individual monologues into 6-minute dramas. Each group will have 5 students in it. Student groups will work together to connect individual monologue stories with those from other members of the group. Those connections should help bring about themes and ideas for an overall story structure. Some members of your group may serve as Actors, Directors, Videographers, Editors, or Musicians, but all must work together on the project. You may not need to use every interview in the script. We will have one or two Drama coaches who will offer scheduled times in weeks 7-8 where each group may sign up to get advice from the Drama coaches on this process.

### **SCRIPT REQUIREMENTS:**

**Time:** Your script will need to be 6 minutes in length

**Setting:** It needs to establish a specific location(s) where the action takes place. This setting needs to make sense in terms of where the characters all might actually be.

**Structure:** Make sure it has basic story structure, and incorporates the following things: a situation that takes place in a setting that provides some form of conflict and/or an obstacle the characters must overcome.

**Spoken words:** You can create composite characters from several interviews. In addition, it is best to vary the spoken sections. Include some sections that are monologue (one voice), some narration, some dialogue (two or more people speaking to one another) and some sections where all speak at once (like a choir).

**Action:** Make sure the characters have parts where they are moving. Physicality is an important part of dramatic action. You can either have characters act out their stories or have your script involve specific character movements that further the overall story.

**Theatrical Devices:** Add sounds, music or prop(s) that might enhance your script. Song, dance, and poetry can all be used to enhance your performance.

**Emotional Response/Reflection:** Make sure the characters reflect on the stories they are hearing from each other. Each individual monologue section should include some form of reflection and the characters should also give appropriate responses to the things they hear and see. Build on emotional moments whenever possible.

**Project Schedule:**

- 1) Questions for interviews will be developed in TA section in week 1.
- 2) Interviews will be done in weeks 2-3.
- 3) Form 5 person groups in TA sections in Week 3.
- 4) Transcriptions of interviews will be due in TA section in Week 4.
- 5) Scripts will be developed by groups in weeks 5 and 6.
- 6) Draft of script should be turned in to your TA in section in Week 6.
- 7) Feedback will be given to each group by Drama Coaches in weeks 7-8.
- 8) Final projects will be performed in sections and scripts should be turned in to TA in week 9.
- 9) Performances will be graded half by TAs and half by the rest of your TA section.
- 10) Twelve projects will be selected for performance for the entire class on Tuesday the 5th of March and Thursday the 7th of March in Week Ten.
- 11) Each group will turn in 2 pages of reflections describing your group's process and what you have learned from the project.

***Grading for Oral History Projects, 40% of class grade:***

- 10% of class grade for transcription (due in week four)
- 10% of class grade for script (due in week six)
- 10% of class grade for performance (in week nine)
- 10% of class grade for reflections (due in week ten)

**NOTE:** Dramatic presentations of each group must include contributions from all group members. Not every group member will contribute in the same way but all should work hard to produce an excellent final project. On occasion you may want to include ideas/places/people from countries outside of Indonesia, the Philippines, and Vietnam. You must get permission from the TA to do so and have a good argument explaining why you believe this is necessary.

## UNIVERSITY OF WASHINGTON INFORMATION FOR STUDENTS

### *Policies, Rules, Resources:*

#### *Equal Opportunity*

The University of Washington reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with University of Washington policy and applicable federal and state statutes and regulations.

#### *Disability Accommodation*

The University of Washington is committed to providing access, equal opportunity and reasonable accommodation in its services, programs, activities, education and employment for individuals with disabilities. For information or to request disability accommodation contact: Disabled Students Services (Seattle campus) at (206) 543-8924/V, (206) 543-8925/TTY, (206) 616-8379/Fax, or e-mail at [uwdss@u.washington.edu](mailto:uwdss@u.washington.edu); Bothell Student Affairs at (425) 352-5000/V, (425) 352-5303/TDD, (425) 352-5335/Fax, or e-mail at [info@uwb.edu](mailto:info@uwb.edu); Tacoma Student Services at (253) 692-4400/V, (253) 692-4413/TTY, (253) 692-4414/Fax.

