



Department of Religious Studies | Jewish Studies Program
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Israeli Cultural History, 1920s-1970s

Spring 2013 (MEST/RELJ 3559) T/R 5:00-6:15pm, 206 Fayerweather Hall

The class is an attempt to teach Israeli history *through* the way it has been recorded in literature, film, music, and visual art. Focusing on the fifty-year period between the emergence of the Jewish community of Palestine and the aftermath of the 67 and 73 wars, we will try to determine the validity of culture in relation to the region's contested narratives. Assignments include: midterm, final, and a presentation.

Required book: Anita Shapira, *Israel: A History* (Waltham: Brandeis University Press, 2012)

	Topic	Reading materials (see full bibl. below)
Jan 15	Introduction	
Jan 17	Exercise in referential abilities	Rabinovich & Reinhartz, 560-4; Keret, 49-51, 57-60
Jan 22	Intro to Israeli culture	Rubin, 271-304
Jan 24	The Yishuv	Shapira, 67-102
Jan 29	The Yishuv (cont.)	Shapira, 103-52
Jan 31	SLI	Regev & Seroussi, 15-25; Shahar, 78-91
Feb 5	Modernism relocated	Manor, 113-162
Feb 7	Modernism mobilized; the nation on film; <i>The Land of Promise</i> (1935)	Feldestein, 3-15
Feb 12	Modernism mobilized (cont.)	Tryster, 187-217; Kaplan & Penslar, 108-109
Feb 14	Tel Aviv	Zakim, 151-80; Ofrat, 65-85
Feb 19	<i>The Rosendorf Quartet</i>	Shaham, 3-92
Feb 21	<i>Yekkes</i> in cultural ghettos	Hirshberg, 157-183, 256-72
Feb 26	Toward Statehood	Oz, 3-60; Hazaz, 233-49
Feb 28	1948	Shapira, 155-78, 208-221; Regev & Seroussi, 49-62, 71-86
Mar 5	Transmitting Statehood	Shamir, 19-78; Yizhar, 65-88
Mar 7	Midterm	
Spring recess, Mar 9-17		

Mar 19	Transmitting statehood (cont.)	Miron, 423-57, 484-90; Raizen, 5-7, 11-15, 29; Kaplan & Penslar, 344-6; Zach, 30; Gold, 346-49
Mar 21	Statehood visualized	Ofrat, 127-74
Mar 26	Passover (<i>Pesach</i>)—no class	
Mar 28	The closest <i>others</i>	Shapira, 222-47
Apr 2	The closes <i>others</i> (cont.)	Shohat, 105-40
Apr 4	Post-statehood	Shapira, 247-70; Gluzman, 282-309; Bloch & Kronfeld, 63
Apr 9	<i>Facing the forests</i> ; confronting the past	Yehoshua, 131-174
Apr 11	1967-73	Shapira, 295-339; Harshav, 79-85
Apr 16	1967-73 (cont.)	Shapira, 340-71; Oz, 79-101
Apr 18	<i>Musica Mizrabit</i>	Regev & Seroussi, 191-214; Horowitz, 40-57
Apr 23	Post-67 Americanization of Israeli Art	Ofrat, 221-56
Apr 25	Study guide; students' presentations	
Apr 30	Students' presentation	

Bibliography (*unless indicated, all items are on Collab; for e-journals go to: <http://guides.lib.virginia.edu/journalfinder>*)

