

IDS 2935
“The Horror, The Horror”: Representations of War and Political Violence
(UF Quest 1: War & Peace)
Spring 2024 Syllabus

Course Info

Lectures: Tuesday and Thursday, Period 5 (11:45 a.m. – 12:35 p.m.)
TUR L005

Discussions: Fridays (time & location varies by section, check your course schedule)

Credit Hours: 3

Course Website: Canvas (<http://elearning.ufl.edu/>)

General Education: Humanities, International

NOTE: A minimum grade of C is required to earn General Education credit.

Instructor

Dr. Eric Kligerman, Associate Professor of German Studies

Email: ekligerm@ufl.edu

Zoom Office Hours: Wednesday, 9-11 a.m. or by appointment

Zoom Link to Office hours: Join URL: To be added

The best way to reach Dr. Kligerman is through email. He will respond within 48 hours. You do not need an appointment for Zoom office hours, but without an appointment, you may have to wait your turn.

Teaching Assistants

Emilee McGann, Anthropology

Sections:

Email: emcgann@ufl.edu

Office Hours: **Please see Canvas “Course Overview” page for details & sign-up link**

- Tuesdays: 12:35 – 1:45 PM
- Fridays: 10:25 – 11:25 AM
- Or by appointment

Matthew Newton, Anthropology

Sections:

Email:

Office Hours:

Office:

Course Description

This course sets out to probe the cultural, social and political functions of horror in relation to moments of historical violence. In addition to exploring the horror genre in literary and cinematic works of the imagination, we will ultimately apply the aesthetic, epistemic and ethical questions arising in horror to shifting representations of traumatic history. As we map out the history and themes behind this popular genre, our aim is to probe the intersections between horror and its socio-cultural and historical contexts. How is political violence represented, conceptualized and memorialized across linguistic and visual texts? How do individuals and communities cope with the aftermath of catastrophic loss? What ethical questions arise in our engagement with representations of traumatic limit events and the experience of horror these events entail?

After reading and screening central works from the horror genre, we will examine some of the emblematic scenes of historical violence in the 20th and 21st centuries. Turning to such instances as the legacies of colonialism, the Holocaust, the Vietnam War and the events surrounding September 11, 2001, this Quest course investigates the intersection between narratives of horror in the realms of both fantasy and history. In our inquiry into representations of horror, we will examine how this genre in European and American culture is employed to express both individual and national anxieties in the face of political violence.

Theoretical readings will embrace a range of disciplines, from literary and film theory to philosophical and psychoanalytic investigations of the all-too-common attraction to the art of fear. Through the exploration of such concepts as the sublime, the uncanny and the abject, we will probe our fascination with these categories. What is horror and how do authors and artists represent it? What cultural function does horror serve? Similar to Aristotle's line of questioning in his *Poetics*, why are we drawn to horror? What does the audience desire when confronted with representations of history as a site of horror? Finally, what does our fascination with the horrors of historical violence reveal about ourselves?

Required Texts

Susan Sontag, *Regarding the Pain of Others*
Mary Shelley, *Frankenstein; or, The Modern Prometheus*
Joseph Conrad, *Heart of Darkness*
Primo Levi, *Survival in Auschwitz*
Michael Herr, *Dispatches*

You are encouraged to purchase copies of *Regarding the Pain of Others*, *Frankenstein*, and *Heart of Darkness*, but in the event of financial difficulties, these texts can be found for free through Canvas (for *Regarding the Pain of Others*) and Project Gutenberg (for *Frankenstein*: <https://www.gutenberg.org/files/42324/42324-h/42324-h.htm> and *Heart of Darkness*: <https://www.gutenberg.org/files/219/219-h/219-h.htm>).

All shorter readings and images of paintings and photographs we will discuss will be made available on the course Canvas web site. We will also screen during the semester several films, which will be available online.

Course Policies

Attendance

As one of the fundamental aims of this course is to familiarize you with the core humanities practices of close reading and deep listening, your engaged presence in class is indispensable for our work.

