

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School CLAS Department/School English

Prefix: ENG Number: 333 Title: American Ethnic Literature (Topic Jewish Writer and the Cold War) Units: 3

Course description: Examines America's multiethnic identity through works of literature that depict American ethnic gender, and class sensibilities

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a **permanent-numbered course with topics**? Yes

If yes, each topic requires **an individual submission**, separate from other topics.

Requested designation: Cultural Diversity in the United States - C

Mandatory Review: No

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 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area 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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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 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 respectful to submit all proposals to bkgoodm1@asu.edu compiled into one PDF.

Contact information:

Name _____ E-mail _____ Phone _____

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe Date: 10 March 2020

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Syllabus
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
ENG	333	Jewish Writers and the Cold War	C1.

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)
Example -See 2b. Compares 2 U.S. cultures	Example -Compares Latino & African American Music	Example -See Syllabus Pg. 5
See 1. Contributes to understanding of cultural diversity in contemporary US	Course examines American Jewish literature and culture from the Cold War up to the present	See entire syllabus, particularly unit on 21st century ("IV. Endings" on pp. 6-7
2a. In-depth study of culture-specific elements of minority group(s) within the US	Course focuses in particular on literature and art produced by American Jews, with sessions dedicated to comparative study of other ethnic groups and cultural interactions	See entire syllabus, particularly course description on p. 1

Showing 1 to 3 of 3



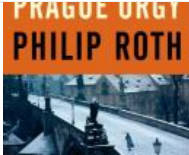
Course	Title	Class#	Instructor	Days	Start	End	Location	Dates	Units	Seats Open		GS	
ENG 333	Topic: ▲ American Jewish Literature during the Cold War	32534	Goodman	T Th	1:30 PM	2:45 PM	Tempe - ED236	01/13 - 05/01(C)	3	3 of 38	● Syllabus	(L or HU) & C	Add

Course Description: Examines America's multiethnic identity through works of literature that depict American ethnic, gender, and class sensibilities.

Enrollment Requirements: Prerequisite(s): ENG 102, 105, or 108 with C or better

Fees: None

Book List



Title: Kafka Was the Rage
Author: Broyard
Edition:
Copyright Year: 1993
Publisher: Penguin Random House, Inc
ISBN: 9780679781264
Price New: \$16.00
Price Used: \$12.00

Full Class Details

ENG 333	▼ American Ethnic Literature	22406	Hanlon	M W	3:05 PM	4:20 PM	West - SANDS213	01/13 - 05/01(C)	3	17 of 35	●	(L or HU) & C	Add
ENG 333	▼ American Ethnic Literature	33135	Rhodes	T	4:50 PM	7:35 PM	Poly - AGBC118	01/13 - 05/01(C)	3	14 of 30	● Syllabus	(L or HU) & C	Add

Showing 1 to 3 of 3

The Arizona State University faculty is at the forefront nationally in advancing research and discovery. They inspire new ways of thinking, innovating and solving problems socially, culturally and economically in our region and in the international community.

Read more about faculty excellence

Feedback

**ENG 333. American Ethnic Literature:
Jewish Writers and the Cold War**

Spring 2020
Tu / Th 1:30 – 2:45pm
Tempe ED 236



Prof. Brian Goodman

Email: brian.k.goodman@asu.edu

Office hours: Tuesdays, 3:00 – 4:30pm, and virtual hours by appointment
Ross-Blakley Hall 329

Description:

How did Jewish writers and artists navigate the political, social, and cultural upheavals of the Cold War era? What can their literature and art tell us about the meaning of ethnic identity in the United States today? By reading the work of major authors such as Franz Kafka, Allen Ginsberg, Philip Roth and Cynthia Ozick, we will explore a wide range of topics at the heart of America's multiethnic literary tradition, including: immigration and assimilation; the attraction of radical politics and dissent; sexuality, obscenity, and censorship; Holocaust memory; and the politics of cross-racial performance and appropriation. Alongside novels and poems, we will investigate popular cultural forms, from jazz to streaming television.

Commented [BG1]: Criterion 1

Commented [BG2]: Criterion 2a

Requirements (all due dates are marked in the reading schedule with ★):

- **Class attendance and participation (20%):** This class will feature a combination of mini-lectures and in-class discussion. As a result, a great deal of emphasis will be placed on both your attendance and participation in our group conversations. **Students should complete all of the required reading, listed in this syllabus, before each session** and be prepared to offer comments and questions for group discussion. (FYI: a good question is even more valuable than a smart comment.) Please note, in formulating your participation grade, I will give significant weight to your demonstrated effort and improvement over the course of the semester.
- **Mini-essays (20%):** Over the course of the semester, you will complete several brief (250-word) mini-essays. I'll provide prompts a week in advance of each deadline. All mini-essays will be submitted on Canvas.
- **Creative assignment (10%):** Each student will choose one of the texts we've covered in class and write a short pastiche of the author's style. (Don't worry: I'll go over the definition of "pastiche" in the weeks before the assignment is due!) This assignment will be graded on a "credit/no credit" basis, so have some fun and take creative risks.
- **"Arguments" assignment (20%):** I will provide details in class, but the goal is for you to make a strong argument about one of our course texts, themes, or subjects—supported by textual evidence, of course.
- **Take-home final exam (30%):** Your final exam is designed to be taken outside of class. Yes, that means you'll have access to all of your books, readings, and class notes. (One more reason to have good attendance and take good notes!) There will be a twist, however: strict word limits!

