

JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted: October 12, 2014

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to kkilloran@jjay.cuny.edu .

1. a. **Department(s) or program(s)** proposing this course: English

b. **Name** and contact information of proposer(s): Jay Gates

Email address: jgates@jjay.cuny.edu

Phone number: (646) 557-4406

a. **Title of the course:** Justice and Heroism

b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in SIMS): Justice and Heroism

c. **Level** of this course X 100 Level ___ 200 Level ___ 300 Level ___ 400 Level

Please provide a brief rationale for why the course is at the level:

Students can take this course at the same time as ENG 101 and so the course assumes no prior foundation for the study of literature at the college level. The course is aimed at helping students to acquire a set of skills or tactics to approach and critically analyze stories and how they frame ideas of justice for an audience—what stories do, how they do those things, why, and their effects on contemporary audiences. To this end, the course takes as its theme ‘heroism’ and asks students to think about what values heroic stories convey, how they frame issues of justice, and how they open audiences to cultural and ethical reflection and discussion.

Although there is a good deal of writing for the course, the assignments are overwhelmingly low stakes and are intended mostly to give students chances to practice. Thus this is an introductory-level course and is appropriate for the 100 level.

d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): LIT

2. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

This course follows a practical approach to teaching students to transition from high school-level reading practices to college-level reading practices by introducing them to a reading process that they can apply to any narrative context. It is an innovative approach to studying the relationship between narrative and issues of justice. Adapting elements of analysis taken from the study of various narrative traditions, the course explores how stories operate to explore issues of justice by embedding itself in tradition and then opening the tradition itself to debate. By giving students the opportunity to explore different narrative engagements with justice from a range of societies, students can deal with issues of tradition and innovation, can learn to read for the concerns of texts that are expressed for societies not their own, and can then reflect on the concerns of that society as expressed in a text. Moreover, this course can be adapted to suit the interests of various instructors.

3. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

The stories we tell define us; the stories we tell about our heroes tell us about our own sense of justice and the way the world is supposed to work. This course will explore how heroes in a range of stories model an ethic of justice and make demands on their audience to pursue that justice. In particular, the course will consider the ways that narrative frames justice and the place of the hero and the anti-hero in advancing and bringing about justice.

4. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites): None

5. Number of:
- a. Class hours __3__
 - b. Lab hours _____
 - c. Credits __3__

6. Has this course been taught on an **experimental basis**?
- No ___ Yes. If yes, then please provide:

- a. Semester(s) and year(s):
- b. Teacher(s):
- c. Enrollment(s):
- d. Prerequisites(s):

8. **Learning Outcomes** (approximately 3-5 or whatever is required for mapping to the Gen Ed outcomes). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program's (major; minor) outcomes?

- Describe one's own relationship to significant issues of justice
- Identify problems and propose solutions through evidence-based inquiry

- Assess the effectiveness of one's own role in collaborations with people of diverse backgrounds
- Demonstrate effective planning and reflection to accomplish specific course outcomes
- Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth

9. Will this course be part of any **major(s), minor(s) or program(s)**?

No Yes

If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

10a. Will this course be part of JJ's **general education program?** (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

No Yes If yes, please indicate the area:

College Option:

Justice core 100-level: Justice & the Individual	x
Justice core 300-level: Struggle for Justice & Equality in U.S.	
Justice core 300-level: Justice in Global Perspective	
Learning from the Past	
Communication	

10b. Please explain why this course should be part of the selected area.

This course engages students in thinking about how stories affect our conceptions of justice, how we relate to narrative traditions, and how we use narrative to question, challenge, and reshape tradition in support of justice. Students must reflect on their own emotional responses to the stories' representation of justice and heroism, examine how the stories brought about those emotional responses, and critically engage with any changes in their initial responses after identifying the ways that the stories framed the issues of justice and elicited the emotional response.

10c. If yes, frequency and number of sections to be offered for General Education:

Every semester Number of sections: 1
 Fall semesters only Number of sections:
 Spring semesters only Number of sections:

11. How will you **assess student learning**?

Regular low-stakes writing assignments in response to course readings; analytical essays; exams

12. Did you meet with a librarian to discuss **library resources** for the course?

Yes No

But a brief subject search of the CUNY+ catalogue for John Jay shows more than adequate sources for a course at this level.

