

BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
FACULTY COUNCIL

Meeting of November 11, 2014

The Committee on Undergraduate Curriculum and Degree Requirements herewith submits its recommendations in Curriculum Document 371.

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Respectfully submitted,

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Members of Faculty Council with any questions are urged to contact Douglas Cohen at dcohen@brooklyn.cuny.edu or (718) 951-5945 prior to the meeting.

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SECTION A-I: SPECIAL ACTIONS

Department of Computer and Information Science

Discontinuation of B.S.-M.P.S. degree program in Business Information Systems

HEGIS code 0799; SED code 02104

RESOLVED, that the program in leading to the B.S.-M.P.S. degree at Brooklyn College be deregistered effective Fall 2015.

Rationale: This program has attracted very few students and is very difficult to complete in the optimal time allotted to it. Both Departments feel that a joint B.S.-M.P.S. Information Systems program is not necessary at Brooklyn College. Existing Bachelor's and Master's Programs in Information Systems suffice to cover the field of information systems for appropriate students.

Date of Departmental Approval: September 16, 2014

Effective date: Fall 2015

SECTION A-I: SPECIAL ACTIONS

Department of Finance and Business Management

Discontinuation of B.S.-M.P.S. degree program in Business Information Systems

HEGIS code 0799; SED code 02104

RESOLVED, that the program in leading to the B.S.-M.P.S. degree at Brooklyn College be deregistered effective Fall 2015.

Rationale: This program has attracted very few students and is very difficult to complete in the optimal time allotted to it. Both Departments feel that a joint B.S.-M.P.S. Information Systems program is not necessary at Brooklyn College. Existing Bachelor's and Master's Programs in Information Systems suffice to cover the field of information systems for appropriate students.

Date of Departmental Approval: May 6, 2014

Effective date: Fall 2015

SECTION A-III: CHANGES IN DEGREE PROGRAMS

Department of English

B.A. degree program in English

HEGIS code 1501; SED program code 02043

Department requirements (39 to 41 Credits)

Students may concentrate in the standard English program or in the History and Literature concentration (see “III. Electives” below).

I. English 2120 and 2121 (6 credits)

English 2120 and 2121 are both required. English majors should complete either English 2120 or 2121, or be enrolled in one or the other, before continuing in other electives.

II. Fields of Study (15 credits)

One course from each of five of the following seven fields; at least two of the courses must be chosen from Fields 1 through 3:

1. Middle Ages: English 3111, 3112, 3520, 4101; Comparative Literature 3614.
2. Renaissance: English 3120, 3121, 3122, 3123, 3124, 3125, 4102; Comparative Literature 3615.
3. Eighteenth Century: English 3131, 3132, 3133, 4103; Comparative Literature 3616.
4. Nineteenth Century and Romanticism: English 3140, 3141, 3142, 3143, 3145, 3151, 4104; Comparative Literature 3606, 3617.
5. American Literature and Culture: English 2402, 3151, 3152, 3153, 3154, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 4105; Comparative Literature 3622, 3623.
6. Modernism: English 3153, 3161, 3170, 3171, 3172, 3173, 3193, 4110, 4108; Comparative Literature 3608, 3607, 3610, 3618, 3624, 3625.
7. Postmodernism and Contemporary Discourses: English 3154, 3162, 3180, 3166, 3174, 3187, 3191, 3193, 3194, 4109; Comparative Literature 3609, 3611, 3619, 3621, 3622, 3623, 3625.

III. Electives (18 to 20 credits)

Standard English concentration.

Six additional courses, one of which must be an English or Comparative Literature seminar numbered in the 4000s. One may be in an allied discipline (Africana Studies, American Studies, Art, Classics, History, Modern Languages and Literatures, Music, Philosophy, Puerto Rican and Latino Studies, Speech Communication Arts and Sciences, or any other with permission of the chairperson).

Or: History and Literature concentration.

Six additional courses:

1. English 4113;
2. a second course in a student’s chosen historical period (from Fields 1-7);

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3. a course from the History Department or an American Studies course, cross-listed with History, complementing the two literature courses in the chosen field;

4. English 4114;

5. Either

_____ (a) the one-semester senior thesis (5103) and one elective (any field or genre in English or Comparative Literature or a course from an allied department); or

_____ (b) The two-semester senior thesis (5104 and 5105).

To qualify for this concentration, students must have B+ or higher average and obtain permission from the chair or majors' counselor. They should seek guidance in choosing their field of study and consult with the counselor on a suitable thesis advisor.

Rationale: Although all English majors may satisfy the seminar requirement (See III. Electives) with English 4113, the Introductory or Methodology seminar, History and Literature, the concentration, is an honors option open only to students with a B+ or higher average. They must obtain permission from the chair or majors' counselor.

The new History and Literature option is an inter-disciplinary intensive concentration for students wishing to do in-depth work in a particular historical period. The standard English concentration, by comparison, encourages breadth. History and Literature is identical to English through the overview courses (I. English 2120 and 2121) and the five required field or period courses (II. Fields of Study). The difference between the two concentrations is in their menu of electives (III. Electives) and an additional two credits of course work. Whereas students who elect the standard English concentration choose their six electives from among all courses in English, Comparative Literature and allied fields, students who choose History and Literature, in addition to the introductory and capstone seminars, 4113 and 4114 (both 4-credit seminars), may opt to take only one course that does not relate to their historical focus if they elect the one-semester senior thesis option (5103).

Date of departmental approval: October 14, 2014

Effective date: Fall 2015.

SECTION A-IV: NEW COURSES

Department of Art

ARTD 2330 Liquid Drawing

1 hour recitation, 1 hour lecture, 2 hours laboratory, a minimum of 4 hours independent work per week; 3 credits

Liquid Drawing using a variety of water-based mediums, including watercolor, watercolor pencils, gouache, and sumi ink on paper. Investigation of the technical and practical aspects of these mediums. Problems will be based in observation, abstraction and conceptualism. Historical and contemporary examples of the range of artistic applications and engagement with these mediums will be explored.

Prerequisite: Art 2310 [26.11]

Contact hours: 4

Frequency of Offering: Every 3 to 4 semesters.