- Bloch, Chana and Chana Kronfeld, trans. 2009. *Hovering at Low Altitude: The Collected Poetry of Dahlia Ravikovitch* (New York: W. W. Norton), 63.
- Feldestein, Ariel L. 2011. "Filming the Homeland: Cinema in Eretz Israel and the Zionist Movement, 1917–1939," in *Israeli Cinema: Identities in Motion*, eds. Miri Talmon and Yaron Peleg. Austin: University of Texas Press, 3-15
- Gluzman, Michael. 2008. "'To Endow Suffering with Elegance': Dahlia Ravikovitch and the Poetry of the Statehood Generation." *Prooftexts*, 28.3: 282-309 [e-journals]
- Gold, Nili Scharf. 2008. *Yehuda Amichai: The Making of Israel's National Poet*. Waltham, Mass: Brandeis University Press, 346-9
- Harshav Benjamin and Barbara, trans. 1994. *Yehuda Amichai: A Life in Poetry 1948-1994*. New York: Harper Collins, 79-85.
- Hazaz, Haim. 2005. *The Sermon and Other Stories*. New Milford: Toby Press, 233-49
- Hirshberg, Jehoash. 1995. *Music in the Jewish Community of Palestine 1880-1948: A Social History*. Oxford: Clarendon Press, 157-183, 256-72
- Horowitz, Amy. 2010. *Mediterranean Israeli Music and the Politics of the Aesthetics*. Detroit: Wayne State University Press, 40-57.
- Kaplan, Eran and Penslar, Derek. 2011. *The Origins of Israel: 1882-1914*. Madison WI: University of Wisconsin Press, 108-9, 344-6

- Keret, Etgar. 2001. *The Bus Driver who Wanted to be God & Other Stories* (New York: St. Martin's Press, 49-51, 57-60)
- Manor, Dalia. 2005. *Art in Zion: The Genesis of Modern National Art in Jewish Palestine*. London: Routledge, 111-62
- Miron, Dan. 2010. *The Prophetic Mode in Modern Hebrew Poetry*. New Milford: Toby Press, 423-57, 484-90
- Ofrat, Gideon. 1998. *One Hundred Years of Art in Israel*. Trans. Peretz Kidron. Boulder CO: Westview, 65-85, 127-74, 221-56
- Oz, Amos. 1978. *The Hill of Evil Counsel: Three Stories*, trans. Nicholas de Lange. New York: Harcourt Brace Jovanovich, 3-60
- Oz, Amos. 1995. *Under This Blazing Sun*. Trans. Nicholas de Lange. Cambridge: Cambridge University Press, 79-101
- Rabinovich Itamar and Reinhartz Jehuda eds. 2008. *Israel in the Middle East: Documents and Readings on Society, Politics, and Foreign Relations, Pre-1948 to the Present*. 2nd ed. Waltham: Brandeis University Press, 560-4
- Raizen, Esther, trans. 1995. *No Rattling on Sabers: an Anthology of Israeli War Poetry*. Austin: the University of Texas Press, 5-7, 11-15, 29, 57
- Regev, Motti, and Seroussi, Edwin. 2004. *Popular Music and National Culture in Israel*. California: University of California Press, 15-25, 49-62, 71-86, 191-214
- Rubin, Barry. 2012. *Israel: An Introduction*. New Haven: Yale University Press, 271-304
- Shaham, Natan. 1994. *Rosendorf Quartet*, trans. Dalya Bilu (New York, Grove Press, 1991), 3-92.
- Shahar, Natan. 1993. "The Eretz Israeli Song and the Jewish National Fund," *Studies in Contemporary Jewry*, 9: 78-91
- Shamir, Moshe. 1983. "He Walked through the Fields," in *Modern Israeli Drama: an Anthology*, ed. Herbert S. Joseph. Rutherford: Fairleigh Dickinson University Press, 19-78
- Shapira, Anita. 2012. *Israel: A History*. Waltham MA: Brandeis University Press
- Shohat, Ella. 2010. *Israeli Cinema: East/West and the Politics of Representation*. New York: Tauris, 105-40
- Tryster, Hillel. 1995. "'The Land of Promise' (1935): a Case Study in Zionist Film Propaganda." *Historical Journal of Film, Radio and Television*, 15.2: 187-217 [e-journals]
- Yehoshua, A. B. 1970. *Three Days and a Child*, trans. Miriam Arad. New York: Doubleday, 131-74
- Yizhar, S. 2007. *Midnight Convoy & Other Stories*, trans. I. M. Lask. New Milford: Toby Press, 65-88
- Zach, Natan. 1982. "The Quiet Light of Flies," in *The Static Element: Selected Poems of Nathan Zach*, trans. Peter Everwine and Shulamit Yasnay-Storkman. New York: Atheneum, 30
- Zakim, Eric. 2006. *To Build and be Built: Landscape, Literature, and the Construction of Zionist Identity* (Philadelphia: University of Pennsylvania Press), 151-180

