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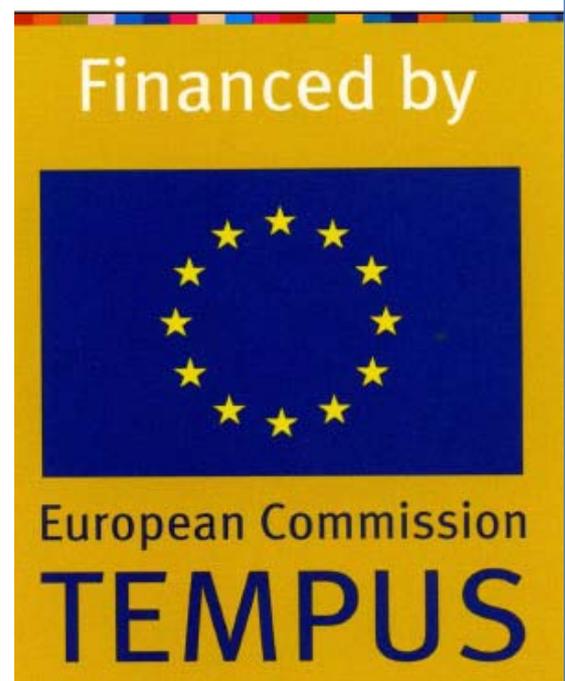
Pre-Pilot Sample in Preperation for Implementation of the Pilot Project on the European Credit Transfer System (ECTS) at Ben-Gurion University.

Implementation of ECTS: Hebrew Ulpan Syllabus Booklet The Ginsburg-Ingerman Overseas Students Program

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European Syllabus Components

(The order is flexible)

Name of the module¹- title of the Module.

Number of module- numeric code of the module, needed for registration, represent certain information for the institution administration.

Credits- number of credits in the Israeli system, based on contact hours.

ECTS credits- number of credits in the European Credit Transfer System.

Cycle- the degree level in which the module is being taught.

Level- the level of the module regarding the degree program (basic, obligatory, advanced, seminar, etc.).

Field of Education\ content area- the discipline and main area in which the module is belong to.

Responsible department- the department that provides the module and its services).

Position in educational system- the programs (or departments) that their students can or must take the module, and the module's position in the program in terms of order and priorities.

Academic year- in which academic year the module is being taught.

Semester (or duration) - in which semester the module is being taught (in case of other itinerary based program: the length and dates of the module).

Hours of instruction- the hours in which the module takes place.

Location of instruction- the location of lectures (or any other kind of instruction) in the module.

Language of instruction- the Language in which the instruction is done (and usually the language in which the work and assignments is done, if not, detailing is needed).

Lecturer and contact details- the name of the person in charge of the instruction in the module and the details to contact him if needed (such as phone number, email address, office number).

Assistant and contact details (if needed) - the name of person who takes part in the module as an assistant and the details for students to contact him if needed (such as phone number, email address, office number).

Office hours- days and hours when the lecturer and/or assistant are available at the office for the students.

Entrance qualifications\ General prerequisites- the academic prerequisites that students should complete before their registration to the module.

Course Description:

Aims of the module- a broad general statement of the teaching intention in the module².

Objectives of the module- specific statements of the teaching intention in the module and what it hopes to achieve³.

Learning outcomes of the module- statements of what student is expected to know, understand and\ or be able to demonstrate after complete the process of learning of the module⁴.

¹ Module= course in American terminology.

² Kennedy, D. (2007) *Writing and Using Learning Outcomes: A Practical Guide*, Cork: Cork College University, 18.

³ Ibid

⁴ Ibid, 19.

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Attendance regulation- regulation and expectations regarding students' attendance and participation in class.

Teaching arrangement and method of instruction- the methods of instruction in the module and any other arrangement regarding teaching and learning activity.

Module Content\ schedule and outlines- the content and structure of the module, including detailed subjects, and their order.

Required reading- The literature and reading items that students in the module are expected to read.

Additional literature- the Bibliography of the module.

Assessment- how the students will be assessed in the module (including dates of examination and due dates).

Work and assignments- detailed instructions for the students regarding the work and assignments in the module.

Time required for individual work- a definition of the amount of hours that the students are expected to invest in the module learning process, including reading assignments, etc. according to that section the module's ECTS is calculated.

Grading scale- the academic grading system used in the module and its definition regarding the learning outcomes of the module (pass-fail\ percentage\ ECTS grading scale etc.).

Additional information- any comment or information needed for the students in the module.

Module evaluation- how and who runs the evaluation of the module after it is over and before it will be taught again.

Confirmation\ ratification- who (students, committee or panel) accepted and confirmed the module's syllabus, and when.

Last update- when was the last update of the syllabus.

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Name of the module : Violence in Our Lives: From Cartoons to Mass Murder and Back

Number of module: 13-5-4017

ECTS: 6 ECTS\ 4 Credits

Cycle: First cycle

Level: interdiction module for under graduate students.

Field of Education: cultural sociology.

