

HB T3233 Israeli History and the Contemporary Novel

<i>Instructor</i>	Dr. Dror Abend-David
<i>Meetings</i>	T 5-6 R 6
<i>Room</i>	MAT102
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<i>Office Hours</i>	M 6, W 5-6
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Course Description

The course carries a general education designation (H).

The course will discuss a number of the leading Hebrew novels (but not necessarily Historical Novels) since the 1950's and their representation of Israeli History. The course will first provide some background about the relation between history and fiction, and the place of the novel (of various subgenres) as a tool for historiography. The discussion will then place the Hebrew novels within this context and ask students to apply theoretical methods to draw their own conclusion about the representation of Israeli history in the texts that they read.

Grades

(1) Class participation, including short weekly assignments (20%); (2) Written assignments (15%); (3) Student Presentation (5%); (4) Midterm paper (30%); (5) Final paper (30%)

Grading Scale

100-93	A	A - 4.0
90- 92	A-	A- - 3.67
87- 89	B+	B+- 3.33
83- 86	B	B - 3.0
80-82	B-	B- - 2.67
77-79	C+	C+ -2.33
73-76	C	C - 2.0
70-72	C-	C- - 1.67

67-69	D+	D+ -1.33
63-66	D	D - 1.0
60-62	D-	D- -0.67
S-U	73%	E - 0, WF - 0, I - 0, NG - 0, SU - 0

Required Texts

Bartov, Hanoch. *The Brigade*. US: Holt, Rinehart and Winston. 1968.
 Ben-Amotz, Dan. *To Remember, To Forget*. US: Jewish Publication Society of America. 1973.
 Castel-Bloom, Orly. *Dolly City*. US: Dalkey Archive Press. 2010.
 Kashua, Sayed. *Let it be Morning*. New York: Grove/Atlantic. 2004.
 Kishon, Ephraim, *The Fox in the Chicken Coop*. Tel Aviv: Bronfman. 1971.
 Matalon, Ronit. *The One Facing Us*. US: Metropolitan Books. 2013.
 Megged, Aharon. *Living on the Dead*. US: McCall. 1971.
 Michael, Sami. *Refuge*. US: The Jewish Publication Society. 1988.
 Oz, Amos. *Panther in the Basement*. Mariner Books: US, 1998.
 ---, *Black Box*. US: Mariner Books. 2012.
 Shalev, Meir, *The Blue Mountain*. UK: Canongate UK. 2010.
 1994.

Secondary materials will be posted on the course website (see a bibliography below).

Course Assignments

Participation and Attendance – Class discussion will more often consist of active discussion and various activities than class lecture. Students are therefore expected to come to class prepared and ready to participate.

Attendance is mandatory and will be monitored according to the rules of the School of Arts and Sciences at the University of Florida (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Each three unexcused absences will count for half a grade off the final grade in the course (e.g. from A to A-). Nine unexcused absences will result in a failing course grade.

For an excused absence: Please do not contact the instructor. Contact the office of the Dean of Students at umattter@ufl.edu. The office of the Dean of Students will alert your instructor (and your other instructors for the relevant dates).

Weekly assignments – Students will be asked to prepare weekly assignments, often creative and in groups. These assignments will address reading and/or class discussions.

Written Assignments – There will be three short individual written assignments. In these assignments students will usually be asked to respond to a short text or an article we will later discuss in class.

Presentation – There will be one short (5-10 minutes) presentation in which students will apply some of the material to texts of their own choice.

Midterm and Final Paper – Each student will choose, in consultation with the instructor, a paper topic that addresses some of the topics and texts that are discussed in class. The topics of the midterm and the final papers must be different. Each of the two assignments (the midterm and final paper) represents 30% of the final grade in the course.

Academic Honesty.

Students are expected to follow University of Florida Academic Honesty Guidelines.

These can be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

Students may also wish to consult The University of Florida Student Guide Standard of Ethical Conduct found at <http://www.dso.ufl.edu/stg/>

Students are also expected to follow the Department of Romance Languages and Literatures *Academic Honesty Guidelines*:

Academic honesty and integrity are fundamental values of the University community. An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action.

