



Syllabus

HEB 394 - Israeli Wars in Israeli Movies - iCourse

3 Credit course

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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 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 and its impact on the Jewish society of Israel, as well as in regards to 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

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 regards 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.

Be aware that Firefox and Chrome browsers have implemented security that disallows a non-https element to run automatically within an https page. Because Blackboard is https and SILC streaming media is not, the browsers will not display the videos until you allow them to. There is a link to a video, below the first movie, which will show you simple steps that are required to follow in order to be able to watch the movies on Blackboard.

1. *Hill 24 Doesn't Answer* (1955), director: Thorold Dickinson
2. *Himmo King of Jerusalem* (1987), director: Amos Guttman
3. *Siege* (1969), director: Gilberto Tofano
4. *Halfon Hill Doesn't Answer* (1976), director Assi Dayan
5. *The Troup* (1978), director: Avi Neshet
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:

Quiz:

For every movie there is a short online quiz. Give short answers to the questions.

You can go over the questions before watching the movies.

Write:

In some of the weeks, there is a writing prompt. The response should be about 500 words.

Discussion Board:

For most weeks, 13 out of 15, there is a subject that you are asked to reflect on. It can be about the week's movie or the week's reading. In addition, for each movie, you need to choose one scene that impressed you and you think is significant to the movie. Describe briefly the scene and explain your choice.

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. Extra credit will be given to responses that contribute to the subject.

Unit paper:

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 unit's readings and movies, but are also present in **previous** units' readings and movies, so don't forget to relate to them as well. The paper needs to be a minimum of a thousand words in MLA format.

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 Press 1996
- 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.

Email and Internet

The students must have an active ASU email account and access to the Internet. All lecturer correspondence will be sent to the students' ASU email 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. 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.

Point Breakdown:

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

The course grade will be based on points accrued over the semester for several activities which are:

1. Quizzes	300 points	21%
2. Short answers/essays (Write)	175 points	12%
3. Discussion Board	355 points	24%
4. Unit Papers	<u>625 points</u>	<u>43%</u>
	1455 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 Contract. An interested student should contact the lecturer to discuss a 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>.

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

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