- Attending each class period (lecture and discussion) is worth 2.5 points, for a total of 105 points in the attendance category.
- Students will be permitted to **miss no more than 7 class periods (either excused or unexcused), including both lectures and discussions.**
- Each additional absence beyond 7 will result in a lowering of the attendance grade by 20 points.
- If the attendance grade drops to a zero, you will be considered not to have completed the requirements of the course, and hence will not receive a passing grade.
- Late arrivals and/or early departures from class meetings will be counted as absences.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policy that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Dr. Kligerman in advance.

Communication

The instructor and TAs will contact you through the Canvas messaging system and will post announcements to Canvas with class updates. Please check your Canvas inbox and our Canvas course page frequently. You can set up email notifications for new messages and announcements by going to your account settings on Canvas.

Classroom Behavior

No talking on cell phones, ringing or beeping, texting, social media browsing/posting, emailing, noisy or smelly eating, etc. during class. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior shall result, minimally, in a request to leave class.

Keep in mind that our course deals with heavy, difficult material. Carrying on conversations, engaging in non-class activities on your phone/tablet/laptop, and otherwise being distracted/distracting is not only disrespectful to your instructor and your peers; it's also disrespectful given our content about political violence and traumatic historical events.

Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting

<https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Diversity

It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (sccr.dso.ufl.edu/process/student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

UF COVID Policy

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.uf for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

Assignments and Grading

Brief descriptions are listed below. More detailed instructions will be provided on Canvas throughout the semester.

Assignment	Due Date	Points
Attendance (See course policies above) 28 lectures & 14 discussions @ 2.5 pts each	n/a	105
Participation 14 discussions @ 6 pts each	n/a	84
Homework Assignments Introductory Discussion Board Post (10 pts) 2 Interactive Lectures (10 pts each) Auschwitz “Tour”/Conspiracy Assignment (6 pts)	Jan 12 Feb. 13 & Feb. 22 Feb. 29	36
Discussion Board Posts 7 posts @ 25 pts each	Various	175
Short Essay	Feb. 18	150
Midterm Exam	Mar. 3	100
Memorial Visit	Mar. 31	100
9/11 Interview	Apr. 24	100
Final Exam	April 29	150

Total Points Possible: 1000

Grading Scale

See the following web page for UF policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Points Earned	Letter Grade	Grade Points
930 – 1000	A	4.0
900 – 929	A-	3.67
879 – 899	B+	3.33
830 – 869	B	3.0
790 – 829	B-	2.67
750 – 789	C+	2.33
720 – 749	C	2.0
690 – 719	C-	1.67
660 – 689	D+	1.33
620 – 659	D	1.0
600 – 619	D-	0.67
559 or below	E	0.0

Participation

TAs will evaluate student contributions during discussion sections on Fridays. During the 14 class discussions throughout the semester, students who attend discussion can receive 1 to 6 points based on the above criteria: 6=outstanding, 5=very good, 4=good, 3= satisfactory, 2-1=unsatisfactory. If you are absent for discussion, your participation grade will be 0.

Participation is by no means simply a quantitative assessment of the number of times we hear your voice. Rather, participation encompasses the qualities of all your activities for the course. This includes the preparation demonstrated in both your oral and written work for each class meeting; bringing the materials to be discussed in class to each and every meeting; the seriousness and respect for the readings, the professor and your fellow students demonstrated in any contributions you make to the course; the timeliness of your turning in your assignments; and so forth.

You will discover that there are great benefits to your active engagement in our discussions in class. The instructor and TAs would be more than happy to meet with you individually to discuss strategies to enrich your participation in all of your future UF classes.

Readings

Readings should be **completed before the class meeting in which they are to be discussed.**

This means that from our first meeting onward, you should be reading continuously, with the aim of getting ahead of our discussions. You are also required to bring copies of the readings to class. This course will ask you to do a good deal of reading, some of which you may find challenging in that they may lead to questions about deeply ingrained and unexamined assumptions and expectations.

