

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English

Date: 14 Sept 2017

Title Of Course Or Degree: English 76: Violence in American Literature and Visual Culture

English 7600

Change(s) Initiated: (Please check)

- | | |
|---------------------------------------------------|-------------------------------------------------------------------------------|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Title, Numbers Credit and/or Hour |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| | <input type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input type="checkbox"/> A. World Cultures and Global Issues |
| | <input checked="" type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |

Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 14 Sept 2017 Signature, Committee Chairperson: *Jane Weiss*

I have reviewed the attached material/proposal

Signature, Department Chairperson: *Chen Ferretti*

KINGSBOROUGH COMMUNITY COLLEGE
THE CITY UNIVERSITY OF NEW YORK

NEW COURSE PROPOSAL FORM

1. DEPARTMENT, COURSE NUMBER, AND TITLE (SPEAK TO ACADEMIC SCHEDULING FOR NEW COURSE NUMBER ASSIGNMENT):
English; ENG 7600; Violence in Literature and Visual Culture

2. DOES THIS COURSE MEET A GENERAL EDUCATION/CUNY CORE CATEGORY?

- Life and Physical Science
- Math and Quantitative Reasoning
- A. World Cultures and Global Issues
- B. U.S. Experience in its Diversity
- C. Creative Expression
- D. Individual and Society
- E. Scientific World

IF YES, COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.

3. DESCRIBE HOW THIS COURSE TRANSFERS (REQUIRED FOR A.S. DEGREE COURSE). IF A.A.S. DEGREE COURSE AND DOES NOT TRANSFER, JUSTIFY ROLE OF COURSE, E.G. DESCRIBE OTHER LEARNING OBJECTIVES MET:

The course can transfer as:

- John Jay College: LIT 326: Crime, Punishment, and Justice in US Lit
- Brooklyn College: ENGL 4105: Seminar in American Literature and Culture
- Hunter College: ENGL 25037: American War Stories

4. BULLETIN DESCRIPTION OF COURSE:

The course explores the ways in which violence permeates and shapes people's different experiences in the United States. Students will examine different forms of violence, from war and terrorism, to crime and domestic violence, as they appear in post-1945 American literature, film, and photography; they will also explore related issues such as punishment and justice. They will discuss, analyze, and compare the different texts and their relevance to one's daily life. Students will also engage in writing-intensive activities aimed to develop their appreciation of literature, film, and photography.

5. CREDITS AND HOURS* (PLEASE CHECK ONE APPROPRIATE BOX BELOW BASED ON CREDITS):

1-credit:	<input type="checkbox"/> 1 hour lecture <input type="checkbox"/> 2 hours lab/field/gym
2-credits:	<input type="checkbox"/> 2 hours lecture <input type="checkbox"/> 1 hour lecture, 2 hours lab/field <input type="checkbox"/> 4 hours lab/field
3-credits:	<input checked="" type="checkbox"/> 3 hours lecture <input type="checkbox"/> 2 hours lecture, 2 hours lab/field <input type="checkbox"/> 1 hour lecture, 4 hours lab/field <input type="checkbox"/> 6 hours lab/field
4-credits:	<input type="checkbox"/> 4 hours lecture <input type="checkbox"/> 3 hours lecture, 2 hours lab/field

	<input type="checkbox"/> 1 hour lecture, 2 hours lab/field <input type="checkbox"/> 4 hours lab/field
3-credits:	<input checked="" type="checkbox"/> 3 hours lecture <input type="checkbox"/> 2 hours lecture, 2 hours lab/field <input type="checkbox"/> 1 hour lecture, 4 hours lab/field <input type="checkbox"/> 6 hours lab/field
4-credits:	<input type="checkbox"/> 4 hours lecture <input type="checkbox"/> 3 hours lecture, 2 hours lab/field <input type="checkbox"/> 2 hours lecture, 4 hours lab/field <input type="checkbox"/> 1 hour lecture, 6 hours lab/field <input type="checkbox"/> 8 hours lab/field
More than 4-credits: <input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below) ____ Lecture ____ Lab Explanation: _____	

***Hours are hours per week in a typical 12-week semester**

6. NUMBER OF EQUATED CREDITS IN ITEM #5: 0
7. COURSE PREREQUISITES AND COREQUISITES (IF NONE PLEASE INDICATE FOR EACH)
- A. PREREQUISITE(S): ENG 12 OR EQUIVALENT
- B. COREQUISITE(S): WRITING-INTENSIVE
- C. PRE/COREQUISITE(S):
8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:
- A. ENROLLMENT SUMMARY IF PREVIOUSLY OFFERED AS AN 82 (INCLUDE COMPLETE 4-DIGIT 82 COURSE NUMBER)
- SPRING 2015: 8239 SECTION 01; CUNYFIRST# 73243—25 STUDENTS
SPRING 2017: 8239 SECTION 01; CUNYFIRST # 38438—25 STUDENTS
- B. PROJECTED ENROLLMENT: 25
- C. SUGGESTED CLASS LIMITS: 25
- D. FREQUENCY COURSE IS LIKELY TO BE OFFERED: EVERY OTHER SEMESTER
- E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION
- The course fills a gap in the English Department's curriculum in that it engages students in the study of violence as an increasingly relevant factor shaping contemporary life in the United States, but also around the world. Furthermore, students investigate the connections between the written and the visual, which aims to develop their awareness of the ways in which today's world defines and reflects violence. The course, therefore, encourages civic engagement and promotes responsible global citizenship.

9. LIST COURSE(S), IF ANY, TO BE WITHDRAWN WHEN COURSE IS ADOPTED (NOTE THIS IS NOT THE SAME AS DELETING A COURSE):

10. IF COURSE IS AN INTERNSHIP, INDEPENDENT STUDY, OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENT WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENT EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING:

11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):
Instructors can choose their textbooks in accordance with the specific thematic focus of their classes.