Course Materials:

The following required books are available for purchase:

Anatole Broyard, *Kafka Was the Rage* (ISBN: 9780679781264)
Philip Roth, *The Ghost Writer* (ISBN: 9780679748984)
Arthur Miller, *The Archbishop's Ceiling* (*only available as e-book*)
Philip Roth, *The Prague Orgy* (ISBN: 9780679749035)
Cynthia Ozick, *The Messiah of Stockholm* (ISBN: 9780394756943)

Commented [BG3]: Please note: required texts.

All other readings are either linked directly in the syllabus or posted on the course website (marked with *). If you have trouble accessing any of the readings, please let me

know as soon as you can. Please bring all readings with you to class, in printed form if at all possible.

Schedule of Readings:

1/14 Introduction: A Seat at the Table

I. Arrivals

1/16 The Mother of Exiles

- Emma Lazarus, “The New Colossus” (1883):
<https://www.poets.org/poetsorg/poem/new-colossus>
- Franz Kafka, “The Stoker” (1913)*
- Henry Roth, *Call It Sleep* (1934), “Prologue”*

1/21 Crossing the Mediterranean

- Muriel Rukeyser,
“Mediterranean” (1937)*

1/23 The Revolutionary Jew

- Isaac Babel, stories from *Red Cavalry* (1926)*
- Lionel Trilling, introduction to
Babel’s *Collected Stories*
(1955)*

1/28 The New York Intellectuals

- Delmore Schwartz, “In
Dreams Begin Responsibilities”
(1937)*
- *Partisan Review* Editorial
Statement, 1937*
- Alfred Kazin, “New York in
the Thirties”*



1/30 Kafka was the Rage

- Anatole Broyard, *Kafka was the Rage* (1993), begin reading

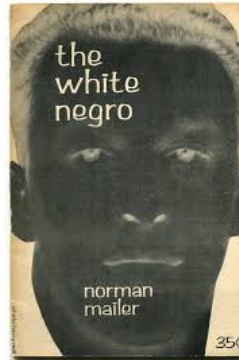
★ *Creative assignments due on Friday, January 31st by 5pm*

2/4 How to Pass in America

- Broyard, *Kafka was the Rage*, to the end
- Henry Louis Gates, Jr. “The Passing of Anatole Broyard” (1997)*

2/6 The Voluntary Negro Blues

- Mezz Mezzrow and Bernard Wolfe, *Really the Blues* (1946), excerpts*
- Norman Mailer, “The White Negro” (1957)*



2/11 When is Cultural Appropriation Appropriate?

2/13 Short Stories, Loud Voices, cont'd

- Grace Paley, “The Loudest Voice” (1959)*
- Philip Roth, “The Conversion of the Jews” (1958), “Defender of the Faith” (1959)*

★ **First mini-essay due on Sunday, February 16th by 5pm**

2/18 Yiddish in America

- Isaac Bashevis Singer, “Gimpel the Fool” (trans. by Saul Bellow, 1953)*
- Irving Howe, “Sholom Aleichem: Voice of Our Past” (1969)*

2/20 After Yiddish?

- Cynthia Ozick, “Envy; or, Yiddish in America” (1969)*

II. Departures

2/25 The Beat Alternative

- Allen Ginsberg, “Howl” and “America”
- Norman Podhoretz, “The Know-Nothing Bohemians” (1958)*
- Diana Trilling, “The Other Night at Columbia: A Report from the Academy” (1959)*

2/27 Planet News

- Ginsberg, “Kaddish” and “Kral Majales”

- Optional: Petr Blažek, “The Deportation of the King of May: Allen Ginsberg and State Security”
(<http://old.ustrcr.cz/data/pdf/publikace/bic/bic0212/034-047.pdf>)

3/3 Growing Up Absurd

- Paul Goodman, “A Memorial Synagogue” (1947)*
- Goodman, “To Young Resisters” (1949)*
- Goodman, *Growing Up Absurd* (1960), excerpt*

3/5 Ghost Writing I

- Philip Roth, *The Ghost Writer* (1979), get as far as you can...
- Roth, *Portnoy's Complaint* (1969), brief excerpt*

★ Second mini-essay due on Friday, March 6th by 5pm

3/17 Who Owns Anne Frank?

