

ARLT 100g: Creating the Zionist Narrative:

Culture in the Service of Ideas

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Tuesdays and Thursdays: 3:30 – 4:50 p.m.

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Course Description:

This course will examine the various cultural media used by the Zionist movement in the first half of the twentieth century in order to mobilise Jewry on behalf of its project: the creation of a Jewish national home in *Eretz Yisrael* (Palestine). Although a critical dimension of this effort was political in its purpose, our interest will focus on the cultural commitment: the creation of a new Jewish identity centered on the idea of the "New Hebrew." What were the characteristics of this new Jew? What were the key values expressed through this new identity? In what ways did the New Hebrew represent a rebellion and in what ways a continuity with the Jewish past? This course will use literature, film, posters, sacred sites, performative ceremonies, children's games and music as prisms through which to examine this new cultural being. The course will also examine dissenting voices in the *Yishuv* (pre-state Jewish community in Palestine) and later the State of Israel that rejected the ethos of the New Jew as well as their alternative cultural and ideational positions. The course will conclude with an examination of contemporary Israel; what has happened to the idea of the New Jew as expressed by the Labor Zionist movement? Israel is experiencing a plethora of cultural struggles in which competing voices are attempting to shape the country in their own image.

Course Objectives:

To investigate forms and types of cultural medium as a means to pursue political and social goals

To become familiar with a comparative approach to cultural experience through exploring the Jewish-Zionist project in Palestine during the twentieth century

To explore nonreligious forms of Jewish culture, society, and history

To engage in the interdisciplinary study of ethnic and cultural expressions of Jewish identity

To examine how hegemonic states attempt to maintain control despite the emergence of competing voices and identities

To further develop student skills through engagement with works of literature, philosophy, visual arts, music and film

Required Course books and Reader:

Students should purchase:

Arthur Hertzberg. *The Zionist Idea* (New York: Atheneum, 1969)

Yael Zerubavel. *Recovered Roots, Collective Memory and the Making of Israeli National Tradition* (Chicago: University of Chicago Press, 1995)

The course reader is available through University Readers:
www.universityreaders.com

Class Requirements:

Attendance and Participation: Much of our time will be devoted to class discussion. In order to achieve thoughtful and meaningful conversations it will be incumbent on all of us to undertake the necessary preparation by completing the readings as indicated in the syllabus. Please note that participation is an important factor in your final grade; more than two unexcused absences will result in a lowering of that portion of your grade.

Writing Assignments: During the course of the semester there will be four written assignments, 5 pages each, on topics that emerge from class discussions on the reading. The dates when these are due are listed below. A full description of the assignments will be handed out in class.

Examination: A final examination at the end of the semester will cover material found in the readings, discussions, and lectures. The exam will be divided into two parts; section A will involve long essay answers and section B will involve single paragraph answers dealing with key concepts.

Final grades will be determined along the following guidelines:

Participation: 20%

Short papers (four): 10% x 4 = 40 %

Written examination: 40%

What Do Grades Mean?

An **A** requires innovation, inspiration, and a superior execution of all the requirements of an assignment.

A **B** meets all the requirements of an assignment very well.

A **C** fulfils the requirements of an assignment satisfactorily.

A **D** meets the bare minimum requirements of an assignment.

An **F** indicates that one has not met the bare minimum requirements of an assignment.

Plagiarism will result in an F.

A = 90%-100% **B+** = 86%-89% **B** = 80%-85% **C+** = 76%-70% **C** = 70-75%

D = 60%-69%

Please Note: All assignments are due at the *beginning* of class. Please do not send email attachments. Please remember that you must complete all course requirements in order to pass this class; failure to finish any of the required assignments or examinations will result in a failing grade.

A note about plagiarism: intentional plagiarism of any source is a violation of intellectual property rights and constitutes a break with the USC academic honor code. Please read and be familiar with the University of Southern California's definition of and policy regarding plagiarism and cheating as described in the University Student Conduct Code. The first of many pages that outline students' responsibilities and obligations can be found at <http://web-app.usc.edu/scampus/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. A *very* helpful guide for how to avoid plagiarism is available at http://www.usc.edu/student-affairs/student-conduct/ug_plag.htm. Intentional plagiarism of any source and cheating of any variety will result in a failing grade for the course. If you do not understand exactly what kind of writing, quoting, citing, or researching constitutes plagiarism, I am happy to explain both how to recognize and how to avoid it. Please ask.

