|  |  |  |
| --- | --- | --- |
| IAH 241F.003 | Spring 2018 | Marc S. Bernstein |

Israeli Cinema



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

**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).

**Instructor**: Professor Marc S. Bernstein

**Contact Information**

• email: msb@msu.edu (please include the course number in the subject line so that I will be able to identify which of my courses you are in)

• Office Hours: Tuesday 10:15 am-12:15 pm in B357 Wells Hall (or by arrangement)

• tel: (o) 517 432-6209; (h) 734 662–3347

An early name for cinematographic film is “*moving* pictures.” When films do indeed “move” us it is because they tell us in concise and illuminating fashion something about ourselves and about our fellow humans in different places and times. Israeli cinema offers us a window into a culture in formation, one that has undergone dramatic and often revolutionary transformations over the past one hundred twenty years, but yet retains critical linkages to the past. It is also a society riven by divisions or cleavages—national, ethnic, religious, and socio-economic. We will be exploring these continuities and discontinuities as they are refracted through the prism of celluloid. Through a combination of films, readings, and class discussion we will be consider the ways in which film reflects sociological phenomena and transformations, with a focus on the construction and shifting of collective and individual identities. We will examine topics that define these processes such as: the creation of modern Hebrew culture and “the Negation of the Diaspora”; immigration and cultural displacement; the trauma of the Holocaust; gender and its linkages with nationalist priorities; center and periphery (both spatial and social); ethnic divisions; the national struggle between Jewish Israelis and Palestinians; religion and secularism; and evolving individualistic challenges to the collective ethos.

Course Objectives/Learning Outcomes

* To comprehend the dynamics of identity construction and societal division in the Israeli context as reflected in the national cinema
* To master the tools and terminology of cinematic discourse that will allow us to engage as scholars and interpreters of filmic texts and their production and reception
* To effectively communicate, orally and in writing, evidence-based analysis of text and film
* To sensitize students to cultural distinctions and develop the students’ ability to engage critically with their own preconceptions

**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.

Texts

* Required:
* Donna Rosenthal, *The Israelis: Ordinary People in an Extraordinary Land* (New York: Free Press), 2008 (ISBN 978-074-327-035-9). This text is available at SBS. Make sure to buy the 2008 edition.
* Amy Villarejo, *Film Studies: The Basics* (2nd edition) (New York: Routledge), 2013 (ISBN: 978-0415584968). This text is available at SBS. Make sure to purchase the 2013 2nd edition.
* *Israeli Cinema: Identities in Motion* (eds. Talmon & Peleg) (Austin: UT Press), 2011 (ISBN: 978-0-292-72560-7). This text is available online and for download via ebrary at: <http://site.ebrary.com.proxy2.cl.msu.edu/lib/michstate/docDetail.action?docID=10485552>. Those who wish to do so may purchase a paperback copy at SBS.
* Other readings will be provided as handouts or via D2L
* Course reserves: I have placed 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.

**Assignments—The “Work” of the Course**

Readings: Students will be expected to come to class having done the assigned readings in a critical and objective manner, and having taken notes that will prepare them for class discussion. It is not expected that you fully understand and master all the concepts and arguments in the readings in advance of lecture/discussion—true learning involves rising up to confront such intellectual challenges—but it is important that you engage actively with what you read.

Screenings: It is my hope that you will derive much enjoyment and insight from our viewing of the films, and this will be enhanced by your ability to sustain an engaged and open stance during the screenings. Given the quantity, diversity and complexity of the films, you will need to record brief notes at the time of viewing, upon which you should expand in your journal entry as soon as possible, ideally, the same day while the films are still fresh in your mind.

Discussion: Both films and readings will serve as the basis for in-class discussion. Prior to each class, you should review both your reading and film notes, and be prepared to actively participate and raise questions.

