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| IAH 231B.002H | Spring 2019 | Marc Bernstein |

The Israeli-Palestinian Conflict



Course Syllabus[[1]](#footnote-1)

For well over a century, Jews and Arabs have been engaged in one of the world’s most bitter, seemingly intractable disputes over a piece of land roughly the size of the state of New Jersey. The conflict has cost over one hundred thousand human lives and brought untold suffering to both sides, and since the founding of Israel in 1948, has generated at least ten Arab-Israeli wars and innumerable lower-level clashes, raids, and counter-raids. Moreover, the significance of the conflict extends far beyond the Middle East, and instability in the region has had dramatic consequences for global political and economic relations. For these and other reasons, the conflict has long been the focus of unparalleled media attention as well as the crux of impassioned debate. Here the conflict will serve as a test case for understanding how the interaction of the various domestic, regional, and global interests can explain the actions of both state and non-state actors. We will analyze both factual and interpretive material about the conflict, its origins and dynamics. Following an introductory unit in which we will consider the background and historical claims to the territory—and the ways in which that history itself is an area of contestation—we will proceed chronologically to trace the development of the conflict from its origins in the 19th century until the present. The theoretical framework within which we will conduct our examination will be one of *competing narratives*, and the syllabus—as well as the textbook—are organized around the three different narratives of the central actors in the conflict: Israel, the Palestinians, and the surrounding Arab states. Along the way, we shall be asking ourselves such questions as: What was the impetus for the Zionist movement? What were the reactions of the Arab populations—both those in Palestine and those in the wider Arab world and how did European colonialist actions affect these? As the conflict coalesced, what strategies did the opposing sides develop? What historical, legal, and moral arguments has each side marshalled to stake its claims to the land and justify its positions? What has been the role of various international brokers over the decades? What were the reasons for the multiple wars and peace proposals, and why have none of these produced a lasting solution? How are the current regional upheavals likely to affect the conflict?

This course is suitable for students who are willing to engage in an open-minded consideration of the conflict—both those who have little prior knowledge as well those with more extensive background. We will consider a great variety of viewpoints and interpretations in an inclusive and sympathetic fashion. The goal is to develop a non-partisan, non-judgmental understanding of the worldviews of rival communities often beset by deep insecurities. In discussing the many controversial issues associated with the Arab-Israeli conflict, the course will strive for objectivity and balance and will provide opportunities for the expression and evaluation of differing points of view, including not only the dominant or mainstream views of Israelis and Palestinians, but also the important competing approaches existing within Israel, among the Palestinians, and within the Arab world.

**Prerequisites**:

* This is a “second-level” IAH course, requiring completion of the Tier 1 writing requirement, as well as an IAH first-level course (course numbers 201-210).
* This course is designed for members of the Honors College or the Academic Scholars program. The smaller enrollment and higher student intellectual commitment allow for active student engagement, intensive writing, and in-depth and critical coverage of the topic.

**Classroom schedule**

 TTh G032 Hubbard 12:40–2:30 p.m.

**Contact Information**

Professor Marc S. Bernstein. Research interests: Hebrew & Israeli culture; Arabic; Intersection of Jewish and Muslim civilizations

* msb@msu.edu (please include the course number in the subject line)
* Office Hours: Tuesday 10:15 am-12:00 pm in B357 Wells Hall (or by arrangement)
* tel: (h) (734) 662–3347; (o) (517) 432-6209 (I check messages regularly at the home number, so please use that number if the matter is at all pressing.)

