This seminar is designed as a capstone course for English majors and students of literature, film and popular culture. The course focuses on the intersections between literature, art and the aesthetics and poetics of violence. This topic will be explored through the prism of select U.S. war literature, with emphasis in Latina/o war literature, theater and film. The principal goals of the course are: 1) to explore how select authors across time and place in the U.S. engage violence and aesthetics as well as ethics and power; 2) to explore how authors use, extend and transform literary and cinematic genres to meditate on salient political issues in specific wars in U.S. history; and 3) how various artists propose various transformations of American and trans-American subjectivities at home and abroad at times of war.

This course involves a range of primary and secondary texts designed to serve as a point of departure in this complex topic. In addition to providing coverage of key primary texts in this field, the course is designed to stimulate conscious and deliberate theorizing about these texts, and the general topic of art and violence that undergirds this course. Students must be advised that simple descriptive readings of a text or set of texts will not be sufficient for this course.

The course is organized as a seminar that both enables and requires students to be active participants. Students are encouraged to incorporate their own personal experiences into the classroom discussions and assignments. Pursuant to the goal of strengthening a student scholar’s theoretical repertoire, analytical skills, research methods, and expository writing, the seminar incorporates a variety of assignments. These include quizzes, oral presentations, attendance at live literary events, a midterm, and a major research paper.
Required & Recommended Texts

Required Films (all films are on UTSA Library Reserve unless otherwise noted):
Edward James Olmos—American Family (Season 1, Episode 10). PN1992.77.A44 2003
Luis Valdez—Zoot Suit. PS3572.A387Z66 2003
Kinan Valdez—Ballad of a Soldier (on order).
Laura Varela—As Long As I Remember. DS559.73.U6 A85 2008
Mat Whitecross & Michael Winterbottom—The Road to Guantanamo. PN1995.9.D7 R633
Fox—24 (Season 1, Episodes 1-3). PN1992.77.T85

Recommended Films (all films are on UTSA Library Reserve unless otherwise noted):
John Hurwitz & Hayden Schlossberg—Harold & Kumar Escape from Guantanamo Bay (2008)

Required Primary Texts (all texts are on reserve or available electronically as noted):
Rolando Hinojosa—The Useless Servants. UTSA E-Book.
Tim O’Brien—The Things They Carried. UTSA E-Book.
Evan Wright—Generation Kill. DS79.76 .W75 2008
Emma Pérez—Forgetting the Alamo, or Blood Memory. PS 3566.E691324 F67 2009.
George Mariscal—Aztlán and Viet Nam. DS559.8.M39 A95 1999

Recommended Secondary Text (on reserve):
Summary of Course Attendance & Writing Requirements

Students are required to attend all class sessions. There are weekly quizzes and a final exam. In addition, students must make one in-class presentation on a required primary text of their choice. This presentation must be accompanied by a typed one-page outline or synopsis of the presentation that is distributed to the class. The page and time limits are strictly enforced. For the term research paper assignments, students can write about any author, text or topic of their choice provided the project engage the course subject and be approved by the instructor beforehand.

The term paper is structured as a sequential project so students have the opportunity to receive constant feedback at each stage in the development of their study. Students must produce a 1-2 page Abstract that is due by the fourth week of class. This Abstract should include the points of inquiry framing the topic (e.g., research questions), the critical methods to be used and scholars to be engaged, with a preliminary bibliography. Based on instructor feedback, students are to develop this Abstract into a 3-4 page refined Prospectus due by the sixth week of class. The Prospectus will then be tested in a 5-7 page preliminary Essay due by the eighth week of class. Students will support the developing research project by an Annotated Bibliography of secondary texts (i.e., theory and criticism) by the tenth week of class. Students will expand the Essay into an 8-10 page preliminary Conference Paper treatment of the topic due by the twelfth week of class. This conference paper must be revised and expanded into a 15-20 page final Research Paper submitted the sixteenth week of class. Due to the nature of the sequence assignment, which involves regular cycles of feedback and revision, all deadlines are strictly enforced. All materials must be delivered in hard copy unless otherwise noted.

Students are permitted to change their research topic only once, but this change must occur before the due date for the Prospectus. The new project must begin with a new Abstract, and all subsequent sequences and deadlines apply. In order to change a project, students must gain approval from the instructor beforehand.