If you have a disability that requires special arrangements (e.g., note- and/or test-taking), please register with USC's Office of Disabilities Services and Programs contact me **within the first two weeks of class**. Every effort will be made to accommodate those with registered disabilities.

Please turn off all pagers, cell phones, wireless PDAs and other electronic communication devices *before* class. When any of your electronic devices (including your cell phone) rings or buzzes or lights up or vibrates, you disturb the class, your classmates, your instructor and the environment of mutually beneficial learning. In addition, you take valuable time away from our class discussion and community. Accordingly, in order to foster a positive environment for learning, please limit your computer activity to note taking or the reading of documents. As you know, it is a privilege to use laptops in the classroom setting; please do not abuse Wi-Fi access.

Course topics and reading:

Articles marked with an * appear in the reader

Articles marked + appear on Blackboard

Tuesday August 24th and Thursday August 26th

Introduction: The Zionist Idea in Historical Context

Gideon Shimoni, "Ideological Perspectives," in Moshe Davis, ed., *Zionism in Transition* (New York: Herzl Press, 1980), 3-42.

Arthur Hertzberg, *The Zionist Idea* (New York: Atheneum, 1969), pp.15 –100

+Walter Laqueur, *A History of Zionism* (New York: Holt, 1976), pp. 3-39

Tuesday 31st August and Thursday 2nd September

Competing models of the New Jew

*Anita Shapira, 'The Image of the New Jew in Yishuv Society,' in (ed.) Israel Gutman, *Major Changes within the Jewish People in the Wake of the Holocaust* (Jerusalem: Yad Vashem, 1996), pp. 427-442.

Berdichevski, 'Wrecking and Building' in Hertzberg, pp. 293-295.

Brenner, 'Self-Criticism' in Hertzberg, pp.307-312.

Ahad Ha'am. 'Flesh and Spirit,' & 'On Nationalism and Religion,' in Hertzberg, pp. 256-262.

*Max Nordau. 'Jewry of Muscle,' in Paul Mendes-Flohr & Jehuda Reinharz, *The Jew in the Modern World* (New York: Oxford University Press, 1980), pp. 434-6

*Oz Amog, *The Sabra: The Creation of the New Jew* (Berkeley: University of Cal. Press, 2000), pp. 1-22.

*Ehud Luz. *Parallels Meet* (Philadelphia: JPS, 1988), pp. 137-170.

++First assignment to be distributed on Thursday 2nd September and to be submitted by Tuesday 14th September.++

Tuesday 7th September and Tuesday 14th September (9th September Jewish New Year: No class)

Literature:

*Moshe Shamir, *With His Own Hands* (Jerusalem: Israel Universities Press, 1970), pp. 1-53.

*Leon Yudkin, 'The Sabra Hero-Moshe Shamir's Early Novels,' *Modern Hebrew Literature* vol. 3, 3 autumn 1977, 12-18.

* _____, 'The Sabra Hero – Moshe Shamir's Early Novels,' *Modern Hebrew Literature*, vol. 3, 4 winter 1977, 3-9.

Gershon Shaked, *The New Tradition: Essays in Modern Hebrew Literature* (Cincinnati: Hebrew Union College, 2006).

_____, *Modern Hebrew Fiction* (Bloomington: Indiana University Press, 2000)

Robert Alter, *Hebrew and Modernity* (Bloomington: Indiana University Press, 1994)

Thursday 16th September and Tuesday 21st September

Poetry:

*Chaim Nachman Bialik, 'In the City of Slaughter' (1903) in Paul Mendes-Flohr and Jehuda Reinharz, eds., *The Jew in the Modern World* (New York and Oxford: Oxford University Press, Second Edition, 1995), pp.410-411.