Course Objectives/Learning Outcomes

* To develop an awareness of the competing narratives of each of the parties to the conflict
* To cultivate an empathetic approach to these narratives
* To understand the underlying historical, domestic, regional, and global pressures shaping the conflict
* To sensitize students to cultural distinctions and develop the student’s ability to engage critically with their own assumptions and worldview
* To effectively communicate, orally and in writing, evidence-based analysis of historical and analytical texts
* To afford students an opportunity to pursue an open, in-depth exploration of a particular topic

Mission and Goals of Integrative Studies in Arts and Humanities

The mission of Integrative Studies in the Arts and Humanities is to help students become more familiar with ways of knowing in the arts and humanities and to be more knowledgeable and capable in a range of intellectual and expressive abilities. IAH courses encourage students to engage critically with their own society, history, and culture(s); they also encourage students to learn more about the history and culture of other societies. They focus on key ideas and issues in human experience; encourage appreciation of the roles of knowledge and values in shaping and understanding human behavior; emphasize the responsibilities and opportunities of democratic citizenship; highlight the value of the creative arts of literature, theater, music, and arts; and alert us to important issues that occur among peoples in an increasingly interconnected, interdependent world.

• Cultivate habits of inquiry and develop investigative strategies from arts and humanities perspectives;

• Explore social, cultural, and artistic expressions and contexts;

• Act as culturally aware and ethically responsible citizens in local and global communities;

• Critically assess, produce, and communicate knowledge in a variety of media for a range of audiences;

• Recognize and understand the value of diversity and the significance of interconnectedness in the classroom and beyond.

Structure of the Course

Although the course presumes no prior knowledge, it is designed for students who have a serious interest in the Israeli-Palestinian conflict and are prepared to make a significant commitment, both in terms of the work of the course—readings, written assignments, presentations, and discussion—and with regard to a willingness to remain open-minded and to endeavor to understand the motivations of the actors.

The class will be primarily discussion-based. Students should prepare for class by completing the assigned reading in advance. Lectures will provide both an organizational overview of material covered in more detail in the reading and an introduction to relevant subjects not covered in the reading. In-class discussion—both whole-class and small-group—will provide an opportunity not only to clarify and supplement information presented in the lectures and readings, but also to present and critically examine diverse points of view.

Texts

* Required textbook (available for purchase at Student Book Store, 421 E. Grand River Ave.)

Said Aly Abdel Monem, Shai Feldman, and Khalil Shikaki, *Arabs and Israelis: Conflict and Peacemaking in the Middle East*. Houndsmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2013.

* Additional readings will be provided as handouts or via D2L.
* Films, both those screened in class and any assigned for outside viewing.
* Course reserves: I will be placing a select group of titles on two-hour [Reserve](http://catalog.lib.msu.edu/search~S39?/riah241/riah241/1%2C12%2C12%2CB/frameset&FF=riah241f+bernstein+fall13+main+lib+reserve+2west+2+hour+loan&1%2C1%2C/indexsort=-) in the Main Library (to access the list, please click on the link or go to <http://catalog.lib.msu.edu/search/r>). These works may be of use in providing additional background and in researching your final projects.

**Assignments**

I. Reading Response Reports

 A. Compilation Guidelines:

* The readings will be the basis for a running response journal that will represent the bulk of the work for the course.
* While this is not to be a piece of formal academic writing, please articulately state your views in an objective and concise manner. I would expect that your weekly entries would total ~1500 words (please limit to a maximum of 2000).
* You will digitally submit an entry for the coming week’s readings in the appropriate D2L dropbox.
* Complete one entry for each week’s readings and movies, integrating reaction to at least some aspect of all of the texts—both the written and filmic.

 B. Structure:

* Include a header at the top of each week's response in which you list all the readings, films, and events covered.
* Your response should consist primarily of your own reactions and critical analysis of the texts—both the written and the visual—and, when appropriate, your integration and synthesis with other materials from the course.
* Whenever possible, discuss how the assigned pieces link up with each other, offer alternative or conflicting viewpoints, and connect with other material in the course.
* Use examples/quotations from the texts liberally in support of your analysis. [It is sufficient to cite the book title or author and page number, or the film title; e.g., (*Arabs & Israelis*, 27), (Morris, 245), (*Walk on Water.*)]
* Include at least two good questions of a probing or speculative nature that come out of your exploration of the topic at the end of each week’s entry.
* Ensure that the work you submit is your own (see “Academic Integrity”, below). Check the TurnItIn “Similarity Report” to confirm originality.
* Formatting: 12-point font, 1” margins, 1.5 line spacing, name and page number in header on every page.