Semester: Fall Semester 2010

Responsible Department: Ginsburg Ingerman Overseas Students Program.

Position in educational system: the module is given as an elective module to the students in the Overseas Students Program.

Hours of instruction: Monday, 10 am-2 pm

Location of instruction: Building 72 room 503

Language of instruction: English.

Lecturer: Kobi Kabalek

Contact details: Email: kabalek@bgu.ac.il

Phone / Mobile: 052-2399395

Office location: Building 72, Room 565.

Office hours: Monday 2 pm-3 pm.

General prerequisites: satisfying English level.

Course Description:

In a classic Bugs Bunny cartoon, the rabbit tricks his opponents, two gangster figures, into hiding in an oven. Then he turns on the gas and throws in a match (<http://www.youtube.com/watch?v=nxYavTEquQg>).

Do we think of this amusing scene as what it is: an act of violence?

Comedy is full of similar examples. Tom & Jerry entertain because of their imaginative ways of hurting each other, and non-animated comedians, such as the Three Stooges, draw their laughs from the pain they inflict upon one another. Looking at other kinds of media, from James Bond movies, to Jackie Chan or *Sin City*, it seems that punching someone in the face or cutting someone's head off are central to what we call entertainment. But what makes violence funny? What makes it valid or even cool?

Aims of the module:

In this interactive course we will look at the role of violence (with a focus on physical violence) in different aspects of our social life. We will combine an examination of actual cases of individual and mass violence with a variety of violent media representations.

Objectives of the module:

In order to identify and explain the connections between behavior and cultural environments, each week we will juxtapose historical cases of the last century and examples from literature, TV, and the movies. What causes people to commit violent acts, either as individuals or as a group? Which cases of violence and aggression are considered legitimate and even necessary? How are they being justified?

Learning outcomes of the module:

On successful completion of this course, students should be able to:

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1. Identify the role and presence of violence in different aspects of our social life.
2. Distinguish between different kinds of violence.
3. Discuss the interdependence of behavior and cultural representations in the case of violence.
4. Point out the various categories by which violence is depicted and justified.
5. Formulate the
6. Question the exertion of violence and its representations as legitimate and necessary.

Attendance regulation: compulsory attendance.

Teaching arrangement and method of instruction:

The course requires the active participation of the students, who are encouraged to suggest examples and topics they are interested in discussing in class. The course will comprise of discussions based on the weekly reading assignments as well as the media clips, documentaries, and additional material, which we will examine in class.

Schedule and outlines: Copies of the specific readings and media clips will be provided on a weekly basis according to the progress of our discussions.

First week: What is Violence?

Second week: Legal and Illegal Violence: Crime, punishment, and the institutionalized use of force.

Third week: The Logics and Values of Mass Violence: War, genocide, and the movie *300*.

Fourth week: Imagining Enemies.

Fifth week: Legitimate and Illegitimate Objects of Violence: Women, children, soldiers, and aliens.

Sixth week: Gendered Violence.

Seventh week: Emotions: Crime of passion, hatred, and cycles of violence.

Eighth week: The Realities and Fantasies of Revenge: From political vendettas to *Inglorious Basterds*.

Ninth week: Reactions: Justification, denial, and comedy.

Tenth week: Visible and Invisible Violence: Long-distance weapons, short blades, and from “clean” wounds to the bloody reality of “splatter” films

Eleventh week: Sex and Violence

Twelfth week: A Child’s Play: Plastic guns, video games, and Little Red Riding Hood

Thirteenth week: Violent Lessons? – Conclusions

Assessment:

Structure of Final Course Grade

1. Participation	20%
2. 2 Student Presentations	15% x 2 = 30%
3. Final Paper	<u>50%</u>
	100%

Note:

- Work handed in late, will not be graded!

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- Penalties and course policies should be clearly articulated (i.e. students will have their final grade lowered an entire grade level if they miss more than 2 class meetings unexcused).

Work and assignments:

Participation: The students are required to read the assigned material and actively participate in the weekly discussions.

First Student Presentation: The students will choose a media representation and analyze the violence in it according to the themes we have discussed by that point. Each presentation must last 10-20 minutes and combine a symbolic analysis with a sociological explanation of the violence depicted.

Second Student Presentation: This presentation aims to assist the students in working on their final paper. The student will present a 10-20 minutes description of the topic, the research questions, and the problems encountered by that point. The class will then have an opportunity to respond and offer help.

Final Paper: The student will write a 10-12 page paper focusing on a certain media representation of violence (film, newspaper reports, literary source, etc.) and will explore it according to the sociological and symbolic perspectives we have learned throughout the course. The papers must be turned in by December 14, 2010.

Time required for individual work: in addition to attendance in class, the students are expected to do their assignment and individual work:

3-4 hours of reading each week

16 hours of work on the presentations.

36 hours of work on the final paper.

Those expectations are approximate and correlate with the module's ECTS.