If yes, please state the librarian's name Marta Bladek

Are there adequate resources in the library to support students' work in the course

Yes No

Will your students be expected to use any of the following library resources? Check all that apply. N/A

13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval: 12/2/15

15. **Faculty** - Who will be assigned to teach this course? Jay Gates, Toy Tung, Jonathan Gray

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

No

Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

Not applicable

No

Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be **withdrawn**, if this course is approved?

No

Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals: Allison Pease, Chair, English Department

**John Jay General Education College Option
Course Submission Form**

Course Prefix & Number	LIT 1XX
Course Title	Justice and Heroism
Department or Program	English
Discipline	English
Credits	3
Contact Hours	3
Prerequisites (ENG 101 required for 200-level, ENG 201 required for 300 & 400-level courses)	
Co-requisites	
Course Description	The stories we tell define us; the stories we tell about our heroes tell us about our own sense of justice and the way the world is supposed to work. This course will explore how heroes in a range of stories model an ethic of justice and make demands on their audience to pursue that justice. In particular, the course will consider the ways that narrative frames justice and the place of the hero and the anti-hero in advancing and bringing about justice.
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

currentcourse revision of currentcourse a new course being proposed

John Jay College Option Location

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

<p>Justice Core x (100-level) <input type="checkbox"/> Ju</p> <p><input type="checkbox"/> Struggle for Justice & Inequality in U.S. (300-level)</p> <p><input type="checkbox"/> Justice in Global Perspective (300-level)</p>	<p><input type="checkbox"/> Learning from the Past</p>	<p><input type="checkbox"/> Communication</p>
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Learning Outcomes

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

I. Justice Core I Freshman Year Seminars: Justice and the Individual

Please explain how your course meets each of these 5 learning outcomes

Justice Core First Year seminar courses are designed to support student's academic success by helping them to transition to the college environment and academic expectations; specifically:

<p>Students will explore issues of justice such as colonialism, gender, race, rape, religion, sex, vengeance, and war across a range of texts. Students will identify and analyze the texts' narrative approaches and reflect on how those approaches shape their responses to the issues of justice. See tactical development and argumentative analysis assignments in model syllabus.</p>	<ul style="list-style-type: none"> ● Describe one's own relationship to significant issues of justice
<p>Students will identify the narrative methods by which texts frame issues and manipulate audience's responses. They will critically analyze those methods and reflect on the ethical consequences of their effects on defining justice in relation to an issue. See tactical development and argumentative analysis assignments in model syllabus.</p>	<ul style="list-style-type: none"> ● Identify problems and propose solutions through evidence-based inquiry
<p>Students will reflect on their own responses to texts' framing of issues of justice and consider the effect of their response from multiple contextual and cultural perspectives. See especially tactic development papers 6–10 in model syllabus. Students will also engage in dialogue with their classmates concerning the multiple perspectives under discussion.</p>	<ul style="list-style-type: none"> ● Assess the effectiveness of one's own role in collaborations with people of diverse backgrounds

<p>Through a set of scaffolded assignments, students will acquire and practice discrete analytical skills, and develop a process of critical analysis of narrative. See model syllabus for examples of how scaffolded assignments may require students to reflect on their earlier thinking and analytical processes.</p>	<ul style="list-style-type: none"> • Demonstrate effective planning and reflection to accomplish specific course outcomes
<p>Students will be required to make use of the Writing Center. Students will also participate in activities organized by staff from the Student Academic Success program like “Acts for Justice” and students will meet with their peer success coach at least once during the semester.</p>	<ul style="list-style-type: none"> • Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth

John Jay Justice Core
Justice and the Individual

The Justice of Heroism:
The Stories We Tell
Lit 1XX
MW 9:25–10:40

Professor J. P. Gates
Office: NB 07.63.35
Office hours: W 11:00–12:00
Email: jgates@jjay.cuny.edu
Phone: 646.557.4406

Course Description

The stories we tell define us; the stories we tell about our heroes tell us about our own sense of justice and the way the world is supposed to work. This course will explore how heroes in a range of stories model an ethic of justice and make demands on their audience to pursue that justice. In particular, the course will consider the ways that narrative frames justice and the place of the hero and the anti-hero in advancing and bringing about justice.