 C. Submission:

* Carefully proofread all entries before submitting.
* Save your file as “LastName Weeks x Response”. Thus, if I were submitting, for example, a response for Weeks 1–2, the document would be entitled: Bernstein Weeks 1–2 Response. Acceptable file formats include: MS Word, WordPerfect, PostScript, Acrobat PDF, HTML, RTF, and Plain Text.
* Under “Assessment” drop-down menu, select “Dropbox” and then open the relevant dropbox
* Click on “Add a File”. The next window will give a choice of “dragging and dropping” or uploading by clicking the “upload” button.
* Once you submit, an “originality report” should be generated. When the report is ready, the status changes from In-progress to a percentage, indicating the amount of matching content. The percentage ranges are associated with colors; your submission should be in the Blue (0–20%) range.
* You may make multiple submissions; only the final submission will be retained.
* Your submissions will be graded on a scale of 40 on the basis of the following rubric (CASE):
	+ Coverage: thoroughness and richness of description—25% (10 points)
	+ Analysis: depth and originality of analysis; critical engagement with material; ability to support with evidence and citations—25% (10 points)
	+ Synthesis: overarching perspective; integration of variety of sources; engagement with other course material—25% (10 points)
	+ Effectiveness: coherence; eloquence of style; mechanics (spelling, grammar); adherence to guidelines—25% (10 points)
* No late work will be accepted without prior arrangement. As there is a heavy reading load, it is important that you keep up with your work; this will also ensure you get the most out of lecture and are able to effectively contribute to class discussion.

II. Research Project

In order to provide students an opportunity to engage in active and open “inquiry-based” learning, you will conduct a final research project on a topic of your choosing related to *any* aspect of the Israeli-Palestinian conflict. In selecting your topic, you should pick something that is of personal, intellectual, or future professional interest to you, but make sure adequate scholarly resources are available on which to base your research. We will be meeting with MSU librarian Deborah Margolis to discuss what are appropriate references and how one goes about locating them. You will then submit for approval a paragraph-long research proposal and (tentative) bibliography. Class sessions during the final week of classes will be given over to these 15-minute, in-class student presentations, followed by class discussion. A final paper, ~15-20 pages in length, will be due electronically on D2L at the end of the semester.

Participation and Attendance

The preparation of the readings will serve as the basis for in-class discussion. Students will be expected to come to class having done the assigned readings, recorded their reactions in their response journal, and prepared to raise in discussion the questions they have recorded in their responses. Most of the discussion will be conducted in small-group format. Respect for the opinion of others is especially critical in a course treating so controversial a topic as this. Engagement and discussion of the material is an essential component of the course and thus your attendance at every class meeting is required. You are allowed 3 absences; save these for illness, major religious holidays, funerals, court dates, job interviews, etc. For each additional absence beyond this, your final grade will be lowered by 2%. Seven or more absences will result in failure of the course.

**Additions/Changes in Schedule**

We will not be meeting on April 9 and 16.

**Cocurricular Events**

You will need to attend the following cocurricular events, which comprise an important component of the course. While I would strongly encourage you to attend the live, scheduled events, if you are unable to do so, with the exception of Father Desbois’ talk, they will be available for online viewing. These events are included in the Course Schedule (below), but please record the dates in your calendars.

* January 17, 10:00-11:30 am Susie Linfield, “The Lion’s Den: Zionism and the Left from Hannah Arendt to Noam Chomsky” Wells Hall B-342 (followed by catered lunch for participants). You will be asked to read selected chapters from the book, which are available at: [http://catalog.lib.msu.edu/record=b13395407~S39a](http://catalog.lib.msu.edu/record%3Db13395407~S39a)
* February 10, 7:00-8:30 pm Father Patrick Desbois “Holocaust by Bullets: Model for the Modern Genocide” Kellogg Center Auditorium ” (followed by reception)
* March 11, 7:30-9:00 pm “Third Time's the Charm? Analyzing the Israeli Election” Dr. Yael Aronoff, 332 Case Hall
* March 15–16 MSU Israeli Film Festival (all films in Wells Hall B-122 and introduced by Yael Katzir)
	+ March 15