Assignment Descriptions

A Senior-level literary and cultural studies research project should identify a new topic or present a highly-nuanced critique of conventional wisdom about a work of art and related issues. It must engage an aspect of relevant theory critically, intelligently, polemically and with a comprehensive knowledge of the topic at hand. Above all else, it must be original, polemical and forcefully argued. In short, the paper must cogently theorize a problem and stake out a position even if this position seeks only to raise more questions. A simple descriptive reading of a text or set of texts is not a sufficient project for this course.

Ten Quizzes. Approximately one quiz per assigned reading unit will be given in order to foreground some of the important issues to be discussed in class. (We will have approximately 1 quiz per week.) The quizzes are designed to enable students to propose their own explication of
a text or issue within a text. Quizzes usually ask students to consider the significance of a character, scene, or signifying practice (i.e., the political and aesthetic implications of various modes of representation). Students will be urged to take a position and present a forceful polemical reading. Quizzes will be used to introduce class lectures and discussions as appropriate.

**Class Participation.** All students will be assessed a grade for their participation in class. This includes active initiative in discussions, constructive polemics, preparation for class and respect of all regulations listed in this syllabus. The most important aspect of this grade component concerns student participation in, and generation of, classroom discussions. This requires reading all assigned materials and screening all assigned films prior to class.

**One 10-Minute In-class Presentation.** This presentation is designed as a critical engagement of a required primary text that serves to inform class discussion. Students are to provide a critical synopsis of at least one particular scene, character, or issue in a given primary text. This critical synopsis should clearly identify the significance of the scene, character, or issue in the overall text vis-à-vis the method outlined in a secondary reading selected by the student. Each presentation must engage a secondary reading relevant to the topic, that is, students must select a critic or theorist, describe the critic or theorist’s interpretation of the text or issue, then polemically present their own explication. The student explication should include the student’s own interpretive judgments, that is, they must stake out a position and claim their ideas. Students should conclude their presentation by submitting two questions for the class to consider.

All presentations must be accompanied by a typed, clearly-structured outline or summary to be distributed to all members of the class. Presentations cannot be read! Rather, they should be presented in an informal discussion format for no longer than 10 minutes. Multi-media presentations are acceptable as are demonstrative and performative ones. But be advised that time limits will be strictly enforced, and there will be a 10 point deduction every minute after the time limit! Presentations will be evaluated on delivery, quality of summary, and boldness of critical engagement. Students should practice their presentations before delivery.

**1-2 Page Abstract.** This abstract is designed to enable students to explore possible arguments and approaches to a text, author, or issue of particular relevance to the course topic. The abstract is not a complete essay, but rather, it serves to help the student identify and explore a subject of interest, present an extended hypothesis, and identify possible supporting evidence or examples taken from the text or texts in question. The ideal abstract should raise substantial questions that would inform a prospectus. Also, the abstract is designed to form the basis of the introductory paragraphs to a longer essay. Pursuant to this goal, the student should clearly identify the problem, provide a preliminary critical survey of the relevant scholarship, propose a preliminary hypothesis that begins to stake out a position, and identify possible supporting evidence from primary and secondary texts. In some cases a personal vignette about a student’s own relationship to the issue at hand is a good point of departure for developing the abstract. The instructor will provide constructive criticism on the draft to assist the student in the expanded revision of the piece into a prospectus.
3-4 Page Prospectus. This prospectus should be expanded and refined from instructor feedback on the abstract. It should include a more cogent polemical hypothesis, identify the primary texts (of any format) to be used, and clearly identify the theoretical methods that will drive the analysis. Keep in mind that this paper must be a critical theorization of a problem in the field and not a simple application of someone else’s theory to a text. The governing telos should be: use and critique as appropriate to your topic and interests.

5-7 Page Expository Essay Draft. This short essay should serve as an exploratory draft of the argument outlined in the prospectus. The essay should have a clearly defined thesis and provide one but not more than three examples as supporting evidence. In addition, the expository essay must incorporate at least three secondary sources. This engagement with scholars must be polemical, that is, it cannot simply involve citing scholars in agreement with the position argued. At least one of the secondary sources must argue a position counter to the position being argued by the student. Again, remember that the research project must be a meta-critical examination of some aspect of relevant theory and praxis. The instructor will provide constructive criticism on the draft to assist the student in the expanded revision of the piece into the 8-10 page conference paper.

