

**IDS 2935****“The Horror, The Horror”: Representations of War and Political Violence****UF Quest 1—War & Peace****General Education—Humanities, International**

Note: A minimum grade of C is required for General Education credit.

Fall 2020

Tuesday and Thursday, Period 5, Credit Hours: 3

Course Fee: \$0

**Course Web Site:** <http://elearning.ufl.edu/>

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Zoom Office Hours: Tuesday, 4-6pm or by appointment Office Location: Pugh Hall 348

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

**Course Description**

This course sets out to probe the cultural, social and political functions of horror in relation to shifting 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 the genre 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 shifting 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 20<sup>th</sup> and 21<sup>st</sup> 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?

### **Course Policies:**

Attendance and due dates. 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.

Email. The instructors will contact you through the eLearning system or by emailing your UF address. Please check your account.

Classroom demeanor. No talking on cell phones, ringing or beeping, texting, social media browsing/posting, emailing, noisy or smelly eating, etc., during class, except as part of appropriate game play during game sessions. 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.

Accommodation. 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/](http://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/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://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:**

The university's honesty policy regarding cheating, plagiarism, etc. Suggested wording: 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/](https://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.

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

## **Online Zoom Course Recording Policy:**

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## **Required Texts to Purchase**

Mary Shelley, *Frankenstein; or, The Modern Prometheus*

Joseph Conrad, *Heart of Darkness*

Primo Levi, *Survival in Auschwitz*

Hannah Arendt, *Eichmann in Jerusalem: The Banality of Evil*

Michael Herr, *Dispatches*

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.

## **Anticipated Schedule**

This schedule is tentative and subject to change.

## **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.

**9/1**

“Trauma and Experience” by Cathy Caruth,

Link to essay: [Explorations in Memory - University of Warwick](#)

**9/3 and 9/8**

Sontag’s *Regarding the Pain of Others*: pp. 3—60, 60-126.

Listen to Sontag interview:

<https://www.wnyc.org/story/revisiting-susan-sontag-on-the-pain-of-others/>

## **Part 2: Defining the Genre: Why 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?

**9/10**

Andrew Tudor, “Why Horror? The Peculiar Pleasures of a Popular Genre,” pp. 443-463.

Suggested reading:

Noel Carroll, *The Philosophy of Horror, or Paradoxes of the Heart*, pp. 158-161.

## **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?

**9/15, 9/17, 9/22**

Mary Shelley, *Frankenstein; or, The Modern Prometheus*: pp.347-452 (Mary Shelley’s introduction from 1831), pp. 49-110, pp. 111-160, pp. 161-221.

**9/24 and 9/29**

Screen at home Robert Wiene’s *The Cabinet of Dr. Caligari*

Excerpts from Siegfried Kracauer’s *From Caligari to Hitler*

#### **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”?

#### **10/1, 10/6 and 10/8**

Joseph Conrad, *Heart of Darkness* (1899): pp. 3-51, pp. 52-132.

Highly recommended supplementary readings:

Chinua Achebe, selections from "An Image of Africa: Racism in Conrad's 'Heart of Darkness'": pp. 251-261.

#### **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?

#### **10/13 and 10/15 (Film)**

Screen on your own George Stevens, *Nazi Concentration Camps* (1945)

Zygmunt Bauman, “The Uniqueness and Normality of the Holocaust,” 82-88.

Lawrence Douglas, “Film as Witness: Screening *Nazi Concentration Camps* before the Nuremberg Tribunal”

#### **10/20, 10/22 and 10/27 (Literature)**

Primo Levi—*Survival in Auschwitz*: pp. 9-70, pp. 71-115, pp. 145-174.

Suggested reading:

Giorgio Agamben, Selections from *Remnants of Auschwitz* (pp. 41-60)

#### **10/29 and 11/3 (Holocaust Memorials, Memorializing Racism and Lynchings)**

James Young, “*The Countermonument: Memory against itself in Germany*” 431-438.

Excursions to the Newberry Memorial to the Lynchings of 1916 and to the site of the Rosewood Massacre (1923) by Cedar Key.

Suggested readings:

*Gilroy, The Black Atlantic (Holocaust anthology)*

Virtual tour of lynching memorial:

[https://www.washingtonpost.com/video/editorial/take-a-virtual-tour-of-the-lynching-monument/2018/04/24/02bd35a0-4806-11e8-8082-105a446d19b8\\_video.html](https://www.washingtonpost.com/video/editorial/take-a-virtual-tour-of-the-lynching-monument/2018/04/24/02bd35a0-4806-11e8-8082-105a446d19b8_video.html)

<https://www.newyorker.com/culture/personal-history/a-visit-to-montgomerys-legacy-museum>

<https://www.pbs.org/video/lynching-memorial-1524775412/>  
**(“Forcing people to look at ugly things”)**

<https://www.theatlantic.com/magazine/archive/2017/11/a-national-monument-to-america-s-known-victims-of-lynching/540663/>

Oklahoma/ Tulsa race riots 1921—

<https://www.latimes.com/world-nation/story/2020-02-04/tulsa-set-to-excavate-bodies-from>  
<https://www.nytimes.com/2020/02/11/opinion/tulsa-race-massacre.html>

### **Part 6: From Monster to Clown: Arendt, Eichmann and the question of evil**

We will continue analyzing the Holocaust through Arendt’s depiction of a new type of criminal in the aftermath of Auschwitz, who is not a monster but has come to signify “the banality of evil.”

