ASU

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	**394**	Title	Israeli Wars in Israeli Movies	Units:	3

Is this a cross-listed course?   (Choose one)
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, 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 Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014   For Spring 2016 Effective Date: March 19, 2015

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

A complete proposal should include:

- ☒ Signed General Studies Program Course Proposal Cover Form
- ☒ Criteria Checklist for the area
- ☒ Course Catalog description
- ☒ Course Syllabus
- ☐ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

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: 3/25/15

Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14

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.

		ASU - [HU] CRITERIA	
**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either* 1, 2 or 3 *and* 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.	
YES	**NO**		**Identify Documentation Submitted**
☒	☐	**1.** Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	See syllabus
☐	☒	**2.** Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
☒	☐	**3.** Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	See syllabus
☐	☐	**4.** In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
☒	☐	**a.** Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	See syllabus
☒	☐	**b.** Concerns aesthetic systems and values, especially in literature, arts, and design.	See syllabus
☒	☐	**c.** Emphasizes aesthetic experience and creative process in literature, arts, and design.	See syllabus
☐	☒	**d.** Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
HEB	394	Israeli Wars in Israeli Movies	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)
Emphasizes the study of values, the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience	One of the main focuses of the course is the reflection in film of Israeli values and morals, specifically with regard to war, as they developed from the establishment of the state to the present day	In Unit 2, students watch three films that deal with the metaphor and symbolism of conquering a hill. In weekly writing and in their unit paper, they are asked to analyze the values and morals of Israeli society reflected in these films through time. The first film (in black and white) was produced in the early years of the state of Israel, and the last one is from recent years. Students are also asked to discuss and comment on the aesthetic experience of the film's presentation of the "hill" symbolism. See pages 8 and 9.
#3 Concerns the interpretation, analysis or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Throughout the course, films constitute the major primary source material, and relevant articles are assigned to help students analyze and interpret the films. Films are chosen because they are representative of Israeli film-making and how it changed through time.	Films and articles are assigned throughout the syllabus. In particular, the first film in the course is one of the first movies ever created in Israel, in black-and-white, with English-speaking actors. (See page 8) The course then explores later genres of Israeli films, such as movies based on novels and recent films about the personal experiences of Israeli citizens. Finally, an animated documentary is included, a unique new type of film in the history of Israeli film-making. (See page 2 for a list of these films) Students are asked to analyze these films both for the content of the films (such as the question of the reliability of memory on syllabus page 10) and the development of the historical tradition of Israeli film (see page 13)
4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought	A fundamental part of the course is the exploration of the philosophical attitude of Israelis toward war and how that changed through time.	War was initially regarded by Israelis as unavoidable, and there was general acceptance that casualties are unavoidable in war. Especially after the Six Day War, when the geography of Israel changed, and a change in the perception of the political leadership in Israel occurred, this led to a philosophical debate regarding the definition of a defensive war. This also altered the perception of the casualties of war by some, raising the philosophical distinction bewteen being victims of circumstance and being sacrificed by the state. Students are asked to reflect upon this change in

| | | the unit 5 paper(page 12 of syllabus). Furthermore, the films Himmo King of Jerusalem, Kippur, and Beaufort and their related assignments engage students with the philosophical definition bewteens offensive and defensive warfare, while the unit 4 paper requires them to compare and analyze the three films in the context of the development of Israeli philosophy toward war (individual films located on pages 8, 9, and 11 of syllabus, unit 4 paper on page 11-12). |
| | | |

The description that was send to be posted in the courses' catalog:

HEB 349 Israeli Wars in Israeli Movies, an iCourse in English:

From its first day of independence, the State of Israel has been in a state of war with its Arab neighbors. Every few years, the fighting erupted into an open war. At the beginning of the country's history, there was a consensus that the wars were forced on the Israelis, and therefore, the heavy toll on human life was unavoidable. Since 1967's Six Day War and the political change in 1977, Israeli society is split in attitude toward war and its impact on the Jewish society of Israel. The absolute belief in the political and military leaders, who led Israel to initiate military operations, was shaken and new political agendas entered the political arena. To this divided society, the first and second Intifadas occurred with the waves of terrorism. These events added fire to the heated debates in Israel.

One means of expression is through the cinema. In this course we will watch, analyze, and discuss selected movies on the Israeli wars and terrorism in the streets of Israel. Trough these movies, produced by Israelis, we'll try to understand the mood and attitude of the Israelis toward war, enemies, and political and military leaders.