In this particular iteration of the course, we will apply Harold Scheub's five-part method of analysis to four texts from different periods and cultures to unpack how narratives shape our emotional responses, how story acts as a space for cultural discussion, and how stories can shape our understandings of justice.

Required Texts

Achebe, Chinua. *Things Fall Apart*. Anchor, 1994. ISBN: 978-0385474542
Dorfman, Ariel. *Death and the Maiden*. Penguin, 1994. ISBN: 978-0140246841
Miller, Frank. *300*. Dark Horse Books, 1999. ISBN: 978-1569714027
Scheub, Harold. *Story*. University of Wisconsin Press, 1998. ISBN: 978-0299159344

Texts on Blackboard

Saga of Gisli Sursson

Learning Objectives

- Describe one's own relationship to significant issues of justice (tactical development papers, analytical papers 1–4)
- Identify problems and propose solutions through evidence-based inquiry (analytical papers)
- Assess the effectiveness of one's own role in collaborations with people of diverse backgrounds (analytical papers and classroom discussion)
- Demonstrate effective planning and reflection to accomplish specific course outcomes (assignments are scaffolded to accomplish this as well as to help students recognize how stories build to elicit emotional, often at the expense of rational, responses; Writing Center requirement)
- Engage with co-curricular activities (i.e. clubs, student activities, lectures, tutoring, academic advisement, community service) to develop academic goals and personal growth (Writing Center requirement)

Grading

Participation	20%
Reflection and tactic development papers	30%
Presentation	10%
Analytical papers	30%
Writing Center tutorials	10%

Writing Center Requirement (<http://jjcweb.jjay.cuny.edu/writing/homepage.htm>)

Students must attend at least 2 Writing Center tutorials relating to work for this class and return signed confirmation slips to the professor to demonstrate attendance. Tutorials may be used for brain-storming, thesis formation, organizing and structuring ideas, revision strategies, conceptual and sentence-level skills, and documentation. Students may attend for extra credit additional tutorial sessions or workshops relevant to this course (I will post a list of these on Blackboard). Every tutorial session after the 2 required will earn 2 extra-credit points on the final grade; every workshop will earn 1 extra-credit point on the final grade.

Attendance:

You may miss up to 4 classes without penalty beyond losing participation points.

Students with Disabilities

Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L.66.00 NB (212-237-8041). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.

Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities*, 4th ed., City University of New York, p.3.

(http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf)

Plagiarism:

Plagiarism and cheating are violations of CUNY's policy on academic integrity:

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. *Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.*

It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrasing, summarizing, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.

(http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf)

By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See also pp. 44–5 of the JJC Undergraduate Bulletin for further explanation. See also *MLA Handbook*, 7th ed., 2.

1) Introduction: Story and Justice

Emotion

2) Story

Reading: Scheub, *Story*, pp. 3–17

Due: Tactic development 1

Scheub argues, “Historians routinely take the events of the past and give them a new gloss, recasting the stories again and again. So it is that heroic stories are revised, retold, and yesterday’s heroism becomes a distinctly unheroic kind of villainy today. History is a story that is never wholly told, never entirely true, but always at least partially true, always true at least in its parts: the events keep sliding around as each storyteller, each historian, rearranges the incidents, reinterprets, retells, and meaning alters—often slightly, sometimes more dramatically, with audiences providing a necessary set of contemporary emotional reactions” (3). Given his argument that the meaning of the events of a narrative change over time and depend on audience, it is reasonable to think that our definitions of core concepts like heroism and justice also change. In no more than two pages, define ‘heroism’; elaborate what you consider to be the major elements that define heroism; explain what connection you consider heroism to have to justice; explain whether you think that the terms you have set up have changed over time or would differ in a different cultural context.

