

Here is a copy of the curricula action request you saved:

1. Course Subject: HEJS/ CLCS
2. Course Number: 3279
3. Course Title: Israeli Literature in Translation
4. Initiating Dept or Unit: LCL
5. Submitters Name: Susan L Einbinder
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12. Dept Approval Date:
13. School/College Approval Date:
14. Additional Dept and School/College Approvals: ,,,
15. Proposed Implementation Term: Fall
Year: 2014
16. Offered before catalog is distributed: Yes
17. General Education Content Area:
CA_1_Arts_and_Humanities,,,CA_4_Diversity_and_Multicultural,,CA_4_International
18. Skill Code Corse: None
Non-W Section:
19. Terms Offered: Fall, Spring,,
Year:
20. Number of Sections Taught: 1
21. Number of Students/Section: 20
22. Sections and Student Numbers Clarification: Course is lecture plus discussion. There cannot be too many students to have meaningful opportunities for them to respond to the readings and interact with each other.
23. Number of Credits: 3
if VAR Min: , Max:
Credits Each Term:
24. Instructional
Pattern:

mixed lecture and discussion; film and music clips as suitable
25. Taught in a language other than English: No,
26. Prerequisites: no prerequisites

27. Consent Required: No
28. Permissions and Exclusions:
29. Repeatable for Credit: No
If yes, total credits allowed:
Allow multiple enrollments in same term:
30. Grading Basis: Graded
31. Grading Rationale:
32. Taught as Honors: The course can be adapted for a student or students enrolled in the Honors Program. I will tier assignments for such students.
33. Additional Details:
34. Special Attributes:
Off campus location:
35. Regional Campus Availability:
36. Proposed Title and Complete Catalog Copy: Israeli Literature in Translation. The major themes and literary achievements of modern Hebrew writing in translation. Authors range from the pre-Statehood period to the present.
37. Rationale: The core strength of our Judaic Studies offerings now lies in premodern Judaism (Late Antique, Medieval, Early Modern). This is one of the unique features of the program as we continue to build and enrich our offerings. Nonetheless, it is important to provide students with opportunities to dip into the modern period also, and there is currently no course at the Storrs campus that surveys literature, art, theatre, or music from contemporary Israel. Such a course not only diachronically completes the trajectory we begin with exposure to the Hebrew Bible and rabbinic texts, but synchronically becomes a link to existing offerings in Comparative Literature, Political Science, Anthropology, and Middle Eastern history and culture. It may therefore appeal to students who are interested in a history of Judaism and Jewish literatures; Middle Eastern literatures, cultures and politics; anthropology or sociology; gender studies, and questions of minority v. majority adaptation and conflict. The course is offered with no prerequisites and students of all backgrounds are welcome. The readings have been selected to raise questions of cultural tension or hybridity, identity formation, the role of literature in times of war and peace, the place and evolution of gender types in national fiction, canon formation and the emergence of minority voices in a national narrative, and the ways literature reflects or seeks to resolve existential social questions. These are questions that may draw students from almost any humanities discipline and in doing so expose them to literary and cultural works they would not otherwise have encountered. The course would be appropriately cross-listed in CLCS.
38. Syllabus: provided separately

39. For all General Education courses: a. In English translation, this course surveys Hebrew poetry and prose written in pre-Statehood Palestine and post-1948 Israel, including a recent and provocative Israeli film. It aims to introduce a national literature and its themes to an audience largely unfamiliar with them, and to explore where those themes and literature are familiar or unfamiliar to American readers.

b. The course centers on reading and discussion of the assigned poems, stories, and novels. Students will write periodic short reaction papers, and a final paper that responds to one of a few questions I provide and that require them to refer to multiple works and synthesize material discussed over the term.

c. The selections are arranged more or less chronologically, beginning with the pre-State period and poems by Bialik and Shlonsky. As we move past 1948 and into subsequent decades, the readings illustrate the inevitable tension between dream (ideal) and real; between the needs of individuals and those of the state or collective; between insider and outsider – Jew v. non-Jew, European Jew v. Oriental Jew; native-born Israelis v. immigrants; men v. women; religious v. secular communities and values. The readings have also been chosen to raise questions about the formation of national identity and loyalty, and about the parallel formation of literary canon and its outlier expressions; about the emergence of minority voices within Israeli writing; about the tension between particularist and universal meaning, and about the role of literature and writers in Israeli society.