Syllabus

HEB 394 - Israeli Wars in Israeli Movies - iCourse

Fall 2015 (8/20/2015 – 12/4/2015)

3 Credits

Lecturer: Judith Shemer

Office: LL173F

School of International Letters and Cultures

Arizona State University

Office hours: Tuesday & Thursday, 9:00 - 10:00am, via e-mail, and by appointment.

Email Address: judith.shemer@asu.edu

Course Overview:

From the first day of independence, the State of Israel has been in a state of war with Arab countries. Every few years it erupts into an active war. In the early years of the State of Israel, there was a consensus that the wars were forced on the Israelis, and therefore, the heavy toll on human's life was unavoidable. After 1967's Six Day War and the political change in 1977, the Israeli society became split in their position toward war, its impact on the Jewish society of Israel, and the situation where more than 2 million Arabs are under military Israeli rule in the occupied territories. In addition, the absolute belief in the political and military leaders, which lead Israel to initiate military operations, was shaken, and new agendas entered the political arena. The first and second Intifada brought waves of terrorism in Israel to this divided society. These events added fire to already heated debates in Israel.

One way to express opinions, illustrate values, and create public debate is through movies. In this course we will watch, analyze, and discuss selected Israeli movies on the Israeli wars and terrorism in the streets of Israel. We will explore changes in the mood, presentations, and attitude of the Israelis toward war, enemies, and the political and military leaders, from the first Israeli war, to the present day.

Course Prerequisites:

ENG 101 or 107

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Course Objectives

- To understand the historical background of the State of Israel
- To understand the historical background of the Israeli wars with Arab countries
- To be familiar with Israeli movies centered on the Israeli wars and terrorism
- To critically examine social and political changes that happened in Israel from its independence to the present day.
- To encourage students to critically analyze perceptions of war, security, and fear, as seen in the Israeli movies.
- To teach students to contextualize their interpretation of the films in a wider social, cultural, aesthetic, and historical contexts, in which the films have been made.
- To provide the students with conceptual tools to evaluate and engage with a range of primary and secondary sources, with film material, and critical analyses.
- To develop students' critical thinking and awareness in regard to current affairs in the world, as well as in their own life and the US.

Resources

This is the list of Israeli movies that are part of the course and will be available on Blackboard.

1. *Hill 24 Doesn't Answer* (1955), director: Thorold Dickinson
2. *Himmo King of Jerusalem* (1987), director: Amos Guttmman
3. *Siege*)9191(, director: Gilberto Tofano
4. *Halfon Hill Doesn't Answer* (1976), director Assi Dayan
5. *The Troup* (1978), director: Avi Nesher
6. *A Time for Cherries* (1991), director: Haim Bouzaglo
7. *Kippur* (2000), director: Amos Gitai
8. *The Bubble* (2006), director: Eytan Fox
9. *Beaufort* (2007), director: Joseph Cedar
10. *Waltz with Bashir* (2008), director: Ari Folman

Course assignments:

<u>**Quiz**</u>

For every movie there is a short online quiz. Answer the questions in short sentences.

I recommend you go over the questions before watching the movies.

<u>**Write:**</u>

There are comprehensive questions that go along with each movie and reading.

<u>**Discussion Board:**</u>

At the end of each movie, you need to reflect in one or two posting, as instructed.

1. For each movie, choose one scene that impressed you and you think is meaningful to the movie. Describe the scene and explain your choice.

2. Related to a question, if assigned to the movie.

I encourage you to read other students' posting and respond to them. This will enable us to have a dialogue that will make the course more interesting and beneficial.

<u>**Unit paper:**</u>

At the end of each unit, there is a given subject that you are required to write about. The subject represents issues raised in the units' readings and movies, but also present in previous units' readings and movies so don't forget to relate to them as well. For the units' paper, additional sources are required.

Additional suggested bibliography

- Talmon, Miri. *Israeli Cinema Identities in Motion*. Austin: U of Texas, 2011. Print.
- Schnitzer, Meir. "The New Generation of Israeli War Movies." *Al-monitor THE PULSE OF THE MIDDLE EAST*. 7 June 2012. Web. 23 Nov. 2014. <http://www.al-monitor.com/pulse/culture/2012/06/the-first-memory-battle-the-new.html#>.
- Kronish, Amy, World Cinema: Israel, Madison [N.J.] : Fairleigh Dickinson University Press1996
- Avisar, Ilan. Israeli cinema and the ending of Zionist ideology. In F Lazin & G Mahler (eds) Israel in the Nineties., Univ Press of Florida, 153-168.
- Friedman, Regine. Between silence and abjection: The film medium and the Israeli war widow. Film Historia 3(1-2) , 1993, pp. 79-89

- Gertz, Nurith. From Jew to Hebrew: The Zionist "Narrative" in the Israeli Cinema of the 1940s and 1950s, Israel Affairs, (Spring 1998) 175 – 200.