At the same time, you should try as much as possible to inhabit the intellectual and cultural contexts of the work's author. Ask yourself these questions of the readings: What are the writer's goals? What things does she or he challenge or call into question? What are the writer's own expectations and assumptions? How does she or he work to achieve both their stated and implicit goals? And most importantly, in what ways does this work enable you to think in new ways?

Discussion Board Posts

To help you prepare for the weekly discussion section meetings with TAs and the lectures, you will contribute Discussion Board Posts (DBP) on Canvas throughout the semester.. The class is divided into discussion groups based on class sections. DBPs consist of three parts:

1. **Big-Picture Questions:** These discussion prompts will consist of specific questions pertaining to our weekly readings. Here is an example: *Hannah Arendt rejects the depiction of Adolph Eichmann as a monster and describes instead how he embodies the "banality of evil."* What does Arendt mean by this term in relation to Eichmann's role in the Holocaust? You will be asked to respond to Big-Picture Questions for 7 out of 10 of the weekly readings, beginning with the second week of the semester.
2. **Your Own Question:** After you respond to a Big-Picture Question, ask your own question that you have about the reading. To receive full credit, your question will need

to be constructive, thoughtful, and pertain to readings in that module. A question that is too vague will not receive credit (e.g., "What is the point of *Frankenstein*?" This question is too general to be helpful). Avoid questions that do not relate directly to the module or cannot be answered by referring to the readings in that module.

3. **Peer Reply:** Read all the initial posts of the students in your group and post **ONE** reply to someone in your group before the discussion closes. Begin each reply by stating what you are responding to. Your reply may be to anything in the post that will contribute to the discussion and help your group engage in a thoughtful and meaningful dialogue about the module's readings. Don't just say that the other student has a good answer. Add an additional point that either supports the other student's point or raises additional questions.

Short Essay

Students will be asked to write 1 analytical essay (between 800-1,000 words) from a selection of essay questions pertaining to the texts covered in class. Your written work will be graded on the rigor, originality and your thoughtful engagement with the questions from the text.

Essays will be holistically graded according to evidence of students' reading and critical analysis of course material, their ability to answer the essay prompt, the thoroughness and sophistication of the response, and the language and stylistics used.

Exams

There will be **BOTH** a **take-home midterm** and a **take-home final exam** comprised of close readings of passages discussed in class. You will be asked to explain both the significance of the passage and how it relates to the larger themes and issues of the course. In order to encourage you to take good notes throughout the semester, **the midterm and final exams will be open note**, and involve short written responses to themes and issues we discuss during the semester.

Encounters Beyond the Classroom

- A. **Memorial Visit:** Students will be required to visit a memorial in the area that commemorates historical events of violence, such as the Newberry Memorial to the Lynchings of 1916 or the site of the Rosewood Massacre (1923) by Cedar Key, or the online site for the Legacy Museum in Montgomery, AL. Afterwards, students will write a one-page response about their experience with the memorial.
- B. **9/11 Interview:** Every student will be required to conduct an interview of an adult at least 30 years old who remembers the events of September 11th and is willing to share their experience with you. After conducting your interview, students will write a short reflection not only on the responses they received to their questions but also the story told by the interviewee. How did hearing the person's story change your perspective about the events of September 11th?

Anticipated Schedule

This schedule is tentative and subject to change; check Canvas frequently for announcements and messages regarding any changes. All readings or films/videos listed should be read/watched **before** class on the day those texts are listed. You can find links to all PDFs, articles, videos, etc. under the Module pages on Canvas, along with helpful contextual information and questions to keep in mind as you read/watch.