3-Page Annotated Bibliography of 6 Theory and Criticism Texts. Students are to produce a 3-page annotated bibliography that includes a ½ page entry for six theory or criticism texts. Ideally, there will be six different theorists or critics in this bibliography, and all will be directly related to the student’s research project. (Primary texts do not count.) All theoretical or critical essays and book chapters must be found in the MLA International Guide to Literature. Simple website profiles and Wikipedia entries do not constitute theory and criticism. This assignment will be due after students receive feedback on their essay, and is designed to enable students to build a working polemic with relevant theorists and critics on their chosen topic in preparation for the conference paper draft.

8-10 Page Conference Paper Draft. The conference paper is a unique and foundational genre in the discipline of literary and cultural studies, and it generally focuses on a thesis that seeks to test just one point in a broader argument. The conference paper should take a constructively polemical position in relation to scholarship in the field, clearly indicate how one or more specific theoretical prisms are being used, and provide three very short illustrations of evidence supporting the claims. At least two additional secondary texts must be engaged, and one of these two additional sources must argue a position that is counter to the position being argued by the student.

16-20 Page Final Research Paper. This research paper should be a revised and expanded version of the conference paper. Students also must incorporate two additional secondary sources, at least two of which argue a position contrary to the student’s thesis. The research project should already involve a polemical engagement with scholars working on the same or a related topic, and this requirement is designed to strengthen the student’s rhetoric by forcing them to account for and rebut alternative perspectives as appropriate. The goal of this final research project is not necessarily the addition of more evidence, but a more thorough treatment of the evidence based on instructor feedback and further reading. Absolutely no papers over 20
pages can be accepted (this includes the Works Cited page), so please be disciplined in your synthesizing skills.

**Final Exam.** There will be an in-class final exam in a large Bluebook (8 ½ x 11 ½ size only). The final exam will be a 2 ½ hours long, and contains three sections: 1) vocabulary, 2) short identification and explication questions, and 3) polemical essay. The exam is designed as a constructive exercise that rewards students for what they have learned about the depth and range of knowledge of primary texts, theoretical and critical methods used to analyze these texts, and their originality and polemical skills. (The exam structure will be discussed further in class.)

**Two Live Literary Event Reviews.** Students are required to attend at least two pre-approved live literary readings or cultural performances relevant to the course material. The goal of this requirement is to enable students to experience literature and art as dynamic and living forms of human expression and political engagement. Possible events will be announced throughout the semester. Proof of attendance must be provided.

The two required live literary reviews (and all extra credit reviews) must include a typed one-page assessment of a pre-approved literary event after reading it to the class. These review presentations occur during the opening of the class session. The three-part review must adhere to specific criteria. First, it must clearly identify the event (i.e., who, what, when, where). It also must provide a critical appraisal of a specific aspect of the event (e.g., critique of one poem read by an author that quotes or paraphrases the poem). Finally, the review must provide a comparative critique of the event (i.e., rate the event in relation to other similar events you have attended). This review must be read to the entire class. The typed presentation should not exceed one page, regular margins, 12-point Times font. No exceptions. This space limit is designed to exercise synthesizing skills, so any deviation from this format will lower the assignment grade by one full letter per deviation and extra line.

**Extra Credit Option.** The extra-credit options are designed to enable applications of the course material in an extracurricular context. Students can receive up to 1 point extra credit on their final grade average for an approved extra credit project based on the merits of the project. The options include: 1) writing and presenting a one page report on a supplemental film, play or relevant art exhibit that conforms to the guidelines for Live Literary Event Reviews; 2) submitting a paper proposal for an academic conference for a presentation of the course research project; 3) assisting with the planning of a specific literary and cultural event relevant to the course; or 4) participating on a research project under the direction of the instructor.

All extra-credit projects must be approved by the instructor before work commences. With approval, students can participate in more than one extra-credit activity. The instructor reserves the right to limit or decline requests for extra-credit projects. (Additional extra credit may be offered to all students for service to the course in bibliographic and logistical tasks throughout the semester.)

