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
- *Walk on Water*, Fox, Ethan, Israel, 2004
- *Lebanon*, Maoz Shmuel, Israel, 2009
- *Ervinka*, Kishon, Ephraim, Israel, 1965
- *Sallah*, Kishon, Ephraim, Israel, 1964

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

Written texts:

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*, Nesher 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*, Nesher, Avi, Israel, 2004
- *Ushpizin*, Dar, Gidi, Israel, 2004
Class 5  The Debate on the Zionist Ethos

Written texts:

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:

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'anana, Israel 2003 (English

Class 10  Discussion of Walk on Water
Cinematic texts:
- *Walk on Water*, Fox, Ethan, Israel, 2004

Cinematic texts include excerpts from:
- *h*

**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:

**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:

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 Brooks [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 Kunitzemel, 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 (Blaumich 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 Karas, 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,