12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION?

No

IF YES, COURSE IS REQUIRED, SUBMIT A SEPARATE CURRICULUM TRANSMITTAL COVER PAGE INDICATING A "CHANGE IN DEGREE OR CERTIFICATE REQUIREMENTS" AS WELL AS A PROPOSAL THAT MUST INCLUDE A RATIONALE AND THE FOLLOWING ADDITIONAL PAGES: A "CURRENT" DEGREE WITH ALL PROPOSED DELETIONS (STRIKEOUTS) AND ADDITIONS (BOLDED TEXT) CLEARLY INDICATED, AND A "PROPOSED" DEGREE, WHICH DISPLAYS THE DEGREE AS IT WILL APPEAR IN THE CATALOG (FOR A COPY OF THE MOST UP-TO-DATE DEGREE/CERTIFICATE REQUIREMENTS CONTACT AMANDA KALIN, EXT. 4611).

NYSED GUIDELINES OF 45 CREDITS OF LIBERAL ARTS COURSE WORK FOR AN ASSOCIATE OF ARTS DEGREE (A.A.), 30 CREDITS FOR AN ASSOCIATE OF SCIENCE DEGREE (A.S.), AND 20 CREDITS FOR AN APPLIED ASSOCIATE OF SCIENCE DEGREE (A.A.S.) MUST BE ADHERED TO FOR ALL 60 CREDIT PROGRAMS.

13. IF OPEN ONLY TO SELECTED STUDENTS SPECIFY POPULATION: N/A

14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:

Students will be able to:

- identify the social, moral, and aesthetic implications of violence in contemporary life;
- conduct independent research;
- analyze and evaluate literary works, films, and photographs. In this case, students will make an original argument, use conceptual and textual information to support it, and integrate meaningful research into their analysis.

15. METHODS OF TEACHING –E.G. LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS, ETC.:

Methods will include:

- class discussions;
- brief lectures to clarify the assigned readings/films/images;
- group work.

16. ASSIGNMENTS TO STUDENTS:

- **Readings:** students will have to read 20 pages/class;
- **Screenings:** students will watch three-five films.
- **Writing:** students will have to write 10 brief journal entries (1 page), 2 letters, and 3 bio-poems (pre-structured poems used to characterize the protagonists of different texts);
- **Writing:** 2 short papers (3 pages long) based on primary sources (literary works, films, and/or photographs); 1 short paper (3 pages long) based on secondary sources found through independent research; 1 long paper (8-10 pages long) combining primary and secondary sources.

17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15 - INCLUDE PERCENTAGE BREAKDOWN FOR GRADING. IF A DEVELOPMENTAL COURSE INCLUDE HOW THE NEXT LEVEL COURSE IS DETERMINED AS WELL AS NEXT LEVEL PLACEMENT.

- **After class discussions and lectures, students will take 5-8 minutes to write down a summary of each discussion/lecture. The knowledge thus accumulated will be evaluated in two non-cumulative one-hour exams.**
- **For each group work, students will produce a brief narrative.**
- **Grading scale:**

Class participation and attendance	10% of the final grade
Journals, letters, bio-poems, and group work	10% of the final grade
3 short papers	30% of the final grade
1 final paper	30 % of the final grade
Mid-term exam	20% of the final grade

18. TOPICAL COURSE OUTLINE FOR THE 12 WEEK SEMESTER (WHICH SHOULD BE SPECIFIC REGARDING TOPICS COVERED, LEARNING ACTIVITIES, AND ASSIGNMENTS):

Week	Theme	Readings and screenings	Assignments
1.	War and Violence	<p>Read:</p> <ul style="list-style-type: none"> • O'Brien, Tim. <i>The Things They Carried</i>. New York: Mariner Books, 2000. 1-26. • Sontag, Susan. <i>Regarding the Pain of Others</i>. New York: Picador, 2003. 3-39. Print. <p>Group and class work: Students discuss the text.</p> <p>Group work: Students discuss four photos:</p> <ul style="list-style-type: none"> • 2 from the Magnum collection: "Robert Capa." <i>Magnum Photos</i>. Web. 11 April 2012. • 2 photos from Tucker, Matthew, "Vietnam: The Real War?—Iconic Images Published In New Book By Associated Press," <i>Huffington Post UK</i> (February 10, 2013), http://www.huffingtonpost.co.uk/2013/10/01/associated-press-vietnam-the-real-war_n_4023688.html. <p>Students discuss possible connections between the photos and Sontag's and O'Brien's texts.</p>	<p>Journal entries #1 and #2 (JE #1 & JE#2): Students will write two journal entries in reaction to ideas in Sontag's and O'Brien's writings.</p> <p>Group work #1 (GW#1): In groups of four, students will write one description of a photo; they will analyze its depiction of violence and its influence on the viewer.</p>

2.	Terror and Violence	<p>Read:</p> <ul style="list-style-type: none"> • Klay, Phil. "After Action Report." In <i>Redeployment</i>. New York: The Penguin Press, 2014. 29-52. Print. • Spiegelman, Art. <i>In the Shadow of No Towers</i>. New York: Pantheon, 2004. Print. <p>Group work: Students discuss Spiegelman's graphic novel and connect it with Sontag's ideas. Students also discuss Klay's text in relation to O'Brien's.</p>	<p>JE #3: Students will write a one-page journal entry in reaction to Spiegelman's/Klay's texts.</p> <p>Short Paper #1: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied.</p> <p>GW#2: In groups of four, students will write one description of a page/frame in Spiegelman's book; they will analyze its critique of violence and its influence on the viewer.</p>
3.	Politics and Violence	<p>Read: Arendt, Hannah. <i>On Violence</i>. New York: Harcourt Brace, 1970. 44-53.</p> <p>Screen: <i>The Times of Harvey Milk</i>. Dir. Rob Epstein. 1984. The Criterion Collection. 2011. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE #4 and JE#5: Students will write two one-page journal entries in reaction to Arendt's text and Epstein's film.</p>

