



Course Syllabus*

An early name for cinematographic film is “*moving pictures*” (in modern Hebrew, the neologism formed is a portmanteau that means literally, “sound + movement”). 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, in addition, 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 a Jewish past stretching back millennia. 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, focusing 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 collectivist ethos.

This course counts towards fulfillment of the Jewish Studies minor (for more information, see: <https://jsp.msu.edu/minor-requirements/>).

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 and contact information:

- Professor Marc S. Bernstein (pronouns: he/him)
Research interests: Hebrew & Israeli culture; Arabic; Intersection of Jewish and Muslim civilizations

*Syllabus Israeli Cinema S21 12-JAN-21.docx (subject to revision)

- Contact: msb@msu.edu (when you write, please include the course number in the subject line so that I will know which of my classes you are in). For any urgent matter, please do not hesitate to call me on my cell phone +1 (734) 489-2249 (Please leave a message if you get my voicemail).

Office Hours:

By request, but I encourage you to set this up! I'd be very happy to discuss anything about the course or your work, or if you'd just like to chat.

Class schedule:

Online synchronous TT 3:00–3:50 p.m. EST

<https://msu.zoom.us/j/98844318591>

Meeting ID: 988 4431 8591

Passcode: 2a113h

If you would like to add all class times (with the link) to your calendar application on your computer, please click on the following link in order to download the ics file:

[https://msu.zoom.us/meeting/tJwlc-](https://msu.zoom.us/meeting/tJwlc-2rrzMvE9VZdKmpINRFJIMbYlcC9QDA/ics?icsToken=98tyKuCgpj8uGdWdtRCGRRow-Go-gLOnzmFxYj_prphvODjBfTDHQHO5vMltzE_uJ)

[2rrzMvE9VZdKmpINRFJIMbYlcC9QDA/ics?icsToken=98tyKuCgpj8uGdWdtRCGRRow-Go-gLOnzmFxYj_prphvODjBfTDHQHO5vMltzE_uJ](https://msu.zoom.us/meeting/tJwlc-2rrzMvE9VZdKmpINRFJIMbYlcC9QDA/ics?icsToken=98tyKuCgpj8uGdWdtRCGRRow-Go-gLOnzmFxYj_prphvODjBfTDHQHO5vMltzE_uJ).

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

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 (although of course you may purchase if you prefer):
<http://site.ebrary.com.proxy2.cl.msu.edu/lib/michstate/docDetail.action?docID=10485552>.
- Other readings will be provided as handouts or via D2L

Assignments

I. Participation

Students will be expected to come to class having viewed the assigned films and done the assigned readings in a critical and objective manner. It is not expected that you fully understand and master all the concepts and arguments in the readings in advance of lecture/discussion, but it is important that you engage actively with what you read.

I 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 while viewing. 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 as soon as possible—ideally, the same day—while the films are still fresh in your mind.

Both films and readings will serve as the basis for in-class discussion, most of which take place in small groups. Out of consideration for your peers, but especially so that you will gain from the course, prior to each class, you should review both your reading and film notes, and be prepared to actively participate and raise questions.

II. Journal

You will be responsible for compiling a response journal based on your analysis of and reactions to the readings, films, and discussions that will represent the bulk of the work for the course and which you will submit on a weekly basis in the relevant D2L dropbox. The first of these submissions—responding to the materials for both weeks 1 and 2—will be due **Sunday, January 31** and will allow me to provide you feedback. All subsequent journals (Weeks 3–14) will be due on **each subsequent Sunday** throughout the semester beginning with **February 7**. Not all submissions will receive a grade; rather, I will be randomly selecting a sampling of weeks to evaluate.