1:00–3:15 pm *Ma‘abarot* (Dina Zvi Riklis, 2019)

3:30–5:45 pm *Tel Aviv on Fire* (Sameh Zoabi, 2019)

5:45–6:30 pm Complimentary dinner for festival attendees

6:30–9:00 pm *The Spy* (Gideon Raff, Max Perry, 2019)—episodes

* + March 16

7:00–8:45 pm *The Albanian Code* (Yael Katzir, 2019)

**Assessment**

Final grades will be determined according to the following formula:

* Participation 20%
* Weekly journal writing 50%
* Research project 30%

The 4.0 grading scale is as follows:

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| Final Grade | Minimum Percent |
| 4.0 | 92.5 |
| 3.5 | 87.5 |
| 3.0 | 82.5 |
| 2.5 | 77.5 |
| 2 | 72.5 |
| 1.5 | 65.5 |

**Electronics in the Classroom**

In order to promote an atmosphere conducive to learning and your engagement with your fellow students, laptops and cellphones may not be used during class without prior arrangement and should be stored out of sight. If you have a special learning or emergent reason for in-class use of a phone or laptop, please speak with me in advance.

**Communication with the Instructor**

I’d like to encourage you to relay to me in timely fashion any concerns you may have about the conduct or content of the course, whether they be of a specific or a general nature. Please feel free to speak to me in person before or after class, schedule an appointment during my office hours or otherwise, e-mail me (please include the course number in the subject line), or call me on the phone—either home or office (if the matter is pressing, please call me at home as I check messages there regularly).

**Accommodations for Students with Disabilities**

Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at [rcpd.msu.edu](https://www.rcpd.msu.edu/). Once your eligibility for an accommodation has been determined, you will be issued a Verified Individual Services Accommodation (VISA) form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc.). Requests received after this date will be honored whenever possible.

**Resources for Students**

*The Writing Center* offers students an opportunity to meet with one-on-one with a consultant while they are engaged in the process of writing class assignments. Appointments can be made up to two weeks in advance. The main Writing Center is located in 300 Bessey Hall, with satellites in the neighborhoods. There is also an online consulting available via Twiddla that allows you and your consultant to view your work together in real-time, talk about it via in-browser chat or audio, and edit it directly. For information about the various services, appointments and satellite locations, see <http://writing.msu.edu/>.

*The ESL Writing Lab* will assist international students with all aspects of their work in IAH courses, including understanding of course readings to be used in writing papers, planning and revising papers, and proofreading. See <http://elc.msu.edu/esl-lab/> for more information and instructions on making appointments.

*The Learning Resource Center***,** located in 202 Bessey Hall, offers academic support seminars and workshops, consults with students about study and learning styles and time management, and provides one-on-one tutoring in such areas as critical reading. For a more detailed description of LRC services and hours, see <http://lrc.msu.edu/>.

**Drops and Adds**

The last day to add this course is 1/10/20. The last day to drop this course with a 100% refund and no grade reported is 1/31/20. The last day to drop this course with no refund and no grade reported is the official middle of semester, 2/26/19. All deadlines are at 8 p.m. on the given day.

**Online SIRS Evaluation Policy**

Michigan State University takes seriously the opinion of students in the evaluation of the effectiveness of instruction and has implemented the Student Instructional Rating System (SIRS) to gather student feedback (<https://sirsonline.msu.edu>). This course utilizes the online SIRS system, and you will receive an e-mail during the last two weeks of class asking you to fill out the SIRS web form at your convenience. In addition, participation in the online SIRS system involves “grade sequestration,” which means that the final grade for this course will not be accessible on STUINFO during the week following the submission of grades for this course unless the SIRS online form has been completed. Alternatively, you have the option on the SIRS website to decline to participate in the evaluation of the course. I hope, however, that you will be willing to give me your frank and constructive feedback so that I may instruct students even better in the future. If you access the online SIRS website and complete the online SIRS form or decline to participate, you will receive the final grade in this course as usual once final grades are submitted.

