



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

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

Academic Unit CLAS - humanities Department School of International Letters & Cultures

Subject HEB Number 347 Title Modern Israeli Literature in Translation Units: 3

Is this a cross-listed course? (Choose one)  
If yes, please identify course(s) No Crosslisted with SLC/JST 347

Is this a shared course? No If so, list all academic units offering this course \_\_\_\_\_  
Course description: \_\_\_\_\_

**Requested designation:** Global Awareness-G

Note- a separate proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**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, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials


**Contact information:**

Name Judith Shemer Phone 480-727-7724

Mail code 0202 E-mail: judith.shemer@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Robert Joe Cutter Date: 10 Dec. 2014

Chair/Director (Signature): 



August 5, 2015

General Studies Council  
Office of the Provost  
Arizona State University

Re: G Designation Request

Dear Members of the General Studies Council:

The Jewish Studies Program at Arizona State University supports the request for a Global Awareness (G) designation for the Modern Israeli Literature in Translation course (HEB/JST/SLC 347).

Thank you for your consideration,

A handwritten signature in black ink, appearing to read "Hava Tirosh-Samuels".

**Hava Tirosh-Samuels**  
Director, Jewish Studies  
Irving and Miriam Lowe Professor of Modern Judaism  
Professor, History

CC: Lauren Leo; Phyllis Lucie; Judith Shemer

**Center for Jewish Studies**

Lattie F. Coor Hall, 4465  
PO Box 874302 Tempe, AZ 85287-4302  
(480) 727-6906 Fax: (480)727-2023  
[jewishstudies.asu.edu](http://jewishstudies.asu.edu)

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	Syllabus

Course Prefix	Number	Title	Designation
HEB	347	Modern Israeli Literature in Translation	Global Awareness (G)

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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
1	<p>The course explores the unique cultural, social, and religious experience of Israel in a few representative contemporary Israeli novels, and through those books, students will gain an understanding of the Middle East of today.</p>	<p>Modern Hebrew has developed a literature with unique local characteristics as well as universal ideas. The readings in the course will include books of the authors Eli Amir, Meir Shalev, and Batya Gur. The course examines all the assigned texts against their social and historical backdrop; we provide an example from just one book. The book Pigeon and A Boy, for example, has two story lines. In order to understand one of these stories lines, the reader must have a working knowledge of Israel's place in the contemporary middle east, specifically with regard to the British Mandate and the War of 1948, where six Arabic countries fought the Jewish settlement in Palestine which resulted in The State of Israel. Without understanding this period, the whole story line is meaningless. Throughout the course, as the story progresses, students are provided with historical, social and cultural details that are needed in order to understand the story line. Students are asked to incorporate and reflect upon this information in their writing assignments. See the instructions for the answers to chapter questions in the syllabus on p. 3 and p. 8.</p>

2a	<p>The course deals with culture-specific elements of Israeli society, namely the major difference between the ashkenazim and sepharadim, in all three of the texts that the course focuses on. In order to understand the novels, the student must understand this division in Israeli society</p>	<p>The Zionist idea and movement, resulting in the establishment of The State of Israel was a Jewish European enterprise - Ashkenazi Jews. Once Israel was established (1948), all Arab countries expelled their Jews. Many of them emigrated to Israel - Sepharadim Jews. The history of these two groups and their different backgrounds resulted in Ashkenazi supremacy over the Sepharadim, which manifests itself in Israeli society still today. The tension between the two social and ethnic groups is the backbone of Israeli society and as such the backbone of the three main texts in the class. Students are required to take into account the differences between these two groups and the interactions between them in responding to their assignments throughout the course. The issue of Ashkenazi and Sepharadi is present in all the course books, since it is a specific element that is a major characteristic of Israeli society; we provide an example from just one book. If we look at the book Bethlehem Road Murder, students are asked to read an article considering the biography of the detective in the case (an educated Sepharadim Jew who married an Ashkenazi) and then to discuss the role of this figure and analyze the character's biography, personality and the society in which he lived and worked. In the discussion board, they are also asked to compare the two main families in the book--one Ashkenazi and one Sepharadim. See Syllabus p. 9 - 10.</p>
2d	<p>A major focus of the book Scapegoat is the issue of the religious conservative patriarchal society vs. the secular socialist progressives in Israel, which is typical of the interrelatedness of these two forces in other middle eastern countries as well.</p>	<p>The book Scapegoat tells the autobiographical experience of a young Jewish immigrant who has been forced to move with his family and Jewish community to Israel as a result of the formation of the state of Israel. He comes from a typical conservative patriarchal, and religious society in Iraq, and is sent to be educated in a kibbutz in Israel. A kibbutz, at the time, was an agricultural, egalitarian, communal, and secular society. The boy is being thrown into this culture that wishes to assimilate him during his vulnerable coming-of-age period, where he has to define himself and decide whether to keep his old culture (that his family maintains), or to join the new culture which tries to present itself as</p>

