

Add Course Request

Submitted on: 2012-10-31 14:09:56

1. COURSE SUBJECT	HEB
2. COURSE NUMBER (OR PROPOSED NUMBER)	3298W
3. COURSE TITLE	Jewish American Literature and Culture
4. INITIATING DEPARTMENT or UNIT	LCL
5. NAME OF SUBMITTER	Jeffrey S Shoulson
6. PHONE of SUBMITTER	Phone: 486-2271
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8. CONTACT PERSON	Stuart Miller
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12. Departmental Approval Date	10/05/2012
13. School/College Approval Date	10/16/2012
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Spring, Year: 2013
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	Content Area 1 Arts and Humanities Content Area 4 Diversity and Multiculturalism
18. General Education Skill Code (W/Q). Any non-W section?	W No
19. Terms Offered	Semester: Fall Spring Year: Odd_Years
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 19
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	

Three fifty-minute classes per week, to combine lectures and discussions.	
25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: ENGL 1010 or 1011 or 2011 or 3800	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions:	
29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: Currently, we do not have the appropriate personnel to offer this course at all the regional campuses so for the time being the course will only be offered at Storrs.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: JUDS 3401W Jewish American Literature and Culture Interdisciplinary study of literary and artistic productions by and about Jews in the United States.	
37. RATIONALE FOR ACTION REQUESTED There is no course currently in the catalogue that covers the field of Jewish American literature and culture. This course would be comparable to the courses currently offered by the English Department in Native American Literature, Asian American Literature, Black American Writers, and Ethnic Literatures of the United States. It has been developed in consultation with the Department of Literatures, Cultures, and Languages and the Department of English. It is expected that the English Department will cross-list this course once its departmental committees have completed their review process.	
38. SYLLABUS: Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/anp05007-1354118265-Jewish American Literature Syllabus.docx)	
39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question This course introduces students to a range of literary and cultural expressions by and about Jews living in the United States from the late 18th century to the present day. It is designed to help	

students come to understand the diverse and often conflicting manifestations of Jewishness in art and literature, while at the same time encouraging students to recognize the ways in which competing notions of Jewish identity have participated in the ongoing negotiations of Americanness since the birth of the nation.

Readings will range from selections of lyrical poetry, letters, several plays, short stories, and a few novels. Students will also view films and watch episodes of selected television series.

The course will include a series of writing assignments, including journal entries, brief explications and close readings of texts, and a more extensive and research-oriented final paper. There will also be a final exam that includes essay and short answer questions to assess students' retention of details concerning the reading assignments and class discussions.

Themes to be covered include: Jewishness as religious identity, as ethnicity, as cultural category. The tensions between assimilation and distinctiveness in Jewish writing. Jewish humor. The Jewish role in the culture industry. Relations between Jews and other ethnic or minority groups in the United States.

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

Insofar as the course seeks to expand students' understanding of American identity and to introduce students to a range of texts, especially from the late 19th and early 20th centuries that they might not otherwise encounter, the course will help students to acquire intellectual breadth and versatility.

Inasmuch as the course will address the phenomenon of anti-semitism, not to mention fraught relations, shared and conflicting political interests of Jews and other ethnic groups in this country, it will certainly contribute to the acquisition of moral sensitivity.

Though the course covers an extended historical period beginning with the 1780s, a good portion of the course will address literature and culture from the 1950s to the present, thereby offering students a greater awareness of their era and society.

Finally, and perhaps most obviously, a course focused on a particular religious/ethnic group will by its very definition raise students' consciousness of the diversity of human culture and experience.

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

a. Arts and Humanities:

Students will regularly be expected, in both class discussions and written work, to think and write critically about the historical experiences of Jews living in America, to recognize with a good deal of specificity the shifting nature of that experience in relation to world-historical and national events, and to come to grips with the range of different responses to those historical developments that can be found in Jewish American literature and culture.