Violations of the Academic Honesty Guidelines include but are not limited to:

Cheating. The improper taking or tendering of any information or material which shall be used to determine academic credit. Taking of information includes copying graded homework assignments from another student; working with another individual(s) on graded assignments or homework; looking or attempting to look at notes, a text, or another student's paper during an exam.

Plagiarism. The attempt to represent the work of another as the product of one's own thought, whether the other's work is oral or written (including electronic), published or unpublished. Plagiarism includes, but is not limited to, quoting oral or written materials without citation on written materials or in oral presentations; submitting work produced by an online translation service or the translation feature of an online dictionary as your own.

Misrepresentation. Any act or omission with intent to deceive a teacher for academic advantage. Misrepresentation includes lying to a teacher to increase your grade; lying or misrepresenting facts when confronted with an allegation of academic honesty.

Bribery, Conspiracy, Fabrication. For details see website below.

The UF Honor Code states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.” On all work submitted for credit the following pledge is either required or implied:

“On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

Violations of this policy will result in disciplinary action according to the judicial process.

For more details go to: <http://www.aa.ufl.edu/aa/Rules/4017.htm>

Students with Disabilities.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Reading Schedule:

Week 1: Introduction

Week 2: History and Historiography:

Secondary: Anderson: “The Angel of History”

Secondary: Trevor-Roper: “The Coming of the Kilt”

Week 3: Story and Hi-Story:

Secondary: Mitchell

Secondary: Curthoys

Week 4: Introduction to Israeli Novel:

Secondary: Zerubavel 2002

Week 5: Pioneers, 1882-1948:

Primary: Shalev

Secondary: Zerubavel 2000

Week 6: Pioneers, 1882-1948:

Primary: Bartov

Secondary: Bunyan

Week 7: The War of Independence, 1948:

Primary: Oz: *Panther in the Basement*

Secondary: Shuval

Week 8: Early Days, 1948-1967:

Primary: Megged

Secondary: Kellman

Week 9: Presentations

Week 10: Post 1967 – Remembering the Holocaust:

Primary: Ben-Amotz

Secondary: Keynan

Week 11: Jews, Arabs, and in-between:

Primary: Michael

Secondary: Schwartz

Week 12: Social Criticism:

Primary: Castel-Bloom

Secondary: Ofengenden

Week 13: Social Criticism:

Primary: Oz: *Black Box*

Secondary: Halkin

Week 14: Alternative History:

Primary: Matalon

Secondary: Hever

• Week 15: Alternative History:

Primary: Kashua

Secondary: Rottenberg

• Week 16: Conclusion

Bibliography

Primary Sources:

Bartov, Hanoch. *The Brigade*. US: Holt, Rinehart and Winston. 1968.

Ben-Amotz, Dan. *To Remember, To Forget*. US: Jewish Publication Society of America. 1973.

Castel-Bloom, Orly. *Dolly City*. US: Dalkey Archive Press. 2010.

Kashua, Sayed. *Let it be Morning*. New York: Grove/Atlantic. 2004.

Kishon, Ephraim, *The Fox in the Chicken Coop*. Tel Aviv: Bronfman. 1971.

Matalon, Ronit. *The One Facing Us*. US: Metropolitan Books. 2013.

Megged, Aharon. *Living on the Dead*. US: McCall. 1971.

Michael, Sami. *Refuge*. US: The Jewish Publication Society. 1988.

Oz, Amos. *Panther in the Basement*. Mariner Books: US, 1998.

---, *Black Box*. US: Mariner Books. 2012.

Shalev, Meir, *The Blue Mountain*. UK: Canongate UK. 2010. 1994.

Secondary Sources:

Anderson, Benedict R. O. G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso. 1991.

Bunyan, James. "To What Extent Did the Jewish Brigade Contribute to the Establishment of the Jewish State?" *Middle Eastern Studies*. Vol. 51, no. 1, Jan. 2015, pp. 28-48.

