



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

School of International Letters and Cultures

College/School: College of Letters and Sciences; Department: Latin American Jewish Culture; Units: 3; Title: 431; JST 494

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? Yes; Chair/Director Initials (Required)

Course description: This course will focus on forms of cultural production in Latin America marked by or under the aegis of Jewish diasporic identity from the late nineteenth century to the present.

Requested designation: Literacy and Critical Inquiry-L; Mandatory Review: Yes

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name: David William Foster; E-mail: david.foster@asu.edu; Phone: 5-3752

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Michael A. Tueller; Date: 11 July 2016; Chair/Director (Signature): [Signature]

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	course syllabus, point #3
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	course syllabus, point #3
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	course syllabus, point #3
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
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<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p> <p style="text-align: right;">course syllabus, point #3</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>		
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Course Prefix	Number	Title	General Studies Designation
SPA	475	Latin American Jewish Culture	L

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 80% of grade based on critical writing	The entire course is reading and writing-intensive, with written assignments and final essay on relevant themes,	Student responsibilities (point #3) detail the extent and nature of written assignments; point #5 provides list of extensive reading assignments
2 Substantial written assignments requiring use of primary and secondary sources	Five written assignments plus final research paper requiring demonstrated ability to make use of critical sources and to formulate a well-written essay of critical interpretation.	Student responsibilities (point #3) and reading list (point #5, with distribution of reading and writing assignments detailed in week-by-week program (point #6)
3 Five written assignments and one final paper, presented in two versions	All essays are written in two versions, with a final grade, split between linguistic expression and intellectual content, assigned to the second version. Instructor will discuss essays with students in class and in one-on-one meetings.	Student responsibilities (point #3) and week-by-week program (point #6)
4 All essays are written in two versions, with comments on the first version to aid in formulating final version.	All written material is individually critiqued and submitted in two versions.	Student responsibilities (point #3).

Arizona State University Criteria Checklist for

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Revised April 2014

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SPA431 - LATIN AMERICAN JEWISH CULTURE

David William Foster (david.foster@asu.edu)

LL422C – 965-3752 – Office hours: M 1-4; TTh 12-1.30 or by appointment (contact me by e-mail)



1. Course Description: This course will focus on forms of cultural production in Latin America marked by or under the aegis of Jewish diasporic identity from the late nineteenth century to the present. While Jewish immigrants and Latin Americans of Jewish descent may be found in all Latin American societies, cultural production is found concentrated in countries like Argentina, Brazil, Mexico, and Chile. We will be investigating essentially cultural versions of a sociohistorical consciousness, and we will range across a broad spectrum of Latin American Jewish texts in an investigation of what forms of production have emerged to represent this important immigrant component of Latin American national societies. We will examine novels and other literary works, along with photography and films, and we will look at theme, motifs, characters that can be identified with what might be called a Jewish consciousness or Jewish sensitivity. Of interest will be the study of how this writing interacts with other immigrant cultural production and how it interacts with the hegemonic modes of the Hispanic or Portuguese traditions that underlie contemporary Latin American societies. In addition to investigating the historical definitions of what can be called Jewish including identity politics and the resistance to identity politics, we will examine the several and different cultural traditions in Latin America pertinent to minority and/or immigrant writing. The course will be conducted in Spanish, and will read the texts in Spanish and write their final research paper in Spanish. Brazilian texts may be read in either Portuguese, Spanish, or English.