		the new Jew or as Israeli. In the final essay regarding this book, students are asked to discuss the crisis faced by the boy and its outcomes, resulting in his transformation, as well as to analyze in particular the interrelated forces of his conservative background from Iraq and his new culture in the Kibbutz. See Syllabus p. 7



## SYLLABUS

HEB 347 - iCourse

### **Modern Israeli Literature in Translation**

Spring 2015

#### WELCOME

Instructor: Judith Shemer  
E-mail: [judith.shemer@asu.edu](mailto:judith.shemer@asu.edu)  
My Office: LL 173F  
Office hours: Via e-mail and by appointment

#### **Course description:**

The Modern Hebrew, or Israeli Hebrew, is relatively a young language. It started at the end of the 19<sup>th</sup> century in Europe, as part of the Enlightenment movement, and today it is the language of the State of Israel. As such, Modern Hebrew is the pillar of a vibrant culture: written, spoken, sung, used for slogans, and even cursing. It is used for all the natural uses of a language. During this short period Modern Hebrew developed literature with unique local characteristics, as well as, universal ideas. Some of the authors gained international recognition, just to mention a few: Agnon, who is considered one of the fathers of Hebrew literature in the modern era, who received in 1966 a Nobel Prize for his writings, or David Grossman, Meir Shalev, Amos Oz, whose books are translated to many languages.

The readings in the course will include books of the authors Eli Amir, Meir Shalev, and Batya Gur. In the course we will examine the books against their social and historical backdrop. Some of the subjects will cover the building of the state, love and war, immigration to a new society, femininity and manhood - gender representation in society, the shade of the Holocaust, social cultural diversity of Europeans, Easterners, and the Kibbutz. Israel is a Jewish state; through the books the course will look at how diverse social and cultural lifestyles have different Jewish religious expressions. With this, we will examine the tensions, from the early days of the country, between the religious sectors and the secular sectors of the Israeli society.

We will relate to the topics through different literature genres, a murder mystery, an autobiography, and a love story.



**Course objectives:**

- To introduce the students to a different culture literature, in general, and to present Israeli literature as a world literature, in particular.
- To provide students with an historical approach to the development of Modern Hebrew literature.
- To explore the creative processes of Israeli literature in the different genres of autobiography, romance, and murder mystery.
- To reflect on the social and historical events and values of the periods depicted and embodied in the books.
- To write a variety of pieces that focuses on the critical analysis of literature and includes expository analytical and argumentative essays.
- To improve students' critical reading and thinking skills.

**Students Learning Outcomes:**

Upon successful completion of the course, students will be able:

- To be familiar with the literature of a different culture, in general, and Israeli literature, in particular, and to express the difference both in speaking and in writing.
- To elucidate an historical approach to the development of Modern Hebrew literature.
- To reflect on the social and historical events and values of the periods depicted and embodied in the books.
- 
- To be capable of producing a variety of written expression which focus on the critical analysis of literature and include expository, analytical, and argumentative essays.
- To read and think critically about modern literature, in originally English texts and those in translation.

**Announcements:**

Students are responsible for reading all messages posted in the "Announcements" section of Blackboard. The "Announcements" section will contain messages from the instructor to the class as a whole, instructions for assignments, and any updates to the schedule. Be sure to check the "Announcements" section regularly.

## Course guidance and requirements:

The course is built of four units. Under the title of the unit, there are the components of that unit. The first unit is an introduction to Modern Hebrew literature and a historical background to the course's books. Each one of the other three units is dedicated to one of the three books that we will read, analyze, and discuss. Each unit has a folder, which can be found in 'Course Content', whose link is on the left hand column. The book's folders will be available to you according to the time designated to each book.

