

INR 4931
Art and War
Fall 2016

Class meeting time: Tuesday, 8th-9th Period, Thursday 9th Period, Anderson 0034

INSTRUCTOR

Dr. Aida A. Hozic, Associate Professor

Contact Info: hozic@ufl.edu, 331 Anderson Hall

Office Hours: T 5th-6th Period, R 8th Period

COURSE DESCRIPTION

The course examines practices and experiences of war through the lens of art. The goal is to enable students to develop different and broader understandings of warfare – to consider ways in which war informs and intervenes in everyday life; to analyze an array of interactions between war, its spectators and its participants; and to ponder modes in which war mobilizes bodies and emotions.

This semester, the course revolves around the exhibit *Aftermath: The Fallout of War – America & the Middle East* at the Harn Museum of Art. The exhibit and its accompanying events (lectures, discussions, performance) encourage an intellectual and affective engagement with victims, veterans and witnesses of contemporary wars, thus extending beyond assigned classroom meeting times. Much like its topic, the course demands serious emotional and time commitment, also reflected in the number and the type of assignments for the course.

REQUIRED BOOKS

Aftermath, edited by Carol McCusker, University of Florida Press, 2016

Observant States: Geopolitics and Visual Culture, edited by Fraser MacDonald, Rachel Hughes and Klaus Dodd. I.B. Tauris, 2011

Believing is Seeing: Observations on the Mysteries of Photography, by Errol Morris. Penguin Press, 2014

War is Beautiful, by David Shields. powerHouse Books, 2015

Regarding the Pain of Others, by Susan Sontag. Picador, 2004.

COURSE PARTICIPATION

This is a discussion-based course. Students are expected to attend every class; to come to class prepared, having completed all the readings for that particular class in advance; and to participate in discussions in a thoughtful, disciplined, and deliberate manner. All readings in this syllabus are required and will be discussed in class. If, for some reason, you are unable to do ALL the readings for a particular class, please email me in advance but do not do so more than twice in the course of the semester. In addition, if you are for some reason unable to actively participate in class conversations, email me your contributions ahead of time. I will incorporate them in class discussions without mentioning your name.

In addition to class attendance, students are expected to attend at least five out of nine events related to Aftermath and/or Gainesville veterans. The full listed of events can be found here.

COURSE REQUIREMENTS

Grade will be based on seven assignments and class participation:

- 1) A 2500 words essay about one of the photographs in the exhibit *Aftermath*. Students should explain their choice of the photograph, conduct research on/about the photographer and the context in which the photograph was taken, and explain what they have learned about the conflict/aftermath of the conflict through their research and a “dialogue” with that photograph. The essay will be due in class on October 18, 2016. (20 POINTS MAXIMUM)
- 2) A 2500 words essay about an artwork (film, photograph, painting, poem, novel ...) that takes war as its subject. Students should explain their choice of the artwork, conduct research on/about its author and the context in which the artwork was created, and explain what they have learned about the conflict/aftermath of the conflict through their research and a “dialogue” with that artwork. The essay will be due in class on December 6, 2016. (20 POINTS MAXIMUM)
- 3) Five two-page reports about accompanying lectures, discussions, performance. Students should briefly summarize the event and describe what they have learned from it. Each report will be due 72 hours after the event took place. (4 POINTS EACH, 20 POINTS MAXIMUM)
- 4) An Adobe Spark story (5-8 photos) depicting traces of war in student’s environment (campus, home town, Gainesville). The Spark story will be due by 8 a.m. on September 27. (5 POINTS MAXIMUM)
- 5) An Adobe Spark story (5-8 photos) depicting militarization of everyday life in the U.S. The Spark story will be due by 8 a.m. on November 29. (5 POINTS MAXIMUM)
- 6) A five-page summary of an interview with a war veteran, survivor or witness. Students are particularly encouraged to discuss any exposure to war/participation in war by their own family members. The interview will be due in class on December 1. (10 POINTS MAXIMUM)

- 7) Final take-home exam based upon the course readings. The exam will be distributed on December 6 and due by 12:00 p.m. (noon) on December 15. (20 POINTS MAXIMUM)
- 8) Class participation and attendance – maximum of 5 extra points for perfect attendance.

Late submissions will be penalized, taking 10 percent off your assignment grade for each day of delay.

Accommodations will be made for students who need to miss classes for health reasons (with documentation), religious holidays, University of Florida official functions or important conferences.

Students who believe that they will not be able to complete all the requirements for the course in due time have to discuss an “I” (Incomplete) grade with the instructor **before the assignment is due and/or before final exam**. Students will have to sign an “Incomplete Contract” (available at <http://www.clas.ufl.edu/forms/>) and complete all their requirements by a set date. Students should be aware that “I” grades become punitive after one term and that they are granted only in exceptional circumstances.

GRADING SCALE

Grading scale is 94-100 A; 90-93 A-; 87-89 B+; 84-86 B; 80-83 B-; 77-79 C+; 74-76 C; 70-73 C-; 67-69 D+; 64-66 D; 60-63 D-.

For current regulations on grades and grade point averages for graduate students at the University of Florida please see:

<http://gradschool.ufl.edu/catalog/current-catalog/catalog-general-regulations.html#grades>

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

COUNSELING

The Counseling Center is located in P301 Peabody Hall. It is open Monday--Friday, 8:00AM--5:00PM. To schedule an appointment, stop by the Counseling Center, or call 352.392.1575. On evenings and weekends, services are available through the Alachua County Crisis Center by calling 352.264.6789. Students may also call the clinician on-call at Student Mental Health at 352.392.1171.

