



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) Yes. Crosslisted with SLC/JST 347.  
If yes, please identify course(s) No

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

**Requested designation:** Humanities, Fine Arts and Design-HU

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: HU Designation Request

Dear Members of the General Studies Council:

The Jewish Studies Program at Arizona State University supports the request for a Humanities, Arts & Design (HU) 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**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
HEB	347	Modern Israeli Literature in Translation	HU

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
#1	The course uses texts and stories that emphasize decisions about identity which illustrate the philosophies, values and belief systems of various cultures and subcultures of Israel.	The first of the three main texts, Scapegoat, explores the autobiography of a young man who comes to Israel from his Jewish observant society in Iraq, whose religious and ethical identity is challenged by the community of atheists and communists in the kibbutz. He studies at their school and they plan for him to join their movement. He finds himself torn between his old lifestyle with all its implications on everyday life, and the completely secular lifestyle of the kibbutz. Students are asked in the final essay about this text to reflect on and write about the crisis in Nuri's ethics and belief systems, in his family values, and in his adoption of Israeli language and cultural aesthetics. See page 7 of Syllabus.
#2	The course analyzes the creation of written texts, technical aspects of the creation of story lines, use of imagery and symbolism, and how authors use known historical events in creative ways to support those story lines	The second of the three main texts, A Pigeon and A Boy, tells two love stories with parallel and eventually intersecting plot lines. One of the stories uses the historical background of the years before during and after the Independent War in the State of Israel as a setting for the love story. The second love story is set in the present day, and uses the social structure of Israeli society (specifically the difference between Ashkenazi Jews and Jews who emigrated from Arab countries) as its setting. Students are asked in the final paper to analyze the point of intersection between the two story lines, from an aesthetic perspective but also regarding the technical aspects of the creation of the text as well as the influence of the historical events on the characters. Students are also asked to interpret symbolism and imagery in the text, such as the role of the real and magical pigeons throughout the story. See pages 8 & 9 of the syllabus.

<p>4a</p>	<p>The course highlights texts that emphasize the analysis of philosophical and religious systems of thought</p>	<p>The third major text of the course, Bethlehem Road Murder, highlights two families, one Ashkenazi and one Yemenite. As such, these families represent two sectors of Israeli society divided by ethnic, class, and religious observation. The two families of the story nevertheless live adjacent to each other with a shared wall. The juxtaposition of their existence highlights the social tensions between the two groups in Israeli society as well as the differences in their religious philosophies and beliefs regarding, for example, arranged marriages, polygamy, and systems of prayer, reflected in their different prayer books, and even different characteristic music. In the Yemenite family, there is the struggle between the two philosophies of predestination, and therefore accepting the good and the bad that happens in life, or the ability of humans to determine their own destiny, and therefore if there's a wish, there's a way. This conflict arises from the case of the disappearing Yemenite children. Students are asked to discuss the juxtaposition of the two families in their final assignment, which includes their philosophical and religious differences. They are also asked to analyze the Yemenite mother's attitude toward her lost baby daughter and the extended family's acceptance of the events they see as somehow meant to be. (See pages 9 &amp; 10 of the syllabus)</p>
<p>4c</p>	<p>The course emphasizes the creative processes and aesthetic experience of Israeli literature by exploring three representative books of different genres of Israeli literature</p>	<p>There are two major concepts that define Israeli literature. The first is that modern Hebrew is a relatively new language. The second is that Israel, while only having existed for 67 years, has a history that is packed with momentous events from the end of the 19<sup>th</sup> century. The history of the nation plays a vital part in Israeli literature, whether directly or in the background. The readings throughout the course include books of different genres, namely a murder mystery, a love story, and an autobiography. These books, written by the authors Eli Amir, Meir Shalev, and Batya Gur, deal with topics such as building of the state, love and war, immigration to a new society, gender representation in society, the shade of the Holocaust, social cultural diversity of Europeans, Easterners, and the Kibbutz, all while using a relatively new language that still requires new words, new phrases, and the incorporation of foreign words that enable the creative process on these subjects. See Course description and course objectives on pages 1 and 2 of the syllabus.</p>



## 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.
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- 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			
<p>Chapters 1 to 3 questions (these instructions apply to each chapter unit):</p> <p>4. Give a title to each chapter, one that captures the main event of the chapter.</p> <p>5. Answer one question for each chapter.</p> <p>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.</p>		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>
<p><u>Final Essay:</u></p> <p>Answer <b>two</b> questions from the five below and make sure you relate to all parts of the question.</p> <p>Make sure to justify your answers on quotations from the book.</p> <p>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.</p> <p>2. The motive of a house/home plays an important part in the novel.</p> <p>A. Describe its place and</p> <p>B. Its importance to the general meaning of the</p>		150	<b>4/12/2015</b>

<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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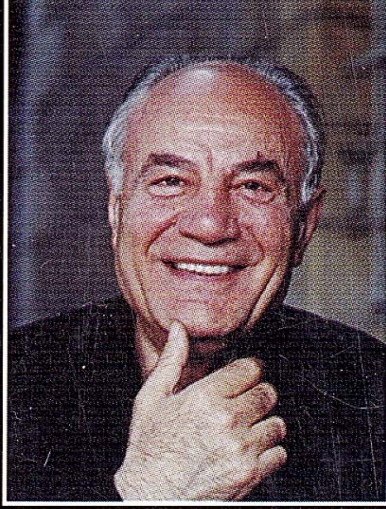
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Tel Aviv, 1983

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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.

The events described in this absorbing novel portray a time of great change in the values of Israeli society – a change that left a deep impression on Israeli life and produced the anger and protest which resulted in the social and political revolutions of the 1970s and '80s. Readers who have moved from one society to another – be it country to country or culture to culture – or have ever felt like outsiders, will find themselves in this novel.

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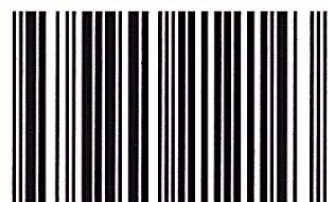
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Her stories have an extraordinary quality. —New York Times Book Review

# BETHLEHEM ROAD MURDER

A MICHAEL ORAYON MYSTERY

An aerial photograph of Bethlehem, Palestine, showing a dense cluster of white buildings and a prominent church with a tall spire. The scene is overlaid with several large, dark red, circular stains, suggesting blood. The overall tone is somber and mysterious.

BATYA GUR

AUTHOR OF MURDER IN JERUSALEM



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Internationally acclaimed author Batya Gur is known for her psychologically astute mysteries set in Israel and for the brooding and attractive Chief Superintendent Michael Ohayon they feature. In her latest novel, the body of a young woman is discovered in the attic of a Bethlehem Road house, in a neighborhood of Jerusalem known for its impenetrability to outsiders. Chief Superintendent Ohayon is called to the scene of the crime, where, beyond the usual horror, an old love and an unfinished romance await him.

In the style that has made Batya Gur an author who is read the world over, *Bethlehem Road Murder* spins out a complex and fascinating murder investigation set in a Jerusalem neighborhood that encapsulates the entire Israeli experience in miniature. This closed world with rules and a logic of its own is one in which each character has a secret he or she is struggling to hide.

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