- Roth, *The Ghost Writer*, read up to p. 121
- Cynthia Ozick, “Who Owns Anne Frank?” (1997)*



3/19 Exit Ghost

- Roth, *The Ghost Writer*, p. 122 to the end

III. Returns

3/24 World of Our Fathers

- Excerpt from Irving Howe, *The World of Our Fathers* (1976)

3/26 Two Playwrights in Prague

- Arthur Miller, “I Think about You a Great Deal” (1983)*
- Miller, *The Archbishop's Ceiling* (1984)

3/31 The Prague Orgy

- Philip Roth, *The Prague Orgy* (1984), begin reading

4/2 The Little World Around the Corner

- Roth, *The Prague Orgy*, read to end

★ **Third mini-essay due on Friday, April 3 by 5pm**

4/7 Bruno's Ghosts

- Cynthia Ozick, *The Messiah of Stockholm* (1988)
- Bruno Schulz, selected stories from *The Street of Crocodiles**

4/9 The Messiah of Stockholm

- Ozick, *The Messiah of Stockholm*, cont'd

4/14 Cold War Postmodernism

- Joyce Carol Oates, "My Warszawa: 1980" (1984)*
- John Updike, "Bech in Czech" (1987)*

IV. Endings

4/16 The End of History?

- Tony Judt, "Dilemmas of Dissidence" (1988)
- Excerpts from *Partisan Review* symposium on "Intellectuals and Social Change in Central and Eastern Europe" (1992)

★ **"Arguments" assignment due on Friday, April 17th by 5pm**

4/21 Everything is Illuminated I

- Jonathan Safran Foer, *Everything is Illuminated* (2002), begin reading

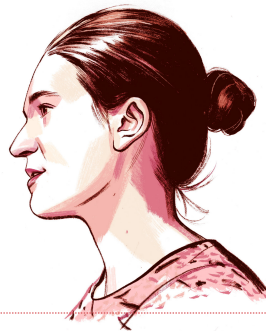
4/23 Everything is Illuminated II

• Safran Foer, *Everything is Illuminated*, cont'd
4/28 Everything is Illuminated III

• Safran Foer, *Everything is Illuminated*, read to end

4/30 The Last Words on Earth

• Nicole Krauss, "The Last Words on Earth" (2004)



Commented [BG4]: Criterion 1: Although the entire course has a contemporary framing, this unit focuses the post-Cold War period and twenty-first century Jewish writing.

★ *Final exams are due by 5pm on Wednesday, May 6th. Have a great summer!*

Course policies:

- **Attendance:** I'll be passing around an attendance sheet at the beginning of every class, and each student will be allowed up to three unexcused absences before they receive a grading penalty. Please contact me regarding make-up work for all excused (for "religious observances/practices," "university sanctioned events/activities," etc.) as well as unexcused absences.
- **Collaboration and academic honesty:** All papers and exams must be the student's own work. What this means is that students are permitted, and expected, to discuss their ideas with both me and other students and to request and accept advice. But if a piece of information or an idea comes from someone else, students should do the same thing that they would do when it comes from a book, an article, or online: cite the source. All academic work is collaborative in the sense that it builds on what others have written. Using such material is not plagiarism as long as it is appropriately cited. When using the same words as the source, put them inside quotation marks. If you are uncertain, please ask (don't guess). **If you are caught either cheating or plagiarizing, I reserve the right to give you a failing grade for the semester.**
 - Here is a link to ASU's official policies on Academic Integrity:
<https://provost.asu.edu/academic-integrity>
- **Disability accommodation:** Please remember to register with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC so that I can be as helpful as possible.
- **Laptops and electronic devices:** As some of our readings are in PDF form or available as e-books, electronic devices, including laptops, are allowed in class, but **ONLY** for referencing class materials and notes. Phones should be shut off

during class time. **If I feel this policy is being abused, I reserve the right to ban laptops entirely.** Warning: professors can tell when you're shopping for shoes online during class!

- **Student conduct:** Remember, we're all in this together. Even when we disagree, we will treat one another with respect. If any of the course material raises concerns for you, please don't hesitate to reach out to me directly. Finally, I reserve the right to act in accordance with the university's policies regarding disruptive, threatening, and violent behavior:
<https://www.asu.edu/aad/manuals/ssm/ssm104-02.html>
- **Office hours:** I am always available during office hours to discuss any matter related to the course or if you just want to introduce yourself. I encourage you to visit regularly, but at minimum I expect everyone to come to office hours at least once during the term. If my office hours conflict with your class or work schedule, I'm also available by appointment.
- **A final note:** This syllabus is subject to change, including the schedule of readings and assignments. But I will notify you in advance and make sure that the syllabus uploaded on Blackboard is up to date.