

# ISRAELI IDENTITIES THROUGH FILM

(SOC 396.004, LIT 346.002, COMM 396)

American University, Spring 2014

Tue & Fri 11:45am-1pm + Mon screenings 8:10-10:40pm.

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*Office Hours:* Tue 1:15-2:15pm and  
by app't.

## About "Israeli Identities through Film"

This course will engage the various ways through which the filmic medium has portrayed Israel's complex matrix of cultural identities. Oscillating between considerations of social history and film aesthetics, the different sessions will address the major factors shaping Israeli culture: war and the demands of battlefield heroism; the trauma of the Holocaust; the Mizrahi-Ashkenazi ethnic divide; the contemporary immigration experience; engagements with the Palestinian Other; gender politics; queer identity and the threat of "pinkwashing"; kibbutz life and the decline of collectivism; and the challenge of Judaism to Israeli secularity. Through our discussions, class participants will gain a more comprehensive perspective on Israeli society than is usually offered in mainstream US media, as well as acquire intimate familiarity with certain milestones of Israeli filmmaking, most of which have rarely been screened outside of Israel's national borders.

Beyond providing a particular body of knowledge, the course will also seek to develop in its participants a set of important skills: critical thinking, which provides the foundation for complex and multi-dimensional arguments; close reading, which carefully teases out the nuances of visual or written texts; contextual research, which situates critical argumentation and textual analysis within a broader socio-cultural framework; and verbal expression, which allows for a clear and persuasive organization of claims both orally and in writing. (For more on this, see the **Grading** section below.)

### Readings

The **required text** for this course is: Miri Talmon and Yaron Peleg (eds.), *Israeli Cinema: Identities in Motion* (Austin: University of Texas Press, 2011).

Additional required materials will be posted in PDF format to **Blackboard**. Their bibliographical details are included in the course schedule below, as well as those of recommended readings. Minor changes in the reading list may be executed in the course of the semester. You will be notified in advance of any revision.

### Screenings

**Viewing:** the class includes two forms of screenings. Every Monday there will be a screening of an entire film, which will be discussed in the following class meetings. Attendance for Monday screenings is not mandatory, but you may find it difficult to watch these films outside of this framework due to DVD availability issues. Regardless, you will be expected *to arrive at every Tuesday session after having seen the film that was screened the night before*.

In addition to these feature presentations, each class meeting will include screenings of short film clips. A tentative list of these clips, which is subject to change, also appears in the below class schedule.

**Film Reserves and Personal Copies:** the films used in the framework of this class will be placed on reserve in the library's media center around the dates of their scheduled screenings, so as to allow students to watch them on-site. Most of these belong to the library's collection, but some are the instructor's personal copies. These latter copies are marked **pc** in the class schedule below, and you should note that they are the instructor's when asking for them at the media center.

**"R" Rating:** several films selected for this course contain "adult" themes, including what may be considered objectionable violence, language, and/or sexual content. Some of these texts also carry an "R" rating. If you foresee a difficulty in viewing any of the scheduled films, the recommendation is that you do not enroll in this class.

## Writing Assignments

### **In-Class Writing**

Unannounced quizzes will be given four times during the semester. Of these, the quiz which is graded lowest will not be counted towards your final grade. The quizzes will be taken at the start of class and may not be made up. In completing these assignments, your handwriting should be legible, and preferably not in cursive form; illegible quizzes will be returned ungraded.

### **Essay Proposal**

During midterm, you will be asked to submit a written proposal (two pages, double spaced) which outlines your final essay project. (The submission date is included in the below class schedule.) Following submission, each student will meet with the instructor to discuss his/her project.

### **Final Essay**

You are expected to write one essay during the course of the semester. (The submission date is included in the below class schedule.) The essay should be *between 2000-2500 words in length* (roughly 6-8 pages). Below are the rules for writing this essay in this class:

