

CLTR 3930 – Topics in International Cinema: Israeli Film

Prof. Sarina Chen

MW 2:35- 4:30

Office hours: Thur 12:00- 13:00

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The Israeli film industry continues to gain worldwide recognition through International award nominations. The course follows the historic development of Israeli film and its main genres: Fiction, Docudrama, ilm, Bourekas film and musical. We will follow the way sociological and political aspects of living in Israel are shown in film and also deal with the way the development of this industry represents and reflects changes in Israeli society.

Expectations:

A seminar is based on the active participation of its members. You will be regularly assigned to make oral presentations of assigned readings for the purpose of stimulating discussion, as well as to prepare handouts on films and readings. The final project should be based on a topic that you have decided to research further as a result of your involvement in the course, or could take the form of a creative project.

Attendance and class participation are essential in this seminar setting, and written explanations for each missed class are required. Grades will be computed as follows: Class discussion and participation 20%, Presentations 20%, midterm 20%, final project 40%.

The syllabus might have some changes during the semester.

Laptop Policy

A computer can be an excellent learning tool, and you are welcome to take notes on your laptop. However, if you are using your computer in class, I expect you to resist the temptation to check your e-mail, send or receive instant messages, or surf the internet, and I reserve the right to mark you as absent if I find you using your computer in any of these ways during class. *If you cannot limit your in-class computer activity to note-taking, please leave your laptop at home.*

Academic Support

If you experience difficulty in this course for any reason, please don't hesitate to consult with me. In addition, a wide range of services is available on campus to support you in your efforts to meet the course requirements. These services include:

- Writing Center (37304549, 412 Holmes): in-person appointments with writing consultants as well as online consulting for students working on writing assignments.
- Disability Resource Center (373-2675, 20 Dodge): services for students with documented disabilities. If you qualify for accommodations because of a disability, please notify me in a timely manner with a letter from the DRC so that we can make arrangements to address your needs. I will only honor requests for accommodations if they are authorized by the DRC.
- University Counseling Services (373-2772, 135 Forsyth): short-term individual therapy, group counseling and referrals to off-campus mental health resources.

Students are expected to attend every class meeting, to prepare the assigned material in advance, and to participate in classroom discussion. *More than 3 unexcused absences will detract from your grade at a rate of .3% per absence.* It is your responsibility to sign in when you are present in class, and you may not ask a friend to sign in for you or sign in for anyone else.

Schedule of Readings:

Please prepare the following readings in advance of the date on which they are listed. Any changes made to this schedule will be announced in class and via Blackboard.

Classes (The subjects and the reading might be changed during the semester):

Books:

Joseph Loshitzsky, *Identity Politics on the Israeli Screen*, 2001

Classes:

Class 1- 1.9: Introduction

The Sabra

Class 2- 1.11: He went through fields (Yosef Milo, 1967)

Class 5- 1.25: Walking on Water (Eytan Fox, 2004)

Class 6- 1.30: Grandma Operation (Dror Shaul, 1999)

Class 7- 2.1 Discussion

Reading: Oz Almog, The Sabra—The Creation of the New Jew, Berkeley, Los Angeles, London: University of California Press, 2000, pp. 23-72.

<http://0-site.ebrary.com.ilsprod.lib.neu.edu/lib/northeastern/docDetail.action?docID=5003250>

Yaron Peleg, *Ecce Homo: The Transfiguration of Israeli Manhood in Israeli Films*, in: Miri Talmon and Yaron Peleg (ed.) *Israeli Cinema*, Austin 2011. Pp.30-42(Blackboard)

Eliezer Ben- Refael and Menachem Topel, The Kibbutz's Transformation: Who leads it and where is it going? Jews in Israel (2004) 151-173. (Blackboard)

The shadow of the Holocaust:

Class 8- 2.6 Summer of Aviya (Eli Cohen, 1989)

Class 9- 2.8 Because of that war (Orna Ben Dor, 1988)

Class 10- 2.13 Discussion

Reading: Ofer, Dalia. "The past that does not past: Israelis and holocaust memories." Israel Studies, 14 (1), (2009). pp. 1-35

<http://0-ehis.ebscohost.com.ilsprod.lib.neu.edu/eds/pdfviewer/pdfviewer?vid=21&hid=5&sid=387555e0-1677-42be-af8c-8a55600312a2%40sessionmgr13>

Yosefa Loshitzky, Identity politics on the Israeli screen, pp. 15-31, 65-71.

Ilan Avisar, The Holocaust in Israeli Cinema as a conflict between Survival and Morality, in: in: Miri Talmon and Yaron Peleg (ed.) Israeli Cinema, Austin 2011. Pp. 151-167(Blackboard)

Immigration

Class 11- 2.15 Salach Shabati (Ephraim Kishon, 1964)

2.20 –President day: No Class

Class 12-2.22 Shchur (Shmuel Hasfari, 1996)

Class 13-2.27 Desperado Square (Benny Torati, 2001)

Class 14-2.29 Discussion.

Reading: Rami Kimchi, A Turn toward Modernity: The ideological Innovation of Sallah, Shofar 29, 2011 (Blackboard)

Yosefa Loshitzky, Identity politics on the Israeli screen, pp. 72-89.

Raz Yosef, The Politics of Loss and Trauma in Contemporary Israeli Cinema (2011), pp. (Blackboard)

Sami Samooha, Jewish Ethnicity in Israel: Symbolic or Real? Jews in Israel (2004), 47-80. (Blackboard)

3.1- Midterm assignment

3.5-3.11- Spring Break: No Class

Wars:

Class 15-3.12 Hill 24 does not answer (Theodor Dickinson, 1955)

Class 16- 3.14 Halfon Hill does not answer (Assi Dayan, 1976)

Class 17- 3.19 Waltz with Bashir (Ari Folman, 2008)/ Beafort (Yosef Sider).

Class 18- 3.21 Discussion

Reading: Uri S.Cohen, *From Hill to Hill: A brief History of representation of War in Israeli Cinema*, in: Miri Talmon and Yaron Peleg (ed.) *Israeli Cinema*, Austin 2011. Pp. 43-58

Israeli –Arab conflict:

Class 19- 3.26 Hamsin (Daniel Wachsmann, 1982)

Class 20- 3.28 Ajami (Scandar Copti & Yaron Shani, 2009)

Class 21- 4.2 Discussion

Reading: Yosefa Loshitzky, *Identity politics on the Israeli screen*, Austin 2001, pp. 112-127, 154-171.

Yael Ben-Zvi-Morad, *Borders in Motion: The Evaluation of the Portrayal of the Israeli-Palestinian Cinema*, in: Miri Talmon and Yaron Peleg (ed.) *Israeli Cinema*, Austin 2011. Pp. 276-293.

Bourekas

Class 22- 4.4 *Eskimo Limon* (Boaz Davidson, 1978)

Reading: Ella Shochat, *Israeli Cinema*, California 1987, pp. 115-138

Religious Life

Class 23- 4.9 Ushpizin (Gidi Dar. 2004)

Class 24- 4.11 *My Father, My Lord* (David Valach, 2007)

Dan Chautin, *Negotiating Judaism in Contemporary Israeli cinema: The spiritual Style of My Father, My Lord*, in: Miri Talmon and Yaron Peleg (ed.) *Israeli Cinema*, Austin 2011. pp. 201-212.

4.16 Patriot Day- No class

25- 4.18 Last Class: Summery