Response Journal Guidelines

- Complete one entry for each week, integrating reaction to at least some aspect of 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 500–750 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 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 learn about in *Film Studies* adds to the film's artistry and impact. For those films for which you have been provided a study guide, you should utilize the questions there as a structure or springboard for your analysis.
- Include at least two good questions of a probing or speculative nature that come out of your readings at the end of each weekly entry.
- Digital copy submission:
 - Carefully proofread (not just spell and grammar check) all entries before submitting.
 - Submit as pasted text within the “text submission” box.
 - You may make multiple submissions; only the final submission will be retained.
- The submissions will be graded on a scale of 40 on the basis of the following rubric (CASE):
 - Coverage: thoroughness and richness of description (10 points, 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%)

Online Resources

Film analysis guide from the Yale Film Studies program (with visual examples!):

<https://filmanalysis.yale.edu/>

Writing about Screen Media (ed. Lisa Patti). 2019: Presents strategies for writing about a broad range of media objects - including film, television, social media, advertising, video games, mobile media, music videos, and digital media - in an equally broad range of formats: Available online at: <http://catalog.lib.msu.edu/record=b13414956~S39a>

“Writing About Film: Terminology and Starting Prompts” (from Purdue Online Writing Lab):

https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_film/terminology_and_starting_prompts.html

“A Brief Guide to Writing Film Papers (From Wesleyan University):

https://www.wesleyan.edu/writing/writingworkshop/Writing_Workshop/film.pdf

Visual Rhetoric/Visual Literacy Series (from Duke Writing Studio)

<https://twp.duke.edu/sites/twp.duke.edu/files/file-attachments/film.original.pdf>

Film Studies terminology flashcards: <https://quizlet.com/4crqxo>

The Israeli Film Database: A searchable, comprehensive database, providing information about films and links to reviews: <https://israelfilmcenterstream.org/films/?>

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

The Stephen Spielberg Jewish Film Archive: <https://en.jfa.huji.ac.il/>

Cocurricular Events

You will need to attend the following cocurricular events. These events comprise an important part in enriching your exposure to contemporary Israeli society and Hebrew culture and will each be the basis for a brief reaction paragraph to be submitted on D2L, in which you describe the content of the event, the ways in which it correlates with material covered in course, and any reactions or questions you may have. While the dates and times also appear below in the Course Schedule below, please record them now in your personal calendar. (It is highly preferable that you attend the scheduled events, but if you are unable to do so, they will be videotaped and available for online viewing.)

- Sunday, January 24. Symposium: “Continuity and Change in Political Culture, Israel and Beyond” 11:00am-1:45pm EST
- Sunday, January 31 *Fighting for Dignity: Migrant Lives at Israel’s Margins*. Author discussion with Sarah S. Willen. 11:00am–12:30pm EST
- Sunday, March 7 MSU Israeli Film Festival
 - *Ma’abarot*. Live virtual discussion and Q&A with Director Dina Zvi Riklis and Producer Arik Bernstein on Sunday, 11 am-12:30pm EST
 - *Tel Aviv on Fire*. Live virtual discussion and Q&A with Director Sameh Zoabi on Sunday, 1:30-3:00pm EST
 - Tair Haim. Virtual performance and conversation with this Yemenite Israel singer-songwriter, of the sister band A-WA, 3:30–4:30pm EST
- Sunday, March 14 MSU Israeli Film Festival
 - *The Albanian Code* (2019). Live virtual discussion and Q&A with Director Yael Katzir, 11am-12:30pm EST
 - “A Taste of Israel”. Virtual cooking demonstration of a Moroccan Israeli dish with Chef Hunny Khodorkovsky, 12:45–1:45pm EST
 - *In Search of Israeli Cuisine*. Live virtual discussion and Q&A with film narrator, Chef Michael Solomonov, 2:00–3:00pm EST

Mental Health

College students often experience issues that may interfere with academic success such as academic stress, sleep problems, juggling responsibilities, life events, relationship concerns, or feelings of anxiety, hopelessness, or depression. This particular period is one in which we are all more susceptible to factors that affect our mental health. If you or a friend is struggling, I strongly encourage you to seek support. Helpful, effective resources are available on campus, and most are at no-charge.