- Your essay should be double-spaced in a 12-point font, with the standard margins (1.25 on the right and left; 1.0 on the top and bottom).
- Write your name and the words "Israeli Identities through Cinema, Spring 2014" in the upper right-hand corner of the first page.
- Your essay should be *titled*, and the title should be *original* in that it reflects your particular position vis-à-vis the topic at hand. The essay title should be placed below your name and course title. No title sheet is necessary.
- Your essay should include page numbers in the upper right-hand corner.
- Your essay should be *carefully proofread* for errors in wording, punctuation, and spelling. *If your instructor encounters more than two errors per page, you'll be required to provide a corrected copy.* Errors of this kind will also negatively affect your grade.
- In order to avoid plagiarism, *you must cite your sources, even when you are only paraphrasing.* (This includes sources you may have found online.)
- You will need to submit **a paper copy of the essay in the instructor's mailbox.** In addition, you will be required to **submit an electronic copy of this essay (by the deadline) to the instructor's email address.** For all intents and purposes, **only the paper copy will function as proof of your submission of the assignment.**

## **Policies**

### **Attendance**

You are allowed *three* absences during the term for whatever reason, though it is strongly recommended that you strive for perfect attendance. *Four absences without a documented excuse (such as a doctor's note) can be grounds for failure.* Students in this situation may want to consider withdrawing from the course.

### **Promptness**

Since coming in late for class often disrupts discussion, it should be avoided at all cost. You are allowed no more than *three* instances of tardiness during the semester. If you come in late on more than three occasions, your grade will suffer accordingly.

### **Class Participation and Etiquette**

You will be expected to arrive in class ready to take part in the conversation about the materials under study. Failure to participate in a vigorous manner will compromise your final grade. While in class you *are not allowed to use cell phones*. Laptops should be used only if necessary and after receiving authorization from the instructor. You will be expected to be respectful of your peers and instructor and not partake in any activity unrelated to discussion while the class is in session.

### **Submission**

All writing assignments (essays, proposals, quizzes) must be completed in order to pass this course. The assignments should also be submitted on time. Late submissions will have a negative effect on your grade, and may be grounds for failure.

### **Plagiarism and Inappropriate Collaboration**

All written assignments in this class must represent individual effort; collaborative writing is not allowed. In addition, cheating/plagiarism will also not be tolerated. Students suspected of violating AU's standards of academic conduct and Academic Integrity Code (<http://www.american.edu/academics/integrity/code.cfm>) will be required to participate in the adjudication process as outlined by university authorities. A minimum sanction of an "F" for the plagiarized paper will be imposed.

## Grading

Grading in this class is merit-based, meaning that a student's work will be assessed in comparison to the work of other students in the class, and in relation to general academic standards.

Your final grade will ultimately be comprised of the following factors:

- **Participation** 10%
- **Quizzes** 15% (four unannounced quizzes, lowest one will be dropped)
- **Essay Proposal** 25%
- **Final Essay** 50%

As previously noted, violation of class policies on attendance, promptness, and submission will adversely affect your grade, potentially resulting in failure.

The criteria for assessment of written work—essays and proposals—are as follows:

- **Critical:** displaying complex, multivalent thinking which questions assumptions of the “natural” and entertains different, even contradictory possibilities, ultimately forging positions that are coherent and meaningful.
- **Textual:** reading with careful attention to detail, and providing nuanced analysis which seeks out and thoughtfully engages the complexities and ambiguities of the text (be it written or audiovisual).
- **Contextual:** researching and convincingly relating particular arguments to broader social-political-cultural contexts and concerns.
- **Communicational:** organizing and articulating claims in a manner that is ideationally cogent and stylistically elegant.

Accordingly, here are the general definitions for the different grade rubrics:

- **A:** "A" work successfully engages the critical, textual, contextual, and communicational challenges listed above. It presents clear and meaningful arguments based on careful analysis of texts and with sufficient support from secondary materials. It takes intellectual risks and displays innovative and exploratory thinking.
- **B:** "B" work addresses the critical, textual, contextual, and communicational challenges listed above, yet could be more ambitious or more complete in its engagement. It presents a strong and clear argument but whose complexity can be augmented. The writing is concise and effective, but it does not take enough intellectual risks. The analysis can be more nuanced and related to more sources of evidence.
- **C:** "C" work will only partially engage the aforementioned critical, textual, contextual and communicational challenges. It will present an argument, but in an insufficiently grounded and/or simplistic manner. The writing may suffer from structural issues, which would

undercut the effectiveness of the argumentation. Topics will be touched upon, but not explored in-depth.

- **D:** "D" work barely accounts for the critical, textual, contextual, and communicational issues described above. An argument may be there, but it is unpersuasive and badly constructed. Claims are not backed up by evidence, descriptions replace close analysis, and the writing is awkward and opaque. There is no clear indication that the writer understood the class materials.
- **F:** "F" work does not meet the basic requirements of the class assignments.