4.	Economic Violence	<p>Read: Slavoj Žižek, "SOS Violence." <i>Violence: Six Sideway Reflections</i>. New York: Picador, 2008. 9-30. Print.</p> <p>Screen: <i>Killer of Sheep</i>. Dir. Charles Burnett. Milestone Film, 1979. Film.</p> <p>Group and class work: Students discuss possible connections between <i>Killer of Sheep</i> and Žižek's ideas.</p>	<p>Bio-Poem #1: Students will write a descriptive poem for one of the main characters in <i>Killer of Sheep</i>.</p> <p>Short Paper #2: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied in the third and fourth weeks.</p> <p>GW#3: In groups of four, students will analyze the depiction of violence in the film taking into account Žižek's theoretical text.</p>
5.	The City, Race, Class, and Violence	<p>Read:</p> <ul style="list-style-type: none"> • DeLillo, Don. "The Angel Esmeralda." <i>The Angel Esmeralda: Nine Stories</i>. New York: Scribner, 2011. Print. 73-105. Print. • Canada, Geoffrey. <i>Fist Stick Knife Gun: A Personal History of Violence</i>. Boston: Beacon Press, 2010. 107-137. Print. • Barthes, Roland. <i>Camera Lucida</i>. Translated by Richard Howard. New York: Hill and Wang, 1980. 23-27. Print. <p>Group and class work: Students will use Barthes's concepts regarding photography in order to discuss two photos from Reed, Eli. "New York: Violence in Schools." <i>Magnum Photos</i>, 1982. Web.</p> <p>Group and class work: Students discuss the two texts.</p>	<p>JE#6: Students will write a one-page journal entry in reaction to "The Angel Esmeralda."</p> <p>Bio-Poem #2: Students will write a descriptive poem for the narrator of <i>Fist Stick Knife Gun</i>.</p>
6.	Review	<p>Discuss (pair and group work):</p> <p>Students review the material for the mid-term exam.</p> <p>Mid-term exam</p>	

7.	Environmental Violence	<p>Read: Nixon, Rob. "Introduction." In <i>Slow Violence and the Environmentalism of the Poor</i>. Cambridge, MA: Harvard University Press, 2011. 1-22. Print.</p> <p>Screen: <i>Crude</i>. Dir. Joe Berlinger. Entendre Films, 2009. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE#7: Through independent research, students will find one ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p> <p>JE#8: Students will write a one-page journal entry in reaction to <i>Crude</i>.</p>
8.	Private Life and Violence	<p>Read: Oates, Joyce Carol. <i>The Corn Maiden and Other Nightmares</i>. New York: The Mysterious Press, 2011. 1-50. Print.</p> <p>Group and class work: Students discuss <i>The Corn Maiden</i> in relation to Žižek's Nixon's texts.</p>	<p>Bio-Poem #3: Students will write a descriptive poem for one of the main characters in <i>The Corn Maiden</i>.</p> <p>JE#9: Through independent research, students will find a second ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p>

9.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 50-95.</p> <p>Group and class work: Students connect the text to other previously studied material.</p>	<p>Short Paper #3 : The students will write a short paper that will detail the ideas of the two articles they have found thorough independent research. Students will explain how these ideas contribute to and improve their discussion of violence in one of the first two short papers.</p> <p>Letter#1: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere.</p> <p>Response to Letter #1: Students will respond to each other's letters.</p>
10.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 95-139.</p> <p>Group and class work: Students discuss the text.</p> <p>Screen : <i>21 Grams</i>. Dir. Alejandro González Iñárritu. This is That Productions, 2003. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>Long Paper: Draft #1 The students will write a first draft of the final paper. This draft should further develop the ideas already expressed in one of the first three short papers and the fourth paper.</p>

11.	Private Life and Violence	Read : <i>The Corn Maiden</i> , 139-185. Group and class work: Students discuss the text.	JE#10: Students will read and respond to each other first drafts of the final paper. Letter#2: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere. Response to Letter #2: Students will respond to each other's letters.
12.	Review	Group work: Students discuss connections among different texts studied in class. Pair work: Students work on the final draft of their long paper. Group work: Students review for the final exam	Long Paper: Final Draft

19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

- "Robert Capa." *Magnum Photos*. Web. 11 April 2012.
- *21 Grams*. Dir. Alejandro González Iñárritu. This is That Productions, 2003. Film.
- Barthes, Roland. *Camera Lucida*. Translated by Richard Howard. New York: Hill and Wang, 1980. Print.
- Canada, Geoffrey. *Fist Stick Knife Gun: A Personal History of Violence*. Boston: Beacon Press, 2010. Print.
- *Crude*. Dir. Joe Berlinger. Entendre Films, 2009. Film.
- DeLillo, Don. *The Angel Esmeralda: Nine Stories*. New York: Scribner, 2011. Print.
- *Killer of Sheep*. Dir. Charles Burnett. Milestone Film, 1979. Film.
- Klay, Phil. "After Action Report." In *Redeployment*. New York: The Penguin Press, 2014. Print.
- Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011. Print.
- O'Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2000. Print.
- Oates, Joyce Carol. *The Corn Maiden and Other Nightmares*. New York: The Mysterious Press, 2011. Print.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Picador, 2003. Print.
- Spiegelman, Art. *In the Shadow of No Towers*. New York: Pantheon, 2004. Print.
- *The Times of Harvey Milk*. Dir. Rob Epstein. 1984. The Criterion Collection. 2011.
- Žižek, Slavoj. *Violence: Six Sideway Reflections*. New York: Picador, 2008. Print.