Projected enrollment: 12 students

Clearances: none

Rationale: Drawing with liquid mediums is a vital component of fine art drawing studies and contemporary art practices. The Art Department, in its commitment to expand the drawing curriculum, has adequate facilities in 5127 Boylan, with 16 large flat tables and water access to offer this new course. This course will complement the other offerings in the Art Department's Drawing Area, which presently only teaches dry mediums. Additionally, the course will introduce students across the department to the medium of drawing with liquid mediums and its wide range of applications. Painting, sculpture, digital, ceramic, photography and printmaking students can employ drawing with liquid mediums in their respective disciplines.

Program Goals addressed by this course:

Students will recognize the design elements used in creating works of art.

Students will be exposed to technical skills required for working in particular mediums.

Learning Objectives:

To introduce students to several modes of artistic expression in the numerous techniques of drawing with liquid mediums.

To become conversant in the technical aspects of drawing with liquid mediums and the use of various water based media on paper.

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To develop a skilled work ethic in the implementation of the formal aspects of the various liquid drawing mediums.

To explore individual artistic vision through the visually expressive medium of liquid drawing.

Course Outline:

Week	Content
1	Lecture: Introduction to the class, review of syllabus, supply list, discussion of different liquid mediums and specially prepared papers for water based drawing mediums. Introduction of first assignment using Sumi Ink. Reading Assign: Handout #1 - Liquid Drawing Vocabulary List. Art Historical Liquid Drawings Powerpoint Lecture. Sumi Ink Wash Technique Demonstration. Work on sketches for Project 1: Sumi Ink Drawings.
2	Critique and discussion of visual themes. Demonstration: Edge shading, wet-on-wet, wet-on-dry. Students experiment with and practice Sumi techniques. Students work on Project 1: Sumi Ink Drawings.
3	Project 1: Sumi Ink Drawings due. Group Critique. Reading assignment: Hand out #2. Introduction of Gouache. Discuss opacity, masking, and resists. Work on sketches for Project 2: Gouache Drawings.
4	Critique and discussion of visual themes. Demonstration: Gouache washes, edge shading, wet-on-wet, wet-on-dry, dry brush, splatter techniques. Students work on Project 2: Gouache Drawings.
5	Contemporary Liquid Drawings Powerpoint Lecture: the use of opaque and translucent colors, glazing, and conceptual uses of liquid drawing mediums. Students continue Project 2: Gouache Drawings.
6	Project 2: Gouache Drawings Due. Group Critique. Demonstration: Drawing with Watercolor Pencils. Assignment of Project 3: Watercolor Drawings with watercolor pencils. Students work on sketches for Project 3: Drawing with Watercolor Pencils.
7	Field trip to Museum or Gallery exhibitions with Liquid Drawings.
8	Liquid Drawing Vocabulary List Written Quiz. Students work on Project 3: Watercolor Drawings with watercolor pencils.
9	Critique and discussion of visual themes. Students continue Project 3.
10	Review Project 3. Students work.
11	Project 3: Watercolor Drawings with Watercolor Pencils Due. Group Critique. Assignment of Project 4: Watercolor Drawings with Watercolor Pans and Tubes. Demonstration: Drawing with Watercolor Pans & Tubes. Students experiment and work on sketches for Project 4: Drawing with Watercolor Pans & Tubes.
12	Review drawings for Project 4. Discussion of visual themes.
13	Students work. Discussion of visual themes.

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- 14 Students work. Project 4: Watercolor Drawings with Watercolor Pans and Tubes Due. Group critique.
- 15 Final Exam - Final Critique. Written Statement due, along with 4 masterful liquid drawings; one from each medium; Sumi Ink, Gouache, Watercolor and Watercolor Pencils.

Learning outcomes:

Upon successful completion of this course, students will have:

1. Produced a portfolio that demonstrates their understanding of the techniques and liquid mediums covered in class.
2. Produced drawings that visually demonstrate their unique artistic voice.
3. Become conversant in how a drawing with liquid mediums practice merges with other art mediums and contemporary art practices.
4. Demonstrated their knowledge of liquid drawing techniques and historic traditions of the medium through class quizzes and conversation.
5. Demonstrated their ability to make informed decisions regarding color characteristics, interactions with various liquid drawing mediums and techniques.
6. Demonstrated an understanding of color theory while planning color composition and sequence of techniques.
7. Produced at least one work that demonstrates an interdisciplinary approach to art making.
8. Demonstrated the ability to speak articulately and critically about their work and the work of others through formal and informal critiques.
9. Demonstrated the ability to verbally assess design strengths and shortcomings of drawings employing the formal Principles of Compositional Organization.

Date of departmental approval: May 6, 2014.

Effective date: Fall 2015.

SECTION A-IV: NEW COURSES

Department of Art

ARTD 3169 Global Contemporary Art

3 hours, 3 credits

Examination of the development of contemporary art internationally from the post-war era to the present. Consideration of the historical and contemporary contexts of the countries and artists discussed as well as theoretical issues of globalism, diaspora, and hybridity. Artists include but are not limited to: Mona Hatoum, Shahzia Sikander, Walid Raad, Ai Wei Wei, Do Ho Su, Yoko Ono, Santiago Serra, Christoph Schlingensiefel, Chris Ofili, Helio Oiticic, Lygia Clark, William Kentridge, Ghada Amer and Michal Rovner. Current museum and gallery exhibitions will be discussed.

Prerequisite: Art 1050 [1.3] or Core Studies 2.1 or Core Curriculum 1120 [1.2] or Art 1010.

Contact hours: 3

Frequency of offering: Every 3-4 semesters

Projected enrollment: 20-25 students

Clearances: none

Rationale: Contemporary art has become increasingly global as large international exhibitions feature the works of artists of a vast array of nationalities. Traditional contemporary art courses, while diversifying, still spend much time examining New York art movements such as Abstract Expressionism and Pop Art. While it would be impossible to cover all of global contemporary art in a course such as this, case studies involving different artists and regions will afford the opportunity to seriously investigate different artistic movements and cultures and address global and diasporic issues. Attention will be paid to artists exhibiting in museums and galleries current with the course.