- Gertz, Nurith "The Impact of the Holocaust on Israeli Ideological Models," Remembering for the future (Oxford & New-York: Pergamon Press), pp. 132-139, 1988.

- Gertz, Nurith. "My Michael - From Jerusalem to Hollywood via the 'Red Desert'," in:

  Leon Yudkin ed., Modern Hebrew Literature in English Translation (New York: Markus Wiener), 1987, pp. 139-156.

- Gertz, Nurith. "A World Without Boundaries, Israeli National Identity in the Eighties as Expressed in Cinema & Literature," Discours Social/Social Discourse, 4, 3&4, (Summer-Autumn), 155-171

- Ne'eman, Judd. The empty tomb in the postmodern pyramid: Israeli cinema in the 1980s and 1990s. In C Berlin (ed) Documenting Israel. Cambridge, 1985.

- Ne'eman, Judd. The death mask of the moderns: A genealogy of New Sensibility cinema in Israel. Israel Studies 4:1, 1999, 100-128.

- Schorr, R (1988) 40 years film-making in Israel. ARIEL 71-72: 106-127

- Shaviv, Miriam. (2001). A literary blank ballot. INTERNET JERUSALEM POST, april 20, 01

- Shoham, Reuven. (1997). 'Kovner vs Kovner', AJS Review 22(2): 223-242

- Turner, Graeme. Film Languages. In D Graddol & O Boyd-Barrett (eds) Media Texts. Routledge., pp 119-135.

- Wurmser, Meyrav. (2001) Escapism and defeat. INTERNET JERUSALEM POST, Apr 20, 01

- Zertal, Edith (1977) Dan Wolman – Film-maker. Ariel 44: 88-102.

Course Requirements

This is an online course and therefore there will not be any face-to-face class sessions. All assignments and course interactions will utilize internet technologies.

Computer Requirements:

This course requires that students have access to a computer that can access the internet. Students will need to have access to, and be able to use, the following software packages:

☐ A web browser (Internet Explorer or Mozilla Firefox)

☐ Adobe Acrobat Reader (free)

☐ Adobe Flash Player (free)

☐ Microsoft Word

It is the student responsible for having a reliable computer and internet connection throughout the course.

Email and Internet

   The students must have an active ASU e-mail account and access to the Internet. All lecturer correspondence will be sent to the students' ASU e-mail account. Please plan on checking your ASU email account regularly for course related messages.

   This course uses Blackboard for the facilitation of communications between faculty and students, submission of assignments, and posting of grades. The *my* ASU/Blackboard Course Site can be accessed at http://my.asu.edu

Campus Network or Blackboard Outage

   When access to Blackboard is not available for an extended period of time (greater than one entire evening - 6pm till 11pm) the due date for assignments will be changed to the next day by midnight.

Submitting Assignments

   All assignments, unless otherwise announced by the lecturer, MUST be submitted via Blackboard. Each assignment will have a designated place to submit the assignment.

Lecturer's 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. The students are responsible for keeping up in this course.

Announcements:

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

Grading Policy:

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

Course's grade will be based on points accrued over the semester for several activities which are:

1. Quizzes	300 points	18%
2. Writing short essay answers about the movies and the readings	450 points	27%
3. Discussion Board	430 points	25%
4. Unit Papers	500 points	30%
	1680 points	100%

Creating a meaningful thread to another student's posting will add bonus 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%

Honor's Contract

The course offers Honor's Contracts. An interested student should contact the lecturer to discuss topic and format of assignment.

Copyrighted Material:

The course content is copyrighted material and students may not copy or download. (see ACD 304–06, "Commercial Note Taking Services" for more information).

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.

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Plagiarism

Plagiarism is stealing. Whenever you borrow a phrase, sentence, paragraph – even an idea stated in your own words – from any outside source (news writing, magazine, TV show, book) without giving credit to that source, you have plagiarized. Plagiarism is cheating yourself and someone else. The consequences are severe including failure for the assignment, probable failure for the course, disciplinary referral to the Dean and possible expulsion from the University. For more information, see the Writing Programs Guide at

Disability Accommodations

   Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations

   Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Changes to Syllabus:

  The lecturer 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.

