



## *The Hebrew University of Jerusalem*

### *Syllabus*

## *Representing Violence - 8219*

*Last update 14-10-2020*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* "Amirim" Honors Program

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* English

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Prof. Naomi Mandel

*Coordinator Email:* [naomi.mandel1@mail.huji.ac.il](mailto:naomi.mandel1@mail.huji.ac.il)

*Coordinator Office Hours:* After class and by appointment

*Teaching Staff:*

---

Prof NAOMI MANDEL

Course/Module description:

The objective of this seminar is to explore the modalities of violence in a range of forms and contexts. We will explore how violence, and its representation, function as a site where our relations with ourselves, our relations with others, and our interactions with society can be productively, and creatively, revised.

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:

Analyze the impact of representation on the perception of violence; engage in artistic, critical, and philosophical work on the subject; extend course content to interdisciplinary contexts; practice performing in an academic context in English.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: synchronous and a- synchronous

Course/Module Content:

Week 1 introduction.

Violence and/as representation

Section 1

A history of violence

Week 2 Power

Franz Kafka, "In the penal colony"

Week 3 Trauma

Alain Renais, dir. Hiroshima mon Amour

Week 4 Testimony

Narrative and history

"The Confessions of Nat Turner" (1831)

---

## Section 2

*Violence between fantasy and reality*

### Week 5: Aesthetics

*Art Spiegelman, Maus II: And here my troubles began.*

### Week 6 Identity

*William Styron's Confessions of Nat Turner (selections)*

*William Styron's Nat Turner: Ten Black Writers Respond(selections)*

### Week 7: Violence on screen

*Julian Dibbell, "A Rape in Cyberspace or How an Evil Clown, a Haitian Trickster Spirit, Two Wizards, and a Cast of Dozens Turned a Database into a Society" (1994)*

*Week 8: No class! Meet with instructors about your projects. Start reading American Psycho!*

## Section 3

*Test case: Violent Fiction*

*TRIGGER ALERT: American Psycho is one of the most controversial texts ever published. Its depictions of torture, rape, and mutilation may be disturbing for some students. Students who are sensitive to these issues are directed to avoid the following chapters:*

### Week 9

*Bret Easton Ellis, American Psycho p. 1-200*

### Week 10

*Bret Easton Ellis, American Psycho p. 200-300*

*Tara Baxter, "There are better ways of taking care of Bret Easton Ellis than Just Censoring Him..."*

### Week 11

*Bret Easton Ellis, American Psycho p. 300-400*

*Mailer, Norman. "Children of the Pied Piper." Vanity Fair 54.3 (1991): 154.*

### Week 12

*Mary Harron, dir. American Psycho*

## Section 4

*Violence: Interdisciplinary Contexts*

### Week 13

---

*Group Presentations*

*Week 14*

*Group Presentations*

*Required Reading:*

*Art Spiegelman, Maus II: And here my troubles began. (1992)*

*Bret Easton Ellis, American Psycho (1991)*

*Additional readings on course Moodle*

*Additional Reading Material:*

*Course/Module evaluation:*

*End of year written/oral examination 0 %*

*Presentation 10 %*

*Participation in Tutorials 0 %*

*Project work 10 %*

*Assignments 20 %*

*Reports 0 %*

*Research project 60 %*

*Quizzes 0 %*

*Other 0 %*

*Additional information:*

*Students should plan to purchase Art Spiegelman's Maus II: And here my troubles began and Bret Easton Ellis's American Psycho. All other readings will be provided as pdfs on Moodle.*

*Students needing academic accommodations based on a disability should contact the Center for Diagnosis and Support of Students with Learning Disabilities, or the Office for Students with Disabilities, as early as possible, to discuss and coordinate accommodations, based on relevant documentation.*