This course works in conjunction with other courses in the department, especially the non-Western art, pre-Columbian and colonial Latin American courses. In addition, this course addresses two of the Art Department's program goals. Students will (1) "learn to analyze works of art critically from both an historical and an interpretative point of view; in addition, they will gain an understanding of the importance of cultural diversity through exposure to the arts of many different times and places"; and (2) "have extensive practice in articulating aesthetic judgments effectively in spoken and written form."

This course also meets all of the learning objectives of the department, which include having students (1) "recognize and analyze theories of art," (2) "Use terms of art

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historical analysis correctly and be able to apply them to unfamiliar work,” (3) “Formulate and defend critical judgments about works of art in the context of classroom discussions and exams,” (4) Write clearly and analytically, with papers including precise thesis statements, well-constructed arguments and thoughtful conclusions, cleanly written and error-free,” and (5) “Visit museums and art exhibitions frequently in order to learn to appreciate a wide and varied range of works of art.”

Learning Objectives:

To gain an awareness of the complex artistic traditions of different countries and cultures

To gain an awareness of how international artists developed independently and in relation to each other, as evidenced in visual art.

To identify the major monuments, objects, artists, and media of global contemporary art and to be able to discuss those works in writing and orally.

To engage in the historiography of the field and engage in critical thinking about the primary and secondary source material.

To demonstrate how art encodes specific ideas as well as reflects them.

To attend a museum to view original works of art.

Course outline:

A packet of readings will be assigned based on the following syllabus

Weeks 1-2 Post Europe: France: Nouveau Realists, Arman, Niki de Saint Phalle, Yves Klein Germany: Gerhardt Richter and Capitalist Realism, Vienna Actionism, Joseph Beuys and Fluxus, Cold War Design, Schlingenschliel, Maria Lasnig

Weeks 3-4 —Korea: Post War Korea, Korean Informal, Nam June Paik and Fluxus, Niki Lee. Do Ho Su

Week 4 -5– Japan: Noguchi and Hiroshima monument, Little Boy exhibition, Gutai, Kusama,, Yoko Ono, Sugimoto, Murakami

Week 6-7 China: Art and Politics of the Cultural Revolution, Ai Weiwei and current political events

Midterm

Week 8-9 Latin America: carnivalesque and anthropophagy, Tropicalia, Lygia Clark, Oiticica, Santiago Serna, Francis Alys, Oscar Murillo and the chocolate factory

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Weeks 10-12 Middle East: Iran Modern exhibit, Hosniy, Shirin Neshat; Pakistan: Shahzia Sikander, Lebanese: Walid Raad, Mona Hatoum, Israelis: Michal Rovner, Guy Ben-Ner, Omer Fast

Weeks 13-14 African Artists: different artists and regions will be covered. Artists will include Chris Ofili, Yinka Shonibare, El Anatsui and William Kentridge

Week 15 Student Presentations

Examination plan:

Students will be assessed with a midterm, final and research paper, each 1/3 of the grade

Learning Outcomes:

At the conclusion of this course students should be able to:

Gain an awareness of the complex artistic traditions of different countries and cultures

Gain an awareness of how international artists developed independently and in relation to each other, as evidenced in visual art.

Identify the major monuments, objects, artists, and media of global contemporary art and to be able to discuss those works in writing and orally.

Engage in the historiography of the field and engage in critical thinking about the primary and secondary source material.

Demonstrate how art encodes specific ideas as well as reflects them.

Methods of assessment:

1. Examinations using slides and essay questions will be used to assess students' knowledge of key monuments, artists, and issues.
2. A research paper will be used to assess their knowledge of the field and its methods, critical thinking skills and research skills.
3. Oral presentations will be used to assess their knowledge of the field and its methods, critical thinking skills and research skills. Such presentations will also allow students to develop their oral and rhetorical skills.
4. Class discussion will be used to assess their knowledge of historiography and their critical thinking.
5. Visits to museums and galleries in New York City will be required.

Selective Bibliography:

Frances Morris and Sarah Wilson, *Paris Postwar, Art and Existentialism 1945-55*, Tate, 1993

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Bert Winther-Tamaki, *Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years*, University of Hawaii Press, 2001

Julia Robinson, *New Realisms: 1957-1962*, MIT Press, 2010

Fereshteh Daftari, *Without Boundary*, MOMA, 2006

Fereshteh Daftari, *Iran Modern*, Asia Society, 2014

Petra Lange-Bernst, *Sigmar Polke: We Petty Bourgeois! Comrades and Contemporaries, The 1970's*, 2011

Hendricks, Jon. "Yoko Ono and Fluxus." In *Yes: Yoko Ono*, edited by J. Hendricks and

A. Munroe. New York: Japan Society and H. N. Abrams, 2000.

Gerhardt Richter, MOMA, 2002

Ramirez and Olea, *Inverted Utopias: Avant Garde Art in Latin America*, Yale, 2004

Robert Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism and Film*, 1992

Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media*, 1994

Homi Bhabha, *The Location of Culture*, 2004

Ai Weiwei: Spatial Matters-Art Architecture and Activism, Exhibition Catalogue Brooklyn Museum, 2014

John Curley, *A Conspiracy of Images: Andy Warhol, Gerhardt Richter and the Art of the Cold War*, Yale, 2013

Alexandra Monroe, *Gutai: Splendid Playground*, Guggenheim Museum, 2013St

Sook-Kyung Lee, *Nam June Paik*, 2011

David Adjaye, Thelma Golden, Okweui Enwezor, *Chris Ofili*, 2009

Sabine Schaschle, *Omer Fast: In Memory*, 2010

Zoya Kocur, *Theory in Contemporary Art since 1985*, Blackwell Publishing, second edition 2012

The Inter-Asia Cultural Studies Reader, ed. Kuan-Hsing Chen and Chua Beng Huan, Routledge, 2007

Arun Appadurai, *The Social Life of things, Commodities in Cultural Perspective*, Cambridge, 1988

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Arun Appadurai, *Modernity at Large*, Minnesota, 1996

Jeffrey Wechsler, *Asian Traditions, Modern Expressions*, 1997

Wu Hung and Peggy Wang, *Contemporary Chinese Art: Primary Documents*, 2010

Okwei Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980*, 2009

Luis Camnitzer, et. al, eds. *Global Conceptualism: Points of Origin, 1950s-1980s*, NY: Queens Museum of Art, 1999.