3) Image

Reading:

- Scheub, *Story*, pp. 21–9
- Miller, “Honor,” 300

Due: Tactic development 2

Scheub argues, “The separate image cannot be dissociated from the tradition; when one image is evoked verbally by the artist, an entire network of images is called forth. A single image summons up aspects of the entire tradition, and a sequence of images composing a single performance evokes the full force of the ancient tradition” (23). Although Scheub is discussing the images evoked in oral performance, it can be supposed that images described in print or depicted visually would follow a similar pattern. Miller’s text is a graphic novel divided into thematic units that define the heroic ethos of the world. In no more than two pages, identify images that you think evoke the sense of ‘honor’ that is the theme of this chapter; describe what in the images conveys a sense of

'honor'; explain how you understand what 'honor' means in this text and the society it depicts. Do not generalize. Make an argument; quote the text in support of the argument or describe images that support it; explain how the quotations and images support your argument.

4) Narrative

Reading:

- Scheub, *Story*, pp. 47–51
- Miller, "Duty," *300*

Due: Tactic development 3

According to Scheub, "Story involves a series of 'fictional events'; it has to do with 'the lived experiences of historical actors,' giving structure to cultural experience. Plot is 'the dynamic shaping force of the narrative discourse.' It is plot that 'makes events into a story,' involving its layered organization. Narrative, as the term is used here, involves such plotting of events, a movement from conflict to resolution" (47). In no more than two pages, identify the events that are plotted in this chapter that you consider create a narrative (moving from conflict to resolution) that helps us understand "duty," the theme of the chapter. Explain how the conflict that is part of the plot leads us to understand 'duty' and the expectations that the society holds for the individual. If there are different expectations for different individuals in the society, explain where you see that. Do not generalize. Make an argument; quote the text in support of the argument or describe images that support it; explain how the quotations and images support your argument.

5) Rhythm

Reading:

- Scheub, *Story*, pp. 94–100
- Miller, "Glory," *300*

Due: Tactic development 4

According to Scheub, "Rhythm—the artistic repetition and manipulation of images and image sets—is the instrument whereby the message is remembered and communicated; rhythm forms the grid against which the work of art is produced, and is itself a part of that work: the message is revealed, but it is a message composed largely of emotion" (94). Review the four chapters of *300* to this point and identify one or more images that you see repeated (perhaps not exactly, but recognizably). In no more than two pages, describe the images, how they develop over the course of the chapters, and how they reveal a message. Consider how the repetition and development affect how quickly or slowly the audience is able to perceive the message and explain what emotional effect this rhythm has, i.e. how do you respond to the message? Do not generalize. Make an argument; quote the text in support of the argument or describe images that support it; explain how the quotations and images support your argument.

6) Trope

Reading:

- Scheub, *Story*, pp. 126–31
- Miller, "Combat," *300*

Due: Tactic development 5

According to Scheub, “During the course of the performance, images are shorn of traditional meanings at the same time that those traditional meanings are exploited. The story becomes a trope laboratory, in which images and their organization are undermined, pillaged of their normal connotations, worked into novel arrangements” (131). In this formulation, a story gives us traditional meanings and then complicates or tears them away. We are invited to think about our responses to traditional and conventional meaning. Examine the major themes of the five chapters of *300* and consider how their traditional meanings are presented then complicated. In no more than two pages, explain how one of the themes is problematized through conflict, how the text affects your emotional response to that theme, and how the resolution leads you to understand the theme at the end (it may reinforce the traditional meaning or challenge it). Do not generalize. Make an argument; quote the text in support of the argument or describe images that support it; explain how the quotations and images support your argument.

7) The Story Told

Reading:

- Scheub, *Story*, pp. 131–44
- Miller, “Victory,” *300*

8) Presentations and Discussion: The Justice of Heroism

Due: Analytical Paper (~1500–1750 words)

Choose a theme underlying the heroism portrayed in Frank Miller’s graphic novel *300*. Applying the tactics you have practiced, describe the text’s message regarding that theme and explain how it is conveyed. How does the text’s use of that theme support a message regarding just or unjust actions taken? Discuss the response to that theme that the text evoked from you and your feelings about that response after having critically analyzed the narrative techniques used. Are you comfortable with your initial emotional response to the theme and its relationship to justice? Did you have a different perspective on the text’s message after critically examining its narrative techniques? Do not generalize. Make an argument; quote the film in support of your argument and describe relevant scenes that support your argument; explain how the quotations and scenes support your argument.