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	Kingsborough Community College
Course Number	ENG 7600
Course Title	Violence in American Literature and Visual Culture
Department(s)	English
Discipline	English
Subject Area	US Experience in its Diversity
Credits	3
Contact Hours	3
Pre-requisites	ENG 12
Catalogue Description	The course explores the ways in which violence permeates and shapes people's different experiences in the United States. Students will examine different forms of violence, from war and terrorism, to crime and domestic violence, as they appear in post-1945 American literature, film, and photography; they will also explore related issues such as punishment and justice. They will discuss, analyze, and compare the different texts and their relevance to one's daily life. Students will also engage in writing-intensive activities aimed to develop their appreciation of literature, film, and photography.
Syllabus	Syllabus must be included with submission, 5 pages max

Waivers for 4-credit Math and Science Courses

All Common Core courses must be 3 credits and 3 hours.

Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.

If you would like to request a waiver please check here:	<input type="checkbox"/> Waiver requested
If waiver requested: Please provide a brief explanation for why the course will be 4 credits.	
If waiver requested: Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

Indicate the status of this course being nominated:

- current course revision of current course a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

Required

- English Composition
 Mathematical and Quantitative Reasoning
 Life and Physical Sciences

Flexible

- World Cultures and Global Issues Individual and Society
 US Experience in its Diversity Scientific World
 Creative Expression

Learning Outcomes

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

I. Required Core (12 credits)

A. English Composition: Six credits

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> • Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.
	<ul style="list-style-type: none"> • Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.
	<ul style="list-style-type: none"> • Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.
	<ul style="list-style-type: none"> • Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.
	<ul style="list-style-type: none"> • Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.

B. Mathematical and Quantitative Reasoning: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> • Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables.
	<ul style="list-style-type: none"> • Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems.
	<ul style="list-style-type: none"> • Represent quantitative problems expressed in natural language in a suitable mathematical format.
	<ul style="list-style-type: none"> • Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form.
	<ul style="list-style-type: none"> • Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation.
	<ul style="list-style-type: none"> • Apply mathematical methods to problems in other fields of study.

C. Life and Physical Sciences: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a life or physical science.
	<ul style="list-style-type: none"> Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.
	<ul style="list-style-type: none"> Use the tools of a scientific discipline to carry out collaborative laboratory investigations.
	<ul style="list-style-type: none"> Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.
	<ul style="list-style-type: none"> Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.

II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

A. World Cultures and Global Issues

A Flexible Core course must meet the three learning outcomes in the right column.

	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.
	<ul style="list-style-type: none"> Evaluate evidence and arguments critically or analytically.
	<ul style="list-style-type: none"> Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.
	<ul style="list-style-type: none"> Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.
	<ul style="list-style-type: none"> Analyze the historical development of one or more non-U.S. societies.
	<ul style="list-style-type: none"> Analyze the significance of one or more major movements that have shaped the world's societies.
	<ul style="list-style-type: none"> Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.
	<ul style="list-style-type: none"> Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.

B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

<ul style="list-style-type: none"> identify, discuss, and evaluate the ways in which violence is represented in texts belonging to different media (literature, film, photography); explore and discuss the theme of violence as reflected in texts about war, terrorism, immigration, poverty, the environment, social class, gender, and sexual identity; conduct independent research; 	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.
<ul style="list-style-type: none"> initiate, engage, and conduct discussions of literary works, films, and other visual texts (photography, graphic novels); analyze and evaluate literary works, films, and other visual texts; 	<ul style="list-style-type: none"> Evaluate evidence and arguments critically or analytically.
<ul style="list-style-type: none"> use conceptual and textual information to support their oral or written arguments; use primary and secondary sources to develop an original written argument about violence as represented in the texts studied in class; formulate a clear position, support it, and consider counterarguments. 	<ul style="list-style-type: none"> Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

<ul style="list-style-type: none"> identify, define, and apply literary concepts in the analysis of different literary texts; identify, define, and apply basic terms and concepts related to the study of film and photography; 	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.
<ul style="list-style-type: none"> explore and analyze various aspects of violence, from war and terrorism, to political, economic, environmental, and domestic violence; identify, discuss, and evaluate the social, moral, and aesthetic implications of violence in contemporary life; discuss and compare the ways in which violence is represented in various media (literature, film, photography). 	<ul style="list-style-type: none"> Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
	<ul style="list-style-type: none"> Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
<ul style="list-style-type: none"> examine and evaluate the forms and effects of violence as represented in texts about the role of the United States in the international arena. 	<ul style="list-style-type: none"> Explain and evaluate the role of the United States in international relations.
	<ul style="list-style-type: none"> Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
<ul style="list-style-type: none"> explore and discuss the ways in which violence is shaped by race, ethnicity, class, gender, sexual orientation, belief, age, etc. 	<ul style="list-style-type: none"> Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.
	<ul style="list-style-type: none"> Evaluate evidence and arguments critically or analytically.
	<ul style="list-style-type: none"> Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
	<ul style="list-style-type: none"> • Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
	<ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
	<ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process.
	<ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate.

D. Individual and Society	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
	<ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view.
	<ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically.
	<ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.D) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.
	<ul style="list-style-type: none"> • Examine how an individual's place in society affects experiences, values, or choices.
	<ul style="list-style-type: none"> • Articulate and assess ethical views and their underlying premises.
	<ul style="list-style-type: none"> • Articulate ethical uses of data and other information resources to respond to problems and questions.
	<ul style="list-style-type: none"> • Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making.
E. Scientific World	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
	<ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view.
	<ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically.
	<ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.E) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.
	<ul style="list-style-type: none"> • Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.
	<ul style="list-style-type: none"> • Articulate and evaluate the empirical evidence supporting a scientific or formal theory.
	<ul style="list-style-type: none"> • Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities.
	<ul style="list-style-type: none"> • Understand the scientific principles underlying matters of policy or public concern in which science plays a role.