#### *Sexual Harassment*

Sexual harassment is defined as the use of one's authority or power, either explicitly or implicitly, to coerce another into unwanted sexual relations or to punish another for his or her refusal, or as the creation by a member of the University community of an intimidating, hostile, or offensive working or educational environment through verbal or physical conduct of a sexual nature.

If you believe that you are being harassed, seek help—the earlier the better. You should be aware that the University has designated special people to help you. They are: the Ombudsman for Sexual Harassment (for complaints involving faculty members and teaching assistants) 543-0283; University Complaint Investigation and Resolution Office (all other complaints), 616-2028.

#### *Academic Integrity*

Matters of academic integrity are handled by the Vice Provost for Student Relations and the Committee for Academic Misconduct. The Office of the Vice Provost for Student Relations assumes responsibility for investigating and resolving allegations of scientific and scholarly misconduct by faculty, students, and staff of the University of Washington. It coordinates, in consultation and cooperation with the Schools and Colleges, inquiries and investigations into allegations of scientific and scholarly misconduct. The Office of the Vice Provost for Student Relations is responsible for compliance with reporting requirements established by various Federal and other funding agencies in matters of scientific or scholarly misconduct. The Vice Provost maintains all records resulting from inquiries and investigations of such allegations. University rules (*Handbook*, Vol. II, Section 25-51, Executive Order #61) define scientific and scholarly misconduct to include the following forms of inappropriate activities: intentional misrepresentation of credentials; falsification of data; plagiarism; abuse of confidentiality; deliberate violation of regulations applicable to research. Students can report cases of scientific or scholarly misconduct either to the Office of the Vice Provost for Student Relations, to their faculty adviser, or the department Chair. The student should report such problems to whomever he or she feels most comfortable.

#### *Plagiarism*

Plagiarism is defined as the use of creations, ideas or words of publicly available work without formally acknowledging the author or source through appropriate use of quotation marks, references, and the like. Plagiarizing is presenting someone else's work as one's own original work or thought. These guidelines also apply to information secured on internet websites. Internet references must specify precisely where the information was obtained and where it can be found. Misuse of source material in these ways constitutes plagiarism whether it is intentional or unintentional. The University of Washington takes

plagiarism very seriously. Plagiarism may lead to disciplinary action by the University against the student who submitted the work. Any student who is uncertain whether his or her use of the work of others constitutes plagiarism should consult the course instructor for guidance before formally submitting the course work involved.

### *Grading Procedures*

Except in case of error, no instructor may change a grade that he or she has turned in to the Registrar. Grades cannot be changes after a degree has been granted.

### Grade Appeal Procedure

A student who believes he or she has been improperly graded must first discuss the matter with the instructor. If the student is not satisfied with the instructor's explanation, the student, no later than ten days after his or her discussion with the instructor, may submit a written appeal to the Chair of the Department with a copy of the appeal also sent to the instructor. Within 10 calendar days, the Chair consults with the instructor to ensure that the evaluation of the student's performance has not been arbitrary or capricious. Should the Chair believe the instructor's conduct to be arbitrary or capricious and the instructor declines to revise the grade, the Chair, with the approval of the voting members of his or her faculty, shall appoint an appropriate member, or members, of the faculty of the Department to evaluate the performance of the student and assign a grade. The Dean and Provost should be informed of this action. Once a student submits a written appeal, this document and all subsequent actions on this appeal are recorded in written form for deposit in a Department file.

### *Incompletes*

An incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks of the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control.

### *Concerns about a course, an instructor, or a teaching assistant*

If you have any concerns about the course or the instructor in charge of the course, please see the instructor about these concerns as soon as possible.

If you have any concerns about the teaching assistant, please see the teaching assistant about these concerns as soon as possible. If you are not comfortable talking with the teaching assistant or not satisfied with the response that you receive, you may contact the instructor in charge of the course.

Revised 01/03/06