**Service-Learning Option.** Service-Learning is a Freirian-inspired practice and movement that seeks to partner hegemonic institutions with grassroots communities in need of services. The principle feature of Service-Learning philosophy and praxis is first listening to what these
communities request as needs, and adapting the hegemonic institution’s resources and student skills in solidarity to help meet these needs. The philosophy of Service-Learning is to enable students to develop projects and deliver services while at the same time learn about a particular issue relevant to their course of study in a real-world context. Logistical needs and time-constraints usually require that students partner with pre-existing arts-activist organizations who already have pre-established collaborative service projects, but any viable project idea will be considered. All Service Learning Projects must be approved by the instructor and must commence by the fourth week of class. The instructor reserves the right to decline proposals.

**Evaluation**

The grading standards are high but always fair. To illustrate the evaluation criteria, some students will be asked to share their writing assignments for constructive diagnostic group critique on a voluntary basis. Students are required to turn in a final course portfolio with all the originally-graded writing assignments in an appropriately marked manila folder (1/3 tab cut size). No grade can be given without a complete dossier of original assignments. Students should make copies for their records.

This course requires several graded assignments, with no individual assignment worth more than 20% of the overall grade, which enables students the opportunity to adapt as needed for an optimal grade. No individual assignment, provided it is submitted in a good faith effort, will destroy a student’s chances of receiving an “A.” In this class, no curve is used: if all students earn an “A” through their hard work, then all students will receive an “A.”

The English Department uses a +/- grading system, which factors into the tabulations of Grade Point Averages on official transcripts. The numeric valuations of each grade are as follows:

<table>
<thead>
<tr>
<th>GPA Ranges</th>
<th>Assignment Grade Ranges</th>
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<tbody>
<tr>
<td>A+</td>
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<td>A</td>
<td>4.00</td>
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<tr>
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<td>B+</td>
<td>3.33</td>
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<tr>
<td>B</td>
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<tr>
<td>B-</td>
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<td>C+</td>
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Individual assignments are graded on a 1-100 point system, which allows more precision. The final course grade is submitted as a letter grade as per above. The grading distribution is as follows:

<table>
<thead>
<tr>
<th>Assignment Description</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Abstract (1-2 pages)</td>
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<tr>
<td>Prospectus (3-4 pages)</td>
<td>5%</td>
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<tr>
<td>Presentation (Primary Text)</td>
<td>5%</td>
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<tr>
<td>Annotated Bibliography (6, secondary texts, 3 pages total)</td>
<td>5%</td>
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<tr>
<td>2 Live Literary Events &amp; Written Reviews (2.5% each)</td>
<td>5%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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<tr>
<td>Ten Quizzes (1% each)</td>
<td>10%</td>
</tr>
<tr>
<td>Essay (5-7 pages)</td>
<td>10%</td>
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<tr>
<td>Conference paper (8-10 pages)</td>
<td>10%</td>
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<tr>
<td>Research Paper Final Version (16-20 pages)</td>
<td>15%</td>
</tr>
<tr>
<td>Final Exam (In-Class)</td>
<td>20%</td>
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Be advised that each assignment in the overall research project is graded as an individual product. This means that an essay, for example, could receive a higher grade, or a lower grade, than the preceding prospectus, and so on, because each assignment has specific goals that distinguish it from others in the sequence.

### Grade Appeal Policy

The instructor will consider all grade appeals throughout the course by re-grading the entire assignment in question. However, students should be advised that this review of the assignment could, theoretically, result in a lowered grade for the assignment. If a lower grade was incorrectly given, it could also be the case that a higher grade was incorrectly given for an assignment. Students are encouraged to exercise their right for grade appeals, but to be prudent and responsible.

All appeals of final course grades will follow standard UTSA College of Liberal and Fine Arts policy. Students first must consult with the instructor to request a re-assessment of a grade. If no satisfactory resolution is reached, then they can consult with the English department chair, followed by the Associate Dean. No faculty outside this chain will be allowed to interfere with course material, student assignments and activities, or any disputes that may arise.

