

Zionism and Peace in Israeli Cinema

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LTWL 180 **Section 01**

Requirements:

Requirements for the course include weekly reading assignments, active classroom participation, one mid-term essay, and a take-home final exam.

No knowledge of Arabic, Hebrew, or Yiddish is required. All assigned texts will be in English translation and all fully screened features will have English subtitles

Readings

Readings marked with an * are required. Readings for the course can be found on the course website”.

Cinematic Texts

Cinematic Texts indicate full films that are to be watched by the students between classes and discussed in class. When noted as ‘excerpt’, excerpts of the films will be shown in class.

Grading

The final grades will consist of:

- Classroom participation (25%),
- A 2-4-page long mid-term essay (25%)
- A take-home final exam (50%).

The final class, Class 20, will include a summary of the course

Class 1 The Scope of Israeli Cinema: A Chronological Review A

Cinematic texts include excerpts from:

- *Hill 24 Doesn't Answer*, Dickinson, Thorold, Israel, 1955
- *Beaufort*, Cedar, Joseph, Israel 2007
- *Walk on Water*, Fox, Ethan, Israel, 2004
- *Lebanon*, Maoz Shmuel, Israel 2009
- *Ervinka*, Kishon, Ephraim, 1965
- *Sallah*, Kishon, Ephraim, Israel, 1964

Class 2 The Scope of Israeli Cinema: A Chronological Review B

Written texts:

- *Shohat, Ella, introduction, *Israeli Cinema: East/ West and the Politics of Representation*, Austin University Press, 1989, pp. 8-11

Cinematic texts include excerpts from:

- *The Band's Visit*, Kolirin Eran, Israel 2007
- *The Wisdom of the Pretzel*, Hitner Ilan Israel, 2002
- *Three Days and a Child*, Zohar, Uri, 1966
- *The Matchmaker*, Neshet Avi, Israel, 2010
- *Late Marriage*, Kosashvili, Dover, Israel 2001
- *Ajami*, Copti Scandar –Shani Yaron, Israel 2009
- *Ushpizin*, Dar Gidi, Israel 2006

Class 3 Our Homeland the Text: Relationships Between Jewish Civilization and Texts and Their Influence on Israeli Cinema A

Written texts:

- *Steiner, George, "Our Homeland the Text," *Salmagundi* 66, 1985, pp. 304-327

Class 4 Our Homeland the Text: Relationships Between Jewish Civilization and Texts and Their Influence on Israeli Cinema B

Cinematic texts include excerpts from:

- *Three Days and a Child*, Zohar, Uri, Israel, 1966 .
- *Footnote*, Cedar, Joseph, Israel 2011
- *Black Box*, Lebanon, Yahud, Israel, 1994
- *Turn Left at the End of the World*, Neshet, Avi, Israel 2004
- *Ushpizin*, Dar, Gidi, Israel, 2004

Class 5 The Debate on the Zionist Ethos

Written texts:

- *Shapira, Anita, "The Birth of the National Ethos," *Land and Power: The Zionist Resort to Force, 1881-1948*, New York, Oxford University Press, 1992, pp. 3-29
- *Steven J. Zipperstein, *Elusive Prophet: Ahad Ha'am and the Origins of Zionism*, London: Peter Halban 1993.(pp.322-323)

Class 6 The Debate on the Zionist Ethos and its Influence on Israeli Cinema: The Case of the Zionist "Ideal Male" Prototype

Cinematic texts include excerpts from:

- *They Were Ten*, Dinar Baruch, Israel 1960
- *Three Days and a Child*, Zohar Uri, Israel 1966
- *Every bastard A King*, Zohar Uri , Israel 1967
- *Black Box*, Lebanon Yaud , Israel 1993
- *Lebanon, Israel*, Maoz Shmuel, Israel 2009

Class 7 Discussion of *Waltz with Bashir*

Cinematic texts:

- *Waltz with Bashir*, Folman, Ari, Israel, 2008

Cinematic texts include excerpts from:

- *Ushpizin*, Dar, Gidi, Israel, 2004

Class 8 Discussion of *Lebanon*

Cinematic texts:

- *Lebanon*, Maoz, Shmuel, Israel 2009

Class 9 Early Zionist Discourse on Jewish-Gentile Relationships and its Echoes in Israeli Cinema A

Written texts:

- Jameson Frederic, "Third World Literature in the Era of Multinational Capitalism", *Social Text* 15, Fall 1986 , pp. 65-88. (course pack)

Cinematic texts include excerpts from:

- *Every Bastard a King* Zohar, Uri, Israel 1967
- *Double Edge*, Kolek, Amos, Israel 1992
- *James's Journey to Jerusalem*, Alexandrovitch, Ra'anan, Israel 2003 (English)