- [The Counseling and Psychiatric Services \(CAPS\) Center](https://caps.msu.edu/index.html) <https://caps.msu.edu/index.html> is committed to providing and connecting you to a wide array of services and resources to address your concerns. During the pandemic, these services will be provided remotely 24/7/365 and counseling and

psychiatric staff will work to provide telemental health services to students. Students can call the center at 517-355-8270 and press “1” at the prompt to speak with a crisis counselor; other prompt options are available for those not in crisis.

- The Center for Survivors <https://centerforsurvivors.msu.edu/> provides support for victims of sexual assault in the form of individual and group therapy, advocacy, and other resources to support survivors. To schedule an appointment with a counselor or advocate, please call 517-355-3551 during regular business hours. On the website, there is an online chat with advocate feature.
- If you are struggling with this class, or would even just like to talk, please contact me by email at msb@msu.edu or phone at (734) 489-2249.
- Meet with your academic advisor if you are having trouble in multiple classes, unsure whether you are making the most of your time at MSU, or unsure what academic resources are available at MSU.

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

IAH Diversity Designation

This course is designated as International (I) and has been approved as fulfilling one course toward the University Diversity Requirement. Students must include at least one “N” course and one “I” course in their program. A “D” course may meet either an “N” or an “I” requirement, but not both. This requirement is intended to increase cultural understanding in ways that empower students to act as engaged, well-informed citizens as they meet the challenges and opportunities of a complex, interconnected world in the 21st century. In addition to the academic benefits of diverse perspectives, employers

increasingly seek out college graduates who are skilled in communicating to varied audiences and making decisions that reflect broad historical, social, and cultural knowledge. Overall, fulfilling the IDN designations prepare students to respond constructively to opportunities connected with our pluralistic society and global community. Courses designated as International (I) emphasize international or global issues, ideas, and perspectives. The “I” designates a focus on one or more non-U.S. contexts and diversity topics as they unfold in these contexts. Non-U.S. examples and readings play a dominant role in shaping the lens through which diversity is addressed. The learning objectives and outcomes of the course will emphasize this designation and provide a guide for how this course furthers understanding of diversity at MSU and beyond.

Participation and Attendance

Engagement and discussion of the material is an essential component of the course and thus you will receive attendance points for every class you attend. Most of the discussion will be conducted in small-group format (Zoom breakout rooms). There may be a one question quiz on the readings during class to help make sure you keep up with the assignments and attend class regularly.

D2L Learning Management System

- Michigan State University uses D2L, a learning management system, to support our classes.
- Should you want to familiarize yourself with the working and functions of D2L, there is an online mini-course for students available at <https://apps.d2l.msu.edu/selfenroll/course/273906>.
- For pointers on which browsers are best for working with D2L, see https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm
- You will need a “high speed” connection. See <https://broadbandnow.com/guides/how-much-internet-speed-do-i-need> for more information.
- If you need technical assistance at any time during the course or to report a problem, please visit the MSU Help site at <http://help.msu.edu>, the Desire2Learn Help Site at <http://help.d2l.msu.edu>, or, what I often do ;-), contact the MSU IT Service Desk at (517) 432-6200 or e-mail ithelp@msu.edu

Zoom Guidelines

Learning remotely is new for all of us, and I’m often learning alongside my students (if not behind you ☺). I expect everyone to participate. If possible, please leave your camera on to recreate the in-person experience as much as possible. Please try to create a study environment conducive to focused learning. If you'd prefer not to have your actual background show, please configure the Zoom client to impose a virtual background. Instructions on how to do so may be found here: <https://support.zoom.us/hc/en-us/articles/210707503-Virtual-Background>. (If you're interested, MSU has made available campus scenes to use for this purpose,

available here: <https://msutoday.msu.edu/news/2020/msu-offers-zoom-backgrounds-of-campus-scenes/>.) For those times when you will not be able to have your camera on, please update your profile on Zoom to display a photo of yourself. Instructions on how to do so may be found here: <https://support.zoom.us/hc/en-us/articles/201363203-Customizing-your-profile>. You will need to put responses in the chat, participate in breakout rooms, and make active use of other interactive features during our Zoom classes—we'll learn to use all these features together.