40. All courses proposed for a General Education Content Area: This course exposes to the diverse literary voices and themes that have emerged with the creation of Israel and the rebirth of Hebrew as a spoken language. In many ways, the compressed trajectory of modern Hebrew literature exemplifies the challenges and conflicts that accompany the rise of a national literature; the readings, which are arranged chronologically, permit an overview of the rise and fall of political as well as literary expectations, the emergence of counter-voices among Jewish and non-Jewish minorities, the rise of women writers, the ongoing permutations of secular v. religious voices in a variety of genres. Although a small country, Israel's history, its presence in the news, its very visible external conflicts and its less visible internal ones, make it a valuable focus for a literary survey. First, the literature introduces students to the changing cultural backdrop and humanizes conflicts that are often perceived to be more ideological or religious than human. Second, the readings I have chosen illustrate a variety of transformations and challenges, which I construct as a series of binaries (individual v. collective; Jew v. Arab; European Jew v. Arab Jew; secular v. religious; male v. female; etc.), many of which may be relevantly compared to

other literatures and social settings. Third, the readings expand students' awareness of the world around them and open a window onto a particularly misunderstood landscape. I am interested in leaving them with a much more complex picture than they start out with, and in providing them an opportunity to grapple with texts and questions that may start out strange but become eerily familiar, and meaningful, over time.

41. For all General Education courses Specific Criteria:

a. Arts and Humanities: This course is appropriate for CA1 (Arts and Humanities) content because it is a survey of literary works that grapple with questions that are central to humanistic inquiry. How do artistic creations (poetic, prose, film, lyric) respond to the experience of exile and national rebirth? How can we use works of literature to explore the very human tension between the yearning for home and the experience of dispossession? How do these works ask us to think about the balance between collective and individual fulfillment, between the pull of the past (tradition, history) and the lure of the new? How does the rich literary production that has marked Israel's short history express existential themes of meaning and memory; particular themes of integration and cultural, political and social conflict; artistic themes of creation and voice, legacy and language? In different ways, the readings all grapple with the particular social, political and cultural scene

in Israel as well as with questions of Jewish history and the multiplicity of "identities" that have converged in modern Israel. Themes of immigration, minority v. majority, gender equity and stereotyping, militarization, East v. West, Jew v. Arab, secular v. sacred, permit exploration of Israel's particular conditions as well as their relevance for other national settings. From an artistic perspective, the course also engages with questions firmly in an arts and humanities frame, such as canon formation, genre, the importation of symbols from a religious to a secular-national language, the interplay of Hebrew and non-Hebrew literatures and themes. How does a "new" society imagine itself in literature and how does literature respond to the success or failure of that imagining? What is the meaning of "national" literature or art, who decides what works may constitute it, and what purpose does it serve?

b. Social Sciences:

c. Science and Technology:

i. Laboratory:

d. Diversity and Multiculturalism: This course is also appropriate for CA4 (Diversity and Multiculturalism) content. It not only treats a literary corpus that is largely unfamiliar to English-speaking and Western readers, but it surveys that

corpus as a multicultural microcosm. Within that microcosm, dichotomies of majority v. minority, religious v. secular; men v. women; European Jews v. Arab (or "Oriental") Jews; Jews v. Arabs; Arab-Israelis v. Palestinians; kibbutz v. city and Jerusalem v. Tel Aviv, richly engage questions of diversity, conflict and adaptation, hybridity and resistance. How do immigrants from a wide range of countries and (often traumatic) historical experience make their way in Israel? How do Israeli Jews relate to the presence of non-Jewish citizens in their midst and how have the latter altered the face of Hebrew literature forever? (What does it mean that for the first time in history, minus the dabblings of Christian Hebraists in the early modern period, Hebrew literature is no longer the exclusive property of Jews?) How have Israeli women writers emerged in the context of an early emphasis on traditional Jewish language and literacy, and a later emphasis on national themes and characters rendered in masculine form? How does Israeli literature situate Israelis vis a vis its ongoing conflict with its Arab neighbors? or in relation to Diaspora Jews, particularly in the US? What does it mean for Israeli Jews -- the story of Iraqi immigrants especially -- to write in Arabic? Is literature exclusively a secular activity in modern Israel and how does it define secular society's relationship to a growing ultra-Orthodox population? How did a generation of new Jewish writers from North Africa, Egypt, and Iraq reclaim in music and literature the Arabic cultural legacy of their parents? Finally, most if not all of the readings in this course will be new to students and hence broaden their exposure to literary works whose questions will sometimes prove familiar and other times foreign.

i. International:

e. Q course:

f. W course:

42. Resources: YES

If NO, explanation:

43. Suppleme