Note: Please, see syllabus on the next pages.

Prof. -----
 ENG 76
 Office hours: Tue, Thu, 9:10-10:10 am and by
 appointment
 Office: C1XX
 Email: xxx.xxx@kbcc.cuny.edu

Kingsborough Community College
 Department of English
 Spring 20XX

Violence in American Literature and Visual Culture

Class time: Mon, Tue, Thu, 10:20-11:20 am, //T281

Course goals: This course aims to encourage you to become analytical readers and writers on the topic of violence in American contemporary culture. We will read and discuss literary and visual texts ranging from the 1945 to the present. You will also be encouraged to think and debate possible answers to various questions: What are the forms of violence that we know and can see in today's American society? What is "invisible violence"? How does it work? What are the possible roots of violence? What function does violence play in today's world? Can violence be justified? In answering these questions, we will look at the social, moral, and aesthetic implications of violence as they permeate and shape our daily lives.

By the end of the course, you will be able to:

- identify the social, moral, and aesthetic implications of violence in contemporary life;
- conduct independent research;
- analyze and evaluate literary works, films, and photographs. You will make an original argument, use conceptual and textual information to support it, and integrate meaningful research into their analysis.

This course also meets the college's writing intensive graduation requirement. During the semester you will write informally to express course content in your own words and write at least one formal paper in drafts with feedback from me. Your work on writing, informal and formal, will comprise at least 30% of the final grade for this course and you can expect to revise some 8-10 pages of formal writing.

Required readings: The following book is available for purchase at the KBCC bookstore:

- Oates, Joyce Carol. *The Corn Maiden and Other Nightmares*. New York: The Mysterious Press, 2011. (hereby CMON)

The rest of the readings are available on online reserve via the Blackboard page for the course.

Students are expected to have read the assigned readings and completed the given written assignments in time for class.

I also urge you to use your Blackboard accounts regularly in order to read the assignments and stay in touch about deadline.

Syllabus and schedule of classes:

DISCLAIMER: *Some of the images we will see contain graphic violence. Please, let me know if you feel they are too intense.*

Week	Theme	Readings and screenings	Assignments
1.	War and Violence	<p>Read:</p> <ul style="list-style-type: none"> • O'Brien, Tim. <i>The Things They Carried</i>. New York: Mariner Books, 2000. 1-26. • Sontag, Susan. <i>Regarding the Pain of Others</i>. New York: Picador, 2003. 3-39. Print. <p>Group and class work: Students discuss the text.</p> <p>Group work: Students discuss four photos:</p> <ul style="list-style-type: none"> • 2 from the Magnum collection: "Robert Capa." <i>Magnum Photos</i>. Web. 11 April 2012. • 2 photos from Tucker, Matthew, "Vietnam: The Real War"—Iconic Images Published In New Book By Associated Press," <i>Huffington Post UK</i> (February 10, 2013), http://www.huffingtonpost.co.uk/2013/10/01/associated-press-vietnam-the-real-war_n_4023688.html. <p>Students discuss possible connections between the photos and Sontag's and O'Brien's texts.</p>	<p>Journal entries #1 and #2 (JE #1 & JE#2): Students will write two journal entries in reaction to ideas in Sontag's and O'Brien's writings.</p> <p>Group work #1 (GW#1): In groups of four, students will write one description of a photo; they will analyze its depiction of violence and its influence on the viewer.</p>

2.	Terror and Violence	<p>Read:</p> <ul style="list-style-type: none"> • Klay, Phil. "After Action Report." In <i>Redeployment</i>. New York: The Penguin Press, 2014. 29-52. Print. • Spiegelman, Art. <i>In the Shadow of No Towers</i>. New York: Pantheon, 2004. Print. <p>Group work: Students discuss Spiegelman's graphic novel and connect it with Sontag's ideas. Students also discuss Klay's text in relation to O'Brien's.</p>	<p>JE #3: Students will write a one-page journal entry in reaction to Spiegelman's/Klay's texts.</p> <p>Short Paper #1: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied.</p> <p>GW#2: In groups of four, students will write one description of a page/frame in Spiegelman's book; they will analyze its critique of violence and its influence on the viewer.</p>
3.	Politics and Violence	<p>Read: Arendt, Hannah. <i>On Violence</i>. New York: Harcourt Brace, 1970. 44-53.</p> <p>Screen: <i>The Times of Harvey Milk</i>. Dir. Rob Epstein. 1984. The Criterion Collection. 2011. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE #4 and JE#5: Students will write two one-page journal entries in reaction to Arendt's text and Epstein's film.</p>