Date of departmental approval: September 9, 2014

Effective date: Fall 2015.

SECTION A-IV: NEW COURSES

Department of English

CMLT 3631: Introduction to Israeli Literature in Translation

3 hours; 3 credits

This course examines Israeli literature from the pre-State period at the turn of the 20th century to the present. It provides an introduction to many of Israel's key writers and literary works, and explores the literary expression of major trends in Israeli culture and politics. Readings include novels, short stories, poetry and drama. This course is the same as Judaic Studies 2540.

Prerequisite: English 1010

Contact hours: 3

Frequency of offering: once per year

Projected enrollment: one section of 25 students

Clearances: none.

Rationale: This course will address different trends in Israeli literature and cultural history from the pre-State literature written at the beginning of the 20th century through the establishment of the state in 1948 to present-day Israel. It will serve as a means of exploring the complexity of modern Israeli identity and the diverse ethnic and religious populations that have constituted Israeli society.

The texts under discussion will offer a view of the variety of social, cultural, and gendered experiences, generational sensibilities and fundamental contradictions that underlie the Israeli experience. These literary works will serve as a means of exploring ongoing conflicts between different segments of Israeli society, such the tensions between “Jews” and “Arabs,” “natives” and immigrants, citizens and refugees, Ashkenazim and Mizrahim, and “religious” and “secular” Jews, while reflecting on and complicating what it means to be an “insider” or “outsider.”

The course will give voice to the diversity of Israeli writing by including canonical works by Jewish-Israeli writers that represent the crystallization of early Zionist thinking, along with counter-narratives by Arab-Israeli and Palestinian writers whose works have challenged the dominant national narrative by offering different perspectives of key historical moments of Israel's history. The course will likewise include works by Mizrahi and women writers, who had once been deemed marginal, but who have now come to the forefront of the contemporary Israeli cultural scene.

Departmental Goals Addressed by Course: The course will approach the study of Israeli literature both within the context of Judaic Studies and English/Comparative

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Literature. Students will learn how Israeli literature written in Hebrew is informed by Jewish history in the Diaspora, the Holocaust, immigration, war and the Arab-Israeli conflict. Students will also gain the ability to read modern Hebrew Israeli works with an awareness of the connections with traditional Jewish sources, from the Bible, Rabbinic Literature and Medieval Hebrew writing onwards.

The course will likewise take a comparative approach by placing works by Jewish-Israeli writers alongside those by Arab-Israeli and Palestinian writers writing within Arabic, Islamic and Christian traditions. This multi-vocal view is intended to offer students a picture of the true diversity and complexity of questions of national identity and belonging in this highly contested place, and how these fraught issues are given voice through literature.

Course Objectives and Anticipated Outcomes: Through critical engagement with a variety of literary genres, students will emerge from the course with knowledge of a range of authors and works comprising the spectrum of literature from Israel. They will be able to identify major Israeli and Palestinian authors and key works, and develop an understanding of points of continuity and tension between different literary generations. By studying literary and secondary sources critically, the students will develop their analytic thinking and writing abilities.

Course Outline:

WEEK *READINGS

- 1 Introduction to Israeli Literature
 - Leah Goldberg, "Tel Aviv 1935"
 - Mahmoud Darwish, "Passport"

Essays:

"Nothing Except Commas' Jews, Palestinians, and the Torment of Displacement," from *The Making of the Modern Refugee*, Peter Gatrell

"Introduction" in *My Promised Land*, Ari Shavit

- 2 Pre-State Literature: Modernist Encounters with "The Land Of Israel/Palestine"
 - Yosef Haim Brenner
 - "Nerves"
 - "No Way Out"
 - "Pages: From the Notebook of a Hebrew Writer"

Oz Almog "The Sabra: The Creation of the New Jew," excerpts

- 3 Pre-State Literature Continued: Hebrew Poetic Encounters with "The Land of Israel/Palestine"
 - Avraham Shlonsky, Selected poems from *Gilboa*

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- Rahel Bluwstein
Selected poems
“On the Order of the Day”
David Biale, “Zionism as an Erotic Revolution”
Dan Miron, “Why Was There No Women’s Poetry in Hebrew Before 1920?”
- 4 The Creation of the “(Jewish) Israeli Native”
 - Ester Raab
Selected Poems
“Words Like Rare Birds”

 - Barbara Mann, “Framing the Native: Esther Raab’s Visual Poetics”
- 5 The War of Independence, Statehood and the Construction of the Jewish National Self
 - Natan Alterman “The Silver Platter”
 - Haim Gouri “Here Our Bodies Lie”
 - Moshe Shamir “He Walked in the Fields”
 - S. Yizhar “The Prisoner”
- 6 Palestinian Self-Representation and the Question of Statehood
 - Emil Habiby
The Secret Life of Saeed: The Pessoptimist
 - Asim Abu Shaqra
Artwork: Revisiting the Sabra

 - “Asim Abu Shaqra (1961-1990): The Artist’s Eye and the Cactus Tree,” Kamal Boullata
- 7 Breakdown of the National Masterplot
 - A. B. Yehoshua
“Facing the Forest”
The Lover
 - Amos Oz
“The Way of the Wind”

 - Alan Mintz “Introduction” from *The Boom in Contemporary Israeli Fiction*
- 8 The Emergence of Marginalized Voices
Writing Arab and Jewish-Arab Identity
 - Mahmud Darwish
“Identity Card”
“A Lover From Palestine”
 - Shimon Ballas
“Iya”
At Home in Exile: An Interview with Shimon Ballas

- Almog Behar
“*Ana min al-yahud*” (“I am one of the Jews”)
“My Arabic is Mute”
- Ronny Someck
Selected Poems

Ella Shohat, “The Invention of the Mizrahim”

9 Arab-Israeli Writing and Minority Discourse: The Double Marginality of the Christian-Arab Writer

- Anton Shammas

Arabesques

Poems from “No Man’s Land”