Date	Read/Watch for Today	Assignments Due
Part 1: Conceptualizing Horror via Trauma This introductory section sets up some of the methodological frames to help us analyze our engagement with representations of horror and the experience of fear that accompanies these encounters. We will probe the epistemic, aesthetic and ethical frames of looking at scenes of horror.		
T 1/9	Read through syllabus/Canvas site	
R 1/11	Read Cathy Caruth, “Recapturing the Past” Read Susan Sontag, <i>Regarding the Pain of Others</i> ch. 1-2 (pp. 3-39 hard copy, pp. 6-32 PDF)	
F 1/12	Discussion Section	Friday 1/12 by 11:59 pm: Introductory Discussion Board Post
T 1/16	Read Sontag, <i>Regarding the Pain of Others</i> ch. 3-5 (pp. 40-94 hard copy, pp. 33-74 PDF) Listen to Sontag interview	
R 1/18	Read Sontag, <i>Regarding the Pain of Others</i> ch. 6-end (pp. 94-126 hard copy, pp. 75-98 PDF)	
F 1/19	Discussion Section	Friday 1/19 by 11:59 pm: Discussion Board Post #1 on Sontag Sunday 1/21 by 5:00 pm: DBP #1 Reply
Part 2: Defining the Genre: What is Horror? What is meant by the “paradox of horror”? How are some bodies constituted as the normative ideals of humanity, while others are excluded as aberrations?		
T 1/23	Read Noel Carroll, “The Nature of Horror” (1987) Read Mary Shelley, <i>Frankenstein</i> pp. 347-352 (Shelley’s 1831 Introduction to the Novel) and pp. 51-63 (Letters I-IV) Watch Noel Carroll video on the “Paradox of Horror”	

Date	Read/Watch for Today	Assignments Due
Part 3: The Monster: From Frankenstein to The Cabinet of Dr. Caligari How has the figure of the monster evolved from the Gothic to contemporary horror, from Romanticism to Expressionism?		
R 1/25	Read Shelley, <i>Frankenstein</i> pp. 64-110 (all of Volume I)	
F 1/26	Discussion Section	
T 1/30	Read Shelley, <i>Frankenstein</i> pp. 111-160 (all of Volume II)	
R 2/1	Read Shelley, <i>Frankenstein</i> pp. 161-221 (all of Volume III)	
F 2/2	Discussion Section	Friday 2/2 by 11:59 pm: DBP #2 on <i>Frankenstein</i> Sun 2/4 by 5:00 pm: DBP #2 Reply
T 2/6	Watch <i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1920) Read excerpts of Siegfried Kracauer, <i>From Caligari to Hitler</i>	
R 2/8	Continued discussion of <i>Caligari</i> and Kracauer	
F 2/9	Discussion Section	Friday 2/10 by 11:59 pm: DBP #3 on <i>Caligari</i> Sunday 2/12 by 5:00 pm: DBP #3 Reply
Part 4: Colonial Horror: Annihilating the Other How do writers explore the dialectic of enlightenment (the interplay between reason and barbarism) in relation to Europe and its “others”?		
T 2/13	Read Joseph Conrad, <i>Heart of Darkness</i> Part I Read excerpts of Chinua Achebe, “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ”	Before class on Tuesday 2/13: Complete interactive lecture on “Anthropology Foundations and the Creation of the Other”
R 2/15	Read Conrad, <i>Heart of Darkness</i> Part II	
F 2/16	Discussion Section	Sunday 2/18 by 11:59 pm: Short Essay
T 2/20	Read Conrad, <i>Heart of Darkness</i> Part III	