Assessment

Final grades will be determined according to the following formula and scale:

Participation	35%	Final Grade	Minimum Percent
Weekly journals	60%	4.0	92.5
Cocurricular events	5%	3.5	87.5
Total	100%	3.0	82.5
		2.5	77.5
		2	72.5
		1.5	65.5
		1.0	60.5
		0.0	0.0

Accommodations for Students with Disabilities

Please inform me about any accommodations needed. 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 (RCPD) at 517-884-RCPD or on the web at 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 will be honored whenever possible.

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. This semester, due to the pandemic, the center is exclusively online. Consultations begin January 19 and hours are M-Th 9 am-9 pm, Friday 9 am - 2 pm, and Sunday 5 pm-9 pm. To make an appointment, please go to <https://msuwriting.mywconline.com/>

The English Language Center ESL 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. This semester, due to the pandemic, the lab is exclusively online. To make an appointment, please go to <https://elc.mywconline.com/>.

The Collaborative Learning Center (CLC) <https://nssc.msu.edu/clc/index.html> consults with students about study and learning styles, and time management, and provides one-on-one tutoring in such areas as critical reading.

Drop and Add Dates

The last day to add this course is 1/25/2021. The last day to drop this course with a 100% refund and no grade reported is 2/12/2021. The last day to drop this course with no refund and no grade reported is the official middle of semester, 3/10/2021. All deadlines are at 8 p.m. on the given day.

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](#); the all-University Policy on [Integrity of Scholarship and Grades](#); and [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 adopted the following 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.”

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

Students should be aware that University employees, including instructors, will 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 Hebrew Program and Study Abroad in Israel

If the material you encounter in this course inspire you to want to learn more about Israeli society, consider taking Hebrew at MSU and studying in Israel. The program in Hebrew & Israeli Culture (Hi-C) [<https://linglang.msu.edu/hebrew-israeli-cultural-studies/>] offers two years of language courses with options for advanced study as well. **Students who take Hebrew will receive a \$2000 Finifter Scholarship** (\$1000/semester). MSU sponsors a month-long summer study abroad program at the Hebrew University in Jerusalem. **\$4000 scholarships are readily available** to MSU students with a 2.5 GPA, and participants will receive 8 academic credits. (\$5000 and \$6000 scholarships are available to students who study at a major Israeli university for a semester or a year, respectively.) All these courses may be applied to the Jewish Studies minor. See the flyers on the next two pages for more information about the Hebrew program, the Finifter Scholarship, and the study abroad program. Information about the study abroad scholarships may be found at <https://jsp.msu.edu/study-abroad-scholarships/>. Please speak to Professor Bernstein about any of these opportunities.

בואו ללמוד עברית!

\$2000 Finifter Hebrew Scholarships for students that take Hebrew in 2020-2021 (\$1000 for every semester)

Hebrew courses Fall 2020:

HEB 101 (4 credits): "Elementary Hebrew I," Dr. Yore Kedem
Sec. 001- M-Th, 9:10-10:00 am,
Sec. 002- M/W, 6:00-7:50 pm, A216 Wells Hall

HEB 201 (4 credits): "Second-Year Hebrew I," Dr. Yore Kedem
M-Th, 10:20-11:10 am,

HEB 290/490: "Independent Study," Dr. Yore Kedem/
Dr. Marc Bernstein

Hebrew courses Spring 2021:

HEB 102 (4 credits): "Elementary Hebrew II," Dr. Yore Kedem
Sec. 001: M-Th, 9:10-10:00 am, A224 Wells Hall. Sec. 002: M/W, 6:00-7:50 pm, A224 Wells Hall