“The Meeting That Was, the Meeting That Wasn’t”

10 Israeli Holocaust Literature:

- Aharon Appelfeld

Tzili

Excerpt from *A Table for One*

11 Israeli Holocaust Literature Continued:

- David Grossman, “Momik,” chapter from *See Under: Love*
- Savyon Leibrecht, “Excision”

“Breaking the Silence: Israel’s Fantastic Fiction of the Holocaust,” Gilead Morahg

12 Post-Modernism, Post-Colonialism and the Re-visioning of Israeli Identities
Deconstructing the Zionist Self

- Orly Castel-Bloom

Dolly City

“Ummi Fi Shurl”

“Afterward: Reading Orly Castel-Bloom’s *Dolly City*,” Karen Grumberg

13 Africa, Post-Colonialism, and Israeli Identity

- Ronit Matalon

The One Facing Us

“Photograph”

“A Mediterranean Mayflower? Introducing Ronit Matalon,” Tamar Hess

- 14 Arab-Israelis and Jewish-Moslems: Merging with or Leaving the Margins?
•Sayed Kashua

Second Person Singular (Also translated as *Exposure*)
“Herzl Disappears at Midnight” (Also translated as “Cinderella”)

*The reading schedule is subject to slight alterations based on our discussions
Poems, short stories and essays will be available on Blackboard. Students are
expected to bring the readings to class.

The following novels are available at Amazon:

Aharon Appelfeld, *Tzili: The Story of a Life*. Trans. Dalya Bilu. NY: Schocken Books,
1983

Orly Castel-Bloom, *Dolly City*. Trans. Dalya Bilu. NY: Institute for the Translation of
Hebrew Literature, 2010.

David Grossman, *See Under: Love*. Trans. Betsy Rosenberg. NY: Picador, 2002.

Habiby, Emil. *The Secret Life of Saeed: The Pessoptimist*. Trans. Salma K. Jayyusi
and Trevor LeGassick. NY: Interlink Pub. Group, 2001.

Sayed Kashua, *Second Person Singular (Exposure)*. Trans. Mitch Ginsburg. NY:
Grove Press, 2012.

Ronit Matalon, *The One Facing Us: A Novel*. Trans. Marsha Weinstein. NY:
Metropolitan Books, 1998.

Shammas, Anton. *Arabesques*. Trans. Vivian Eden. University of California Press,
2001.

Yehoshua, A. B., *The Lover*. NY: Doubleday & Co., Inc., 1993.

Method of Evaluation:

The class will operate as a seminar where students are expected to participate actively
in class discussions based on having read the assignments and bringing in prepared
comments and questions for discussion. Students are expected to mark their texts with
comments, take notes while reading, and write down page numbers of key passages
that provide evidence to be cited in support of claims and interpretations. Thoughtful
comments, regular participation in discussion, and engaging with other students’
comments are key elements of successful class participation.

Class Participation	25%
Midterm Paper (5 pages)	25%
Final Paper (10-15 pages)	30%

Material located with ~~strike-through~~ is to be deleted and material underlined is to be added

Final Examination 20%

Method of Assessment:

- Students will be evaluated on their ability to analyze texts and to support their analysis and interpretations by pointing to specific passages and page references.
- In the short midterm paper and the longer final paper, students will identify literary texts that reflect key themes and concepts of the course. Students will demonstrate their ability to present a thesis and to support their argument with relevant texts.
- The final examination will give students the opportunity to respond to a series of questions that will demonstrate their knowledge about Israeli authors and key works discussed during the course. They will be expected to explain and synthesize key ideas addressed throughout the semester.

Date of departmental approval: October 14, 2014

Effective date: Fall 2015

SECTION A-IV: NEW COURSES
Department of Judaic Studies

JUST 2540: Introduction to Israeli Literature in Translation
3 hours; 3 credits

This course examines Israeli literature from the pre-State period at the turn of the 20th century to the present. It provides an introduction to many of Israel's key writers and literary works, and explores the literary expression of major trends in Israeli culture and politics. Readings include novels, short stories, poetry and drama. This course is the same as Comparative Literature 3631.

Prerequisite: English 1010

Contact hours: 3

Frequency of offering: once per year

Projected enrollment: one section of 25 students

Clearances: none.

Rationale: This course will address different trends in Israeli literature and cultural history from the pre-State literature written at the beginning of the 20th century through the establishment of the state in 1948 to present-day Israel. It will serve as a means of exploring the complexity of modern Israeli identity and the diverse ethnic and religious populations that have constituted Israeli society.

The texts under discussion will offer a view of the variety of social, cultural, and gendered experiences, generational sensibilities and fundamental contradictions that underlie the Israeli experience. These literary works will serve as a means of exploring ongoing conflicts between different segments of Israeli society, such the tensions between “Jews” and “Arabs,” “natives” and immigrants, citizens and refugees, Ashkenazim and Mizrahim, and “religious” and “secular” Jews, while reflecting on and complicating what it means to be an “insider” or “outsider.”

The course will give voice to the diversity of Israeli writing by including canonical works by Jewish-Israeli writers that represent the crystallization of early Zionist thinking, along with counter-narratives by Arab-Israeli and Palestinian writers whose works have challenged the dominant national narrative by offering different perspectives of key historical moments of Israel's history. The course will likewise include works by Mizrahi and women writers, who had once been deemed marginal, but who have now come to the forefront of the contemporary Israeli cultural scene.

Departmental Goals Addressed by Course: The course will approach the study of Israeli literature both within the context of Judaic Studies and English/Comparative

Material located with ~~strike-through~~ is to be deleted and material underlined is to be added

Literature. Students will learn how Israeli literature written in Hebrew is informed by Jewish history in the Diaspora, the Holocaust, immigration, war and the Arab-Israeli conflict. Students will also gain the ability to read modern Hebrew Israeli works with an awareness of the connections with traditional Jewish sources, from the Bible, Rabbinic Literature and Medieval Hebrew writing onwards.