Response Journal: The readings, class lectures and films are the basis for compilation of a running response journal to be maintained throughout the course. Your responses should consist primarily of your own reactions and critical analysis of the texts—both the written and the visual—and your integration and synthesis of these with other materials from the course. While this is not to be a piece of formal academic writing, I would ask that you articulately state your views in an objective and concise manner, limiting your weekly response to ~1,000 words. Please see the journal guidelines below for details and dates. 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. Journal entries should be compiled as soon as possible after readings and films for that week’s topic have been covered in class. No late work will be accepted without prior arrangement.

Quiz: There will be a single quiz on key cinematographic terms defined in *Film Studies: The Basics* in class on Thursday, February 1.

Final Project: You will complete a study of a film other than those viewed for class. During the final two weeks of class, students will present before the class their analysis of the film, accompanied by illustrative clips, and submit a write-up of the project in paper format by. Details to follow.

**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. 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.

**Online Resources**

Film analysis guide from the Yale Film Studies program (with visual examples!): <http://classes.yale.edu/film-analysis/index.htm>

The Israeli Film Database: A searchable, comprehensive database, providing information about films and links to reviews: <http://www.israelfilmcenter.org/israeli-film-database>

Blog on Israeli written by Amy Kronish: <http://israelfilm.blogspot.com/>

The Stephen Spielberg Jewish Film Archive: <http://www.spielbergfilmarchive.org.il/>

**Cocurricural Events**

**13th Annual** **MSU Israeli Film Festival**:

The annual MSU Israeli Film Festival will take place on Sunday, April 15 and Monday evening, April 16. For details, see schedule, below.

Grading Policy

Final grades will be determined according to the following formula:

|  |  |
| --- | --- |
| Response journal | 75% |
| Film term quiz | 5% |
| Group (3-person) research project presentation | 20% |
| Total | 100% |

The 4.0 grading scale for final grades in the course is as follows:

|  |  |
| --- | --- |
| Label | 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 |
| 1.0 | 60.5 |
| 0.0 | 0 |

****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 may not be honored.

**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 1/12/18. The last day to drop this course with a 100% refund and no grade reported is 2/2/18. The last day to drop this course with no refund and no grade reported is 2/28/18. All deadlines are at 8 p.m. on the given day. You should immediately make a copy of your amended schedule to keep for verification purposes.

**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 recently launched the 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.”*

For more information on the honor code and to take the pledge yourself, please go to: <http://honorcode.msu.edu/>. 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/>

**MSU Relationship Violence and Sexual Misconduct Policy**

Michigan State University is committed to fostering a culture of caring and respect that is free of relationship violence and sexual misconduct, and to ensuring that all affected individuals have access to services. For information on reporting options, confidential advocacy and support resources, University policies and procedures, or how to make a difference on campus, visit the Title IX website at [www.titleix.msu.edu](http://www.titleix.msu.edu).

Electronics in Class

In order to promote an atmosphere conducive to learning and your your engagement with your fellow students, laptops and cellphones may not be used during class and should be stored out of sight. If you have a special learning reason for in-class use of a laptop, please speak with me in advance.

**Communication with the Instructor**

It is important that we all bear in mind that education is a two-way street. 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).

**MSU Hebrew Program and Study Abroad in Israel**

If the material you encounter in this course make you want to learn more about Israeli society, consider taking Hebrew at MSU or studying in Israel. Students committing to study in Israel are entitled to a tuition credit for a full year of Hebrew study at MSU. The Hebrew Program offers two years of language courses, with options for advanced study as well: <http://linglang.msu.edu/additional-programs/hebrew/>. The MSU Summer Program at the Hebrew University offers students the opportunity to live in Israel and earn 8 units of credit. Generous scholarships covering the majority of the program fee are available to MSU students with a GPA of 3.0. <http://jsp.msu.edu/israel/> . All these courses may be applioed to the Jewish Studies minor: <http://jsp.msu.edu/wp-content/uploads/2015/05/Checklist-for-Minor-in-Jewish-Studies-May-2015.pdf>

**Response Journal Guidelines**

• The readings and films are to be the basis for the compilation of a response journal, which is the major requirement for the course.

• Students will be come to class already having completed the assigned readings for that week.