Since this is a course on literature and culture, modes of symbolic representation, written texts, and performance art forms are its life blood. Students will be immersed in a range of cultural expressions from the very beginning and among the expected learning outcomes will be a greater understanding of generic diversity, conventions, and innovations.

b. Social Sciences:

c. Science and Technology:

i. Laboratory:

d. Diversity and Multiculturalism:

As a course that focuses on the specific and diverse experiences of a particular religious/ethnic group in the United States, by its very nature it will emphasize the varieties of human experiences, perceptions, thoughts, values, and modes of creativity. This variety will be expressed not only--or perhaps not even--by suggesting that there is something "distinctively Jewish" about a given poem or book, but also by problematizing the very homogeneity that is so often presumed in a phrase like "distinctively Jewish." Given the extraordinarily diverse range of Jewish practices, identities, and cultures of origin (e. g., Sephardic and Ashkenzic, Hasidic and Atheist, Observant and Secular, etc.), it is quite impossible to consolidate this range into a single category of Jewishness. One of the course's primary goals will be to help students to see that Jewishness manifests itself in a range of diverse expressions, richly informed by other categories of identity, including gender, sexuality, class, history of immigration, and even race. At the same time, the course will include some opportunities for comparative work, encouraging students to contrast modalities and forms of Jewish cultural expression with those of other ethnic groups in the US. In this context, similarities and differences will, no doubt, emerge.

43. International:

e. Q course:

f. W course:

Students will be expected to keep reading journals throughout the semester, which they will compose through the HuskyCT site so that the instructor can read and respond to them on a regular basis. These initial written encounters with the reading will then serve as the basis for several preliminary written exercises of a more formal nature, including a poetry explication and a scene or character analysis. Such writing assignments are invaluable for diagnostic purposes, but also because they produce a far more detailed and intimate engagement with the reading. The final paper will be either about a novel or film; students will be required to submit preliminary thesis statements, outlines, and annotated bibliographies. They will then be asked to work through several drafts, based on comments from the instructor, before submitting the final product.

Final grades for the course will include the following components: 10% for regular journal contributions; 15% for poetry explication; 15% for character or scene analysis; 35% for final paper. The remaining components of the grade will include 5% for class participation and 20% for the final exam.

Students will be informed on the syllabus, as well as in class, that they must pass the "W" component of the course in order to pass the course.

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

will be cross-listed with ENGL once approved by those deptl committees

ADMIN COMMENT:

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<Revised, November 16, 2012>

Jewish American Literature and Culture

Interdisciplinary study of literary and artistic productions
by and about Jews in the United States.

Professor Jeffrey Shoulson

Syllabus

Week 1

18th and early 19th century writings by

Haim Isaac Karigal

Mordecai Sheftall

Haym Salomon

Writing: Journal entry

Week 2

Poetry by Emma Lazarus

Abraham Cahan, *The Rise of David Levinsky*

Movie: Hester Street

Writing: Journal entry

Week 5

Poetry by

Morris Rosenfeld

Charles Reznikoff

Jacob Glatstein

Paper Due: Poetry Explication (1000 words)

Week 3

Israel Zangwill, *The Melting Pot*

Horace Kallen, *Democracy vs. the Melting Pot*

Writing: Journal entry

Week 4

Anzia Yezierska, *The Bread Givers*

Writing workshop on revising first paper

Week 6

Clifford Odets, *Awake and Sing*

Arthur Miller, *Death of a Salesman*

Writing: Journal entry

Week 7

I. B. Singer, *Enemies: A Love Story*

Movie: *Enemies: A Love Story*

Paper Due: Essay on Drama: Scene Analysis or Character Study (1000 words)

Week 8

Poetry by

Delmore Schwartz

Karl Shapiro

Kadya Molodovsky

Howard Nemerov

Denise Levertov

Writing: Journal entry

Week 9

Poetry by

Allen Ginsberg

Philip Levine

Adrienne Rich

Robert Pinsky

Writing: Journal entry

Week 10

Saul Bellow, *Mr. Sammler's Planet*

Writing: Workshop on developing longer essay

Week 11

Philip Roth, *Portnoy's Complaint*

Woody Allen, selected essays

Movie: *Annie Hall*

Writing: Thesis paragraph and paper outline due

Week 12

Cynthia Ozick, *The Cannibal Galaxy*

Screening: Selections from *Seinfeld*

Writing: paper draft due

Week 13

Allegra Goodman, *Kaaterskill Falls*

Jonathan Safran Foer, *Everything is Illuminated*

Paper Due: Final Essay (2500 words)

To pass this course you must pass the writing component.