The course will likewise take a comparative approach by placing works by Jewish-Israeli writers alongside those by Arab-Israeli and Palestinian writers writing within Arabic, Islamic and Christian traditions. This multi-vocal view is intended to offer students a picture of the true diversity and complexity of questions of national identity and belonging in this highly contested place, and how these fraught issues are given voice through literature.

Course Objectives and Anticipated Outcomes: Through critical engagement with a variety of literary genres, students will emerge from the course with knowledge of a range of authors and works comprising the spectrum of literature from Israel. They will be able to identify major Israeli and Palestinian authors and key works, and develop an understanding of points of continuity and tension between different literary generations. By studying literary and secondary sources critically, the students will develop their analytic thinking and writing abilities.

Course Outline:

WEEK *READINGS

- 1 Introduction to Israeli Literature
 - Leah Goldberg, "Tel Aviv 1935"
 - Mahmoud Darwish, "Passport"

Essays:

"Nothing Except Commas' Jews, Palestinians, and the Torment of Displacement," from *The Making of the Modern Refugee*, Peter Gatrell

"Introduction" in *My Promised Land*, Ari Shavit

- 2 Pre-State Literature: Modernist Encounters with "The Land Of Israel/Palestine"
 - Yosef Haim Brenner
 - "Nerves"
 - "No Way Out"
 - "Pages: From the Notebook of a Hebrew Writer"

Oz Almog "The Sabra: The Creation of the New Jew," excerpts

- 3 Pre-State Literature Continued: Hebrew Poetic Encounters with "The Land of Israel/Palestine"
 - Avraham Shlonsky, Selected poems from *Gilboa*

Material located with ~~strike-through~~ is to be deleted and material underlined is to be added

- Rahel Bluwstein
Selected poems
“On the Order of the Day”
David Biale, “Zionism as an Erotic Revolution”
Dan Miron, “Why Was There No Women’s Poetry in Hebrew Before 1920?”

- 4 The Creation of the “(Jewish) Israeli Native”
 - Ester Raab
Selected Poems
“Words Like Rare Birds”

 - Barbara Mann, “Framing the Native: Esther Raab’s Visual Poetics”

- 5 The War of Independence, Statehood and the Construction of the Jewish National Self
 - Natan Alterman “The Silver Platter”
 - Haim Gouri “Here Our Bodies Lie”
 - Moshe Shamir “He Walked in the Fields”
 - S. Yizhar “The Prisoner”

- 6 Palestinian Self-Representation and the Question of Statehood
 - Emil Habiby
The Secret Life of Saeed: The Pessoptimist
 - Asim Abu Shaqra
Artwork: Revisiting the Sabra

 - “Asim Abu Shaqra (1961-1990): The Artist’s Eye and the Cactus Tree,” Kamal Boullata

- 7 Breakdown of the National Masterplot
 - A. B. Yehoshua
“Facing the Forest”
The Lover
 - Amos Oz
“The Way of the Wind”

 - Alan Mintz “Introduction” from *The Boom in Contemporary Israeli Fiction*

- 8 The Emergence of Marginalized Voices
Writing Arab and Jewish-Arab Identity
 - Mahmud Darwish
“Identity Card”
“A Lover From Palestine”
 - Shimon Ballas
“Iya”
At Home in Exile: An Interview with Shimon Ballas

- Almog Behar
“*Ana min al-yahud*” (“I am one of the Jews”)
“My Arabic is Mute”
- Ronny Someck
Selected Poems

Ella Shohat, “The Invention of the Mizrahim”

9 Arab-Israeli Writing and Minority Discourse: The Double Marginality of the Christian-Arab Writer

- Anton Shammas

Arabesques

Poems from “No Man’s Land”

“The Meeting That Was, the Meeting That Wasn’t”

10 Israeli Holocaust Literature:

- Aharon Appelfeld

Tzili

Excerpt from *A Table for One*

11 Israeli Holocaust Literature Continued:

- David Grossman, “Momik,” chapter from *See Under: Love*
- Savyon Leibrecht, “Excision”

“Breaking the Silence: Israel’s Fantastic Fiction of the Holocaust,” Gilead Morahg

12 Post-Modernism, Post-Colonialism and the Re-visioning of Israeli Identities
Deconstructing the Zionist Self

- Orly Castel-Bloom

Dolly City

“Ummi Fi Shurl”

“Afterward: Reading Orly Castel-Bloom’s *Dolly City*,” Karen Grumberg

13 Africa, Post-Colonialism, and Israeli Identity

- Ronit Matalon

The One Facing Us

“Photograph”

“A Mediterranean Mayflower? Introducing Ronit Matalon,” Tamar Hess

- 14 Arab-Israelis and Jewish-Moslems: Merging with or Leaving the Margins?
•Sayed Kashua

Second Person Singular (Also translated as *Exposure*)
“Herzl Disappears at Midnight” (Also translated as “Cinderella”)

*The reading schedule is subject to slight alterations based on our discussions
Poems, short stories and essays will be available on Blackboard. Students are
expected to bring the readings to class.

The following novels are available at Amazon:

Aharon Appelfeld, *Tzili: The Story of a Life*. Trans. Dalya Bilu. NY: Schocken Books,
1983

Orly Castel-Bloom, *Dolly City*. Trans. Dalya Bilu. NY: Institute for the Translation of
Hebrew Literature, 2010.

David Grossman, *See Under: Love*. Trans. Betsy Rosenberg. NY: Picador, 2002.

Habiby, Emil. *The Secret Life of Saeed: The Pessoptimist*. Trans. Salma K. Jayyusi
and Trevor LeGassick. NY: Interlink Pub. Group, 2001.

Sayed Kashua, *Second Person Singular (Exposure)*. Trans. Mitch Ginsburg. NY:
Grove Press, 2012.

Ronit Matalon, *The One Facing Us: A Novel*. Trans. Marsha Weinstein. NY:
Metropolitan Books, 1998.

Shammas, Anton. *Arabesques*. Trans. Vivian Eden. University of California Press,
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in class discussions based on having read the assignments and bringing in prepared
comments and questions for discussion. Students are expected to mark their texts with
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that provide evidence to be cited in support of claims and interpretations. Thoughtful
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comments are key elements of successful class participation.