Violence

9) Story

Reading:

- *Things Fall Apart*, chs. 1–3

10) Story

Reading:

- *Things Fall Apart*, chs. 4–6

Due: Tactic development 6

Scheub argues, “Historians routinely take the events of the past and give them a new gloss, recasting the stories again and again. So it is that heroic stories are revised, retold, and yesterday’s heroism becomes a distinctly unheroic kind of villainy today. History is a story that is never wholly told, never entirely true, but always at least partially true, always true at least in its parts: the events keep sliding around as each storyteller, each historian, rearranges the incidents, reinterprets, retells, and meaning alters—often slightly, sometimes more dramatically,

with audiences providing a necessary set of contemporary emotional reactions” (3). Given his argument that the meaning of the events of a narrative change over time and depend on audience, it is reasonable to think that our definitions of core concepts also change. Achebe’s novel narrates several cultural conflicts and shifts. He shows a culture reflecting on its tradition and debating its future. However, it is distinctly a debate, one that Achebe may or may not take a side in. Identify elements or characters whose perspectives provide us with an understanding of the cultural debate and, in no more than two pages, explain how these elements or characters affect our emotional response. Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

11) Image

Reading:

- *Things Fall Apart*, chs. 7–9

Due: Tactic development 7

Scheub argues, “The separate image cannot be dissociated from the tradition; when one image is evoked verbally by the artist, an entire network of images is called forth. A single image summons up aspects of the entire traditions, and a sequence of images composing a single performance evokes the full force of the ancient tradition” (23). Although Scheub is discussing the images evoked in oral performance, it can be supposed that images described in print or depicted visually would follow a similar pattern. Achebe’s text is a novel that represents not only a conflict between a culture with a deeply embedded heroic ethos and Christian missionary efforts, but also a culture that appears to be re-defining its own values. In no more than two pages, identify images that you think evoke the sense of the traditional heroic ethos; describe what in the images conveys a sense of the heroic; explain how you understand what the elements of heroism are in this text and the society it depicts; also identify any images that you think challenge the traditional heroic ethos or suggest the culture’s discomfort with or shift away from it.

12) Narrative

Reading:

- *Things Fall Apart*, chs. 10–13

Due: Tactic development 8

According to Scheub, “Story involves a series of ‘fictional events’; it has to do with ‘the lived experiences of historical actors,’ giving structure to cultural experience. Plot is ‘the dynamic shaping force of the narrative discourse.’ It is plot that ‘makes events into a story,’ involving its layered organization. Narrative, as the term is used here, involves such plotting of events, a movement from conflict to resolution” (47). Building on your examination of images in your previous tactic development paper, discuss in no more than two pages how the conflict regarding the heroic ethos that the images raised are plotted into a narrative and make suggestions about the kinds of resolutions possible. Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

13) Narrative, continued

Reading:

- *Things Fall Apart*, chs. 14–17

14) Rhythm

Reading:

- *Things Fall Apart*, chs. 18–20

Due: Tactic development 9

According to Scheub, “Rhythm—the artistic repetition and manipulation of images and image sets—is the instrument whereby the message is remembered and communicated; rhythm forms the grid against which the work of art is produced, and is itself a part of that work: the message is revealed, but it is a message composed largely of emotion” (94). If narrative offers movement from conflict to resolution, rhythm should play a large role in the message the novel conveys to its audience (there may be more than one). Return to your previous two tactic development papers and consider in no more than two pages how the “repetition and manipulation of images and image sets” and their plotting within the novel affect the rhythm. What effect does the rhythm have? Does it guide you toward a conclusion or understanding? How? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

15) Trope

Reading:

- *Things Fall Apart*, chs. 21–24

Due: Tactic development 10

According to Scheub, “During the course of the performance, images are shorn of traditional meanings at the same time that those traditional meanings are exploited. The story becomes a trope laboratory, in which images and their organization are undermined, pillaged of their normal connotations, worked into novel arrangements” (131). In this formulation, a story gives us traditional meanings and then complicates or tears them away. We are invited to think about our responses to traditional and conventional meaning. In no more than two pages, discuss how the novel opens up discussion of the relationship between heroism and justice. Are they compatible? Who benefits from the traditional relationship between them? Is there an alternate formulation of the relationship? Who would benefit from such a relationship? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