2. Student Learning Outcomes: Students will be able to explain the features of Latin American immigrant societies and the important role Jewish culture and its institutions play in Latin America. They will learn the basic sociohistorical frameworks of Jewish immigration to Latin America, and they will acquire a critical and analytical vocabulary for an adequately informed conversation about the social and cultural roles Jews have played in Latin America. They will be able to explain the conflicts between Latin American Christian heritage and the forms anti-Semitism has taken in Latin America. They will learn

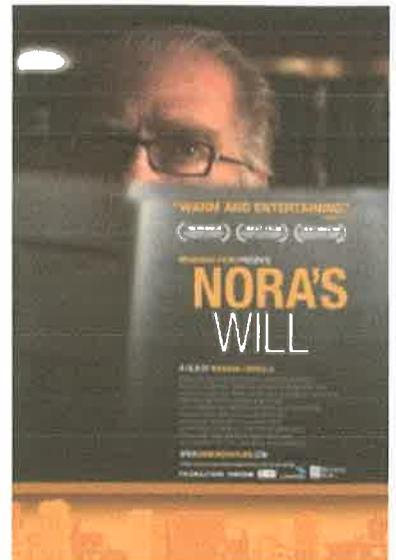
to articulate concepts relating to major issues such as cultural survival vs. assimilation and the Latin American understandings of cultural diversity. They will become conversant with the interaction between Spanish and Portuguese and the Jewish languages, specifically the important identify power of Yiddish and Sefardí. Finally, they will come to discuss in detail the importance of considering immigrant cultures in as a challenge to the dominant belief of a Luso-Hispanic, Spanish/Portuguese-speaking Catholic continent. Outcomes will be measured on the basis of concepts articulated and level of expository development in essays throughout the course and in the final research paper.

3. Assignments: Students will be required to write brief (500-word) critical response papers on five texts examined in the course, the three films and two other texts. Each of these five essays will represent 4% of the final grade, with class participation equally 20% of the final grade. Class time will be spent in examining select response papers toward establishing a clear model for such essays. Each student with prepared a 12-15 page essay on one important text chosen in consultation with the instructor. This essay will represent 60% of the final grade. Honors credit may be earned for the course by completing an additional 10-page research paper. All essays must represent the exercise of academic analysis and interpretation, grounded in relevant sociohistorical background reading and consultation of prior critical commentary. Essays will be written in two versions, with the final grade based on the second version incorporating comments made by the instructor on the first version. All essays will receive two grades, one for quality of linguistic expression and one for substantive content; both grades are equal weight.

4. Grading Scale:

The grading scale for the final essay is as follows:

- A+ (100-99) – superior scholar showing depth of thought and documentation
- A – (93-98) – excellent scholarship showing depth of thought and documentation
- A- (90-92)- potentially excellent scholarship with revisions
- B+(87-89) – solid scholarship with potential for original critical thought
- B – (83-86) – solid scholarship, but some gaps in thought and documentation
- B- (80-82) – serious deficiencies in critical thinking and documentation
- C+ (77-79) – mediocre scholarship, but evidence of adequate research
- C (70-76) – mediocre scholarship with deficient scholarship
- D (60-69) - does not meet minimal scholarly standards
- E (below 60) – failure to complete coursework



5. Required Readings:

David William Foster, ed., *Latin American Jewish Cultural Production*

Stephen A. Sadow, *King David's Harp: Autobiographical Essays by Jewish Latin American Writers*

Alberto Gerchunoff, *The Jewish Gauchos of the Pampas*

Marjorie Agosín, *Always from Somewhere Else*

Moacyr Scliar, *The War in Bom Fim*

Jaboco Timerman, *Prisoner without a Name, Cell without a Number*

Ana María Shua, *The Book of Memories*

Michel Laub, *Diary of the Fall*

6. Films to Be Viewed

Daniel Burman, *El abrazo partido (Lost Embrace)*

Mariana Chinello, *Cinco días sin Nora (Nora's Will)*

Caio Hamburger, *O ano em que meus país saíram de férias (The Year My Parents Went on Vacation)*

6. Course Itinerary:

Weeks 1-2 – The Jewish Diaspora and Latin America (read Sadow)

Weeks 3-4 - Argentina as the anchor Latin American Jewish community (continue reading Sadow; read Gerchunoff) (first written essay)



Week 5 – View Burman film (write critique of film)

Week 6 – Assimilation vs. Cultural Survival (continue reading Gerchunoff; read Agosín)

Week 7 – Jewish culture and hegemonic Hispanic Catholic institutions (continue reading Agosín)