Class Participation	25%
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- Students will be evaluated on their ability to analyze texts and to support their analysis and interpretations by pointing to specific passages and page references.
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- The final examination will give students the opportunity to respond to a series of questions that will demonstrate their knowledge about Israeli authors and key works discussed during the course. They will be expected to explain and synthesize key ideas addressed throughout the semester.

Date of departmental approval: September 11, 2014

Effective date: Fall 2015

SECTION A-V: CHANGES IN EXISTING COURSES

Department of Art

Change in description and prerequisite

FROM:

ARTD 2611 Printmaking: Lithography

1 hour recitation, 1 hour lecture, 2 hours laboratory, a minimum of 4 hours independent work; 3 credits

~~Continuation of Art 2610 [35.11].~~ Creation of images using advanced relief and planographic techniques, including lithography. (Not open to students who have completed Art 67.2.)

~~Prerequisite: Art 2610 [35.11] or 67.1.~~

TO:

ARTD 2611 Printmaking: Lithography

1 hour recitation, 1 hour lecture, 2 hours laboratory, a minimum of 4 hours independent work; 3 credits

Creation of images using advanced relief and planographic techniques, including lithography. (Not open to students who have completed Art 67.2.)

Rationale: The description is inaccurate, since the technique taught in Art 2611 (lithography) is completely different from the techniques taught in Art 2610 (relief and woodcut). Requiring the latter as a prerequisite to the former is unnecessary and burdensome to students. The two courses can be taken in any sequence desired.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES

Department of Art

Change in prerequisite and correction in hours

FROM:

ARTD 3108 Art of China

~~45~~ hours; 3 credits

Exploration of the art and architecture of China from ancient to contemporary times.

Prerequisite: ~~GORG 1120 or ARTD 1010~~

TO:

ARTD 3108 Art of China

3 hours; 3 credits

Exploration of the art and architecture of China from ancient to contemporary times.

Prerequisite: Art 1050 [1.3] or Core Studies 2.1 or Core Curriculum 1120 [1.2] or Art 1010.

Rationale: The earlier version inadvertently omitted some of the Art Department's older course offerings that can also serve as prerequisites for this course. The change proposed here seeks to correct that omission.

The earlier version of course hours reflected the model of the graduate bulletin. The change proposed here brings the hours in line with the undergraduate bulletin model.

Date of departmental approval: September 7, 2014.

Effective date: Fall 2014.

SECTION A-V: CHANGES IN EXISTING COURSES

Department of Art

Change in prerequisite

FROM:

ARTD 3142 Native American Art of the U.S. and Canada

3 hours; 3 credits

Examination of the visual arts and cultures of native North American cultures from Alaska to Canada and of the Northwest, Southwest, Plains, and Eastern areas of the United States. Consideration of the historical and contemporary contexts of their art in media such as architecture, painting, pottery, sculpture, textiles, and performance.

Prerequisite: Core Curriculum 1120 or Art 1010

TO:

ARTD 3142 Native American Art of the U.S. and Canada

3 hours; 3 credits

Examination of the visual arts and cultures of native North American cultures from Alaska to Canada and of the Northwest, Southwest, Plains, and Eastern areas of the United States. Consideration of the historical and contemporary contexts of their art in media such as architecture, painting, pottery, sculpture, textiles, and performance.

Prerequisite: Art 1050 [1.3] or Core Studies 2.1 or Core Curriculum 1120 [1.2] or Art 1010.

Rationale: The earlier version inadvertently omitted some of the Art Department's older course offerings that can also serve as prerequisites for this course. The change proposed here seeks to correct that omission.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES

Department of Art

Change in prerequisite

FROM:

ARTD 3171 Iconoclasm: Mutilating, Burying, and Destroying Images from Antiquity to the Present

3 hours; 3 credits

Examination of the practice of destroying images from c. 1500 B.C.E. to the present, with a focus on religious and politically motivated attacks.

Prerequisite: ~~CORC 1120 or ARTD 1010.~~

TO:

ARTD 3171 Iconoclasm: Mutilating, Burying, and Destroying Images from Antiquity to the Present

3 hours; 3 credits

Examination of the practice of destroying images from c. 1500 B.C.E. to the present, with a focus on religious and politically motivated attacks.

Prerequisite: Art 1050 [1.3] or Core Studies 2.1 or Core Curriculum 1120 [1.2] or Art 1010.

Rationale: The earlier version inadvertently omitted some of the Art Department's older course offerings that can also serve as prerequisites for this course. The change proposed here seeks to correct that omission.

Date of departmental approval: September 7, 2014.

Effective date: Fall 2014.

SECTION A-V: CHANGES IN EXISTING COURSES
Department of Finance and Business Management
Change in department prefix

FROM:

~~BUSN 3310 Corporation Financial Management~~
3 hours; 3 credits

Basic problems faced by financial managers. Goals and functions of financial managers, tools of financial analysis, forecasting funds requirements, management of current assets, short-, intermediate-, and long-term financing. (Not open to students who have completed Economics 70.2.)

Prerequisite: Accounting 2001 [1].

TO:

FINC 3310 Corporation Financial Management

3 hours; 3 credits

Basic problems faced by financial managers. Goals and functions of financial managers, tools of financial analysis, forecasting funds requirements, management of current assets, short-, intermediate-, and long-term financing. (Not open to students who have completed Economics 70.2 or Business 3310.)

Prerequisite: Accounting 2001 [1].

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES
Department of Finance and Business Management
Change in department prefix

FROM:

~~BUSN 3311 Advanced Corporate Finance~~

3 hours; 3 credits

Continues and expands on material taught in ~~Business~~ 3310, Corporate Financial Management. Topics covered include: capital structure, dividend policy, mergers and acquisitions, financial derivatives, behavioral finance, international finance, bankruptcy and corporate restructuring.

Prerequisite: Business 3310.

TO:

FINC 3311 Advanced Corporate Finance

3 hours; 3 credits

Continues and expands on material taught in Finance 3310, Corporate Financial Management. Topics covered include: capital structure, dividend policy, mergers and acquisitions, financial derivatives, behavioral finance, international finance, bankruptcy and corporate restructuring. (Not open to students who have completed Business 3311.)