**Academic Integrity**

A liberal arts education is founded on the principle of intellectual honesty and trust. All academic assignments must represent the student’s original work and adhere to strict standards of academic probity as specified in General Student Regulation 1.0, [*Protection of Scholarship and Grades*](http://splife.studentlife.msu.edu/regulations/general-student-regulations); the all-University Policy on [*Integrity of Scholarship and Grades*](http://www.reg.msu.edu/AcademicPrograms/Print.asp?Section=534); and [Ordinance 17.00](http://splife.studentlife.msu.edu/regulations/student-group-regulations-administrative-rulings-all-university-policies-and-selected-ordinances/examinations-ordinance-17-00), Examinations. You are expected to develop original work for this course; therefore, you may not plagiarize material from other sources or submit course work you completed for another course to satisfy the requirements for this course. Also, you are not authorized to use www.allmsu.com or other social media websites to complete any course work in this course. Violation of this policy will result in summary failure of the course and formal notification of the student’s academic dean, who will include the report in the student’s academic record and may impose further sanction (e.g., suspension from a unit or program. If you have any questions about the integrity of your work, please consult with me before submission.

The Associated Students of Michigan State University (ASMSU) has adopted the following Spartan Code of Honor academic pledge:

*“As a Spartan, I will strive to uphold values of the highest ethical standard. I will practice honesty in my work, foster honesty in my peers, and take pride in knowing that honor is worth more than grades. I will carry these values beyond my time as a student at Michigan State University, continuing the endeavor to build personal integrity in all that I do.”*

Please see <https://www.msu.edu/~ombud/academic-integrity/index.html> for further information regarding academic integrity at MSU and the academic dishonesty reporting system.

Consistent with MSU’s efforts to enhance student learning, foster honesty, and maintain integrity in our academic processes, I use a tool in D2L called Turnitin OriginalityCheck to compare a student’s work with multiple sources. The tool compares each student’s work with an extensive database of prior publications and papers, providing links to possible matches and a “similarity score.” The tool does not determine whether plagiarism has occurred or not. Instead, the instructor must make a complete assessment and judge the originality of the student’s work. All submissions to this course may be checked using this tool. Students should submit assignments to be screened by OriginalityCheck without identifying information included in the assignment (e.g., the student’s name, PID, or NetID); the system will automatically show identifying information to the course faculty when viewing the submissions, but this information will not be retained by Turnitin.

**Limits to Confidentiality**

Assignments submitted for this class are generally considered confidential pursuant to the University’s student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues to protect the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices (including the Department of Police and Public Safety) if you share it with me:

* Suspected child abuse/neglect, even if this maltreatment happened when you were a child
* Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff
* Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the MSU Counseling Center <http://counseling.msu.edu/>

**Course Schedule**

Week 1 (Jan 5–11) Multiple Narratives

Reading:

* “Introduction,” in *Arabs and Israelis: Conflict and Peacemaking in the Middle East* [hereafter, *A&I*], pp. 1–6; “The Formative Years” [1800–1945], Chapter 1 in *A&I*, pp. 7–45

Film:

* *Rashomon* [in class and at home]
* “In the Beginning” [Part I of Simon Schama’s *The Story of the Jews*]

Week 2 (Jan 12–18) *Jews and Arabs Before the Conflict*: The Rise of Modern Jewish and Arab Nationalisms

Cocurricular Event: January 17 (Friday) 10:00–11:30 a.m. Wells Hall B-342

Susie Linfield, “The Lion’s Den: Zionism and the Left from Hannah Arendt to Noam Chomsky” (followed by catered lunch for participants).