### Class Schedule

#### Introduction and Basic Terms

- **Mon 1/13: Screening: *A History of Israeli Cinema Part 1* (Raphaël Nadjari, 2008)**
- **Tue 1/14: Introductory Remarks and Review of Syllabus.**  
Reading (in class): Syllabus
- **Fri 1/17: Introduction to Israeli History**
- **Mon 1/20: MLK Day** (no screening; students will have to watch *A History of Israeli Cinema Part 2* [Raphaël Nadjari, 2008] at their own convenience).
- **Tue 1/21: Introduction to Israeli Cinema: Historical Overview 1**  
Clips: *They Were Ten* (Baruch Diner, 1961); *He Walked through the Fields* (Yosef Milo, 1968); *Charlie and a Half* (Boaz Davidson, 1974 [pc]); *A Hole in the Moon* (Uri Zohar, 1964 [pc]); *A Woman's Case* (Jacques Catmor, 1969 [pc]).  
Reading: Yaron Peleg and Miri Talmon, "Introduction," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), ix-xvii.
- **Fri 1/24: Introduction to Israeli Cinema: Historical Overview 2**  
Clips: *A Very Narrow Bridge* (Nissim Dayan, 1985 [pc]); *Green Fields* (Yitzhak Yeshorum, 1988); *Life According to Agfa* (Assi Dayan, 1993); *As Tears Go By* (Eytan Green, 1996 [pc]).

#### War and the Demands of Battlefield Heroism

- **Mon 1/27: Screening: *Beaufort* (Joseph Cedar, 2007)**
- **Tue 1/28: Zionist Wars and Sabra Heroes**  
Clips: *Hill 24 Doesn't Answer* (Thorold Dickinson, 1954); *He Walked through the Fields* (Yosef Milo, 1968)  
Reading: Uri S. Cohen, "From Hill to Hill: A Brief History of the Representation of War in Israeli Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 43-58; Eran Kaplan, "From Hero to Victim: The Changing Image of the Soldier on the Israeli Screen," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 59-69.

Recommended Reading: Ella Shohat, "Post-1948: The Heroic-Nationalist Genre," *Israeli Cinema: East/West and the Politics of Representation* (London & New York: I. B. Tauris, 1989/2010), 53-104.

- **Fri 1/31: Re-visions of Battlefield Heroism**

Clips: *Beaufort* (Joseph Cedar, 2007); *Kippur* (Amos Gitai, 2000); *Lebanon* (Shmuel Maoz, 2010)

Reading: Yael Munk, "The Privatization of War Memory in Recent Israeli Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 96-109.

Recommended Reading: Raz Yosef, "Traces of War: Trauma, Memory, and the Archive in Joseph Cedar's *Beaufort*," *Cinema Journal* 50, no. 2 (Winter 2011): 61-83; Yael Zerubavel, "Patriotic Sacrifice and the Burden of Memory in Israeli Secular National Hebrew Culture," *Memory and Violence in the Middle East and North Africa*, ed. Ussama Makdisi and Paul A. Silverstein (Bloomington: Indiana University Press, 2006), 77-100.

### Viewing the Palestinian Other

- **Mon 2/3: Screening: 'Atash (Tawfiq Abu Wa'il, 2004)**

- **Tue 2/4: The Palestinian Wave: Questions of Otherness and Passing**

Clips: *Hamsin* (Daniel Wachsmann, 1982 [pc]); *Beyond the Walls* (Uri Barbash, 1984 [pc]); *Avanti Popolo* (Raffi Bukai, 1986 [pc]); *Fictitious Marriage* (Haim Buzaglo, 1988)

Reading: Dorit Naaman, "A Rave against the Occupation?" *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 257-275; Yael Ben-Zvi-Morad, "Borders in Motion," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 276-293.

Recommended Reading: Ella Shohat, "The Return of the Repressed," *Israeli Cinema: East/West and the Politics of Representation* (London & New York: I. B. Tauris, 1989/2010), 215-247; Yosefa Loshitzky, "Forbidden Love in the Holy Land" & "The Day After," *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001), 112-168.