* Shaul Tchernichovsky, 'Three Asses,' in ed. Stanley Burnshaw et al., *The Modern Hebrew Poem Itself* (Cambridge: Harvard University Press, 1989), pp. 35-36, 46-47.

*Uri Zvi Greenberg, 'With My God the Blacksmith,' ' in ed. Stanley Burnshaw et al., *The Modern Hebrew Poem Itself*, pp. 60-62.

*Avraham Shlonsky, 'Toil,' ' in ed. Stanley Burnshaw et al., *The Modern Hebrew Poem Itself*, pp. 74-76.

*Haim Hazaz, 'The Sermon' (1942) in Paul Mendes-Flohr and Jehuda Reinharz, eds. *The Jew in the Modern World*, pp.619-622.

+Michael Gluzman, *The Politics of Canonicity* (Stanford: Stanford University Press, 2003), pp. 36-67

++Second assignment to be distributed on Tuesday 21st September and submitted by Tuesday 5th October++

Thursday 23rd September: No class: Sukkot

Tuesday 28th September and Tuesday 5th October

Film:

*Nurit Gertz, "From Jew to Hebrew: The 'Zionist Narrative' in the Israeli cinema of the 1940s and 1950s" in Dan Urian and Ephraim Karsh, *In Search of Identity: Jewish Aspects in Israeli Culture* (London: Frank Cass, 1999), pp. 175-199.

+Hillel Tryster. "The Land of Promise (1935): A Case Study in Zionist Film Propaganda," *Historical Journal of Film, Radio and Television* vol. 15, 2, June 1995 187-217.

Amy Kronish, *World Cinema: Israel* (Madison, NJ: Fairleigh Dickinson University Press, 1996)

Land of Promise 1935

<http://www.youtube.com/watch?v=gRMstBUPeMU&feature=channel>

Spielberg

Archives, The Hebrew University.

"Avodah" (Palestine, 1935, 50 minutes, B & W; English and Hebrew; director: Helmar Lerski);

"Land of Promise" (Palestine, 57 minutes, B&W; English and Hebrew, director: Juda Leman

Thursday 7th October

Art:

Michael Berkowitz, "Art in Zionist Popular Culture and Jewish National Self-Consciousness, 1897-1914," *Studies in Contemporary Jewry* 6, pp. 17-42

+Dalia Manor, 'Biblical Zionism in Bezalel Art,' *Israel Studies* Vol. 6, 1, spring 2001, pp. 55-75

_____, *Art in Zion: The Genesis of Modern National Art in Palestine* (London: Routledge, 2005)

Rachel Arbel, ed., *Blue and White in Color: Visual Images of Zionism 1897-1947*. (Tel-Aviv: Beth Hatefutsoth, The Nahum Goldmann Museum of the Jewish Diaspora, 1996)

Tuesday 12th October

The Trek/Hike:

*Orit Ben-David, 'Tiyul as an Act of Consecration of Space,' in Eyal Ben-Ari, & Yoram Bilu, *Grasping Land* (New York: SUNY, 1997), pp. 129-145.

Oz Almog, *The Sabra* ch. 4. pp. 160-184.

Thursday 14th October

Zionist Conceptions of History

Zerubavel. *Recovered Roots*, pp. 13-38.

*Gershon Gorenberg, 'History through a Keyhole,' *The Jerusalem Report* April 3, 1997 p. 59

Tuesday 19th October

Sacred sites:

Tel-Hai:

Zerubavel, *Recovered Roots*, pp.84-95, 147-157.

+Yael Zerubavel, 'New Beginning, Old Past: The Collective Memory of Pioneering in Israeli Culture,' Laurence Silberstein, *New Perspectives on Israeli History* (New York: New York University Press, 1991), pp. 193-202

Thursday 21st October

Masada:

+Yael Zerubavel, 'The Death of Memory and the Memory of Death: Masada and the Holocaust as Historical Metaphors,' *Representations* 45, winter 1994, 72-100.

Zerubavel, *Recovered Roots*: pp. 60-76, 114-137, 192-213.

Nachman Ben-Yehuda, *The Masada Myth: Collective Memory and Mythmaking in Israel* (Madison: University of Wisconsin Press, 1995).