The first two books, *Scapegoat* and *A Pigeon and a Boy*, are divided into weekly sections. Before you start reading each section, read my comments on it. Each section has its own folder, inside of the book's folder. I have gathered concepts, terminology, and historical or cultural background, that I believe is needed to understand the chapters in depth. The folder for each section also has the questions and/or assignment for the weekly reading. To post your answers and assignments, you need to click on the title above the questions/assignment. When you open the assignment link, you will need to attach your document with your answers and/or assignment, and submit it.

*Scapegoat* is divided into 4 weekly reading portions, and *A Pigeon and a Boy* is divided into 6 weekly portions. At the end of each reading week, by Monday, you will post your answers to the questions on those chapters according to these instructions:

1. Give a title to each chapter, one that captures the main event of the chapter.
2. Answer one question for each chapter.
3. Be sure to incorporate and reflect upon the material that you learned about the historical, social and cultural background that is relevant to the assigned questions.

On Wednesdays, you will post, on 'Discussion Board', your thoughts, feelings, or refer to your unanswered question(s), all about the week's reading. It should be at least 250 words.

By Friday, you will respond to another student's discussion posting. It should be 2 to 3 sentences, which should provide enough substance to the discussion. *You can agree with a fellow student as long as you add something of your own to the discussion; and you can also disagree with a fellow student and argue a different point of view, but this must be done respectfully and politely as would be expected in any classroom discussion.*

At the end of each book, you will have a week to write an essay on an assigned topic, before moving to the next book. I highly suggest that you go over the topic of the essay before you start reading the books; as you are reading the book, annotate events and quotations, which will be useful to you when you come to write the essay. Each essay should be a minimum of 4 full pages following the MLA guidelines for writing papers, works cited, etc.

The third book, *Beth Lehem Road Murder*, is a suspenseful detective story. There are three weeks assigned for you to read it, as a whole. Note, there are also assignments regarding this book. You will find their due dates on the Time Table.

**The quizzes are mandatory. You must complete them in order to continue with further assignments.**

This will bring us to the end of the semester.

You can turn in assignments and quizzes earlier than the due dates, but not later.

### **Instructor expectations:**

This is a distance learning course but not a self-paced course. Assignments have regular due dates. Due to the structure of the course, students are responsible for completion of all coursework and posting them by the end of their due dates.

Assignments are due before 11.59 p.m. of its respective due date.

**Late work** – Work is considered late if it is not turned in by midnight (Arizona time) on the day it is due. Late work will NOT be accepted. The due dates for the assignments are clearly outlined and will be upheld. Please start early and don't allow yourself to get behind. You are responsible for keeping up in this course.

### **Required books:**

- Amir ,Eli, *Scapegoat*, 1987 [**ISBN-13:** 978-0297792024]
- Shalev, Meir, *A Pigeon and a boy*, 2006 [**ISBN:** 978-0805212143]
- Gur, Batya, *Bethlehem Road Murder*, 2001 [**ISBN-13:** 978-0060195731]

### **Grading policy:**

The overall grade for the course will be calculated on a point system.

1. Introductory to Hebrew Literature assignment:	100 points
2. 3 Final Essays:	450 points
3. Quizzes:	160 points
4. Questions	440 points
5. Discussion & responses:	330 <u>points</u>
	1480 points

### **Grading scale:**

A+	≥97.0%	B-	80.0 - <83.0%
A	93.0 - <97.0%	C+	77.0 - <80.0%
A-	90.0 - <93.0%	C	70.0 - <77.0%
B+	87.0 - <90.0%	D	60.0 - <70.0%
B	83.0 - <87.0%	E	<60.0%

**Grades will be calculated out of 1360 points.**

### **Honor's Contract**

The course offers Honor's Contract. If you are interested, contact me so we can discuss a topic.

### Suggested secondary sources:

Readings are useful for bolstering understanding of the primary material and as resources for the writing assignments.