Week 8 – Jewish daily life in Latin American; versions of history (read Scliar)

Week 9 – View Hamburger film (write critique of film)

Weeks 10-11 – Anti-Semitism in Latin American (read Timerman); Marcelo Brodsky's

photography (second written essay)

Weeks 12-13 – Jewish humor and cultural conflict (read Shua) (first draft of final paper due)

Week 14 – View *Cinco días sin Nora* (write film critique)

Week 15 – Summary: Not Jewish or Latin American, but Jewish and Latin American: the return to the image of the Jewish Gaucho (final manuscript of final paper due)

7. Academic dishonesty will not be tolerated. Please see the official university policy on academic dishonesty:

<http://provost.asu.edu/academicintegrity>.

8. Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by



appointment. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential. Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000

(TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

9. Policy against Threatening Behavior: All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

10. Other Policies: Students will be allowed two unauthorized absences from class. Religious holidays, in accord with official published university list count automatically as authorized absences, as well as do official university-sanctioned activities. Pagers, cell phones, and recording devices are not permitted to be used in class. Classroom conduct must be in accord with university policy regarding threatening behavior (see *Student Services Manual SSM 104-02*).

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KING
DAVID'S
HARP



Autobiographical Essays
by Jewish Latin American Writers

Edited with an Introduction by
STEPHEN A. SADOW

University of New Mexico Press
Albuquerque

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All rights reserved.

For Jim Kates

First edition

Library of Congress Cataloging-in-Publication Data

King David's harp : autobiographical essays by Jewish Latin American writers / edited
with an introduction by Stephen A. Sadow.

p. cm. — (Jewish Latin America)

Includes bibliographical references.

ISBN 0-8263-8479 (cloth : alk. paper). — ISBN 0-8263-2087-2 (paper : alk. paper)
I. Jewish authors—Latin America—Biography. I. Sadow, Stephen A., 1946—

II. Series.

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860.9'8924 098—dc21

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99-28486

CIP

- Margjorie Aguinis. "Through a Field of Stars, I Remember." Published by permission of the author.
- Marcos Aguirre. "Boredom Is the Worst of the Sins." Published by permission of the author.
- Ruth Behar. "Juban America." *Poetics Today* 16:1 (Spring 1995): 151-70. Copyright © 1995. Porter Institute for Poetics and Semiotics. Reprinted by permission of Duke University Press.
- Ariel Dorfman. From *Going North, Looking South*. Copyright © 1997 by Ariel Dorfman. Reprinted by permission of The Wylie Agency, Inc.
- Ricardo Feierstein. From *Contraxidio y mestizaje*. Buenos Aires: Milá, 1997. Published by permission of the author.
- Alicia Freilich de Segal. "Memories of a Criolla Zionist." Published by permission of the author.
- Alberto Gerchunoff. Adapted from "Mi autobiografía." Every attempt has been made to locate the publisher of the original Spanish version.
- Margo Glantz. "Family Trees." From *The Family Tree*. London: Serpent's Tail, 1991. Published by permission of the author.
- Isaac Goldenberg. "Life in Installments." Published by permission of the author. Previously published by Gale's Contemporary Authors Autobiographical Series.
- José Kozar. "Natural Instincts." Published by permission of the author. Previously published by Gale's Contemporary Authors Autobiographical Series.
- Alicia Lubitch Domecq. "Resumé Raisonné." Published by permission of the author.
- Angelina Muñoz-Hiberman. "Death, Exile, Inheritance." From *Cuerpo entero*. Mexico: Corunda, 1991. Published by permission of the author.
- Macey Sclar. "A Centaur in the Garden." Published by permission of the author.
- Ilan Savans. "Lost in Translation." From *The One-Handed Pianist and Other Stories*. Albuquerque: University of New Mexico Press, 1996. Published by permission of the author and the University of New Mexico Press.
- Mario Srichman. "Distorted Words, Distorted Images, Broken Languages." Published by permission of the author.