Class 10 Discussion of *Walk on Water*

Cinematic texts:

- *Walk on Water*, Fox, Ethan, Israel, 2004

Cinematic texts include excerpts from:

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Class 11 Summary of Term Thus Far, Mid-Term Essays hand out, screening of *Poisoned*

Cinematic texts:

- *Poisoned*, Markish, Peretz, Israel 2003

Class 12 The Rejection of the Diaspora in Zionist Thought (Shelilat Ha'galut) and its Influence on Israeli Non-Comedy Films: Israel as a Place of Exile A

Written texts:

- *Schweid, Eliezer, "The Rejection of Diaspora in Zionist Thought: Two Approaches" *Essential Papers On Zionism*, Reniharz, Jehuda, Shapira, Anita (eds.), New York University Press 1996, pp. 133-159

**Class 13 The Rejection of the Diaspora in Zionist Thought (Shelilat Ha'galut) and its Influence on Israeli Non-Comedy Films: Israel as a Place of Exile B
Screening and Discussion of *Travels With My Brother***

Cinematic texts:

- *Travels With My Brother*, Kimchi, Rami, Israel 1997

**Class 14 The Rejection of the Diaspora in Zionist Thought (Shelilat Ha'galut) and its Influence on Israeli Non-Comedy Films: Israel as a Place of Exile C
Discussion of *Ushpizin***

Written texts:

- *Peretz, Isaac Leib, "A Pinch of Snuff" *The Y.L Peretz Reader*, Ed. Ruth Wisse, New York, Schocken Books, 1990 (pp.251-258)

Cinematic texts:

- *Ushpizin*, Dar Gidi, Israel 2004

Class 15 Reconstruction of the Historic Jewish Shtetl in Israeli Film Comedies: Shalom (Sholom, Sholem) Aleichem's Shtetl and Israeli Film Comedy A. Final Take-Home Exam hand out.

- *Zborowski, Mark, "Preface," "The Road to the Shtetl *Life is with People; the Culture of the Shtetl*, New York, Schocken Books [1962, c1952], pp. 22-28
- Sholem Aleichem, *The Letters of Menachem–Mendel and Sheyne–Sheyndl and Motl, the Cantor’s Son*, New Haven, Yale University Press 2002, pp. 107-165

Cinematic texts include excerpts from:

- *Two Kunilemel*, Beker, Israel, Israel, 1968
- *Kunilemel in Tel Aviv*, Zilberg, Yoel, Israel 1976
- *Fiddler on the Roof*, Jewison, Norman, USA, 1971

Class 16 Projection of Shalom Aleichem's Shtetl on Israeli Reality in Comedies B: *The Wisdom of the Pretzel* .

Cinematic texts include excerpts from:

- *The wisdom of the Pretzel*, Hitner, Ilan, Israel, 2002
- *Herschele*, Zilberg, Yoel, Israel, 1977
- *The Big Dig*,(*Blaumilch Canal*) Kishon, Ephraim, Israel, 1965
- *Ervinka*, Kishon, Ephraim, Israel 1964
- *This is Sodom*, Sanderson Adan, Segev Muli, Israel, 2010

Class 17 Mendele Moicher Sforim & The Projection of His Shtetl's Literary Representation of Israeli Reality: The "Bourekas" Film Comedies A

Written texts:

- *Mendele Moicher Sforim, "The Brief Travels of Benjamin The Third," in Miron, Dan (ed.), *Tales of Mendele the Book Peddler*, Schocken, New York, 1996, pp. 304-326

Class 18 Mendele Moicher Sforim & The Projection of His Shtetl's Literary Representation of Israeli Reality: The "Bourekas" Film Comedies B

Written texts:

- Kimchi, Rami, "Why Did the Ashkenazi Revolution Die?" *News From Within*, Vol. xvi, Feb 2000, pp. 33-35

Cinematic texts include excerpts from:

- *Katz and Karaso*, Golan, Menachem, Israel, 1979
- *Charlie and a Half*, Davidson, Boaz, Israel, 1973
- *Snooker*, Davidson, Boaz, Israel 1975

Class 19 Mendele Moicher Sforim & The Projection of His Shtetl's Literary Representation of Israeli Reality: The "Bourekas" Film Comedies D: Discussion of *Sallah*

Written texts:

- *Kimchi Rami, "A Turn Towards Modernity", *Shofar*, summer 2011, pp.1-24

Cinematic text:

- *Sallah*, Kishon, Ephraim, Israel, 1964

Class 20 A. Neo and Post Bourekas B. Summary of the Course

Cinematic texts include excerpts from:

- *Lovesick on Nana Street*, Shabizon Gabi, 1995
- *The Band's Visit*, Kolirin Eran, Israel 2007.
- *Turn Left at the End of the World*, Nesher Avi, Israel, 2004,