1. Charles Liebman and Bernard Susser: "Judaism and Jewishness in the Jewish State," *The Annals of the American Academy of Political and Social Science*, vol. 555 (Jan. 1998), pp. 15-25
2. Dowty Alan, *The Jewish State a Century Later*, chapter 8, London : University of California Press, 1998 [ISBN-13: 978-0520209411]
3. Elon, Amos, *The Israelis: Founders And Sons*, Penguin, 1981
4. Feinberg Anat, "Modern Hebrew Fiction," *Israel at 60: Retrospective & Renewal*, *Modern Hebrew Literature*, 5, Fall 2009.
5. Feldman Yael S., *No Room of Their Own: Gender and Nation in Israeli Women's Fiction*, Columbia University Press, 1999
6. Gershon Shaked, Afterword to Gila Ramras-Rauch, *Facing the Holocaust*, Philadelphia : Jewish Publication Society, c1985
7. Gertz Nurit, "Historical Memory: Israeli Cinema and Literature in the 1980s and 1990s", *Critical Essays on Israeli Society, Religion, and Government*, eds. Avruch Kevin & Zenner Walter, pp. 200-226, State University of New York Press, New York.
8. Gluzman Michael, 1991, "The Exclusion of Women from Hebrew Literary History", in *Prooftexts*, 11, No. 3, pp. 259-278
9. Hirschberg Peter, "Israel's Ethnic Underclass," *The Jerusalem Report* June 12, 1997, pp. 12-18
10. Mintz Alan, ed. *Reading Hebrew Literature* (Brandeis UP, 2003)
11. Norich Anita, "Jewish Literatures and Feminist Criticism" in Naomi Sokoloff, Anne Lapidus Lerner & Anita Norich eds., *Gender and Text in Modern Hebrew and Yiddish Literature* (JTSA, 1992), pp. 1-15
12. Patterson David, "Moving Centers in Modern Hebrew Literature," in Glenda Abramson and Tudor Parfitt, Eds., *the Great Transition: The Recovery of the Lost Centers of Modern Hebrew Literature* (Rowman & Allenheld, 1985), pp. 1-10
13. Rossetto, Piera. "Space of Transit, Place of Memory: Ma'abarah and Literary Landscapes of Arab Jews." *Quest. Issues in Contemporary Jewish History, Journal of Fondazione CDEC*. 11 4, 2012. <http://www.quest-cdecjournal.it/focus.php?id=315>
14. Shaked Gershon, *Modern Hebrew Literature*, trans. Yael Lotan, Bloomington, Indiana University Press, 2000. ISBN: 0253337119
15. Shiffman Smadar, "Orly Castel-Bloom and Yoel Hoffmann: On Israeli Postmodern Prose Fiction," *Hebrew Studies Journal*, 2009.  
<http://www.thefreelibrary.com/Orly+Castel-Bloom+and+Yoel+Hoffmann%3A+on+Israeli+postmodern+prose...-a0219003799>

16. Shohat, Ella, "Sephardim in Israel: Zionism from the Standpoint of its Jewish victims," in McClintock, Mufti and Shohat (eds.), *Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives* (Minneapolis, 1997) pp. 39-68

### **Academic Integrity**

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

### **Copyrighted Material:**

I would like to state that the course content, are copyrighted material and students may not copy or download (See ACD 304–06, “Commercial Note Taking Services” for more information).

### **Changes to Syllabus:**

The instructor reserves the right to change any part of the syllabus. If any changes are made a message will be posted in the “Announcements” section of Blackboard.

I hope that by the end of the course you will be familiar with Israeli historical background to different literary genres. This presents new dimensions to relevant and known issues. The three authors that we will meet in the course wrote other books, and of course, there are many other talented Israeli authors. I hope that the course will open your appetite to seek and read more Israeli books.

At the end of the syllabus and also on a separate document on Blackboard, you will find the course time table with its assignments, their points, and due dates.

If you have any questions or hesitations, I encourage you to write to me and ask.