### Attendance Policy

Senior seminars depend upon active student participation, thus students are required to attend every class session. No absences are permitted except for emergencies, which must be documented. A student can receive an excused absence only after submitting all of the following: 1) prior written notice (except for extreme unexpected emergencies, which can be documented later); 2) documentation clearly explaining the nature of the emergency requiring an
absence; and 3) a typed 2-3 page critical explication of one aspect of the main text being discussed on the day missed. Excusable emergencies do not include transportation problems, sleeping late, work scheduling problems, or similar personal issues.

Any full day unexcused absence will automatically drop the student’s grade up to one full letter grade. This penalty will be prorated for partial unexcused absences.

A student is considered tardy if they arrive more than 5 minutes after the scheduled start of class, and all tardies will be factored into the class participation component of the student’s final grade as well as the attendance tabulations. Chronic tardies, which fall under the rubric of attendance, can lower a student’s final grade at the discretion of the instructor based upon the level of class disruption these tardies have caused (e.g., disruption of student presentations, discussions, etc.).

Students are permitted to bring visitors and dependants provided they receive prior approval from the instructor. Students must be advised that neither the content of the texts or films, nor the language in discussions, will be amended to accommodate any potential visitors who are minors. Students are permitted to step outside the classroom to calm a minor visitor as appropriate without any penalty.

**Video Screening Homework**

As noted on the syllabus, several videos are assigned as homework viewing, and thus must be viewed before coming to class. Failure to view required films before class will be factored into the student’s classroom participation grade.

**Golden Rule & Dispute Resolution**

This course is designed to stimulate and cultivate critical thinking and writing skills. Because students are encouraged to express their opinions, class sessions may at times become polemical, politically engaged and, to some, may even appear to be contentious. Therefore, everyone must take extra care to be cordial and tolerant of the views expressed by the authors and seminar participants. Absolutely no dismissive or disrespectful language will be tolerated. We must all respect the fact that many of us will have different relationships to the course material. We will address controversies and resolve conflicts first in class, then in private with the instructor, or with a third party as appropriate. The appeals process goes from the faculty to the department chair to the Associate Dean of the college. Absolutely no faculty outside the standard chain of administrators will be allowed to interfere with course material, student assignments and activities, or any disputes that may arise.
Student Code of Conduct

Students have the right to learn in a safe environment and this right will be protected. Likewise, students have a responsibility to ensure they cultivate this safe space for all. Everyone must take special care to be constructive, especially in the discussions and class presentations. Everyone also must be responsible and self-critical in their personal engagements with the assigned authors and related topics. We all occupy unique subject positions that involve relative amounts of power and privilege in different contexts and it is our responsibility to be cognizant of this throughout the course. While the nature of this particular course invites polemical discussions, it absolutely does not give license for students to insult, denigrate, threaten or otherwise demean any individual or group of individuals. This includes both overt or covert—as well as “unintentional”—insults or slights.

The responsibility to conduct oneself in a fair and respectful manner also extends to evaluations of the course. Student evaluations are designed to be diagnostic and constructive. Student evaluations are not the space to displace and enact frustrations over the course material, perceived ideological positions of the instructor, dissatisfaction with grades, or poor performance on the assignments. Slander, libel or any other misrepresentation of the course content, classroom discussions, pedagogical method, or instructor teaching will not be tolerated. The instructor reserves the right to address any misinformation or inaccurate depictions of the course and instruction. In addition to written responses that will be appended to student evaluations, the instructor reserves the right to seek administrative and legal remedy as appropriate.

Electronic Equipment Policy

Laptops are permitted but the computer screen must be visible to the instructor at all times. No Internet surfing or email is permitted during class unless the instructor gives explicit permission as part of the course instruction and discussion. The computer can only be used for note taking. No cell phones can be used. All cell phones must be completely turned off—no silent or vibration function is allowed. A cell phone ring or buzz will constitute a class disruption and will be factored into a student’s classroom participation grade. Recordings of class discussions are permitted provided a student inform the instructor beforehand. The instructor reserves the right to deny recording permission based on the expression of student concern and own individual judgment. Absolutely no photographs can be taken during class. All electronic devices are subject to visual inspection.