*Benjamin Kedar, 'Masada the Myth and the Complex,' *Jerusalem Quarterly* 24, summer 1982, 57-63.

++Third assignment to be distributed on Thursday 21st October and submitted by Tuesday 2nd November.++

Tuesday 26th October & Thursday 28th October

Performative Ceremonies and the Statist Construction of Calendar

+James Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven: Yale University Press, 1993) Ch. 10 pp. 263-281.

*Charles Liebman, & *Eliezer Don-Yehiya, *Civil Religion in Israel* (Berkeley: University of California Press, 1983), ch. 4, Statism, pp. 81-98, 107-109.

View Memorial Day and Independence Day ceremonies

+Eliezer Don-Yehiya, 'Festivals and Political Culture: Independence Day Celebrations,' in *Jerusalem Quarterly* Vol. 45 winter 1988, 61-84.

*Don Handelman and Elihu Katz, 'State Ceremonials of Israel,' in eds. Shlomo A. Deshen, Charles S. Liebman, Moshe Shokeid, *Israeli Judaism* (New Brunswick: Transaction 1995) 75-86.

Tuesday 2nd November

Childrens' games

"A Trip Across the Country: Games from Mr. Barlevy's store," (Tel-Aviv: Eretz Yisrael Museum, 1999)

Thursday 4th November & Tuesday 9th November

Music:

Listen and read lyrics of selected early pre-state Israeli music.

*Motti Regev and Edwin Serussi, *Popular Music and National Culture in Israel* (Berkeley: University of California Press, 2004) see especially chapters 1-4. (Ch. 3: Shirei Eretz Yisrael pp. 49-70.

Jehoash Hirschberg, *Music in the Jewish Community of Palestine: A Social History* (Oxford: Clarendon, 1995)

Thursday 11th November

The Inside Outsiders: The Mizrachim

+Eli Yassif, "The Other Israel: Folk Cultures in the Modern State of Israel," in ed. David Biale, *Cultures of the Jews: A New History* (New York: Schocken, 2002), 1063-1096.

*Sammy Smooha, 'Jewish Ethnicity in Israel: Symbolic or Real?' in Rebhun and Waxman, *Jews in Israel: Contemporary Social and Cultural Patterns* (Brandeis University Press, Hanover, 2004) pp. 118-150.

++Fourth assignment to be distributed on Thursday 11th November and submitted by Tuesday 23rd November++

View Film Sallah Shabbati

View Section of Film: Tkuma; *The Ingathering* 1998

Tuesday 16th November & Thursday 18th November

The Inside Outsiders: The Haredim

+Samuel Heilman, *Defenders of the Faith: Inside Ultra-Orthodox Jewry* (New York: Schocken, 1992), pp. 11-32.

Aviezer Ravitsky, 'Exile in the Holy Land: The Dilemma of Haredi Jewry,' in Peter Medding, *Studies in Contemporary Jewry* 5, 1989 pp. 89-125

Tuesday 23rd November

Outside – Insiders: The Arabs of Israel

*Ahmed Tibi, 'My Independence Day,' *The Jerusalem Report: Israel at 50* May 1998 170.

+Anton Shammas, 'At Half-Mast – Myths, Symbols, and Rituals of the Emerging State -: A Personal Testimony of an "Israeli Arab,"' in Laurence Silberstein, *New Perspectives on Israeli History* (New York: New York University Press, 1991), pp. 216-226.

Thursday 25th November Thanksgiving Recess

Tuesday 30th November & Thursday 2nd December

Whatever Happened to the Labor Zionist Hegemony?

*Baruch Kimmerling, 'Between Hegemony and Dormant *Kulturkampf* in Israel,' eds., Dan Urian and Ephraim Karsh, *In Search of Identity: Jewish Aspects in Israeli Culture*, (London: Cass, 1999), pp.49-72.

*Oz Almog, 'The Sabra Genome in the Israeli Mentality,' *Tikkun* May, 2008.

Final Examination: Tuesday Dec. 14th, 2:00-4:00pm