- **Fri 2/7: A Search for Palestinian Subjectivity?**

Clips: *Lemon Tree* (Eran Riklis, 2008); *'Atash* (Tawfiq Abu Wa'il, 2004)

Reading: Ariel Moriah Sheetrit, "For Water Alone: A Comparative Analysis of Tawfiq Abu Wa'il's Film *'Atash* and Muhammad Shukri's Autobiographical Novels *Al-Khubez Al-Hafi* and *Al-Shuttar*," *Arab Studies Quarterly* 29, no. 2 (Spring 2007): 17-34.

Recommended Reading: Nurith Gertz and Gal Hermoni, "Smashing Up the Face of History," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 294-310; Muhammad Amara, "The Collective Identity of the Arabs in Israel in an Era of Peace," *Israel Affairs* 9 (2002): 249-262; M. Mosheer Amer, "The Discourse of Homeland: The Construction of Palestinian National Identity in Palestinian Secularist and Islamist Discourses," *Critical Discourse Studies* 9, no. 2 (April 2012): 117-131.

## The Mizrahi-Ashkenazi Ethnic Divide

- **Mon 2/10: Screening: *Turn Left at the End of the World* (Avi Nesher, 2004)**
- **Tue 2/11: Bourekas: Assimilation and Subversion**  
Clips: *Sallah* (Ephraim Kishon, 1964); *Marital Games* (Rabi Gamliel, Yoel Zilberg, 1974)  
Reading: Rami N. Kimchi, "A Turn towards Modernity: The Ideological Innovation of *Sallah*," *Shofar: An Interdisciplinary Journal of Jewish Studies* 29, no. 4 (Summer 2011): 1-22.  
Recommended Reading: Ella Shohat, "The Representation of Sephardim/Mizrahim," *Israeli Cinema: East/West and the Politics of Representation* (London & New York: I. B. Tauris, 1989/2010), 105-162; Sammy Samooha, "Jewish Ethnicity in Israel: Symbolic or Real?" *Jews in Israel: Contemporary Social and Cultural Patterns*, ed. Uzi Rebhun & Chaim I. Waxman (Hanover, NH: Brandeis University Press, 2004), 47-80.
- **Fri 2/14: New Trajectories in Mizrahi Representation?**  
Clips: *Sh'chur* (Shmuel Hasfari, 1994); *Lovesick on Nana Street* (Savi Gabison, 1995 [pc]); *Turn Left at the End of the World* (Avi Nesher, 2004)  
Reading: Yaron Shemer, "Trajectories of Mizrahi Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 120-133; Miri Talmon, "The End of a World, the Beginning of a New World," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 340-355.  
Recommended Reading: Yosefa Loshitzky, "*Sh'chur*: The Orient Within," *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001), 72-89.

## Contemporary Immigration Experiences

- **Mon 2/17: Screening: *Yana's Friends* (Aric Kaplun, 1999)**
- **Tue 2/18: Contemporary (Im)migrations**  
Clips: *James' Journey to Jerusalem* (Ra'anana Alexandrovich, 2003); *Schwartz Dynasty* (Amir and Shmuel Hasfari, 2005); *The Children of USSR* (Felix Gerchikov, 2005).  
Reading: Olga Gershenson, "Immigrant Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 134-148; Patricia G. Clark, "At Ease in Zion? Imaginary Places in *James' Journey to Jerusalem*," *West Virginia University Philological Papers* 53 (2006): 118-124.  
Recommended Reading: Sammy Samooha, "The Mass Immigrations to Israel: A Comparison of the Failure of the Mizrahi Immigrants of the 1950s with the Success of the Russian Immigrants of the 1990s," *The Journal of Israeli History* 27, no. 1 (March 2008): 1-27; Larissa Remennick, "The 1.5 Generation of Russian Immigrants in Israel: Between Integration and Sociocultural Retention," *Diaspora: A Journal of Transnational Studies* 12, no. 1 (Spring 2003): 39-66.
- **Fri 2/21: Between "Pierogi" and "Accented" Cinemas**  
Clips: *Yana's Friends* (Aric Kaplun, 1999); *Saint Clara* (Ari Folman and Uri Sivan, 1996)  
Reading: Olga Gershenson and Dale Hudson, "New Immigrant, Old Story: Framing Russians on the Israeli Screen," *Journal of Film and Video* 60, no. 3/4 (Fall/Winter 2008): 25-41.