WEEKLY SCHEDULE

Tuesday, August 23

Introduction.

Thursday, August 25

Art and War: Brief Historical Tour

Tuesday, August 30

Carl von Clausewitz, *On War*, Oxford University Press, 2007 (What is War?; Friction in War; Concluding Observations on Book One; Classifications of the Art of War; On the Theory of War; Art of War or Science of War).

Thursday, September 1

Etienne Balibar, "What's in a War? Politics as War, War as Politics" *Ratio Juris* 21:3, September 2008, pp. 365-86

Steven Pinker, "Violence Vanquished," *The Wall Street Journal*, September 24, 2011

Tuesday, September 6

Sara E. Davies and Jacqui True, Reframing Conflict-Related Sexual and Gender-Based Violence: Bringing Gender Analysis Back In, *Security Dialogue*, 2015, pp. 1-18

Sarah Meger, The Fetishization of Sexual Violence in International Security, *International Studies Quarterly*, First published online: 25 February 2016, pp. 149-159

Thursday, September 8

Jean Baudrillard, *The Gulf War Did Not Take Place*, Indiana University Press, 1995

Tuesday, September 13

David Shields, *War is Beautiful*, powerHouse Books, 2015

Tim Parks, *Pretty Violence*, New York Review of Books, December 21, 2015

Thursday, September 15

Slavoj Žižek, "Welcome to the Desert of the Real," *The South Atlantic Quarterly* 101:2, Spring 2002, pp. 385-389

Tuesday, September 20

Susan Sontag, *On Photography*, excerpt from Susan Sontag's website.

W.T.J. Mitchell, *What Do Pictures Want?*, University of Chicago Press, 2005, pp. 28-56

Thursday, September 22

Fraser MacDonald, Rachel Hughes and Klaus Dodd, "Envisioning Geopolitics" in *Observant States*, I.B. Tauris 2010, pp. 1-17

Emma Hutchinson, Roland Bleiker and David Campbell, "Imaging Catastrophe: The Politics of Representing Humanitarian Crises" in Michele Acuto (ed.) *Negotiating Relief: The Dialectics of Humanitarian Space*, Columbia University Press, 2014.

Tuesday, September 27

Aftermath, edited by Carol McCusker, University of Florida Press, 2016

Thursday, September 29

Aftermath, edited by Carol McCusker, University of Florida Press, 2016

Tuesday, October 4

Scott Anderson, "Fractured Lands," *The New York Times Magazine*, August 2016

Thursday, October 6

Scott Anderson, "Fractured Lands," *The New York Times Magazine*, August 2016

Tuesday, October 11

Fractured Lands: Arab Writers on a Region in Crisis, *The New York Times*, August 19, 2016

Thursday, October 13

Art in war Zones: Bosnia, Iraq, Syria, Israel/Palestine

Tuesday, October 18

Alex Danchev and Debbie Lisle, "Introduction: Art, Politics, Purpose," *Review of International Studies* 35:4, October 2009, pp.775-779

Three Images by Angus Boulton; Responses by Tarak Barkawi, Susan McManus and Angharad Closs Stephens, *Review of International Studies* 35:4, October 2009, pp.859-868

Thursday, October 20

Three Images by Suzanne Opton; Responses by Tim cRoss, Nick Vaughn-Williams and Cynthia Weber, *Review of International Studies* 35:4, October 2009, pp.871-878

Tuesday, October 25

Liam Kennedy, "Soldier Photography: Visualizing the War in Iraq," *Review of International Studies* 35:4, October 2009, pp.817-833

Rachel Woodward, Trish Winter and K. Neil Jenkins, "I Used to Keep a Camera in My Top Left-Hand Pocket," in *Observant States*, I.B. Tauris, 2010, pp. 143-167

Thursday, October 27

Debbie Lisle, "Global Interventions: Contested History and the Rise of Dark Tourism" from *Holidays in the Danger Zone*, University of Minnesota Press, 2016, pp. 181-239

Tuesday, November 1

Erol Morris, *Believing is Seeing*, Penguin Books, 2014 - Preface

Thursday, November 3

Erol Morris, *Believing is Seeing*, Penguin Books, 2014 – Crimean War Essay

Tuesday, November 8

Erol Morris, *Believing is Seeing*, Penguin Books, 2014 – Abu Ghraib Essays

Thursday, November 10

Erol Morris, *Believing is Seeing*, Penguin Books, 2014 – Photography and Reality

Tuesday, November 15

Louise Amoor, "Vigilant Visualities," in *Observant States*, I.B. Tauris, 2011, pp. 247-266

Emily Gilbert, "Eye to Eye: Biometrics, the Observer, the Observed," in *Observant States*, I.B. Tauris, pp. 225-246

Thursday, November 17

Stephen Graham, "Combat Zones that See: Urban Warfare and U.S. Military Technology" in *Observant States*, I.B. Tauris, pp. 199-224

Tuesday, November 22

Nancy Scheper-Hughes, "The Militarization and Madness of Everyday Life," *The South Atlantic Quarterly* 113:3, 2014, pp. 640-655

Thursday, November 24

Thanksgiving Holiday

Tuesday, November 29

Judith Butler, Torture and the Ethics of Photography, in *Observant States*, I.B. Tauris, 2011, pp. 41-64

Susan Sontag, *Regarding the Pain of Others*, Picador 2004

Thursday, December 1

Susan Sontag, *Regarding the Pain of Others*, Picador 2004

Tuesday, December 6

Aida A. Hozic, "Visuality and Geopolitics" (Review Essay), *Political Geography* 30:3, March 2011, pp. 169-172