4.	Economic Violence	<p>Read: Slavoj Žižek, "SOS Violence." <i>Violence: Six Sideway Reflections</i>. New York: Picador, 2008. 9-30. Print.</p> <p>Screen: <i>Killer of Sheep</i>. Dir. Charles Burnett. Milestone Film, 1979. Film.</p> <p>Group and class work: Students discuss possible connections between <i>Killer of Sheep</i> and Žižek's ideas.</p>	<p>Bio-Poem #1: Students will write a descriptive poem for one of the main characters in <i>Killer of Sheep</i>.</p> <p>Short Paper #2: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied in the third and fourth weeks.</p> <p>GW#3: In groups of four, students will analyze the depiction of violence in the film taking into account Žižek's theoretical text.</p>
5.	The City, Race, Class, and Violence	<p>Read:</p> <ul style="list-style-type: none"> • DeLillo, Don. "The Angel Esmeralda." <i>The Angel Esmeralda: Nine Stories</i>. New York: Scribner, 2011. Print. 73-105. Print. • Canada, Geoffrey. <i>Fist Stick Knife Gun: A Personal History of Violence</i>. Boston: Beacon Press, 2010. 107-137. Print. • Barthes, Roland. <i>Camera Lucida</i>. Translated by Richard Howard. New York: Hill and Wang, 1980. 23-27. Print. <p>Group and class work: Students will use Barthes's concepts regarding photography in order to discuss two photos from Reed, Eli. "New York: Violence in Schools." <i>Magnum Photos</i>, 1982. Web.</p> <p>Group and class work: Students discuss the two texts.</p>	<p>JE#6: Students will write a one-page journal entry in reaction to "The Angel Esmeralda."</p> <p>Bio-Poem #2: Students will write a descriptive poem for the narrator of <i>Fist Stick Knife Gun</i>.</p>
6.	Review	<p>Discuss (pair and group work):</p> <p>Students review the material for the mid-term exam.</p>	

		Mid-term exam	
7.	Environmental Violence	<p>Read: Nixon, Rob. "Introduction." In <i>Slow Violence and the Environmentalism of the Poor</i>. Cambridge, MA: Harvard University Press, 2011. 1-22. Print.</p> <p>Screen: <i>Crude</i>. Dir. Joe Berlinger. Entendre Films, 2009. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE#7: Through independent research, students will find one ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p> <p>JE#8: Students will write a one-page journal entry in reaction to <i>Crude</i>.</p>
8.	Private Life and Violence	<p>Read: Oates, Joyce Carol. <i>The Corn Maiden and Other Nightmares</i>. New York: The Mysterious Press, 2011. 1-50. Print.</p> <p>Group and class work: Students discuss <i>The Corn Maiden</i> in relation to Žižek's Nixon's texts.</p>	<p>Bio-Poem #3: Students will write a descriptive poem for one of the main characters in <i>The Corn Maiden</i>.</p> <p>JE#9: Through independent research, students will find a second ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p>

9.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 50-95.</p> <p>Group and class work: Students connect the text to other previously studied material.</p>	<p>Short Paper #3 : The students will write a short paper that will detail the ideas of the two articles they have found thorough independent research. Students will explain how these ideas contribute to and improve their discussion of violence in one of the first three short papers.</p> <p>Letter#1: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere.</p> <p>Response to Letter #1: Students will respond to each other's letters.</p>
10.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 95-139.</p> <p>Group and class work: Students discuss the text.</p> <p>Screen : <i>21 Grams</i>. Dir. Alejandro González Iñárritu. This is That Productions, 2003. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>Long Paper: Draft #1 The students will write a first draft of the final paper. This draft should further develop the ideas already expressed in one of the first three short papers and the fourth paper.</p>

11.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 139-185.</p> <p>Group and class work: Students discuss the text.</p>	<p>JE#10: Students will read and respond to each other first drafts of the final paper.</p> <p>Letter#2: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere.</p> <p>Response to Letter #2: Students will respond to each other's letters.</p>
12.	Review	<p>Group work: Students discuss connections among different texts studied in class.</p> <p>Pair work: Students work on the final draft of their long paper.</p> <p>Group work: Students review for the final exam</p>	<p>Long Paper: Final Draft</p>

13. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

- “Robert Capa.” *Magnum Photos*. Web. 11 April 2012.
- *21 Grams*. Dir. Alejandro González Iñárritu. This is That Productions, 2003. Film.
- Barthes, Roland. *Camera Lucida*. Translated by Richard Howard. New York: Hill and Wang, 1980. Print.
- Canada, Geoffrey. *Fist Stick Knife Gun: A Personal History of Violence*. Boston: Beacon Press, 2010. Print.
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- Klay, Phil. “After Action Report.” In *Redeployment*. New York: The Penguin Press, 2014. Print.
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- Oates, Joyce Carol. *The Corn Maiden and Other Nightmares*. New York: The Mysterious Press, 2011. Print.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Picador, 2003. Print.
- Spiegelman, Art. *In the Shadow of No Towers*. New York: Pantheon, 2004. Print.
- *The Times of Harvey Milk*. Dir. Rob Epstein. 1984. The Criterion Collection. 2011.
- Žižek, Slavoj. *Violence: Six Sideway Reflections*. New York: Picador, 2008. Print.

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work, as by not crediting the author” (www.dictionary.reference.com). Any act of plagiarism will be punished according to the CUNY policy for academic integrity, which can be found at http://www1.kingsborough.edu/Academic_Integrity_Policy.pdf.

Attendance

Attendance will be taken at each class meeting. An “absence” is any time that you are not in class.

Participation

You are expected to have read and completed all assignments in time for each class and to participate in all class activities.

Assignments

Exploratory writing assignments. These are short assignments intended to stimulate thinking about the readings and their background, asking questions, and making connections between different ideas and texts.

One hourly mid-term examination The exam will only cover the first half of the semester. It will have three sections:

- one of 5 multiple-choice questions;
- one of 3 short-answer questions;
- one brief essay (no longer than 3-4 paragraphs).

Three Short Writing Assignments. You will write three short papers (3 pages long) that should be analytical in nature.

An 8-10-page paper (Final Writing Assignment). This paper develops one of the ideas we have explored in class. It should be analytical in nature and should be supported by at least four sources (at least two of which you have found through independent research).

Grading policy

Please note that an A-range paper explains and interprets the material in an original way. A B-range paper explains and interprets the material. A C-range paper clearly presents and summarizes ideas in the text(s). A D-range paper presents an unclear argument and does not summarize ideas in the text(s). An F-range paper has no argument and/or does not refer to the text(s).