Curthoys, Ann (April 2011). "Harry Potter and Historical Consciousness: Reflections on History and Fiction." *History Australia*. Vol. 8, no. 1, April 2011. pp. 7-22.

Halkin, Hillel. "Politics and the Israeli Novel," *Commentary*. Vol. 117, April, 2004, Vol. 117, no. 4. pp. 29-37.

Hever, Hannan. "'Location, Not Identity: The Politics of Revelation in Ronit Matalon's The One Facing Us.'" *Prooftexts: A Journal of Jewish Literary History*. Vol. 30, no. 3, 2010. pp. 321-339.

Kellman, Steven G. "Portrait of the Artist as Necrophage: Aharon Megged's *Living on the Dead*." *Modern Fiction Studies*. Vol. 22, no. 2, 1976. pp. 231-237.

Keynan, Irit, "The Memory of the Holocaust and Israel's Attitude toward War Trauma,

- 1948–1973: The Collective Vs. The Individual." *Israel Studies*. Vol 23, no. 2, 2018. pp. 95-117.
- Mitchell, Juliet. "Femininity, Narrative and Psychoanalysis." In *Modern Criticism and Theory*. Ed. David Lodge. Singapore: Longman. 1992. 426-30.
- Ofengenden, Ari. "Language, Body, Dystopia: The Passion for the Real in Orly Castel-Bloom's *Dolly City*." *The Comparatist*. Vol. 38, 2014, pp. 250-265.
- Rottenberg, Catherine. "Sayed Kashua *Let It Be Morning*." *Journal of Middle East Women's Studies*. Vol. 4, no. 1, 2008. pp. 138-141
- Schwartz, Stephanie T. "The Concept of Double Diaspora in Sami Michael's *Refuge* and Naim Kattan's *Farewell, Babylon*." *Comparative Studies of South Asia, Africa and the Middle East*. Vol. 30, no. 1, 2010. pp. 92-100.
- Shuval, Michael. "Panther in the Basement." *World Literature Today*. Vol. 72, no. 2, 1998. pp. 449-450.
- Trevor-Roper, Hug. *The Invention of Scotland, Myth and History*. New Haven: Yale University Press. 2008.
- Zerubavel, Yael. "Revisiting the Pioneer Past: Continuity and Change in Hebrew Settlement Narratives." *Hebrew Studies: A Journal Devoted To Hebrew Language And Literature*. Vol. 41, 2000. pp. 209-24.
- Zerubavel, Yael. "The 'Mythological Sabra' and Jewish Past: Trauma, Memory, and Contested Identities." *Israel Studies*. Vol. 7, no. 2, 2002. pp. 115-144.

**Fall 2018 Calendar – Israeli History and
the Contemporary Novel**

	Monday	Tuesday	Wednesday	Thursday	Friday
Wk I			22.08	23.08	24.08
Wk II	27.08	28.08	29.08	30.09	31.09
Wk III	03.09 Labor Day	04.09 1st Written Assignment	05.09	06.09	07.09
Wk IV	10.09 Rosh HaShana	11.09	12.09	13.09	14.09
Wk V	17.09	18.09 2nd Written Assignment	19.09 Yom Kippur	20.09	21.09
Wk VI	24.09	25.09	26.09	27.09	28.09
Wk VII	01.10	02.10 Midterm Abstracts	03.10	04.10	05.10
Wk VIII	08.10	09.10	10.10	11.10	12.10
Wk IX	15.10	16.10 Presentations	17.10	18.10 Presentations	19.10
Wk X	22.10	23.10 Midterm Paper	24.10	25.10	26.10
Wk XI	29.10	30.10	31.10	01.11	02.11 Homecoming
Wk XII	05.11	06.11 3rd Written Assignment	07.11	08.11	09.11
Wk XIII	12.11 Veterans Day	13.11	14.11	15.11	16.11
Wk XIV	19.11	20.11 Final Abstracts	21.11 Thanksgiving	22.11 Thanksgiving	23.11 Thanksgiving
Wk XV	26.11	27.11	28.11	29.11	30.11
Wk XVI	03.12	04.12 Final Paper	05.12		