## Gender Politics: Women

- **Mon 2/24: Screening: Noodle (Ayelet Menahemi, 2007)**
- **Tue 2/25: Woman as Other in Israeli Film**  
Clips: *The House on Chlouche Street* (Moshe Mizrahi, 1973); *Moments* (Michal Bat Adam, 1979 [pc]); *The Thousand Wives of Naftali Siman Tov* (Michal Bat Adam, 1989 [pc]); *Tel Aviv Stories* (Ayelet Menahemi & Nirit Yaron, 1992).  
Reading: Orly Lubin, "The Woman as Other in Israeli Cinema," *Israeli Women's Studies: A Reader*, ed. Esther Fuchs (New Brunswick, NJ and London: Rutgers University Press, 2005), 301-316; Ella Shohat, "Making the Silences Speak in Israeli Cinema," *Israeli Women's Studies: A Reader*, ed. Esther Fuchs (New Brunswick, NJ and London: Rutgers University Press, 2005), 291-300.  
Recommended Reading: Orly Lubin, "Body and Territory: Women in Israeli Cinema," *Israeli Studies* 4, no.1 (1999): 175-187; Hanna Herzog, "Women in Israeli Society," *Jews in Israel: Contemporary Social and Cultural Patterns*, ed. Uzi Rebhun and Chaim I. Waxsman (Waltham, Mass: Brandeis University Press, 2004), 191-220; Henriette Dahan-Kalev, "Tensions in Israeli Feminism: The Mizrahi Ashkenazi Rift," *Women's Studies International Forum* 24, no. 6 (2001): 669-684.
- **Fri 2/28: The War Widow**  
Clips: *Siege* (Gilberto Tofano, 1969 [pc]); *Repeat Dive* (Shimon Dotan, 1982 [pc]); *Atalia* (Akiva Tevet, 1984); *Noodle* (Ayelet Menahemi, 2007).  
Reading: Yael Zerubavel, "Coping with the Legacy of Death," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 84-95.  
Recommended Reading: Sharon Halevi, "The Premier Body: Sarah Netanyahu, Nava Barak, and the Discourse of Womanhood in Israel," *NWSA Journal* 11, no. 2 (Summer 1999): 72-87.

## Gender Politics: Men

- **Mon 3/3: Screening: A Matter of Size (Erez Tadmor, 2010)**
- **Tue 3/4: The Evolution of (Ashkenazi) Masculinity in Israeli Cinema**  
Clips: *Hill 24 Doesn't Answer* (Thorold Dickinson, 1954); *Peeping Toms* (Uri Zohar, 1972 [pc]); *Lemon Popsicle* (Boaz Davidson, 1978); *Campfire* (Joseph Cedar, 2004).  
Reading: Yaron Peleg, "Ecce Homo," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 30-40.  
Recommended Reading: Orna Sasson-Levy, "Constructing Identities on the Margins: Masculinities and Citizenship in the Israeli Army," *The Sociological Quarterly* 43, no. 3 (June 2002): 357-383.
- **Fri 3/7: Mizrahi Masculinity**  
Clips: *Kazablan* (Menachem Golan, 1973); *Light out of Nowhere* (Nissim Dayan, 1973 [pc]); *Beyond the Walls* (Uri Barbash, 1984 [pc]); *Shuroo* (Savi Gabison, 1991 [pc]); *A Matter of Size* (Erez Tadmor, 2010).

Reading: Raz Yosef, "The Invention of Mizrahi Masculinity," *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema* (New Brunswick, NJ and London: Rutgers University Press, 2004), 84-117. (No PDF: Electronic resource available on library website.)

Recommended Reading: Yaron Peleg, "From Black to White: Changing Images of Mizrahim in Israeli Cinema," *Israel Studies* 13, no.2 (2008): 122-145.