In special circumstances, class sessions may be videotaped for pedagogical and diagnostic purposes. Students will be advised beforehand if a class session is to be recorded and photographed by UTSA staff for use by students enrolled in related Independent Studies courses, and for the instructor’s own diagnostic pedagogical and instructional uses.
Special Circumstances Clause

The instructor reserves the right to amend the course assignments and schedule based on student progress, classroom exigencies, and any other unforeseen circumstances. All care will be taken to ensure that changes do not adversely affect students, but changes should be expected. It further should be understood that changes oftentimes are inconvenient for students and instructors alike.
UNIT 1: European Colonialism, Violence & Neo-Baroque American Poetics

WEEK 1: Wednesday, August 24
In-Class Film (also on Reserve)
Nicolás Echeverría (Director)—Cabeza de Vaca (New Concorde, 1991).

Research & Discussion Questions
What types of violence emerge in this film?
Identify how the tropes of violence are functioning in this film?

WEEK 2: Wednesday, August 31
Primary Texts
Alvar, Nuñez Cabeza de Baca—Relaciones/Relations (1542) (UTSA E-Book)
Eve Ralleigh and Jovita Gonzales—Caballero: A Historical Novel (pp. 1-50)

Secondary Texts
Mary Pratt—Imperial Eyes, Introduction (pp. 1-11).
http://books.google.com/books?id=EbGalNCw6YIC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Research & Discussion Questions
What types of gazes are at play in these primary texts, and how are these gazes interacting?
How are race and ethnicity articulated as violence and power?

UNIT 2: Racial Allegory in the Indian Wars, Texas-Mexican War & U.S.-Mexico War

WEEK 3: Wednesday, September 7
Primary Texts
Eve Ralleigh and Jovita Gonzales—Caballero: A Historical Novel (pp. 50-200)

Research & Discussion Questions
What is the gender of power in Caballero?
What are the ideological implications of various performances of counterpower?
WEEK 4: Wednesday, September 14
Primary Texts
Eve Ralleigh and Jovita Gonzales—*Caballero: A Historical Novel* (pp. 201-351)

Research & Discussion Questions
What forms of violence exist in this text?
How successful are the characters in negotiating violence?

Assignment Due
Research Project Abstract (1-2 pp)

WEEK 5: Wednesday, September 21
Recommended Film Screening Before Class
John Wayne—*The Alamo*

In-Class Film Screenings
D.W. Griffith, et al.—*Martyrs of the Alamo* (selected scenes)
Jesus Treviño—*Seguin*

Primary Text
Walt Whitman—Selections TBA from *Leaves of Grass* (E-Book)
Emma Pérez—*Forgetting the Alamo, or Blood Memory* (1/2)

Research & Discussion Questions
How is war aestheticized in these texts?
What tropes of national identity emerge in these war texts?

WEEK 6: Wednesday, September 28
In-Class Film Screening
Jimmy Mindiola—*Come and Take It Day*

Primary Texts
Américo Paredes—Selections TBA from *With a Pistol in His Hand* (E-Book)
Emma Pérez—*Forgetting the Alamo, or Blood Memory* (2/2)

Secondary Texts
Richard Flores—Introduction, *Remembering the Alamo* (pp. xiii-xi, E-Book)

Research & Discussion Questions
How do Latina/o authors and filmmakers seek to re-imagine the Alamo?
What new identities and characters emerge in these texts?

Assignment Due
Research Prospectus (3-4 pp)
UNIT 3: American Civil War Literature & the Dystopian Bildungsroman

WEEK 7: Wednesday, October 5
Primary Texts
Walt Whitman—Selections TBA from *Leaves of Grass* (E-Book)
Stephen Crane—*The Red Badge of Courage* (E-Book)

Research & Discussion Questions
What are the aesthetics and poetics of warfare and violence in this text?
What models of gender undergird *The Red Badge of Courage*?

UNIT 4: WWI and the New American Proletarian Novel

WEEK 8: Wednesday, October 12
In-Class Music Video
Metallica—“One.” (http://www.youtube.com/watch?v=WM8bTdBs-cw&feature=related)

Primary Texts
Dalton Trumbo—*Johnny Got His Gun* (1/2).

Secondary Texts
Thomas Hobbes—excerpt from “Leviathan,” in *On Violence* (on reserve & available Online)

Research & Discussion Questions
How is *Johnny Got His Gun* modernist, existentialist and postmodernist?
How do aesthetics become an ethics?

