

- You have to write your answers in English. Make sure that your answers contain no spelling or grammar errors;
- Submit **Word** documents;
- On top of your exam write **your name, full student number (e.g. 32/1X/YYYYY), your email address, the course name, and the number of credits you need (if you only need 6 credits write “6-CFU exam”; if you need 12 credits write “12-CFU exam/module A”)**;
- Use **400-600** words per question and indicate the word count for each answer;
- Read the questions carefully and try to answer them in a precise, nuanced, and complete way. You will be assessed on **your ability to read primary texts carefully and to clearly explain your analysis**. Be **thoughtful, critical, and articulate**;
- The answer should have a clear, logical structure, with smooth transitions between sentences and/or paragraphs;
- If you write an introduction and/or a conclusion, keep these short (no more than 20% of the word count for introduction and conclusion together) and make sure each part is relevant; quotations too may not comprise more than 20% per answer – preferably less;
- **Originality is important: find your own references and quotes and formulate your own explanations and arguments. THERE WILL BE AN AUTOMATIC PLAGIARISM CHECK.**

1. The Schearls' is a story of emigration. Discuss the role of the migrant experience in the formation of Jewish American identity in the early-20th century United States.
2. Law, death and biopolitics in Ozick's "The Shawl"
3. In "Family Dancing" the question of identity is paramount: not only Jewish American identity, but also gay identity are central to the story. Analyze how the story illustrates the construction and the role of identities in 1980s US culture.
4. Write a comment for the following passage, highlighting its general meaning and its significance within the story:

Something had happened! Something had happened! Even Ninth Street, his own familiar Ninth Street was warped, haunted by something he could feel; but perceive with no sense. Faces he had seen so many times he scarcely ever glanced at any more were twisted into secret shadows, smeared, flattened, whorled, grotesque grief and smirking never before revealed. The cheder corridor as he passed through it, scribble of chalk glimmering on the wall, linoleum battered into traps, seemed unlevel, weird and endless. He caught himself fighting the old fear of hallways; his step suddenly quickened. Saw-toothed, bizarre with inlaid wedges of light and shadow, the cheder yard, gray wash-poles aslant in heavy light, fences leaning, chipped, red walls, walls sodden with sun, the hacked sky. Unreal. The cheder itself, whispers in sudden gloom, knotted figures, cracked benches, the long table, the inane, perpetual drone, fantastic forms, perspectives. Unreal.

Something, something had happened. He sat dumbly down, watched the others a moment, then turned away. Their bickering and their chatter had lost dimension; nothing was left but a grey and vacuous idiocy, a world bewitched and hollow. It was as though he heard all sounds through a yawn or with water in his ears, as though he saw all things through a tumbler. When would it burst, this globe about his senses?

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1. Referring to the texts in the syllabus, find a possible answer to the question that Hirsch poses at the beginning of her book: “What aesthetic and institutional structures, what tropes and technologies, best mediate the psychology of post-memory, the continuities and discontinuities between generations, the gaps in knowledge, the fears and terrors that ensue in the aftermath of trauma?”
2. The “Other” in “Rosa”: discuss the relationship between the protagonist of the story and her own Jewishness.
3. Remembering, (re)narrating or forgetting the past as a survival strategies: discuss the issue by referring to *Everything Is Illuminated* and to at the least another text of your choice. Please also refer to the secondary readings.
4. Write a comment for the following passage, especially focusing on the passages in bold. You might also want to refer to other passages from the story:

The recognition took some time. He looked at what Eli wore. Up close, Eli looked at what he wore. And then Eli had the strange notion that he was two people. Or that he was one person wearing two suits. The greenie looked to be suffering from a similar confusion. They stared long at one another. Eli’s heart shivered, and his brain was momentarily in such a mixed-up condition that his hands went out to button down the collar of his shirt that somebody else was wearing. What a mess! **The greenie flung his arms over his face.**

“What’s the matter...” Eli said. The fellow had picked up his bucket and brush and was running away. Eli ran after him.

“I wasn’t going to hit...”, Eli called. “Stop...” Eli caught up and grabbed his sleeve. Once again, **the greenie’s hands flew up to his face.** This time, in the violence, white paint splattered both of them.

“I only want to...” But in that outfit Eli didn’t really know what he wanted. “To talk...” he said finally.

“For you to look at me. **Please, just look at me...**”

The hands stayed put, as paint rolled off the brush onto the cuff of Eli’s green suit.

“Please...please,” Eli said, but he did not know what to do. “Say something, speak *English*,” he pleaded.

The fellow pulled back against the wall, back, back, as though some arm would finally reach out and yank him to safety. **He refused to uncover his face.**

“Look,” Eli said, pointing to himself. **“It’s your suit. I’ll take care of it.”**