Class participation and attendance	10% of the final grade
Journals, letters, bio-poems, and group work	10% of the final grade
3 short papers	30% of the final grade
1 final paper	30 % of the final grade
Mid-term exam	20% of the final grade

Note: All written work done outside of class should be typed in 12-point Times New Roman, with margins of 1 inch on all sides. Double space your paper and do not justify the margins. When writing more than one page, include page numbers and staple the pages together. Papers should follow the MLA format, which can be found at this website: <http://owl.english.purdue.edu/owl/resource/747/01/>.

Prof. -----
 ENG 76
 Office hours: Tue, Thu, 9:10-10:10 am and by
 appointment
 Office: C1XX
 Email: xxx.xxx@kbcc.cuny.edu

Kingsborough Community College
 Department of English
 Spring 20XX

Violence in American Literature and Visual Culture

Class time: Mon, Tue, Thu, 10:20-11:20 am, //T281

Course goals: This course aims to encourage you to become analytical readers and writers on the topic of violence in American contemporary culture. We will read and discuss literary and visual texts ranging from the 1945 to the present. You will also be encouraged to think and debate possible answers to various questions: What are the forms of violence that we know and can see in today's American society? What is "invisible violence"? How does it work? What are the possible roots of violence? What function does violence play in today's world? Can violence be justified? In answering these questions, we will look at the social, moral, and aesthetic implications of violence as they permeate and shape our daily lives.

By the end of the course, you will be able to:

- identify the social, moral, and aesthetic implications of violence in contemporary life;
- conduct independent research;
- analyze and evaluate literary works, films, and photographs. You will make an original argument, use conceptual and textual information to support it, and integrate meaningful research into their analysis.

This course also meets the college's writing intensive graduation requirement. During the semester you will write informally to express course content in your own words and write at least one formal paper in drafts with feedback from me. Your work on writing, informal and formal, will comprise at least 30% of the final grade for this course and you can expect to revise some 8-10 pages of formal writing.

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Syllabus and schedule of classes:

DISCLAIMER: *Some of the images we will see contain graphic violence. Please, let me know if you feel they are too intense.*

Week	Theme	Readings and screenings	Assignments
1.	War and Violence	<p>Read:</p> <ul style="list-style-type: none"> • O'Brien, Tim. <i>The Things They Carried</i>. New York: Mariner Books, 2000. 1-26. • Sontag, Susan. <i>Regarding the Pain of Others</i>. New York: Picador, 2003. 3-39. Print. <p>Group and class work: Students discuss the text.</p> <p>Group work: Students discuss four photos:</p> <ul style="list-style-type: none"> • 2 from the Magnum collection: "Robert Capa." <i>Magnum Photos</i>. Web. 11 April 2012. • 2 photos from Tucker, Matthew, "'Vietnam: The Real War'—Iconic Images Published In New Book By Associated Press," <i>Huffington Post UK</i> (February 10, 2013), http://www.huffingtonpost.co.uk/2013/10/01/associated-press-vietnam-the-real-war_n_4023688.html. <p>Students discuss possible connections between the photos and Sontag's and O'Brien's texts.</p>	<p>Journal entries #1 and #2 (JE #1 & JE#2): Students will write two journal entries in reaction to ideas in Sontag's and O'Brien's writings.</p> <p>Group work #1 (GW#1): In groups of four, students will write one description of a photo; they will analyze its depiction of violence and its influence on the viewer.</p>

2.	Terror and Violence	<p>Read:</p> <ul style="list-style-type: none"> • Klay, Phil. "After Action Report." In <i>Redeployment</i>. New York: The Penguin Press, 2014. 29-52. Print. • Spiegelman, Art. <i>In the Shadow of No Towers</i>. New York: Pantheon, 2004. Print. <p>Group work: Students discuss Spiegelman's graphic novel and connect it with Sontag's ideas. Students also discuss Klay's text in relation to O'Brien's.</p>	<p>JE #3: Students will write a one-page journal entry in reaction to Spiegelman's/Klay's texts.</p> <p>Short Paper #1: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied.</p> <p>GW#2: In groups of four, students will write one description of a page/frame in Spiegelman's book; they will analyze its critique of violence and its influence on the viewer.</p>
3.	Politics and Violence	<p>Read: Arendt, Hannah. <i>On Violence</i>. New York: Harcourt Brace, 1970. 44-53.</p> <p>Screen: <i>The Times of Harvey Milk</i>. Dir. Rob Epstein. 1984. The Criterion Collection. 2011. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE #4 and JE#5: Students will write two one-page journal entries in reaction to Arendt's text and Epstein's film.</p>