• Highlight and take notes on readings, recording any questions to raise in class or with the instructor.

• During screening of films, you should take “shorthand” notes, and then as soon as possible after class, but preferably the same day, supplement so that you have a complete screening report.

• Journal entries should be compiled as soon as possible after readings and films for that week’s topic have been covered in class.

• Complete one entry for each week’s readings, integrating reaction to at least some aspect all of the texts—both the written and filmic—within an overall discursive framework.

• Each week’s entry should have a separate header. (Cut and paste the week number and theme, the titles and authors/directors of the readings/films from the syllabus.)

• Length of each weekly entry should be about 1,000 words.

• Each entry should primarily comprise your own reactions to each of the prose and film works. Think about the ideas raised in an objective and critical manner and state your reactions to them articulately.

• Concentrate on discussing 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 films and and written texts liberally in support of your analysis. It is sufficient to cite the film title or the author and page number; e.g., (*Walk on Water*), (Rosenthal, 245).

• In your analysis of the films, discuss how the use of various cinematic techniques you've learned about in *Film Studies* adds to the film's artistry and impact.

• Include at least two good questions of a probing or speculative that come out of your readings at the end of each entry.

• Formatting: 12-point cross-platform font, 1” margins, 1.5 line spacing, name and page number in header on every page.

• Journals will be submitted digitally in the relevant D2L dropbox at four junctures over the course of the semester by 11:30 pm on the following dates:

* Journal IA [Weeks 1–2] Thursday, January 18
* Journal IB [Weeks 1–4] Thursday, February 8
* Journal II [Weeks 5–8] Thursday, March 1
* Journal III [Weeks 9–14] Tuesday, April 17

[Journal I is divided into two parts (A and B) in order to provide an opportunity for early feedback and discussion of what constitutes an effective entry.]

• Digital copy submission:

* Carefully proofread all entries before submitting.
* Save your file as "LastName Unit IA Journal". For example, if I were submitting, the document would be entitled: Bernstein Unit IA Journal. 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 "Unit IA Journal [Weeks 1-2] 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.

• 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.

• The submissions for Journals I (in two parts), II, and III will be weighted equally and submissions will be graded on a scale of 10 on the basis of the following rubric (CASE):

Coverage: thoroughness and richness of description (25%)

Analysis: depth and originality of analysis; critical engagement with material; ability to support with evidence and citations (25%)

Synthesis: overarching perspective; integration of variety of sources; engagement with other course material (25%)

Effectiveness: coherence; eloquence of style; mechanics (spelling, grammar); adherence to guidelines (25%)

**Course Schedule**

Week 1 (January 7–13) Introduction

Reading: “Introduction to Film Studies,” Chapter 1 in *Film Studies*, pp. 1–26

“Introduction” in *The Israelis*, pp. 1–4

 “Table of Contents”; “Introduction” in *Israeli Cinema*, pp. v-xvii

Film: Historical footage (1896–1930s)
*Hill 24 Doesn’t Answer*—Thorold Dickinson, 1955 [101 min]

Week 2 (January 14–20) The New Hebrew Man and the Sabra Generation

Reading: “The Language of Film,” Chapter 2 in *Film Studies*, pp. 27–58

Regev, Motti & Seroussi, Edwin: "A Short Introduction to Israeli Culture" in *Popular Music and National Culture in Israel*, Berkeley: University of California Press, 2004, pp. 15-25 [D2L]

“Filming the Homeland: Cinema in Eretz Israel and the Zionist Movement, 1917–1939” (Ariel L. Feldestein) in *Israeli Cinema*, pp. 3–15

 “One of the World’s Most Volatile Neighborhoods,” in *The Israelis*, pp. 7–24.