HEB 202 (4 credits): "Second-Year Hebrew II," Dr. Yore Kedem
M-Th, 10:20-11:10 am, A324 Wells Hall.
Further intermediate-level spoken and written

HEB 290/490 "Independent Study," Dr. Yore Kedem/
Dr. Marc Bernstein

In order to get the scholarship students must:

1. Be a Jewish Studies Minor. If you are not currently a Jewish Studies minor, but would like to learn more about becoming a minor, please contact Yael Aronoff aronoffy@msu.edu.
2. Write a short essay on why they are taking the Hebrew course and their Hebrew experience.
3. Write a Thank you letter for the donor
4. Send it to Professor Yael Aronoff aronoffy@msu.edu and Michal Eidin eidinmic@msu.edu.

After providing the official transcript, when the semester is over and grades are in, the students will get the scholarship in their account.

- For questions on registering for the courses and placement tests, contact: **Dr. Yore Kedem**, ykedem@msu.edu
- For any further questions about the scholarship contact, **Professor Yael Aronoff**, Director of the Serling Institute for Jewish Studies and Modern Israel, aronoffy@msu.edu.
- For additional information about the Hebrew program, contact: **Dr. Marc Bernstein**, msb@msu.edu



Israel

Serling Institute for Jewish Studies and Modern Israel Summer Study Abroad at the Hebrew University

Semester(s) Available:
Summer 2021:
Dates abroad: 06/28/2021 - 07/22/2021 (tentative)

Minimum Credits:
Eight (8) for Summer 2021

Program Application Deadline(s):
March 1, 2021 for Summer 2021

Scholarship Information:
<http://bit.ly/EAscholarships>

Requirements:
Minimum GPA 2.50

Cost:
Program Fee: \$2,575.00
Estimated Additional Cost: \$3,400.00
(Summer 2019)**

Tuition is not included for most programs. See program's webpage for details.

**** IMPORTANT:** This is last year's program fee and should be used as an estimate only when calculating costs for this program. The current program fee will be posted as soon as it is finalized.

Program Contact(s):
Yael Aronoff
Serling Institute for Jewish Studies and Modern Israel
Phone: 517-884-1275
E-mail: aronoffy@msu.edu

Yore Kedem
Department of Linguistics, Germanic, Slavic,
Asian & African Languages
Phone: (517) 353-0740
E-mail: ykedem@msu.edu



This program is located in Jerusalem, an ancient city sacred to three major religions, and the capital of Israel. Students will take two courses, "The Emergence of the Modern State of Israel" (MC 290 / IAH 211D / JS 390) examining contemporary Israeli history, politics and society, and "Immigration and Cultural Diversity in Israel" (ISS 330B / MC 290 / MC 390), examining the way Israeli institutions and people deal with the great diversity of its population.

Each course combines classroom instruction with multiple field trips, where students will observe and interview people in central areas in Jerusalem and Tel Aviv, visit communities and institutions in different parts of the country, and learn about many of the political and social intricacies of this complex country. The program is intended for students who want to investigate issues related to their academic and personal interests, especially around historical, social, political, and equality issues. The program and all scholarships are open to students of all disciplines and majors, regardless of ethnicity, religion or nationality.

Substantial financial assistance is available for this program. A \$3,000 Levy Scholarship for Study in Israel is available to any student who will have completed one year of study at MSU by Summer 2021. For more information about the scholarship and how to apply, please see <http://jsp.msu.edu/israel/levy-scholarship/>.

The program is sponsored and made possible by the Michael and Elaine Serling Institute for Jewish Studies and Modern Israel.



More details about this program can be found at...
<http://osa.isp.msu.edu/Programs/israeljewish.html>

This flyer is intended to provide an overview of this Education Abroad program. Interested students should visit the program's Web page (URL indicated above) for further details such as specific course and cost information. Program fees, dates, and arrangements are subject to change, due to unforeseen considerations.