I wish us all an interesting and challenging course,

Morah Shemer

[judith.shemer@asu.edu](mailto:judith.shemer@asu.edu)

<b>Introduction</b>		
Assignments	Points	Due Date
Read the first chapter in the book <i>Beyond Sequence: What is Israeli Literature?</i>		
Post assignment: the six stages of Israeli fiction summary	100	<b>1/14/2015</b>
Read the Historical Background of the Books of the Course		
A Quiz on Historical background of the Books of the Course	40	<b>1/16/2015</b>

<b>Eli Amir, <i>Scapegoat</i></b>		
<b>1/12/2015 until 2/15/2015</b>		
Assignments	Points	Due Date
On YouTube video quiz	40	<b>1/20/2015</b>
Chapters 1 to 4 questions	40	<b>1/20/2015</b>
Chapters 1 to 4 Discussion Board	20	<b>1/21/2015</b>
Chapters 1 to 4 Discussion Board response	10	<b>1/23/2015</b>
Chapters 5 to 10 questions	40	<b>1/26/2015</b>
Chapters 5 to 10 Discussion Board	20	<b>1/28/2015</b>
Chapters 5 to 10 Discussion Board response	10	<b>1/30/2015</b>
Chapters 11 to 16 questions	40	<b>2/2/2015</b>
Chapters 11 to 16 Discussion Board	20	<b>2/4/2015</b>
Chapters 11 to 16 Discussion Board response	10	<b>2/6/2015</b>
Chapters 17 to the end questions	40	<b>2/9/2015</b>
Chapters 17 to the end Discussion Board	20	<b>2/11/2015</b>
Chapters 17 to the end Discussion Board response	10	<b>2/14/2015</b>
<p><b>Final Essay:</b></p> <p>The years Nuri is in the kibbutz are a transition stage in his life, both physical and emotional. The process is through social and mental crises, and at the same time, it is natural transformation of coming of age. The story follows these crises and transformations.</p> <p>These paths, for creating his mature identity, can be seen in the battle between his old and new values, in his attitude toward religion, family, friendships, loyalties to people and to ideas, or in his feelings toward Israel.</p> <p>The kibbutz represents, for him, the Israeli society at large which absorbs the new immigrants.</p> <p>Describe Nuri's crises and its outcomes, resulting in his transformation. Be sure to discuss the interrelated forces of his conservative background from Iraq and his new culture in the Kibbutz. Base your answer on quotes from the book.</p>	150	<b>2/15/2015</b>

<b>Meir Shalev, <i>A Pigeon and a boy</i></b>		<b>2/16/2015 until 4/12/2015</b>	
<b>Assignments</b>		<b>Points</b>	<b>Due Date</b>
Read & Answer: A Translated Article on the Book.		40	<b>2/18/2015</b>
Pictures of Pigeons' Handlers in the IDF			
Chapters 1 to 3 questions (these instructions apply to each chapter unit): 4. Give a title to each chapter, one that captures the main event of the chapter. 5. Answer one question for each chapter. 6. Be sure to incorporate and reflect upon the material that you learned about the historical, social and cultural background that is relevant to the assigned questions.		40	<b>2/23/2015</b>
Chapters 1 to 3 Discussion Board		20	<b>2/25/2015</b>
Chapters 1 to 3 Discussion Board response		10	<b>2/27/2015</b>
Chapters 4 to 5 questions		40	<b>3/2/2015</b>
Chapters 4 to 5 Discussion Board		20	<b>3/4/2015</b>
Chapters 4 to 5 Discussion Board response		10	<b>3/6/2015</b>
Chapters 6 to 9 questions		40	<b>3/16/2015</b>
Chapters 6 to 9 Discussion Board		20	<b>3/18/2015</b>
Chapters 6 to 9 Discussion Board response		10	<b>3/20/2015</b>
Chapters 10 to 13 questions		40	<b>3/23/2015</b>
Chapters 10 to 13 Discussion Board		20	<b>3/25/2015</b>
Chapters 10 to 13 Discussion Board response		10	<b>3/27/2015</b>
Chapters 14 to 18 questions		40	<b>3/30/2015</b>
Chapters 14 to 18 Discussion Board		20	<b>4/1/2015</b>
Chapters 14 to 18 Discussion Board response		10	<b>4/3/2015</b>
Chapters 19 to the end questions		40	<b>4/6/2015</b>
Chapters 19 to the end Discussion Board		20	<b>4/8/2015</b>
Chapters 19 to the end Discussion Board response		10	<b>4/10/2015</b>
<u>Final Essay:</u> Answer <b>two</b> questions from the five below and make sure you relate to all parts of the question. Make sure to justify your answers on quotations from the book.			<b>4/12/2015</b>
1. Although Meshulam and Dr. Laufer are secondary characters in the story, they have an influence on the heroes' life. Analyze: their character, their actions in directing and heroes' life, and the level of their success.		150	
2. The motive of a house/home plays an important part in the novel. A. Describe its place and			
B. Its importance to the general meaning of the			