Class Expectations and Ground Rules

1. Reading: It is absolutely essential that you complete **all** the reading for each class. If I find that you are falling behind in the reading I will begin giving surprise quizzes at the beginning of class. This would be a waste of my time and yours; please don't force me to do it! Since most of our class work will depend on frequent referral to the readings, **you must bring your text(s) to class each day, which means printing out copies of texts circulated electronically or bringing a laptop from which to read them. Sharing with your neighbor is not an option.**

2. Participation: The class depends upon participation and interaction. I hope to share the direction of class discussions with all of you; the sooner you become comfortable addressing your comments to each other the better. Your final grade for the course will include a class participation component. I recognize that some of you may be more timid about sharing your ideas than others. Each of you, but especially the more reticent among you, should regard it not simply as an option but as a course requirement to come see me at least once outside of class. I have regularly scheduled office hours. If these are inconvenient, see me to make other arrangements.

3. HuskyCT: I will be uploading all the course materials on the course's HuskyCT website. This will include all writing assignments and handouts.

4. Papers: You will be asked to write three papers. See the list of assignments for due dates and lengths of each paper. I will be posting specific instructions for each assignment on the course site. If you make use of information or ideas you have found electronically or elsewhere, *be sure to document and attribute your sources properly*. If you have any questions regarding the documentation of sources—electronic or otherwise—please do not hesitate to see me. I take very seriously the University's regulations encouraging academic integrity. I will deal **severely** with plagiarism and other work that is not your own.

5. Deadlines: If you hand in anything late—even a day late—you **must** contact me *before* the due date to obtain approval, or I will dock a half-grade for every day it is late. I especially frown upon those who miss class or skip an assigned reading in order to work on an essay. If you anticipate not having enough time to do the reading and the paper for the same day, see me at least a day in advance and I will be glad to grant a brief extension on the paper. I will accept no work after the final examination.

6. Examinations: You will be required to take a final exam, which will be synthetic in nature, requiring you to write essays on thematic questions that compare and contrast various texts we have read over the course of the semester.

7. Requirements: Class participation; weekly reading journal entries; assiduous reading of weekly assignments; three papers; and final examination (essay format).

8. Grading: Your final grade will depend greatly on improvement over the semester. I am primarily interested in seeing each of you become better readers and writers. Attending to my suggestions on

your early work and putting them to use in your later work will impress me much more than an initial flash of brilliance followed by mechanical repetition.

I have high expectations for all members of this class. I regard a "B" is a very respectable grade, one that indicates work well done. I reserve "A"s for those who perform exceptionally well. Here are some of the general criteria I use in determining grades on essays, though nothing is set in stone:

A: The truly excellent essay: shows unusual polish and style; presents a fresh, highly original approach to its subject; integrates and interprets quotations seamlessly to support assertions; avoids clichés; presents controversial or unorthodox ideas successfully; has an absence of mechanical and grammatical flaws; displays an adept use of language; has a strong opening that entices the reader to continue and a conclusion that leaves the reader in command of the essay's implications; is well structured; and displays a comfortable, readable, mature writing style.

B: An above average essay: presents an interesting point of view and shows attention to the use of language or to structuring the essay and contains a minimum of technical errors; only minor stylistic flaws and argumentative lapses distract from or disturb the reading process; a competent and effective use of textual evidence.

C: The average essay meets the assignment and has a clear purpose (thesis) that is supported by the body of the essay. Some technical and/or structural flaws may be present. The paper is often too vague or general and does not use examples or quotations from the text adequately.

D: The below average essay fails to make its point, or the purpose of the essay is unclear. The essay may also contain a combination of the following deficiencies: failure to respond to constructive advice offered by the instructor; highly clichéd writing; incoherent structure; logical contradictions; does not meet minimum page length or other specific assignment requirements; preaches rather than persuades; does not provide adequate evidence (including quotation of text) to support its assertions.

F: Failure results from an egregious combination of the errors listed in D above. Failure to turn in assignment. Disregard of assignment instructions. Plagiarism or other forms of intellectual dishonesty will always result in an F in addition to Honor Code violation charges.

Your final grade will roughly break down as follows: journal entries (10%); poetry explication (15%); character or scene analysis (15%); final paper (35%); class participation (5%); final exam (20%).

N.B. Students must pass all components of the course, including all written assignments, in order to pass the course