Reading:

* Susie Linfield, *The Lion’s Den: Zionism and the Left from Hannah Arendt to Noam Chomsky*: “Introduction” (pp. 1–14), “Hannah Arendt” (pp. 17–79), “Albert Memmi (pp. 165–196), Noam Chomsky” (pp. 262–298), and “Conclusion” (pp. 299-318). Available at [http://catalog.lib.msu.edu/record=b13395407~S39a](http://catalog.lib.msu.edu/record%3Db13395407~S39a)

Film:

* *The Nakba* [Parts 1 & 2]—Rawen Damen, 2008 (in class and D2L)

Week 3 (Jan 19–25)

# Sunday 1/19: Journal A [Weeks 1-2] due on D2L

Reading:

* “The Partitioning of Palestine: Nakba and Independence” [1945–1948], Chapter 2 in *A&I*, pp. 46–84

“Lydda 1948” by Ari Shavit [on D2L]

Film:

* *The Forgotten* *Refugees* (Michael Grynszpan, 2005) [online]
* *Born in '48* (Ayed Nabaa, 2015) [in class]

Week 4 (Jan 26–Feb 1)

Reading:

* “Under the Cold War: The 1956 Sinai-Suez War” [1949–1956], Chapter 3 in *A&I*, pp. 85–117

Film:

* The War in June (Al-Jazeera) [excerpts] [*https://www.aljazeera.com/programmes/specialseries/2017/05/war-june-1967-170529070920911.html*](https://www.aljazeera.com/programmes/specialseries/2017/05/war-june-1967-170529070920911.html)
* “The March to War”—Part 1 of *Six Days in June* (Ilan Ziv, 2007) [excerpts]
[https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic\_entity|video\_work|1779516](https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic_entity%7Cvideo_work%7C1779516)
* “The War and Beyond” ”—Part 2 of *Six Days in June* (Ilan Ziv, 2007) [excerpts]
[https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic\_entity|video\_work|1779517](https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic_entity%7Cvideo_work%7C1779517)

Week 5 (Feb 2–8)

Reading:

* “The 1967 War: The Victory and the ‘Naksa’” [1969–1974], Chapter 4 in *A&I*, pp. 118–155
* Martin Kramer, "Who Censored the Six-Day War?" <https://scholar.harvard.edu/files/martinkramer/files/who_censored_1967_war.pdf>

Film:

* *Censored Voices—*Mor Loushy, 2014 *[84min]*[*https://mediaspace.msu.edu/media/1\_m5mwzlyo*](https://mediaspace.msu.edu/media/1_m5mwzlyo)

Week 6 (Feb 9–15)

# Sunday 2/9: Journal I Weeks 1–5 due on D2L

Cocurricular Event: February 10 (Monday) 7:00-8:30 p.m. Kellogg Center Auditorium

Father Patrick Desbois “Holocaust by Bullets: Model for the Modern Genocide”” (followed by reception)

Reading:

* “From Limited War to Limited Accommodation” [1969–1974], Chapter 5 in *A&I*, pp. 156–194

Film:

* *Kippur*—Amos Gitai, 2000 (excerpts)
* “The Battle and Beyond” (Part 3 of the al-Jazeera documentary, *The War in October*) (at home)  [https://www.aljazeera.com/programmes/specialseries/2013/10/war-october-2013102172128280627.html](https://urldefense.proofpoint.com/v2/url?u=https-3A__www.aljazeera.com_programmes_specialseries_2013_10_war-2Doctober-2D2013102172128280627.html&d=DwMFaQ&c=nE__W8dFE-shTxStwXtp0A&r=YXoDVakdd0GVeoAorIEEng&m=9odyzzGJ7ieRoRDe-SZI_F3NTQqJEqB5t3Wj2pZCqtU&s=hraPrj9rcKwDn593ZFXStCmFJ0UbNwglgheF-FZgOhE&e=)

Week 7 (Feb 16–22)

Reading:

* “Camp David and the Lebanon War” [1975–1986], Chapter 6 in in *A&I*, pp. 195–230
* Hillel Halkin “The ‘Waltz with Bashir’ Two-Step” *Commentary* magazine, March 2009) [D2L]

