

Department of RGRL
SAMPLE SYLLABUS FOR TEMPLATE PURPOSES
RGR400i: Crime and Punishment

Course title: _____
Instructor: _____
Office: _____
Office hours: _____
Email: _____
Office or department phone: _____

I. Description

This course explores cultural and literary representations of issues related to crime, punishment, justice, and violence in Europe, Africa, and the Americas.

II. Course Objectives and Measurable Outcomes

***NOTE TO FACULTY: OTHER EXAMPLES OF RGRL STUDENT LEARNING OUTCOMES CAN BE FOUND ON THIS SITE:
http://www.csulb.edu/colleges/cla/departments/rgrll/faculty_resources/***

After taking this course, students will be able to:

1. *Identify and critically discuss* cultural and historical contexts surrounding issues of crime and punishment in a given time and place.

Developed by: Lectures, discussion, assigned reading materials.

Typically measured by: Writing assignments, exams, quizzes.

2) *Critically analyze* literary and cultural production related to the course topic and the historical context in which the works were produced.

Developed by: Reading literary, historical, and critical texts; and practicing basic information technology skills in class and outside of class in homework assignments.

Typically measured by: Writing assignments, in-class discussion, exams.

3) *Integrate and compare* knowledge of different literary and artistic productions and *apply* that knowledge in textual and historical analyses.

Developed by: In-class discussions, papers, presentations.

Typically measured by: papers, oral presentations, exams, quizzes.

III. Required texts to purchase (books available at the university bookstore and also on amazon or other online vendors):

Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963). Rev. ed. New York: Viking, 1968.

Dostoevsky, Fyodor. *Crime and Punishment*. Any edition. [1866].

- Menchú, Rigoberta, with Elizabeth Burgos DeBray. *I, Rigoberta Menchú*. Boston: Verso, 1984.
- Schlink, Bernard. *The Reader*. (1955). NY: Vintage, 1999.

IV. Required shorter texts to be made available on BeachBoard and in reading packet available for purchase at CopyCo:

- Arias, Arturo, and David Stoll. *The Rigoberta Menchú Controversy*. Minneapolis: U Minnesota Press, 2001. [Excerpts]
- Babel, Isaac. *The Red Army Stories* (1924). NY: Norton, 2003. [Excerpts]
- Blok, Alexander. "The Twelve." Narrative Poem, 1918. [Excerpts]
- Crawshaw, Steve. *Easier Fatherland: Germany and the 21st Century*. NY: Continuum, 2004. [Excerpts]
- Elshtain, Jean B. *Women and War*. NY: Basic Books, 1987. [Excerpts]
- Figes, Orlando. *A People's Tragedy: the Russian Revolution*. NY: Penguin, 1998. [Excerpts]
- Hirsch, Marianne. "Surviving Images: Holocaust Photographs and the Work of Postmemory." *Visual Culture and the Holocaust*. Ed. Barbie Zelizer. New Brunswick, N.J.: Rutgers UP, 2001. 215–46.
- Kurth, Peter. *Tsar: The Lost World of Nicholas and Alexandra* (1996). [Excerpts]
- Todorov, Tzvetan. *Hope and Memory: Lessons from the 20th Century*. Trans. David Bellos. Princeton, NJ: Princeton UP, 2003. [Excerpts]
- Zehfuss, Maja. "Remembering to Forget/Forgetting to Remember." *Memory, Trauma and World Politics: Reflections on the Relationship between Past and Present*. Ed. Duncan Bell. Hampshire and New York: Palgrave MacMillan, 2006. 213-230.

V. Films (To be made available on reserve or online):

- Daldry, Stephen. *The Reader*. 2008.
- Eisenstein, Sergei. *October*. 1928.
- Pasternak, Boris. *Dr. Zhivago* (Film, 1958)
- Vasilyev, A. *Chapayev* (Film, 1933)

VI. EVALUATION

Participation:	5%
Presentation:	5%
In-class writing:	10%
Paper proposal:	5%
Paper draft:	10%
Term paper:	25%
Exams	40% (20% each)
TOTAL	100%

Explanation of each component:

a) Participation:

Each class consists of discussions based on the assigned readings. These will consist of the close readings as well as the integration and application of the critical readings found

in the course packet. Classroom participation is an integral part of this class and for this reason, it is expected that each student come to class prepared. Everyone should bring comments and questions to class in order to contribute positively to the discussion. At times, we will begin the class in small groups in order to stimulate discussion.

b) In-class writing:

In-class writings will be given for the first 10 minutes of class and will not be announced in advance. The objective is to help students develop writing and analytical skills while also ensuring an understanding of the theoretical and cultural texts being read.

c) Exams:

There will be a midterm and final exam during the semester. The exams will focus on the primary and secondary texts read in class and will require comparative analyses of different texts.

d) Presentations:

Each student will be responsible for one presentation during the semester. Students will work in small groups (2-3 people). The presentation is based on an interdisciplinary topic of choice related to one of the week's readings or films. Students may focus on art, architecture, music, or other cultural manifestations and expressions of topics discussed in class.

Presentations shall last 12 minutes (+5 minutes for questions). The purpose of the presentations is to foster intellectual exchange within the classroom. Therefore, your presentation should be as interactive as possible. Remember, you are not an active agent filling a passive vessel (your peers) with information. Instead, you are providing them with information in order to provoke a response from them, whether that is in the form of questions, comments, or disagreement. You must be ready to defend, explain, and expand upon your point of view.

It is highly recommended that the student(s) prepare notes, note cards, or an outline for the presentation. You will not be allowed to read your presentation (from a script). The preparation of handouts, visual aids (PowerPoint), etc., for your classmates is encouraged. While you talk about your article(s), please adhere to the following guidelines:

- 1) Provide a brief summary of your article to the class in your own words.
- 2) Relate the critical reading to the primary reading for the week. You will also need to read the primary text carefully in order to make connections.
- 3) Mention the most important points of the critical text and likewise show what could be considered problematic aspects of the study.

e) Term Paper Proposal and Draft:

Students should follow the guide below for the "Term paper" when preparing the draft. This will be posted on BeachBoard under Course Documents.

The proposal (worth 5% of final grade) must be one double-spaced page in length and outline the topic, tentative thesis, and points of evidence to be explored in the paper. An annotated bibliography with 5 secondary sources is required. See Course Documents on BeachBoard for a sample proposal.

Proposals and drafts ultimately help you work toward writing a thoroughly-researched, well-written, and thought-out essay. The draft must be a minimum of 4 pages in length. Any drafts with fewer than 4 pages will not be accepted and you will receive a 0% for the assignment.

The draft, like any formal research paper, should include: a clear introduction, an underlined thesis statement, a series of paragraphs that consist of the body which include criticism and analysis, and a concise conclusion. Students are encouraged to visit the instructor during office hours for suggestions before and during the writing process. The draft must be turned in to receive credit for final paper.

f) Final paper:

The paper will be 7-10 pages in length, plus notes and a list of works cited. Each student MUST adhere to MLA format as found in the *MLA Guide to Research Papers*. The professor will assign the text to be analyzed in the term paper. A general guide will be given to students after the midterm exam so that students can begin working on this project.

VII. Other Important Information:

a) BeachBoard and the CSULB Technology Help Desk (First floor Academic Services):

To access this course on BeachBoard, you will need a CSULB e-mail account. If you need to open an account, please contact the CSULB Technology Help Desk, a service that is now available to students. You must do so as soon as possible so that you can participate in the online discussion group. In addition to providing e-mail accounts and helping you navigate BeachBoard, the Help Desk can assist you with other computer issues including: operating systems, remote connection to CSULB, Microsoft Desktop applications, anti-virus software, and Internet- and Web-related topics. Contact the Help Desk by phone, e-mail or on the web.