#### **11/5, 11/10 and 11/12**

Hannah Arendt, *Eichmann in Jerusalem: The Banality of Evil* (1963): pp. 3-111, pp. 113-150, pp. 220-298.

### **Part 7: Revisiting Conrad’s *Heart of Darkness* in Michael Herr’s Vietnam**

Our analysis of the Vietnam War will center on the relation between spectatorship, visual pleasure, mass media and popular culture.

#### **11/17, 11/19 and 11/24**

Michael Herr, *Dispatches* (1977): pp. 1-69, pp. 70-166, pp. 167- 260.

#### **12/1 and 12/3**

Screening outside of class of Albert and Robert Maysles’ *Gimme Shelter* (1970)

Amy Taubin, “Gimme Shelter: Rock-and-Roll Zapruder” (film review). Link to essay:  
<https://www.criterion.com/current/posts/103-gimme-shelter-rock-and-roll-zapruder>

## **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?

### **12/8**

Tom Junod, "The Falling Man" *Esquire*

Suggested readings:

Don DeLillo, "Ruins of the Future" (2001): pp. 1-11.

Wisława Szymborska's poem "Photograph from September 11" ("Fotografia z 11 Wrzesnia")

Jean Baudrillard, *The Gulf War Did Not Take Place*, pp.1-10.

## **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 *In the Penal Colony*) and Post-Modernism (*Dispatches* and *Extremely Loud & Incredibly Close*). 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 the uncanny, Adorno's critique of the Enlightenment and Arendt and Arendt's 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).

- 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 20<sup>th</sup> and 21<sup>st</sup>

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).

- 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 UD and beyond (Connection SLO for Q1).

- Assessed through class participation, Canvas responses, and 9/11 interview project.

### **Breakdown of assignments and grading**

#### **Course Policies**

##### 1) 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. Students will be permitted to miss no more than 6 hours of classroom time. Each additional absence 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 policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

##### 2) Participation

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

TAs will evaluate student contributions to class discussions, starting in the second week of the semester. During the 15 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 class, your participation grade will be 0.

### 3) Course Reading and Identification

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?

A) To help you prepare for the weekly discussion section meetings with TAs and the lectures, you will contribute posts to online discussions throughout the semester. These assignments on Canvas will consist of specific questions pertaining to our weekly readings. The class is divided into discussion groups for you to post your responses to these questions. For 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 do this for only 10 of the 15 weekly readings, beginning with the second week of the semester.

B) After you respond to the discussion post, you will also be asked to identify in advance at least two passages or scenes in the week's readings that are especially of interest to you or raise difficulties or questions, and which you would like to see addressed in your discussion sections. This will be very straightforward, involving no more than noting the passage followed by a one- or two-sentence statement concerning why this passage intrigued you.

### 4) Writing assignments

A) and B) 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.

C) Students will be asked to write 2 2-page analytic essays 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.

#### 5) Encounters beyond the classroom

A) 9/11 Interview project. Every student will be required to conduct an interview of an adult at least the age of 30, who remembers the events of September 11th, and is willing to share their experience with you. After conducting your interview, reflect not only on the responses you received to your 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?

Further details on the assignment and its specifications will be discussed in class and/or provided on Canvas.

B) Students will also be required to visit memorials and monuments in the area that commemorate historical events of violence, such as the Newberry Memorial to the Lynchings of 1916, the site of the Rosewood Massacre (1923) by Cedar Key or local war memorials. Afterwards, students will write a one-page response about their experience with the memorial.

Further details on the assignment and its specifications will be discussed in class and/or provided on Canvas.

#### **Grading percentages**

1) Attendance (see above Course Policies 1) = 100 points

2) Participation (see above Course Policies 2) = 100 points

3) Discussion board posts via Canvas (see above Course Policies 3A) 10x10 points each = 100 points

4) Mid-term close reading essay (see above Course Policies 4A) = 100 points

5) final exam with long essay question (see above Course Policies 4B) = 200 points

6) Short response papers (see above Course Policies 4C) 2 X 100 points = 200 points

7) 9/11 Interview (see above Course Policies 5A) = 100 point

8) Visit to memorial one-page response (see above Course Policies 5B)= 100 points

TOTAL: 1000 possible points

## Assignment Due Dates

10/2— First short-essay assignment covering Susan Sontag’s *Regarding the Pain of Others*, Mary Shelley’s *Frankenstein* and *The Cabinet of Dr. Caligari*.

10/19—Take-home midterm opened on 10/15 and due on 10/19 by 11pm.

11/5—Lynching Memorial Assignment

11/16— Second short-essay assignment covering Conrad’s *Heart of Darkness*, Levi’s *Survival in Auschwitz* and Arendt’s *Eichmann in Jerusalem*

12/7—9/11 short interview assignment

12/14—Take-home final exam

## Grading Scale

See the following web page for UF policies for assigning grade points:

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

Grade Scale	Grade Value
930-1,000 = A	A = 4.0
900-929 = A-	A- = 3.67
870-899 = B+	B+ = 3.33
830-869 = B	B = 3.00
790-829 = B-	B- = 2.67
750-789 = C+	C+ = 2.33
720-749 = C	C = 2.00
690-719 = C-	C- = 1.67

660-689 = D+	D+ = 1.33
620-659 = D	D = 1.00
600-619 = D-	D- = 0.67
0-599 = E	E = 0.00