**\*\*\*Submission of Essay Proposal\*\*\***

### Student Conferences

- **Mon 3/10-Fri 3/14: Spring Break** (no classes or screening)
- **Mon 3/17: Student Conferences** (no screening)
- **Tue 3/18: Student Conferences**
- **Fri 3/21: Student Conferences**

### Queer Identity and "Pinkwashing"

- **Mon 3/24: Screening: *Yossi and Jagger* (Eytan Fox, 2002)**
- **Tue 3/25: The Cultural Implications of Israeli Queer Cinema**  
Clips: *Amazing Grace* (Amos Guttman, 1992); *The Bubble* (Eytan Fox, 2006); *The Secrets* (Avi Neshet, 2007)  
Reading: Gilad Padva, "Discursive Identities in the (R)evolution of the New Israeli Queer Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 313-325; Boaz Hagin and Raz Yosef, "Festival Exoticism: The Israeli Queer Film in a Global Context," *GLQ: A Journal of Lesbian and Gay Studies* 18, no. 1 (2011): 161-178.  
Recommended Reading: Nir Cohen, "Introduction: Zionism, Homosexuality, and Film," *Soldiers, Rebels, and Drifters: Gay Representation in Israeli Cinema* (Detroit: Wayne State University Press, 2012), 1-21; Raz Yosef, "The New Queers: Sexual Orientation in the Eighties and Nineties," *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema* (New Brunswick, NJ and London: Rutgers University Press, 2004), 142-171.
- **Fri 3/28: Mainstream Queer**  
Clips: *Yossi and Jagger* (Eytan Fox, 2002).  
Reading: Raz Yosef, "The National Closet: Gay Israel in *Yossi and Jagger*," *GLQ: A Journal of Lesbian and Gay Studies* 11, no. 2 (2005): 283-300.  
Recommended Reading: Nir Cohen, "Gay Men and the Establishment in the Films of Eytan Fox," *Soldiers, Rebels, and Drifters: Gay Representation in Israeli Cinema* (Detroit: Wayne State University Press, 2012), 89-128.

## Holocaust Memories

- **Mon 3/31: Screening: *Walk on Water* (Eytan Fox, 2004)**
- **Tue 4/1: Cinematic Holocaust**  
Clips: *Hill 24 Doesn't Answer* (Thorold Dickinson, 1954); *He Walked through the Fields* (Yosef Milo, 1968); *Operation Jonathan* (Menachem Golan, 1977 [pc]); *The Wooden Gun* (Ilan Moshenson, 1979); *The Summer of Aviya* (Eli Cohen, 1988); *Kedma* (Amos Gitai, 2002).  
Reading: Ilan Avisar, "The Holocaust in Israeli Cinema as a Conflict between Survival and Morality," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 151-167; Liat Steir-Livny, "Near and Far," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 168-180.  
Recommended Reading: Nurith Gertz, "From Jew to Hebrew: The 'Zionist Narrative' in the Israeli cinema of the 1940s and 1950s," *Israel Affairs* 4, no. 3-4 (1998): 175-199; Yosefa Loshitzky, "Postmemory Cinema: Second-Generation Israelis Screen the Holocaust," *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001), 32-71.
- **Fri 4/4: A New Kind of Victimhood**  
Clips: *Walk on Water* (Eytan Fox, 2004).  
Reading: Boaz Hagin, "Male Weeping as Performative: The Crying Mossad Assassin in *Walk on Water*," *Camera Obscura* 23, no.2 (2008): 102-139.  
Recommended Reading: Raz Yosef, "Homonational Desires," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 181-198; Dalia Ofer, "We Israelis Remember, But How? The Memory of the Holocaust and the Israeli Experience," *Israel Studies* 18, no.2 (Summer 2013): 70-85.

## Kibbutz Life and the Decline of Collectivism

- **Mon 4/7: Screening: *Sweet Mud* (Dror Shaul, 2006)**
- **Tue 4/8: Transitions in the Kibbutz**  
Clips: *Children of the Sun* (Ran Tal, 2007 [pc]); *Noa at 17* (Yitzhak Yeshorun, 1982); *No Longer 17* (Yitzhak Yeshorun, 2003).  
Reading: Eldad Kedem, "Kibbutz, Cinema, History," *The Kibbutz and Israeli Cinema: Deterritorializing, Representation, and Ideology* (Unpublished Dissertation, University of Amsterdam, 2007), 28-34; Eldad Kedem, "Kibbutz Films in Transition," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 326-339.  
Recommended Reading: Eliezer Ben-Rafael and Menachem Topel, "The Kibbutz's Transformation: Who Leads It and Where?" *Jews in Israel: Contemporary Social and Cultural Patterns*, ed. Uzi Rebhun and Chaim I. Waxman (Waltham, Mass: Brandeis University Press, 2004), 151-173; Eliezer Ben-Rafael, "Kibbutz: Survival at Risk," *Israel Studies* 16, no. 2 (2011): 81-108.
- **Fri 4/11: Breaking Away from Dichotomies**  
Clips: *Sweet Mud* (Dror Shaul, 2006).