   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,

   judith.shemer@asu.edu

Unit 1: Introduction

WEEK 1

Read: Miri Talmon and Yaron Peleg. "Introduction". *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. IX – XVII. Print.

Write: 1. List all the wars Israel participated in since its establishment. (Dates, causes, against which countries, the outcome of each one, who was the Prime Minister and the Defense Minister at the time)

2. Based on the introduction you read, write:

a. What do the movies represent to the society that produced them?

b. The different historical stages of the State of Israel, from its establishment to the present day, as reflected in Israeli fiction movies. Create a historical review of the transformations the Israeli movies went through that represent the change in national focus and identity of each period.

Unit 2: The Hill as a Symbol

WEEK 2

Read: Cohen, Uri S. "From Hill to Hill. A Brief History of the Representation of War in Israeli Cinema." *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. 43 - 58. Print.

Watch the movie: Hill 24 Doesn't Answer

Quiz: on the movie

Write: How is the *state of Israel* conceived in the movie in present, at the time of the movie, and in the future?

Discussion Board

1. The movie wants to portrait the Israelis as having high moral, in contrast to their enemy. Where can we see this in the movie?

2. Describe a chosen scene and explain your choice

WEEK 3

Read: Kaplan, Eran. "From Hero to Victim. The Changing Image of the Soldier on the Israeli Screen." *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. 59 - 69. Print.

Watch the movie: Beaufort, the movie and the interview with the director

Quiz: on the movie

Write: A command was given that when the convoy would arrive to the post, the soldiers should load it with unneeded equipment, to help speed up the evacuation. Liraz, the post commander, answers that all is necessary, and that if there is one thing that is not necessary, then the whole post is not necessary. What do you think of his argument?

Discussion Board:

1. Whenever the name of this movie, Beaufort, is mentioned among Israelis, it ends up with a discussion about the three main actors who did not serve in the army or did not complete their mandatory service. Do you think this is relevant?
2. Describe a chosen scene and explain your choice

WEEK 4

Watch the movie: `Hill Halfon Doesn't Answer`

Quiz on the movie

Write: Explain the name of the movie and how it is connected to the other two movies of the unit.

Discussion Board:

1. The movie `Hill Halfon Doesn't Answer` is a satire. What are the satirical elements in the movie?
2. Describe a chosen scene and explain your choice

Unit paper: How do the messages of the movies, `Hill 24 Doesn't Answer` from 1955 & `Beaufort` from 2007, differ from one another? What does this say about the changes in the Israeli society and its culture of war? How do the films convey artistically (with metaphor, symbolism and imagery) these changes?

Unit 3: reality v. fiction

WEEK 5

Read: Munk, Yael. "The Privatization of War Memory in Recent Israeli Cinema." *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. 96 - 109. Print.

Watch the movie: `Kippur`

Quiz on the movie

Write: The chaos of Yom Kippur War is the place where trauma is created, according to Gitai, the movie's director. Explain what he believes stands behind the chaos, as it is presented in the article, and choose a scene from the movie to demonstrate the feeling he is talking about.

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Discussion Board:

1. Describe a chosen scene and explain your choice

WEEK 6

Read: Schnitzer, Meir. "The New Generation Of Israeli War Movies - Al-Monitor: The Pulse of the Middle East." *Al-Monitor*. 7 June 2012. Web. 15 Feb. 2015. <http://www.al-monitor.com/pulse/culture/2012/06/the-first-memory-battle-the-new.html#>.

Watch the movie: `Waltz with Bashir`

Quiz on the movie

Write: What is the argument the article presents, and how is this expressed in Israeli movies about wars?

Discussion Board:

1. One of the main topics the movie deals with is memory, how memory works and how it fills in holes or covers bad memories. Maybe our memory "tricks" us? Forman, in order to find what happened and were exactly he was at the time of the massacre, start an illustrated journey to find his lost memory. Forman wants to clarify for himself and for the audience who is ethically responsible for the horrible event. Respond to Folman's ethical questions: what does it mean not to want to remember? What does it mean not to want to see? What does it mean not to see in real time? Does Forman manage to convey to us, the audience, the truth about the Sabra & Shatila massacre and his part in it?

2. Describe a chosen scene and explain your choice

WEEK 7

Read: Munk, Yael. "In Search of Lost Time: First Lebanon War History According to Three Israeli Films." *Adcan* 54 (2011): 25-28. *Openet*. Open University. Web. <http://www.openu.ac.il/Adcan/adcan54/25-28.pdf>.