Film: *The Wooden Gun* [roveh huliyot]—Ilan Moshenson, 1979 [95 min]

Thursday, January 18 Due: Journal IA—Weeks 1-2 [Submit online by 11:30 pm]

Week 3 (January 21–27) Power and the Challenges of Statehood—Beginnings

Reading: “The History of Film,” Chapter 3 in *Film Studies: The Basics* (Amy Villarejo), pp. 59–87

Film: *Late Summer Blues*—Renen Schorr, 1987 [101 min]

Week 4 (January 28–February 3) The Impact of the Holocaust and Reception of Survivors

# Thursday, February 1 In-class Quiz: Key terms from “The Language of Film”

Reading: “The Production and Exhibition of Film,” Chapter 4 in *Film Studies*, pp. 88–118

“The Holocaust in Israeli Cinema as a Conflict between Survival and Morality” (Ilan Avisar) in *Israeli Cinema*, pp. 151–167

 “Near and Far: The Representation of Holocaust Survivors in Israeli Feature Films, 1945–2010” (Liat Steir-Livny) in *Israeli Cinema*, pp. 168–180

Film: *The Summer of Aviya*—]—Eli Cohen, 1988 [102 min]
*Walk on Water*—Eytan Fuchs (Fox), 2004 [103 min]

Week 5 (February 4–February 10) Arab Jews or Mizrahim—Internal Others

# Thursday, February 8 Due: Journal Unit IB—Weeks 3-4 [Submit online by 11:30 pm]

Reading: “The Reception of Film,” Chapter 5 in *Film Studies*, pp. 119–142

“The Ashkenazim”; “The Mizrahim” in *The Israelis*, pp. 103–118; 119–137

 “Trajectories of Mizrahi Cinema” (Yaron Shemer) in *Israeli Cinema*, pp. 120–133

Film: *Sallah* [sallah shabati]—Ephraim Kishon, 1964 [110 min]
*Turn Left at the End of the World*—Avi Nesher, 2007 [108 min]

Week 6 (February 11–17) Arabs in the Jewish State

Reading: “The Future of Film,” Chapter 6 in *Film Studies*, pp. 143–162

“The Muslims: Abraham’s Other Children”; “The Bedouin: Tribes, Tents, and Satellite Dishes”; “The Druze: Between Modernity and Tradition”; “The Christians: Uneasy in the Land of Jesus” in *The Israelis*, pp. 257–288; 289–302; 303–316; 317–335.

Film: *Ajami—*Yaron Shani and Scandar Copti, 2009 [120 min]
*Arab Labor*—created by Sayed Kashua[selected episodes]

Week 7 (February 18–24) Traditional Judaism and Secularism

Reading: “The Hareidim: Jewish, Jewish, Jewish”; “The Orthodox: This Land is Your Land? This Land is My Land!”; “The Non-Orthodox: War of the Cheeseburgers,” in *The Israelis*, 183–204; 205–230; 231–253

 “Seeking the Local, Engaging the Global: Women and Religious Oppression in a Minor Film” (Nava Dushi) in *Israeli Cinema*, pp. 213–224

Film: *Ushpizin*—Giddi Dar and Shuli Rand, 2004 [90 min]

Week 8 (February 25–March 3) Judaism, Gender and National Politics

# Wednesday, February 28 Middle of Semester

Reading: “Negotiating Judaism in Contemporary Israeli Cinema: The Spiritual Style of My Father, My Lord “(Dan Chyutin) in *Israeli Cinema*, pp. 201–212

Film: *Time of Favor* [ha-hesder]—Joseph Cedar, 2001 [102 min]
*My Father, My Lord*—Dan Chyutin, 2007 [72 min]

# Thursday, March 1 Due: Journal Unit II—Weeks 5-8 [Submit online by 11:30 pm]

Week 9 (March 4–10)

#  Spring Break

Week 10 (March 11–March 17) Youth Culture and the Military Way of Life

Reading: “Dating and Mating Israeli-Style”; “A People’s Army,” in *The Israelis*, pp. 25–48; 49–78.

 “From Hill to Hill: A Brief History of the Representation of War in Israeli Cinema” (Uri S. Cohen) in *Israeli Cinema*, pp. 43–58

 “From Hero to Victim: The Changing Image of the Soldier on the Israeli Screen” (Eran Kaplan) in *Israeli Cinema*, pp. 59–69“The Lady and the Death Mask” (Judd Ne’eman) in *Israeli Cinema*, pp. 70–83.