Grading scale: the academic grading system used in all modules of the overseas students program is:

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
93-100	89-92	86-88	82-85	79-81	76-78	72-75	69-71	66-68	62-65	58-61	57 or below

It is important to note that the passing grade in the OSP is different from other university courses. This scale is relevant only to the courses offered by our department.

literature

- "4th Geneva Convention, 1949":
<http://www.icrc.org/ihl.nsf/7c4d08d9b287a42141256739003e636b/6756482d86146898c125641e004aa3c5>
- Joanna Bourke, *Fear: A Cultural History* (Emeryville, CA: Shoemaker Hoard, 2005), 25-50.
- Joanna Bourke, *Rape: A History from 1860 to the Present* (London: Virago, 2007), 50-85.
- Christopher Browning, *Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland* (New York: Harper, 1998), 1-2, 71-77, 159-189.
- Stanley Cohen, *States of Denial: Knowing About Atrocities and Suffering* (Cambridge, UK: Polity Press, 2001), 1-50.
- Robert Darnton, "Peasants Tell Tales: The Meaning of Mother Goose," in *The Great Cat Massacre and Other Episodes in French Cultural History* (New York: Vintage Books, 1985), 9-74.
 - Peter A. French, *The Virtues of Vengeance* (Lawrence: University Press of Kansas, 2001), 67-70, 89-99.

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- Johan Galtung, "Violence, Peace, and Peace Research," *Journal of Peace Research* 6: 3 (1969): 167-191.
 - Stephen Prince, ed., *Screening Violence* (London: Athlone, 2000), 1-44.
 - Rikke Schubart, *Super Bitches and Action Babes: The Female Hero in Popular Cinema, 1970-2006* (London: Macfarland, 2007), 5-23.
- Manfred B. Steger and Nancy S. Lind, eds., *Violence and Its Alternatives: An Interdisciplinary Reader* (New York: St. Martin's Press, 1999), 23-38, 95-112, 210-220, 293-308.
 - Erin Steuter and Deborah Wills, "'The Vermin have Struck Again': Dehumanizing the Enemy in Post 9/11 Media Representations," *Media, War, & Conflict* 3: 2 (2010): 152-167.
 - Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema* (London: Routledge, 1993), 73-90.
 - Charles Tilly, *The Politics of Collective Violence* (Cambridge: Cambridge University Press, 2003), 1-25.
 - Daya Kishan Thussu, "Live TV and Bloodless Deaths: War, Infotainment and 24/7 News," in Thussu and Des Freedman, eds., *War and the Media: Reporting Conflict 24/7* (London: Sage, 2003), 116-132.
 - James Waller, *Becoming Evil: How Ordinary People Commit Genocide and Mass Killing* (Oxford: Oxford UP, 2007), 137-162.
 - Barbara J. Wilson, "Media and Children's Aggression, Fear, and Altruism," *The Future of Children* 18: 1 (Spring 2008): 87-118.
 - Alison Young, *The Scene of Violence: Cinema, Crime, Affect* (Abingdon: Routledge, 2010), 1-13, 21-42.

Films:

- *300* (USA, dir. Zack Snyder, 2007)
- *American Nightmare* (USA, dir. Adam Simon, 2000)
- *Beaufort* (Israel, dir. Joseph Cedar, 2007)
- *A Clockwork Orange* (UK, dir. Stanley Kubrick, 1971)
- *A History of Violence* (USA, dir. David Cronenberg, 2005)
- *Ice Age* (USA, dir. Chris Wedge and Carlos Saldanha, 2002)
- *Lethal Weapon* (USA, dir. Richard Donner, 1987)
- *The Matrix* (USA and Australia, dir. Andy and Larry Wachowski, 1999)
- *Natural Born Killers* (USA, dir. Oliver Stone, 1994)
- *Platoon* (USA, dir. Oliver Stone, 1986)
- Quentin Tarantino (from *Reservoir Dogs* to *Inglorious Basterds*)
- *Resident Evil* series (2002-2007)
- *Zombieland* (USA, dir. Ruben Fleischer, 2009)

Plagiarism:

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'The wrongful appropriation or purloining and publication as one's own, of the ideas, or the expression of the ideas... of another' (Oxford Dictionary).

Plagiarism in essays will be punished with a fail mark. In the University regulations plagiarism is defined as any unreferenced use of the material of other people. In practice this means that you must be sure to place all direct quotations within quotation marks "like this" or 'like this', and you must always indicate where the quotation or ideas come from: e.g. (Bloggs 2001, p.34). You should not use quotation marks when paraphrasing but you should still reference your source in these cases.

The extent to which you use quotations will vary according to the type of essay that you are writing. However, please note 1) that we are keen to hear ideas expressed in your own words, so that we know you have understood them, 2) quotations are never self-explanatory and should always be discussed and interpreted when used.

Module evaluation: at the end of the semester the students will evaluate the module, in order to draw conclusions, and for the department internal needs.

Confirmation: the syllabus was confirmed by the Dean of International Academic Affairs on August 2010 to be valid on fall 2010.

Last update: 24/11/10