It is said that King David had an extraordinary harp. Before he went to bed, he hung this precious instrument by a window near his head. During the night, the north wind blew on the strings and created wondrous music. That harp music would cause King David to arise and begin to compose. According to legend, he wrote the Psalms while in a trance-like state. The poetry flowed freely from him. It is also said that King David had the ability to see into the past and the future. If that is so, King David's Psalm 137, "By the Rivers of Babylon," is the first literary work of the exile to respond to life in the Diaspora.

JEWISH LATIN AMERICAN WRITERS, INSPIRED INTERPRETERS OF THE DIASPORA, HAVE HEARD KING DAVID'S HARP.

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Marjorie Agosin

Juban América 201
Ruth Behar

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Ilan Stavans

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Acknowledgments

King David's Harp was remarkably easy to edit. The contributors were active participants in the task. From the project's inception, they were enthusiastic about collecting Jewish Latin American autobiography. "What a wonderful ideal!" Moacyr Scliar wrote. "I will write something special," Marjorie Agosin promised.

This project brings together essays from people who are or could have been old friends. The writers come from many places: Marcos Aguinis and Ricardo Feierstein from Buenos Aires, Angelina Muñiz-Huberman and Margo Glantz from Mexico City, Moacyr Scliar from Porto Alegre, Brazil, José Kozer from Spain, Alcina Lubitch Domecq from Israel, Isaac Goldemberg and Mario Szychman from New York, Marjorie Agosin from Wellesley, Ilan Stavans from Amherst, Ariel Dorfman from Durham, and Ruth Behar from Ann Arbor.

Ilan Stavans, series editor of "Jewish Latin America" and a contributor to this anthology, provided welcome insights and a wealth of experience from which I could draw. His suggestions were sagacious and immediately applicable. He is both an experienced critic and a supportive friend.

I wish to thank especially Celeste Kostopulos-Cooperman, Joan

SPA431 - LATIN AMERICAN JEWISH CULTURE – Reading List and Weekly Schedule

David William Foster (david.foster@asu.edu)

LL422C – 965-3752 – Office hours: M 1-4; TTh 12-1.30 or by appointment (contact me by e-mail)

Required Readings:

David William Foster, ed., *Latin American Jewish Cultural Production*

Stephen A. Sadow, *King David's Harp: Autobiographical Essays by Jewish Latin American Writers*

Alberto Gerchunoff, *The Jewish Gauchos of the Pampas*

Marjorie Agosín, *Always from Somewhere Else*

Moacyr Scliar, *The War in Bom Fim*

Jaboco Timerman, *Prisoner without a Name, Cell without a Number*

Ana María Shua, *The Book of Memories*

Michel Laub, *Diary of the Fall*

Films to Be Viewed

Daniel Burman, *El abrazo partido (Lost Embrace)*

Mariana Chinello, *Cinco días sin Nora (Nora's Will)*

Caio Hamburger, *O ano em que meus pais saíram de férias (The Year My Parents Went on Vacation)*

Course Itinerary:

Weeks 1-2 – The Jewish Diaspora and Latin America (read Sadow)

Weeks 3-4 – Argentina as the anchor Latin American Jewish community (continue reading Sadow; read Gerchunoff) (first written essay)

Week 5 – View Burman film (write critique of film)

Week 6 – Assimilation vs. Cultural Survival (continue reading Gerchunoff; read Agosín)

Week 7 – Jewish culture and hegemonic Hispanic Catholic institutions (continue reading Agosín)

Week 8 – Jewish daily life in Latin American; versions of history (read Scliar)

Week 9 – View Hamburger film (write critique of film)

Weeks 10-11 – Anti-Semitism in Latin American (read Timerman); Marcelo Brodsky's photography (second written essay)

Weeks 12-13 – Jewish humor and cultural conflict (read Shua) (first draft of final paper due)

Week 14 – View *Cinco días sin Nora* (write film critique)

Week 15 – Summary: Not Jewish or Latin American, but Jewish and Latin American: the return to the image of the Jewish Gaucho (final manuscript of final paper due)