Date	Read/Watch for Today	Assignments Due
<p>Part 5: Staring at the Medusa: Representations of The Holocaust How do poets, filmmakers and philosophers probe the limit event that shatters traditional forms of perception and comprehension?</p>		
R 2/22	<p>Read Zygmunt Bauman, “The Uniqueness and Normality of the Holocaust” Read excerpts of Hannah Arendt, <i>Eichmann in Jerusalem: The Banality of Evil</i></p>	<p>Before class on Thursday 2/22: Complete interactive lecture on “Nazi ‘Anthropology’: The Warped Justification of the Holocaust”</p>
F 2/23	<p>Discussion Section</p>	<p>Friday 2/23 by 11:59 pm: DBP #4 on <i>Heart of Darkness</i></p> <p>Sunday 2/25 by 5:00 pm: DBP #4 Reply</p>
T 2/27	<p>FIRST Read Lawrence Douglas, “Film as Witness: Screening Nazi Concentration Camps before the Nuremberg Tribunal” THEN Watch <i>Nazi Concentration Camps</i> (George Stevens, 1945) [Content Warning: This film consists from start to finish of actual atrocity images of dead, dying, and mutilated bodies.]</p>	<p>Wednesday 2/28 by 11:59 pm: DBP #5 on <i>Nazi Concentration Camps</i> (no reply)</p>
R 2/29	<p>Read Primo Levi, <i>Survival in Auschwitz</i> pp. 9-70 (through ch. 6)</p>	<p>Due before class on Thursday 2/29: Auschwitz Tour/Conspiracy Assignment</p>
F 3/1	<p>Discussion Section</p>	<p>Sunday 3/3 by 11:59 pm: Midterm (will be available on 3/1)</p>
T 3/5	<p>Read Levi, <i>Survival in Auschwitz</i> pp. 71-115 (ch. 7-11) Read Dante’s <i>Inferno</i> Canto 26</p>	
R 3/7	<p>Read Levi, <i>Survival in Auschwitz</i> pp. 145-174 (ch. 16-17)</p>	
F 3/8	<p>Discussion Section</p>	<p>Friday 3/8 by 11:59 pm: DBP #6 on Levi</p> <p>Sunday 3/10 by 5:00 pm: DBP #6 Reply</p>
<p>***Spring Break***</p>		

Date	Read/Watch for Today	Assignments Due
T 3/19	<p>Read James Young, “The Countermonument: Memory against itself in Germany</p> <p>Read Kriston Capps, “Hanged, Burned, Shot, Drowned, Beaten”</p> <p>Read Allyson Hobbs and Neil Freudenberger, “A Visit to Montgomery’s Legacy Museum”</p> <p>Screen PBS video on lynching memorial at the Legacy Museum in Montgomery, AL</p>	
R 3/21	<p>Read Russell Cobb, “Shifting Collective Memory in Tulsa”</p> <p>Screen Documentary: “Remembering the Tulsa Massacre One Hundred Years Later”</p> <p>Read “Remembering Rosewood: Descendants mark racial violence that razed Florida town 100 years ago”</p> <p>Screen <i>60 Minutes</i> Report from 1982 on the Rosewood Massacre</p>	
F 3/22	Discussion Section	Sunday 3/31 by 11:59 pm: Memorial Visit Assignment
<p>Part 6: Revisiting Conrad’s Heart of Darkness in Michael Herr’s Dispatches Our analysis of the Vietnam War will center on the relation between spectatorship, visual pleasure, mass media and popular culture.</p>		
T 3/26	<p>Listen to interview with Michael Herr</p> <p>Read Michael Herr, <i>Dispatches</i> (pp. 3-85, “Breathing In” and “Hell Sucks”)</p>	
R 3/28	Read Herr, <i>Dispatches</i> (pp. 86-166, all of “Khe Sahn”)	
F 3/29	Discussion Section	
T 4/2	Read Herr, <i>Dispatches</i> (pp. 167-260, “Illumination Rounds,” “Colleagues,” and “Breathing Out”)	
R 4/4	<p>Watch <i>Gimme Shelter</i> (Albert and David Maysles, 1970)</p> <p>Read Amy Taubin, “Gimme Shelter: Rock-and-Roll Zapruder” Film Review</p>	