Film

* *Waltz with Bashir*—Ari Folman, 2008

Week 8 (Feb 23–29) The Palestinian Dimension Reemerges: From the June War through Camp David

Wed 2/26 Middle of Semester

Tue 2/25 Research project workshop with Deborah Margolis (in class)

Reading:

* “From the First Intifada to Madrid and Oslo,” [1987–1994], Chapter 7 in *A&I*, pp. 231–268

Film:

* *Wedding in Galilee*—Michele Khelifi, 1987 [excerpts]

#  March 1–7—Spring Break

Week 9 (Mar 8–14) Stalemate, Violent Confrontation and Futile Diplomacy in the 1980s

Cocurricular Event: March 11 (Wednesday) 7:30-9:00 p.m. 332 Case Hall

Yael Aronoff “Third Time's the Charm? Analyzing the Israeli Election”

Reading:

* “Failures of Implementation of the Madrid Conference” [1992–2000], Chapter 8 in *A&I*, pp. 269–305

Film:

* *Rock the Casbah*—Yariv Horovitz, 2012

Week 10 (Mar 15–21) The Failure of Permanent Status Negotiations

Cocurricular Event

March 15–16 MSU Israeli Film Festival (all films in B-122 Wells Hall, introduced by Yael Katzir)

* March 15

1:00–3:15 pm *Ma‘abarot* (Dina Zvi Riklis, 2019)

3:30–5:45 pm *Tel Aviv on Fire* (Sameh Zoabi, 2019)

5:45–6:30 pm Complimentary dinner for festival attendees

6:30–9:00 pm *The Spy* (Gideon Raff, Max Perry, 2019)—episodes

* March 16

7:00–8:45 pm *The Albanian Code* (Yael Katzir, 2019)

Thursday 3/20 Research Proposal Due in D2L Dropbox by 5 pm

Reading:

* “Oslo’s State-building and Peacemaking” [1994–1999] Chapter 9 in *A&I*, pp. 306–330

Film:

* *Rabin: The Last Day*—Amos Gitai, 2015 [https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic\_entity|video\_work|3553323](https://search-alexanderstreet-com.proxy1.cl.msu.edu/view/work/bibliographic_entity%7Cvideo_work%7C3553323)

Week 11 (Mar 22–28) The First Intifada, the Oslo Peace Process and Its Collapse

# Sunday 3/22: Journal Weeks 6–10 due on D2L

# Thursday 3/26—Project proposals (with tentative bibliography) due on D2L

Reading:

* “The Failure of Permanent Status Negotiations” [2000–2001], Chapter 10 in A&I, pp. 331–360

Film:

* *Paradise Now*—Hany Abu-Assad, 2005

Week 12 (Mar 29–Apr 4) The Oslo Peace Process and Its Collapse

Reading:

* “The Second Intifada” [2000–2005], Chapter 11 in in A&I, pp 361–396

Film

* *The Attack* (Ziad Doueiri, 2013) 102 mins

Week 13 (Apr 5–11) The Second Intifada, the Second Lebanon War, and the Arab Awakening

# No class on April 9

Reading:

* “From the Second Lebanon War to the Arab Awakening” [2006–2012], Chapter 12 in *A&I*, pp 397–441
* “Conclusion—A Conflict That Never Ends,” Chapter 13 in *A&I*, pp. 442–459

Film:

* *Five Broken Cameras*—Emad Burnat & Guy Davidi, 2011
* *The Gatekeepers*—Dror Moreh, 2012

Week 14 (Apr 12–18)

# No class on April 16

Week 15 (Apr 19–25)

# Sunday, April 19 Journal Weeks 10–14 Due in D2L [Submit online by 11:30 pm]

Tuesday, April 21 Student project presentations

Thursday, April 23 Student project presentations

Finals Week (Apr 26–May 2)

# Wednesday, April 29 Project Papers Due in D2L [Submit online by 11:30 pm]

1. Syllabus IAH231B S20 13-Jan-20.docx (subject to revision) [↑](#footnote-ref-1)