Assignment Due
Research Project Essay Draft (5-7 pp)

WEEK 9: Wednesday, October 19
Primary Texts
Dalton Trumbo—*Johnny Got His Gun* (2/2).

Research & Discussion Questions
What models of masculinity are being engaged in this depiction of the body?
How does this book correspond to other “banned books” in American history?

UNIT 5: Ethnicity, Race & Gender in WWII & Korean War Film, Theater & Literature

WEEK 10: Wednesday, October 26
Recommended Film Screening Before Class
Stephen Spielberg—*Saving Private Ryan*
Required Film Screening Before Class:
Stephen Spielberg—*Schindler’s List*

**Research & Discussion Questions**
How does Spielberg aestheticize violence and to what ends?
How do Spielberg’s dystopian poetics correspond to other texts examined thus far?

**Assignment Due**
Annotated Bibliography (3 pp)

**WEEK 11: Wednesday, November 2**
*In-Class Screening*
Luís Valdez—*Zoot Suit*

**Primary Text**
Luís Valdez—*Zoot Suit* (E-Book)

**Research & Discussion Questions**
How is WWII depicted in *Zoot Suit*, and what is the significance of these differences?
What gendered forms of resistance are at play in the text, and what is being resisted?

**WEEK 12: Wednesday, November 9**
*In-Class Film Screening*
Edward James Olmos—*American Family (Season 1, Episode 10: The Forgotten War)*

**Primary Texts**
Rolando Hinojosa Smith—*The Useless Servants* (E-Book)

**Research & Discussion Questions**
What formal innovations in *The Useless Servants* enable a new poetics of violence, and what is the significance of these innovations?
How are Chicana/o film aesthetics in *American Family* creating alternative meanings about bodies, violence and citizenship?

**Assignment Due**
Research Project Conference Paper Draft (8-10 pp)

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**UNIT 6: Culture and the U.S. War in Viet Nam**

**WEEK 13: Wednesday, November 16**
*Recommended Film Screening Before Class*
Francis Ford Coppola—*Apocalypse Now*

*Required Film Screening Before Class*
Oliver Stone—*Born on the Fourth of July*
Primary Texts
Tim O’Brien—*The Things They Carried* (1/2, E-Book)

Research & Discussion Questions
How is the archetypal male warrior hero transformed in these texts?  
What are the poetics of these depictions of the U.S. War in Viet Nam?

WEEK 14: Wednesday, November 23
In-Class Film Screening
Luíz Valdez—*Los Vendidos*
Kinan Valdez—*Ballad of a Soldier*
Laura Varela—*As Long As I Remember*

Primary Texts
George Mariscal—Selections TBA from *Aztlán & Viet Nam*

Research & Discussion Questions
How do these Chicana/o depictions of the Viet Nam War correspond to other texts?  
How do aesthetic innovations undergird new poetics?

UNIT 7: The War on Terror & the Politics and Poetics of Violence Today

WEEK 15: Wednesday, November 30
In-Class Film Screening
*Generation Kill* (HBO 2008)—Season 1, Episode 1

Primary Texts
Evan Wright—*Generation Kill* (1/2)

Research & Discussion Questions
How do the characters in *Generation Kill* reveal the potential and potential limits of various models of subaltern agency during war?  
What is the relationship between violence and identity in *Generation Kill*?

WEEK 16: Wednesday, December 7
Recommending Extra-Credit Film Screening Before Class
Jon Hurwitz and Hayden Schlossberg—*Harold & Kumar Escape from Guantanamo Bay*

Required Film Screening Before Class
Mat Whitecross and Michael Winterbottom (Directors)—*The Road to Guantanamo*

In-Class Film Screening
24, Selected Episode Clips from Season 1
James Der Derian—*The Human Terrain* (2009)
Primary Texts
Evan Wright—Generation Kill (2/2)

Research & Discussion Questions
Is there a unique War on Terror genre, and if so, what are its contours?
How might violence have become an ideology in the War on Terror?

Assignment Due:
Final Revision of Research Paper (16-20 pp)

WEEK 17: Wednesday, December 14—In-Class Final Exam, 5:00 p.m. – 7:30 p.m.
Assignments Due
In-Class Final Exam
Class Portfolio with All Originally-Graded Assignments