Prerequisite: Business 3310 or Finance 3310.

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES
Department of Finance and Business Management
Change in department prefix

FROM:

~~BUSN 3330 Investment and Securities Markets~~

3 hours; 3 credits

Existent markets including investment institutions and security exchanges. Technique of investment analysis.

Prerequisite: Business 3310 [70.2] or Economics 3332 [70.8]

TO:

FINC 3330 Investment and Securities Markets

3 hours; 3 credits

Existent markets including investment institutions and security exchanges. Technique of investment analysis. (Not open to students who have completed Business 3330.)

Prerequisite: Business 3310 [70.2] or Finance 3310 or Economics 3332 [70.8]

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES
Department of Finance and Business Management
Change in department prefix

FROM:

~~BUSN 3340 Options, Futures, and Commodities Markets~~
3 hours; 3 credits

Discussion of current theory and research in options, futures, and commodities markets. Topics covered include how these markets have become an integral part of the investment community. Special attention will be paid to understanding the trading of options, futures, and commodities and how the movement in these markets link to current events in the world.

Prerequisite: Business 3310 [70.2]

TO:

FINC 3340 Options, Futures, and Commodities Markets

3 hours; 3 credits

Discussion of current theory and research in options, futures, and commodities markets. Topics covered include how these markets have become an integral part of the investment community. Special attention will be paid to understanding the trading of options, futures, and commodities and how the movement in these markets link to current events in the world. (Not open to students who have completed Business 3340.)

Prerequisite: Business 3310 [70.2] or Finance 3310

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES
Department of Finance and Business Management
Change in department prefix

FROM:

BUSN 3377 Global Financial Management
3 hours; 3 credits

Major financial decisions faced by managers of multinational corporations. Topics covered include: cross-border capital flows, international financial contagion, global financial regulations, foreign exchange markets, country risk analysis, international portfolio investment, and trade finance. Decisions regarding capital budgeting, trade finance, working capital, capital structure and risk management within the context of international markets for goods and capital. Unique risks encountered in global finance such as political risk, sovereign risk, foreign exchange rate risk, commodity risk, and economic risk; regulatory uncertainty. Case studies will be integrated into the class.

Prerequisite: Business 3310 [70.2] or Economics 3332 [70.8].

TO:

FINC 3377 Global Financial Management

3 hours; 3 credits

Major financial decisions faced by managers of multinational corporations. Topics covered include: cross-border capital flows, international financial contagion, global financial regulations, foreign exchange markets, country risk analysis, international portfolio investment, and trade finance. Decisions regarding capital budgeting, trade finance, working capital, capital structure and risk management within the context of international markets for goods and capital. Unique risks encountered in global finance such as political risk, sovereign risk, foreign exchange rate risk, commodity risk, and economic risk; regulatory uncertainty. Case studies will be integrated into the class. (Not open to students who have completed Business 3377.)

Prerequisite: Business 3310 [70.2] or Finance 3310 or Economics 3332 [70.8].

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Material located with ~~strike-through~~ is to be deleted and material underlined is to be added

Date of departmental approval: October 14, 2014.

Effective date: Fall 2015.

SECTION A-V: CHANGES IN EXISTING COURSES

Department of Finance and Business Management

Change in department prefix

FROM:

BUSN 4300W Seminar in Business Finance

3 hours; 3 credits

Research, analysis and discussion of case histories in the financing of business, multinational, and not-for-profit enterprises, including study of debt and equity issues in mergers, consolidations, acquisitions, split-ups and expansions. Financing by venture capital, banks, and other financial institutions including underwriters and governmental agencies. Emphasis on alternatives facing financial managers in decision making under conditions of certainty and uncertainty. Writing-intensive course. (Not open to students who have completed Economics 80.2.)

Prerequisite: English 1012 [2].

Prerequisite or corequisite: Business 3310 [70.2] and senior standing.

TO:

FINC 4300W Seminar in Business Finance

3 hours; 3 credits

Research, analysis and discussion of case histories in the financing of business, multinational, and not-for-profit enterprises, including study of debt and equity issues in mergers, consolidations, acquisitions, split-ups and expansions. Financing by venture capital, banks, and other financial institutions including underwriters and governmental agencies. Emphasis on alternatives facing financial managers in decision making under conditions of certainty and uncertainty. Writing-intensive course. (Not open to students who have completed Economics 80.2. or Business 4300W)

Prerequisite: English 1012 [2].

Prerequisite or corequisite: Business 3310 [70.2] or Finance 3310; and senior standing.

Rationale: The Finance and Business Management Department is being restructured. The department will be split into two: a Department of Finance and a Department of Business Management. The Finance and Business Management Department is updating the department prefixes to reflect this new department structure. The finance courses will be offered by a new Finance Department.

Date of departmental approval: October 14, 2014.

Material located with ~~strike-through~~ is to be deleted and material underlined is to be added

Effective date: Fall 2015.

SECTION A-VI: OTHER CHANGES

Department of Africana Studies

Re-activation of a course

Reactivation of AFST 3201 African Oral Literatures

3 hours; 3 credits

History and development of oral traditions as they relate to the literatures of Africa. Orality and oral composition and the dominant themes and stylistic patterns in folktales, folk songs, fables, epics, and legends of African peoples. Oral poetry and folk drama. Transformation of oral and vernacular traditions in the works of such authors as P'Bitek and Tutuola.

Rationale: This course has historically been a part of the offerings in the Department of Africana Studies. We want to reactivate it as part of a broader focus on oral literature and performance to compliment the following courses: African Literature, African American Literature to 1930, African American Folklore, Performing Blackness and their various cross-listed courses.

Date of approval by Department: September 9, 2014

Effective Date: Spring 2015

APPENDIX

Special Topics: The committee has approved the following special topics for the term indicated and informed the Provost of the committee's approval. These items do not require Faculty Council action and are announced here for information only.

The Special Topic listed below is a first offering in Spring 2015:

JUST 4751 Special Topics in Judaic Studies: *Introduction to Israeli Literature in Translation*