 “Coping with the Legacy of Death: The War Widow in Israeli Films” (Yael Zerubavel) in *Israeli Cinema*, pp. 84–95

Film: *Intimate Grammar*—Nir Bergman, 2010 (110 min)

 *Zero Motivation*—Talya Lavie, 2014 [100 min]

Week 11 (March 18–24) Ingathering of the Exiles—Jews from the FSU and Ethiopia

# Tuesday, March 20 Research Proposal Due in D2L [Submit by 11:30 pm]

# Reading: “The Russians: The New Exodus”; “Out of Africa: Ethiopian Israelis in the Promised Land” in *The Israelis*, pp. 138–156; 157–179

 “Immigrant Cinema: Russian Israelis on Screens and Behind the Cameras” (Olga Gershenson) in *Israeli Cinema*, pp. 134–148

Film: *Yana’s Friends*—Arik Kaplun, 2002 [90 min]

 *Live and Becom—*Radu Mihăileanu, 2005 [140 min] (excerpts)

Week 12 (March 25–31) War and Memory

Reading: “The Privatization of War Memory in Recent Israeli Cinema” (Yael Munk) in *Israeli Cinema*, pp. 96–109.

 “A Rave against the Occupation? Speaking for the Self and Excluding the Other in Contemporary Israeli Political Cinema” (Dorit Naaman) in *Israeli Cinema*, pp. 257–275

 “Borders in Motion: The Evolution of the Portrayal of the Israeli-Palestinian Conflict in Contemporary Israeli Cinema” (Yael Ben-Zvi-Morad) in *Israeli Cinema*, pp. 276–293

Film: *Waltz with Bashir*—Ari Folman, 2008 [90 min]

 *Yossi & Jagger*—Eytan Fuchs, 2002

Week 13 (April 1–7) The Family and Gender Dynamics

# Tuesday, April 3 No class

# Thursday, April 5 No class

# Thursday, April 5 Final Project Presentations Due [Submit online by 11:30 pm]

Reading:“Disjointed Narratives in Contemporary Israeli Films” (Nitzan Ben Shaul) in *Israeli Cinema*, pp. 113–119

 “*Ecce Homo*: The Transfiguration of Israeli Manhood in Israeli Films” (Yaron Peleg) in *Israeli Cinema*, pp. 30–40

Film: *Jellyfish*—Shira Gefen & Etgar Keret, 2007

Week 14 (April 8–14) Dystopian Visions and the Turn to the Individual

Reading: “Kibbutz Films in Transition: From Morality to Ethics” (Eldad Kedem) in *Israeli Cinema*, pp. 326–339

 “The End of a World, the Beginning of a New World: The New Discourse of Authenticity and New Versions of Collective Memory in Israeli Cinema” (Miri Talmon) in *Israeli Cinema*, pp. 340–355

 “Epilogue: Shalom/Salam” in *The Israelis*, pp. 397–407

Film: *Next to Her*—Asaf Korman, 2014 [90 min]

Week 15 (April 15–21)

Film: MSU Israeli Film Festival

• Sunday, April 15 in Wells B-122

3:30–5:00 pm *An Israeli Love Story̛*—Dan Wolman, 2017

 *• Complimentary Middle Eastern dinner follows this screening!*

6:30–8:45 pm *The Women’s Balcony*—Shlomit Nehama and Emil Ben Shimon, 2016

• Tuesday, April 4 in Wells B-117

7:00–9:15 pm *Ben Gurion, Epilogue*—Yariv Mozer, 2016

# Tuesday, April 17 Group Project Presentations

# Thursday, April 19 Group Project Presentations

Week 16 (April 22–28)

# Tuesday, April 24 Group Project Presentations

# Thursday, April 26 Group Project Presentations

Saturday, April 22 Journal Unit III—Weeks 9-15 [Submit online by 11:30 pm]

1. As of 9-Jan-2018. Subject to revision. [↑](#footnote-ref-1)