Phone: (562) 985-4959
E-mail: helpdesk@csulb.edu
Web: helpdesk.csulb.edu

b) Cheating and Plagiarism:

It is expected that the work you submit for this class will be **your own, original, and that it will appropriately give credit to the source by using quotation marks and citations**. Original also means that you cannot turn in work written for another class. General definitions of what constitutes cheating and plagiarism and the measures the university may take in such cases are given in the University Catalog. Two additional excellent sites for plagiarism avoidance are:

- <http://www.csulb.edu/library/subj/plagiarism/>

- http://www.csulb.edu/colleges/chhs/departments/criminal-justice/mission/Avoiding_Academic_Dishonesty.htm

c) Excused Absences:

If you have a medical or personal emergency that makes it impossible for you to take a scheduled exam, you must provide your instructor with a valid written excuse before you will be allowed to make up that exam. A valid excuse will include the date(s) and reason for your absence from class as well as the name and phone number (and other pertinent information) of the doctor or other person who can be contacted to verify this information.

d) Drop policy:

The Department follows the same deadline for drops as stated in the University Schedule of Classes. Exceptions to those policies cannot be made.

e) Students with special needs:

If you have special needs, please arrange to speak in private with the professor after class or during office hours so your needs can be accommodated. Information about Disabled Student Services can be found at: <http://www.csulb.edu/divisions/students/dss/>

VIII. CALENDAR OF CLASSES AND ASSIGNMENTS

Reminder: In-class writing will be administered without notice. Please come prepared and on time. No make-ups will be given.

Week 1: Introduction to course, including overview of geographical areas and time periods to be discussed and theoretical concepts that will be integrated into discussions throughout semester.

Readings: Brief excerpts from Dostoevsky's *Crime and Punishment* will be read in class to frame questions of crime, punishment, and justice.

Week 2: Russian Revolution: The People's Tragedy

Readings: Excerpts from Figes, Orlando. *A People's Tragedy: the Russian Revolution*.

Reading: Zehfuss, Maja. "Remembering to Forget/Forgetting to Remember."

Memory, Trauma and World Politics: Reflections on the Relationship between Past and Present. Ed. Duncan Bell. Hampshire and New York: Palgrave MacMillan, 2006. 213-230.

Week 3: Russian Revolution: From Provisional Government to October Revolution

Film to be viewed outside of class: *October* by Eisenstein

Film clips in class: Blok's *The Twelve*

Reading: Excerpts from Figes, continued.

Week 4: Russian Revolution: Civil War

Relative Concepts of Crime and Punishment: Execution of the Royal Family

Readings: Excerpts from I. Babel, *Red Army Stories*; and P. Kurth, *The Lost World of Nicholas and Alexandra*

Film clips in class: *Chapayev* and *Dr. Zhivago*.

Week 5 – Defining Justice: Mexico and Central America

Possible readings: Chapter from Elshtain *Women and War*
Rigoberta Menchú, I, Rigoberta Menchú

Week 6 – Defining Justice: Mexico and Central America

Possible readings: Chapter from Elshtain *Women and War.*
Rigoberta Menchú (second half);

Week 7 – Defining Justice: Mexico and Central America

Possible readings: Arturo Arias and David Stoll, *The Rigoberta Menchú Controversy.*

Week 8: Midterm exam

Week 9: Germany post 1945 -- Attempts at Justice

The Nuremberg Trials and the Frankfurt Auschwitz Trials (+ Simon Wiesenthal Centers and Eichmann Trial.

Reading: Excerpts Simpson and Ahrendt

Week 10: Coming to Terms with the Nazi-Past -- Memory and Commemoration

Film: “The Reader” (a novel first published in 1995 by German author/law professor Bernhard Schlink)

Reading: Excerpts “The Reader”

Week 11: From Allied Occupation to Division -- East Germany (GDR) and West

Germany (FRG) and Their Cold-War Identities (1949-1990)

Reading: Excerpts “Easier Fatherland”

Week 12: Reunified Germany Looking into the Future—The Laws of the Land

Neo-Nazi movements and the law; acknowledgment of German suffering, and the possibilities of patriotism.

Reading: “Easier Fatherland” continued

Reading: Marianne Hirsch. “Surviving Images: Holocaust Photographs and the Work of Postmemory.” *Visual Culture and the Holocaust.* Ed. Barbie Zelizer. New Brunswick, N.J.: Rutgers UP, 2001. 215–46.

Week 13: Summary, comparative discussions, focus on challenges of defining justice

Reading: Excerpts from Todorov, Tzvetan. *Hope and Memory: Lessons from the 20th Century.* Trans. David Bellos. Princeton, NJ: Princeton UP, 2003.

Week 14: Summary of course and student presentations

Week 15: Presentations and review for final exam