16) The Story Told

Reading:

- *Things Fall Apart*

17) Presentations and Discussion: What Makes a Hero Just

Due: Analytical Paper (~1500–1750 words)

Choose a quandary about heroism in support of justice posed by Chinua Achebe’s *Things Fall Apart*. Applying the tactics you have practiced, describe the novel’s message regarding that quandary and explain how it is conveyed in the novel. Discuss the response the novel seems to pose (if any), the response it evoked from you, and explain how it led you to understand that response as the most just (if, indeed it is). Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

Outlaw

18) Image

Reading:

- *Saga of Gisli Sursson*, pp. 496–527

Due: Tactic development 11

Scheub argues, “The separate image cannot be dissociated from the tradition; when one image is evoked verbally by the artist, an entire network of images is called forth. A single image summons up aspects of the entire tradition, and a sequence of images composing a single performance evokes the full force of the ancient tradition” (23). In the saga, there are a number of images of law being insufficient to ensure justice, consequently requiring a heroic individual to defend justice. Choose at least one of these images and, in no more than two pages, discuss how it evokes aspects of the larger tradition and the relationship among law, justice, and heroism. What is the effect of that choice of image on the audience’s perception of that traditional relationship? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

19) Narrative

Reading:

- *Saga of Gisli Sursson*, pp. 527–557

Due: Tactic development 12

According to Scheub, “Story involves a series of ‘“fictional events’; it has to do with ‘the lived experiences of historical actors,’ giving structure to cultural experience. Plot is “the dynamic shaping force of the narrative discourse.” It is plot that ‘makes events into a story,’ involving its layered organization. Narrative, as the term is used here, involves such plotting of events, a movement from conflict to resolution” (47). The saga clearly plots events that resemble one another and in so doing gives us models for conflict and resolution. It makes us look backward and forward at the same time, guiding us through the narrative to judgments about events. In no more than two pages, discuss how a pair of events, especially a pair of heroic events in the face of some violation, helps us to arrive at a conclusion about the role of heroic action in cultural experience. Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

20) Rhythm

Review:

- *Saga of Gisli Sursson*

Due: Tactic development 13

According to Scheub, “Rhythm—the artistic repetition and manipulation of images and image sets—is the instrument whereby the message is remembered and communicated; rhythm forms the grid against which the work of art is produced, and is itself a part of that work: the message is revealed, but it is a message composed largely of emotion” (94). If narrative offers movement from conflict to resolution, rhythm should play a large role in the message the saga conveys to its audience (there may be more than one). Return to your previous two tactic development papers and consider in no more than two pages how the ‘repetition and manipulation of images and image sets’ and their plotting within the saga affect the rhythm. What effect does the rhythm have? Does it guide you toward a conclusion or understanding? How? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

21) Trope

Review:

- *Saga of Gisli Sursson*

Due: Tactic development 14

According to Scheub, “During the course of the performance, images are shorn of traditional meanings at the same time that those traditional meanings are exploited. The story becomes a trope laboratory, in which images and their organization are undermined, pillaged of their normal connotations, worked into novel arrangements” (131). In this formulation, a story gives us traditional meanings and then complicates or tears them away. We are invited to think about our responses to traditional and conventional meaning. In this particular saga, nearly all of the conventions we expect are overturned. Violence is secret rather than public; vengeance can never fully satisfy because the violence was secret; siblings fight one another; gender roles are contested; the hero is an outlaw. In no more than two pages, consider some element of tradition that you see undermined and explain how you think that affects our perception of some aspect of justice. Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

Vengeance

22) Image

Reading:

- *Death and the Maiden, Act I*

Due: Tactic development 15

Scheub argues, “The separate image cannot be dissociated from the tradition; when one image is evoked verbally by the artist, an entire network of images is called forth. A single image summons up aspects of the entire tradition, and a sequence of images composing a single performance evokes the full force of the ancient tradition” (23). This text is one with a range of images, doubtful images, and potentially mistaken identity. These images raise questions about the possibility of ensuring that justice is done, consequently requiring a heroic individual to defend justice. Choose at least one of these images and, in no more than two pages, discuss how it evokes aspects of the larger tradition and the relationship among law, justice, and heroism. What is the effect of that choice of image on the audience’s perception of that traditional relationship? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

23) Narrative

Reading:

- *Death and the Maiden, Act II*

Due: Tactic development 16

According to Scheub, “Story involves a series of ‘fictional events’; it has to do with ‘the lived experiences of historical actors,’ giving structure to cultural experience. Plot is ‘the dynamic shaping force of the narrative discourse.’ It is plot that ‘makes events into a story,’ involving its layered organization. Narrative, as the term is used here, involves such plotting of events, a movement from conflict to resolution” (47). The play clearly plots events that resemble one another and in so doing gives us models for conflict and resolution. It makes us look backward and forward at the same time, guiding us through the narrative to judgments about events. In no more than two pages, discuss how a pair of events, especially a pair of heroic events in the face of some violation, help

us to arrive at a conclusion about the role of heroic action in cultural experience. Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

24) Rhythm

Reading:

- *Death and the Maiden*, Act III

Due: Tactic development 17

According to Scheub, “Rhythm—the artistic repetition and manipulation of images and image sets—is the instrument whereby the message is remembered and communicated; rhythm forms the grid against which the work of art is produced, and is itself a part of that work: the message is revealed, but it is a message composed largely of emotion” (94). If narrative offers movement from conflict to resolution, rhythm should play a large role in the message the saga conveys to its audience (there may be more than one). Return to your previous two tactic development papers and consider, in no more than two pages, how the “repetition and manipulation of images and image sets” and their plotting within the text affect the rhythm. What effect does the rhythm have? Does it guide you toward a conclusion or understanding? How? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

25) Trope

Review:

- *Death and the Maiden*

Due: Tactic development 18

According to Scheub, “During the course of the performance, images are shorn of traditional meanings at the same time that those traditional meanings are exploited. The story becomes a trope laboratory, in which images and their organization are undermined, pillaged of their normal connotations, worked into novel arrangements” (131). In this formulation, a story gives us traditional meanings and then complicates or tears them away. We are invited to think about our responses to traditional and conventional meaning. This text opens up a number of questions about just behavior in the face of prior injustice. In no more than two pages, consider some aspect of the conflict between justice and injustice that is raised by the complication of traditional meaning. What questions does this disruption of meaning raise? Does it lead to answers? To answers different from what the tradition would have expected? What is the effect of the disruption of tradition? Do not generalize. Make an argument; quote the text in support of the argument; explain how the quotations support your argument.

26) The Story Told

27) Presentations and Discussion: Just Vengeance

Due: Analytical Paper (~1500–1750 words)

The Saga of Gisli Sursson and *Death and the Maiden* are, at their core, interested in the possibility of vengeance achieving justice. They consider vengeance responding to a number of possible violations. They suggest, on the one hand, that vengeance can set matters to rights. They suggest, on the other hand, that vengeance can never be sufficient to achieve resolution and will only lead to further violence. However, the question underlying both texts’ conclusions is whether vengeance itself, even heroic vengeance, is a just response to violation. Choose one

of the two texts and explore how the text associates vengeance, respectively, with heroism and with justice. Applying the tactics you have practiced, describe the text's message regarding those associations and explain how it is conveyed in the text. Discuss the response the text evoked from you, and explain how it led you to understand that response as the most just (if, indeed it is). Are you at all uncomfortable with the relationships between vengeance, heroism, and justice as the text presents them?

28) A Story of Justice?

Due: Reflection

Heroism, Justice, and the Stories We Tell. In this course we have explored justice and the ways that it is framed for us by narrative. In particular, we have considered the place of the hero in advancing and bringing about justice. In a structured essay with a thesis, evidence, and analysis, discuss how you have come to understand the relationship between justice, heroism, and story. You may want to consider how the reading process and tactics of analysis that you have practiced have affected your perception of stories more broadly.

29) Final Wrap Up