Watch the movie: `Time for Cherries`

Quiz on the movie

Write: Yael Monk analyzes why the movies `Beaufort`, `Waltz with Bashir`, and `Lebanon` moved the Israeli audience and raised different polar reactions in different parts of the Israeli society. Summarize her arguments.

Discussion Board:

1. There are scenes where Miki is acting for the sake of the camera. What is the meaning of this, in the broader perspective of the movie?

2. Describe a chosen scene and explain your choice

Unit Paper: In the movies we watched so far, there is "the sense of abandonment that the soldiers experience" (Munk, The Privatization of War Memory, 99) analyze this with examples from the movies.

Unit 4: the legacy of death and the bereavement ritual

WEEK 8

Read: Zerubavel, Yael. "Coping with the Legacy of Death. The War Widow in Israeli Film." *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. 84 - 95. Print.

Watch the movie: `Siege`

Quiz on the movie

Write: Analyze the relationship the protagonist has with her husband's close friends. Bring scenes from the movie to demonstrate your analysis.

Discussion Board:

1. Does the same expectation from an Israeli war widow exist here in the US?
2. Describe a chosen scene and explain your choice

WEEK 9

Read: Loshitzky, Yosefa. "The Bride Of The Dead: Phallocentrism And War In Himmo, King Of Jerusalem." *Literature Film Quarterly* 21.3 (1993): 218. *Communication & Mass Media Complete*. Web. 15 Feb. 2015.

Watch the movie: `Himmo King of Jerusalem`

Quiz on the movie

Write: what makes a hero a hero according to the movies *Himmo King of Jerusalem* and *Hill 24 Doesn't Answer*?

Discussion Board:

1. What are the similarities and the differences between the movies *Himmo King of Jerusalem* and *Hill 24 Doesn't Answer?*
2. Describe a chosen scene and explain your choice

Unit paper: The book *Himmo King of Jerusalem* was written in 1966, a year before the Six Day War. Thirty-four years later, the movie *Kippur* was made and 41 years later the movie *Beaufort* was created. Putting the last two movies together, what are the philosophical developments, particularly in regard to war, you can see between the movie *Himmo* and the other two movies?

Unit 5: the Israeli siege mentality and the present and responsibilities of the parents in their children's Israeli reality

WEEK 10

Watch the movie: `The Troup`

Quiz on the movie

Discussion Board:

1. The movie the Troup is shown every year on the public television in Israel during Independence Day. Can you explain why?
2. Describe a chosen scene and explain your choice

WEEK 11

Read: Bar-Tal, Daniel, and Dikla Antebi. "Siege Mentality in Israel." *Papers on Social Representations. Threads of Discussion* 1 (1992): 251-75. Web. <http://psych1.lse.ac.uk/psr/PSR1992/1_1992BarTa.pdf>.
Write: Explain the Israeli siege mentality and its consequences

WEEK 12

Read: Zanger, Anat. "Beaufort and My Father, My Lord, Traces of the Binding Myth and the Mother's Voice." *Israeli Cinema, Identities in Motion*. Ed. Miri Talmon and Yaron Peleg. 2011 ed. U of Texas, 2011. 84 - 95. Print.

Unit Paper: As the wars continue, we see change in the attitude and trust toward the military commanders and the political world which send the soldiers to war. Describe this change and the implication of moral change it represents toward the Israeli wars.

Unit 6: the front and the home front

WEEK 13

Watch the movie: The Bubble

Quiz: on the movie

Discussion Board:

    1. Explain the name of the movie and suggest one of your own.

    2. Describe a chosen scene and explain your choice

WEEK 14

1. Summarize the values and attitudes expressed in the Israeli movies nowadays toward wars, military commanders, and politicians.
2. Choose an American war movie and analyze these same aspects in it.
3. Analyze by comparing and contrasting these aspects in the Israeli and American war movies, and the values that stand behind them.
   1 and 2 can be done in a table format. 3 must be an in an essay format.
4. Discuss the development of the historical tradition of Israeli films by genre, use of technologies, and how it changed historical perception vs. personal experience.

WEEK 15

Unit Paper: The symbolic element of Tel-Aviv versus Jerusalem, as well as the concept of center versus margins, with the tension between them, appears in the movies *Himmo King of Jerusalem, Beaufort*, and *Kippur*. Discuss these concepts and how they are presented in the movies.

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