Date	Read/Watch for Today	Assignments Due
F 4/5	Discussion Section	Friday 4/5 by 11:59 pm: DBP #7 on <i>Dispatches</i> Sunday 4/7 by 5:00 pm: DBP #7 Reply
T 4/9	Continue discussion of <i>Gimme Shelter</i>	
Part 8: September 11, 2001		
Our course concludes with the traumatic shocks surrounding the terrorist attacks on 9/11. How are the catastrophic events from that day recollected through works of art?		
R 4/11	Read Don DeLillo, “Ruins of the Future” Read Wisława Szymborska’s poem “Photograph from September 11” Watch Interview with Dr. Kligerman’s sister	
F 4/12	Discussion Section	Friday 4/12 by 11:59 pm: Extra Credit DBP on <i>Gimme Shelter</i> (no reply)
T 4/16	Read Tom Junod, “The Falling Man”	Wednesday 4/19 by 11:59 pm: 9/11 Interview
R 4/18	Continue discussion of 9/11	
F 4/19	Discussion Section	Friday 4/19 by 11:59 pm: Extra Credit DBP on Junod (no reply)
T 4/23	In-class final exam review session	Monday 4/29 by 11:59 pm: Final Exam

General Education Objectives and Learning Outcomes

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).

- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).
- Through close reading, discussion and critical analysis of the course material, students will be introduced to some of the central literary, theoretical and philosophical concepts that anchor the Humanities. We will trace the trajectory and development of such literary genres as Romanticism (*Frankenstein*), Modernism (*Heart of Darkness*) and Post-Modernism (*Dispatches*). Similarly, students will also be able to discuss the philosophical concepts behind these shifting aesthetic forms in relation to some of the pillars of intellectual thought, including Kant's theory of the sublime, Freud's concept of trauma, Adorno's critique of the Enlightenment and Arendt idea of "the banality of evil."

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.
- The international component to the course is directly tied to the content of the course material. For instance, the European colonial project in Africa will be explored via Conrad's *Heart of Darkness* and Chinua Achebe's critical study of Conrad. The Italian, German, and Israeli responses to the legacy of the Holocaust will be approached through shifting works of literature, film and philosophical studies on the genocide of European Jewry. Students will probe the legacy of America's war in Vietnam through Michael Herr's journalistic account of his experiences as a war correspondent.

UF Quest 1 Program Objectives and Learning Outcomes

This course is a UF Quest 1 subject area course in the UF Quest Program. Grounded in the modes of inquiry and expression characteristic of the arts and humanities, Quest 1 courses invite students to explore essential questions that transcend the boundaries of any one discipline—the

kinds of complex and open-ended questions they will face as critical, creative, and thoughtful adults navigating a complex and interconnected world.

UF Quest 1 courses...

- Address in relevant ways the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.
- Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.
- Require students to explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.
- Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.
- Embed critical analysis of the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs.

UF Quest 1 Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (**Content**).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (**Critical Thinking**).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (**Connection**).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (**Communication**).

Student Learning Outcomes and Assessment

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, at the end of "*The Horror, The Horror*": *Representations of War and Historical Violence* students will be able to:

1. Identify, describe and explain the transformation and adaptation of the horror genre into representations of historical violence across distinct cultures, works of art and socio-political contexts. Special attention will be paid to the way categories such as (but not limited to) race, religion and ethnicity intersect with the topic of the destruction of the other in scenes of historical violence (Content SLOs for Gen Ed Hum, International and Q1).

2. Analyze and evaluate through shifting methodological approaches how the ethical, epistemic and aesthetic ramifications behind these representations of historical violence by using established practices appropriate to the arts and humanities (Critical Thinking SLOs for Gen Ed Hum, International and Q1).
 - a. Assessed through class participation, weekly responses on Canvas, take-home midterm and final essay exams, final paper and interview project.
3. Develop and present clear and effective responses to essential questions about the spectator's critical engagement with literary and visual representations of historical violence in 20th and 21st century American and European societies in oral and written forms appropriate to the relevant humanities disciplines incorporated into the course (Communication SLO for Gen Ed Hum, International and Q1).
 - a. Assessed through class participation, weekly responses on Canvas, midterm and final take-home exams, final paper, and interview project.
4. Analyze, evaluate and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond (Connection SLO for Q1).
 - a. Assessed through class participation, Canvas responses, and 9/11 interview project.