DATE PRINTED
11/04/2020



Course Schedule

Week 1 (1/17- 23) 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: “In the Beginning” (Part I of *The Story of the Jews*)
 Historical footage (1896–1930s)—Excerpts from *A History of Israeli Cinema*
Hill 24 Doesn't Answer—Thorold Dickinson, 1955 [101 min]

Week 2 (1/24–1/30) The New Hebrew Man and the Sabra Generation

➤ Sunday, January 24 (Cocurricular Event) Symposium: *Continuity and Change in Political Culture, Israel and Beyond*. 11:00am-1:45pm EST

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*—Ilan Moshenson, 1979 [95 min]

Week 3 (1/31–2/6) Power and the Challenges of Statehood—Beginnings

➤ Sunday, January 31 (Cocurricular event) *Fighting for Dignity: Migrant Lives at Israel's Margins*. Author discussion with Sarah S. Willen. 11:00–12:30pm EST

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 (2/7–2/13) The Impact of the Holocaust

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: *Walk on Water*—Eytan Fuchs (Fox), 2004 [103 min]

Week 5 (2/14–2/20) Arab Jews or Mizrahim—Internal Others

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

Week 6 (2/21–2/27) 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: *Wedding in Galilee*—Michele Khelefi, 1987 [113 min]
Junction 48—Udi Aloni, 2016 [95 min]

Week 7 (2/28–3/6) 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 (3/7–3/13) Judaism, Gender and National Politics

Sunday, March 7 Israeli Film Festival (cocurricular event)—Part I (Films will be available to view online the week prior to the online discussion.)

- *Ma’abarot*. Live virtual discussion and Q&A with Director Dina Zvi Riklis and Producer Arik Bernstein on Sunday, 11 am-12:30pm EST
- *Tel Aviv on Fire*. Live virtual discussion and Q&A with Director Sameh Zoabi on Sunday, 1:30-3:00pm EST
- Tair Haim. Virtual performance and conversation with this Yemenite Israel singer-songwriter, of the sister band A-WA, 3:30–4:30pm EST

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

Film: *My Father, My Lord*—Dan Chyutin, 2007 [72 min]
Time of Favor—Joseph Cedar, 2000 [102 min]

Week 9 (3/14–3/20) Youth Culture and the Military Way of Life

Sunday, March 14 Israeli Film Festival (cocurricular event)—Part II
 (Films will be available to view online the week prior to the online discussion.)

- *The Albanian Code* (2019). Live virtual discussion and Q&A with Director Yael Katzir, 11am-12:30pm EST
- “A Taste of Israel”. Virtual cooking demonstration of a Moroccan Israeli dish with Chef Hunny Khodorkovsky, 12:45–1:45pm EST
- *In Search of Israeli Cuisine*. Live virtual discussion and Q&A with film narrator,

Chef Michael Solomonov, 2:00–3:00pm EST

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

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

Company Jasmine—Yael Katzir, 2001

Week 10 (3/21–3/27) Ingathering of the Exiles—Jews from the FSU and Ethiopia

Tuesday and Thursday, March 17 and 19—online class

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

Interview with Sirak Sabahat (star of *Live and Become*) [D2L]

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

Red Leaves—Bazzi Gete, 2015 [80 min]

Live and Become—Radu Mihăileanu, 2005 [140 min]

Week 11 (3/28–4/3) War and Memory

Reading: “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]

Week 12 (4/4–4/10) 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: *Yossi and Jagger*—Eytan Fox, 2002 [64 min]

Broken Wings—Nir Bergman, 2002 [87 min]

Week 13 (4/11–4/17) The Turn to the Individual

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 [78 min]

Week 14 (4/18–4/24)

Film: *Gett: The Trial of Viviane Amsalem*—Ronit Elkabetz & Shlomi Elkabetz, 2014 [115 min]

Foxtrot—Samuel Maoz, 2017 [113 min]

Week 15 (April 19–25)

Tuesday 4/23 Last class