<p>novel.</p> <p>3. The pigeons, either the physical pigeons or the magical ones (the ones that speak to Raya and Yair), play an important part in the novel.</p> <p>A. Describe their role in the novel.</p> <p>B. What is the significance of the pigeons' conversations?</p> <p>C. Describe and explain the scene when Yair finds the pigeon in his home.</p> <p>4. Throughout the novel there are different kinds of relationships: between lovers, parents and children, between siblings, and mentors and mentees</p> <p>A. Give short descriptions of these relationships (at least 7).</p> <p>B. Choose two of them and describe what is unique in that connection. What are the causes for its success or failure?</p> <p>5. A. What are the points of intersection between the two novels' plots?</p> <p>B. Explain and demonstrate their influence on the reader.</p>		

<b>Batya Gur, <i>Bethlehem Road Murder</i></b>		<b>4/13/2015 until 5/1/2015</b>	
<b>Assignments</b>	<b>Points</b>	<b>Due Date</b>	
A Quiz on the Book's Concepts	40	<b>4/13/2015</b>	
Read & Answer: Israeli Detective Fiction: The Case of Batya Gur and Shulamit Lapid by Dvir Abramovich According to Abramovich article: 1. What are the qualities of Gur's detective stories writing and plot? 2. Give a full description of Ohayon's biography, personality and the society in which he lived and worked.	40	<b>4/15/2015</b>	
Discussion Board	30	<b>4/29/2015</b>	
<u>Final assignment:</u> answer the three essay questions: 1. The story revolves around two families: the Beinisch family and the Bashari family. a. Build a family tree of the two families and tell their background story and their members' life story.	150	<b>5/1/2015</b>	



<p>b. These two families represent two of the components of Jewish society in Israel, the Ashkenazim and the Sephardim; there is tension between them, based on the differences in their religious philosophies and beliefs as well as their social, ethnic and cultural backgrounds and mentality. Bring examples and quotations from the book that expresses the differences and the tension between the two groups. The examples should include other characters, in addition to the two families.</p> <p>2. What are the mourning costumes that appear in the book?</p> <p>3. Analyze the Yemenite mother's attitude toward her lost baby daughter together with the behavior of the group of Yemenites who demand action in order to get answers and find closure to the case of the lost Yemenite infants, and the extended family's acceptance of the events they see as somehow meant to be.</p>		
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**ELI AMIR**

**SCAPEGOAT**



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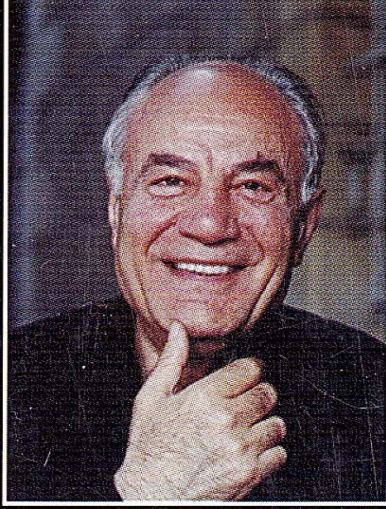
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*Tarnegol Kaparot*  
Tel Aviv, 1983

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graphical experiences, tells of a group of immigrant youngsters from Iraq, Romania, Morocco and Poland who came to Israel in the 1950s. Living and studying on a kibbutz, their shocking encounters with this new way of life turn into a conflict between two cultures, East and West.

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*Scapegoat*, first published in Hebrew, has been a best-seller in Israel and was awarded the Youth Aliya Prize for Literature and the Jewish World Literature Prize from Mexico.

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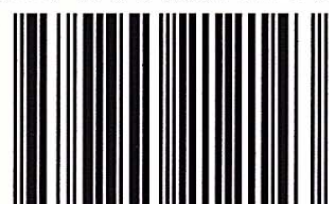
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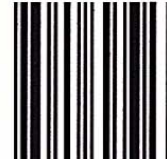
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