4.	Economic Violence	<p>Read: Slavoj Žižek, "SOS Violence." <i>Violence: Six Sideway Reflections</i>. New York: Picador, 2008. 9-30. Print.</p> <p>Screen: <i>Killer of Sheep</i>. Dir. Charles Burnett. Milestone Film, 1979. Film.</p> <p>Group and class work: Students discuss possible connections between <i>Killer of Sheep</i> and Žižek's ideas.</p>	<p>Bio-Poem #1: Students will write a descriptive poem for one of the main characters in <i>Killer of Sheep</i>.</p> <p>Short Paper #2: Students will write a three-page paper in which they analyze the causes, manifestations, and effects of violence as expressed in at least one of the visual and literary texts studied in the third and fourth weeks.</p> <p>GW#3: In groups of four, students will analyze the depiction of violence in the film taking into account Žižek's theoretical text.</p>
5.	The City, Race, Class, and Violence	<p>Read:</p> <ul style="list-style-type: none"> • DeLillo, Don. "The Angel Esmeralda." <i>The Angel Esmeralda: Nine Stories</i>. New York: Scribner, 2011. Print. 73-105. Print. • Canada, Geoffrey. <i>Fist Stick Knife Gun: A Personal History of Violence</i>. Boston: Beacon Press, 2010. 107-137. Print. • Barthes, Roland. <i>Camera Lucida</i>. Translated by Richard Howard. New York: Hill and Wang, 1980. 23-27. Print. <p>Group and class work: Students will use Barthes's concepts regarding photography in order to discuss two photos from Reed, Eli. "New York: Violence in Schools." <i>Magnum Photos</i>, 1982. Web.</p> <p>Group and class work: Students discuss the two texts.</p>	<p>JE#6: Students will write a one-page journal entry in reaction to "The Angel Esmeralda."</p> <p>Bio-Poem #2: Students will write a descriptive poem for the narrator of <i>Fist Stick Knife Gun</i>.</p>
6.	Review	<p>Discuss (pair and group work):</p> <p>Students review the material for the mid-term exam.</p>	

		Mid-term exam	
7.	Environmental Violence	<p>Read: Nixon, Rob. "Introduction." In <i>Slow Violence and the Environmentalism of the Poor</i>. Cambridge, MA: Harvard University Press, 2011. 1-22. Print.</p> <p>Screen: <i>Crude</i>. Dir. Joe Berlinger. Entendre Films, 2009. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>JE#7: Through independent research, students will find one ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p> <p>JE#8: Students will write a one-page journal entry in reaction to <i>Crude</i>.</p>
8.	Private Life and Violence	<p>Read: Oates, Joyce Carol. <i>The Corn Maiden and Other Nightmares</i>. New York: The Mysterious Press, 2011. 1-50. Print.</p> <p>Group and class work: Students discuss <i>The Corn Maiden</i> in relation to Žižek's Nixon's texts.</p>	<p>Bio-Poem #3: Students will write a descriptive poem for one of the main characters in <i>The Corn Maiden</i>.</p> <p>JE#9: Through independent research, students will find a second ten-page article related to one of the readings. They will summarize one idea in the article and explain how it relates to one of their three short papers.</p>

9.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 50-95.</p> <p>Group and class work: Students connect the text to other previously studied material.</p>	<p>Short Paper #3 : The students will write a short paper that will detail the ideas of the two articles they have found thorough independent research. Students will explain how these ideas contribute to and improve their discussion of violence in one of the first three short papers. Letter#1: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere. Response to Letter #1: Students will respond to each other's letters.</p>
10.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 95-139.</p> <p>Group and class work: Students discuss the text.</p> <p>Screen : <i>21 Grams</i>. Dir. Alejandro González Iñárritu. This is That Productions, 2003. Film.</p> <p>Group and class work: Students discuss the text in relation to the film.</p>	<p>Long Paper: Draft #1 The students will write a first draft of the final paper. This draft should further develop the ideas already expressed in one of the first three short papers and the fourth paper.</p>

11.	Private Life and Violence	<p>Read : <i>The Corn Maiden</i>, 139-185.</p> <p>Group and class work: Students discuss the text.</p>	<p>JE#10: Students will read and respond to each other first drafts of the final paper.</p> <p>Letter#2: Students will write a letter to one of their classmates in which they discuss one aspect of violence in the private sphere.</p> <p>Response to Letter #2: Students will respond to each other's letters.</p>
12.	Review	<p>Group work: Students discuss connections among different texts studied in class.</p> <p>Pair work: Students work on the final draft of their long paper.</p> <p>Group work: Students review for the final exam</p>	<p>Long Paper: Final Draft</p>

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- *Killer of Sheep*. Dir. Charles Burnett. Milestone Film, 1979. Film.
- Klay, Phil. “After Action Report.” In *Redeployment*. New York: The Penguin Press, 2014. Print.
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Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work, as by not crediting the author” (www.dictionary.reference.com). Any act of plagiarism will be punished according to the CUNY policy for academic integrity, which can be found at http://www1.kingsborough.edu/Academic_Integrity_Policy.pdf.

Attendance

Attendance will be taken at each class meeting. An “absence” is any time that you are not in class.

Participation

You are expected to have read and completed all assignments in time for each class and to participate in all class activities.

Assignments

Exploratory writing assignments. These are short assignments intended to stimulate thinking about the readings and their background, asking questions, and making connections between different ideas and texts.

One hourly mid-term examination The exam will only cover the first half of the semester. It will have three sections:

- one of 5 multiple-choice questions;
- one of 3 short-answer questions;
- one brief essay (no longer than 3-4 paragraphs).

Three Short Writing Assignments. You will write three short papers (3 pages long) that should be analytical in nature.

An 8-10-page paper (Final Writing Assignment). This paper develops one of the ideas we have explored in class. It should be analytical in nature and should be supported by at least four sources (at least two of which you have found through independent research).

Grading policy

Please note that an A-range paper explains and interprets the material in an original way. A B-range paper explains and interprets the material. A C-range paper clearly presents and summarizes ideas in the text(s). A D-range paper presents an unclear argument and does not summarize ideas in the text(s). An F-range paper has no argument and/or does not refer to the text(s).

Class participation and attendance	10% of the final grade
Journals, letters, bio-poems, and group work	10% of the final grade
3 short papers	30% of the final grade
1 final paper	30 % of the final grade
Mid-term exam	20% of the final grade

Note: All written work done outside of class should be typed in 12-point Times New Roman, with margins of 1 inch on all sides. Double space your paper and do not justify the margins. When writing more than one page, include page numbers and staple the pages together. Papers should follow the MLA format, which can be found at this website: <http://owl.english.purdue.edu/owl/resource/747/01/>.