Reading: Eldad Kedem, "Sweet Mud and Thought Without an Image," *The Kibbutz and Israeli Cinema: Deterritorializing, Representation, and Ideology* (Unpublished Dissertation, University of Amsterdam, 2007), 209-221.

### The Challenge of Judaism to Israeli Secularity

- **Mon 4/14: Screening: *God's Neighbors* (Menny Ya'ish, 2010 [pc])**
- **Tue 4/15: The Judaic Turn in Israeli Cinema**  
Clips: *Two Kuni Lemel* (Israel Becker, 1966); *Rabi Gamliel (Marital Games)*, Yoel Zilberg, 1974); *Kadosh* (Amos Gitai, 1999); *Time of Favor* (Joseph Cedar, 2000); *Ushpizin* (Gidi Dar and Shuli Rand, 2004); *My Father, My Lord* (David Volach, 2007).  
Reading: Yvonne Koslovsky-Golan, "The Arrangement: *Time of Favor*," *The Modern Jewish Experience in World Cinema*, ed. Lawrence Baron (Waltham, MA: Brandeis University Press, 2011), 377-383; Shai Ginsburg, "Love in Search of Belief, Belief in Search of Love," *The Modern Jewish Experience in World Cinema*, ed. Lawrence Baron (Waltham, MA: Brandeis University Press, 2011), 371-376; Dan Chyutin, "Negotiating Judaism in Contemporary Israeli Cinema," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 201-212.  
Recommended Reading: Nava Dushi, "Seeking the Local, Engaging the Global," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 213-224; Anat Zanger, "*Beaufort and My Father, My Lord*: Traces of the Binding Myth and the Mother's Voice," *Israeli Cinema: Identities in Motion* (Austin: UT Press, 2011), 225-238; Eliezer Schweid, "Judaism in Israeli Culture," *Jews in Israel: Contemporary Social and Cultural Patterns*, ed. Uzi Rebhun and Chaim I. Waxman (Waltham, Mass: Brandeis University Press, 2004), 243-264.
- **Fri 4/18: Legitimizing Israeli Religiosity**  
Clips: *God's Neighbors* (Menny Ya'ish, 2010 [pc])  
Reading: Yaron Peleg, "Marking a New Holy Community: *God's Neighbors* and the Ascendancy of a New Religious Hegemony in Israel," *Jewish Film & New Media* 1, no. 1 (2013): 64-86.  
Recommended Reading: Marianna Ruah-Midbar, "Current Jewish Spiritualities in Israel: A New Age," *Modern Judaism* 32, no. 1 (February 2012): 102-124; Asaf Sharabi, "'Boundary Work' in a Religious Revival Movement: The Case of the 'Teshuvah Movement' in Israel," *Ethnography* 14, no. 2 (2012): 233 - 254

### Conclusion: Thinking and Writing about (Israeli) Films

- **Mon 4/21: Screening: *Waltz with Bashir* (Ari Folman, 2008)**
- **Tue 4/22: The Different Types of Film Writing**  
Reading: Timothy Corrigan, "Writing about the Movies," *A Short Guide to Writing about Film (Seventh Edition)* (New York: Longman, 2010), 1-18; Ohad Landesman and Roy Bendor, "Animated Recollection and Spectatorial Experience in *Waltz with Bashir*," *Animation: An Interdisciplinary Journal* 6, no.3 (November 2011): 1-18; Roger Ebert, "*Waltz with Bashir*,"

*Chicago Sun-Times*, 21 January 2009, <<http://www.rogerebert.com/reviews/waltz-with-bashir-2009>>.

- **Friday 4/25: Thinking and Writing about Israeli Film**

Clips: *Waltz with Bashir* (Ari Folman, 2008)

Recommended Reading: Timothy Corrigan, "Researching the Movies," *A Short Guide to Writing about Film (Seventh Edition)* (New York: Longman, 2010), 133-163.

### Exam Week

- **Mon 4/28: Last Day of Classes (no screening)**
- **Tue 4/29: Spring Study Day (no class)**
- **Wed 4/30: \*\*\*Submission of Final Essay by 8pm\*\*\***