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Coursework: midterm (Mar 7), final exam (TBA), and a presentation on a topic of your own choice (to be delivered on Apr 25, 30). Midterm and final will include ID questions and short essay questions (graduate students please see me for additional assignments). All assignment will be evaluated on the basis of successful integration of the reading materials and class discussions. You will be permitted to bring to both exams TWO standard 3"x5" index cards of handwritten notes (both sides may be used, but no photocopies or printouts will be allowed). **No early or late exams will be permitted.**

Presentations: presenters should submit a two-paragraph research proposal plus annotated bibliography by Mar 21. Research proposals should be based on two to four **new** sources (book chapters, peer-reviewed journal articles, and/or primary sources) and may include additional sources from the syllabus. Once approved,

students will be required to meet with me at least once during the semester for progress report and brainstorming. Speakers will be required to prepare a flyer/blurb for their talk and email it to the class **a week before** their talk, as we will be inviting students and faculty (sample flyers will be posted on Collab). The length of each presentation and the number of presenters in each talk will be determined according to final number of students enrolled in the class.

Research Proposals for your presentations are to include: two paragraphs describing your thesis and argument/s plus annotated bibliography (please let me know if you're not familiar with research via online databases and e-journals). Sources for the presentation may include book chapters, peer-reviewed journal articles, primary sources (complete chapter/s, not excerpts) and/or archival materials (some of which may be available at The Albert and Shirley Small Special Collections Library on campus). Please use Chicago Style references for your bibliography (http://www.chicagomanualofstyle.org/tools_citationguide.html). To avoid plagiarism please consult the university's academic integrity policy: <http://www.virginia.edu/honor/what-is-academic-fraud-2/> **Presentations proposals are to be submitted by Mar 21.**

Sample presentations topics: the goal of the presentation is to introduce a focused case study that uses the historical and cultural contexts taught in class. You may present the work of a given artist—painter, sculptor, composer, poet, etc—while concentrating on a given period or his/hers reaction to a certain major event in Israeli history; you may focus on a certain cultural habitat in a given period, for example, Tel Aviv in the 40s, or (better yet) a certain Tel-Avivian institution in the 40s; you can study on a series of painting, poems, short stories, composition, plays, or movies from a specific limited time and offer your commentaries on them in relation to their time and place; another topic could be the nationalization of art in pre- or post-statehood years, or the dilution of nationalism in certain periods as seen in literature, short stories, music, visual art, photography, and so forth. Other potential topics could discuss: the holocaust in Israel; the negation of the Diaspora (*Sbililat bagalut*); Women's poetry; Israel's *others* (either the Israeli Palestinians or Jewish emigrants from North Africa and the Near East). You may also design a talk focusing on a specific artifact (poem, song, story, painting) and construct your talk from this primary source outwards. Approval of research proposals will be based on proper academic grounding.

A high level of student participation is expected. We may or may not discuss all assigned readings in class, but students are in any case responsible for all required readings. **You are expected to bring to every class at least one brief paragraph with written questions or critique of at least one of the assigned readings.** I may choose to collect these questions/critiques at any time. If you do not have a prepared paragraph on more than one such occasion, your grade will be affected. Occasionally, you will be asked to send in short email comments (1-2 paragraphs) on the readings.

Attendance you will be allowed **TWO** unexcused absences. Your grade will be lowered by two points for each additional, unexcused absence. In the case of a doctor's visit please notify me in advance and/or furnish a medical explanation signed by a physician.

Students with documented disabilities the Learning Needs and Evaluation Center, located in the Elson Student Health Center, can arrange diagnostic testing. The LNEC makes recommendations to faculty in terms of proposed classroom accommodations for specific learning disabilities and other medical conditions which are covered under federal legislation. Please see me about making accommodations in course scheduling or assignments.

Grade calculation: midterm25%, presentation25%, final 35%, participation 15%. Letter grades will be assigned on the basis of the following scheme: **A+** 99-100; **A** 95-98; **A-** 90-94 | **B+** 87-89; **B** 84-86; **B-** 80-83 | **C+** 77-79; **C** 74-76; **C-** 70-73 | **D+** 67-69; **D** 65-66; **F** below 65