

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

The course will expose students to a wide variety of narrative styles and genres from the mid eighties to the present. It considers the work of specific prominent Israeli writers and directors and engages significant theoretical and critical writing on literature and cinema.
- Integrative Learning

As inherently interdisciplinary topic, the course on short stories and films will require students to become cognizant of the ways in which reading and viewing are integrated in the experience of cultural texts, and to relate that experience to a range of critical interpretations of the material discussed in class.
- Ethical Implications

The manipulation of rhetorical and cinematic device will be often the subject of class discussions, leading to consideration of the ethics of the postmodernist ways of utilizing conventions in fiction and films.
- Cultural Diversity

We will explore the implications of the diverse social and cultural backgrounds of the Israeli writers, whose works are examined in this class. The writers are either Ashkenazim or Sephardim, second generation of Holocaust survivors, or of Middle Eastern descent, and the tension between the Israeli and Jewish identity evident in their texts will be discussed in class.
- Critical Thinking

While familiarizing students with contemporary Israeli literature and cinema, the course will simultaneously provide them with the rhetorical tools and background knowledge to interrogate and analyze them.
- Rhetorical Effectiveness

Essay assignments will require students to develop skills of written description, analysis, and argumentation in relation to narrative and films, and also to acquire the appropriate vocabulary for doing so.
- Problem-solving

N/A
- Library & Information Literacy

N/A

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: 3 (hours)
- 2. Discussion Section: N/A (hours)
- 3. Labs: 2 (hours)
- 4. Experiential (service learning, internships, other): N/A (hours)
- 5. Field Trips: N/A (hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: 2 (hours)
- 2. Reading: 3 (hours)
- 3. Group Projects: N/A (hours)
- 4. Preparation for Quizzes & Exams: 2 (hours)

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|------------------------------------|-----|---------|
| 5. Information Literacy Exercises: | N/A | (hours) |
| 6. Written Assignments: | 2 | (hours) |
| 7. Research Activity: | 1 | (hours) |

(B) TOTAL Out-of-class time per week

10	(HOURS)
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GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15	(HOURS)
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SYLLABUS

Hebrew (Israel Studies) 113 Contemporary Israeli Short Stories/Novellas and Films MW 1:00-2:15

Instructor: Dr. Nancy Ezer
Office: 366 Humanities Building
Office Hours: Tuesday 1:00-2:00, Thursday 1:00-2:00
Phone: (310) 206-2229
Email: nezer@humnet.ucla.edu

Goals of the Course

This class explores Israeli short stories/novellas and films (translated into English) written since the mid-1980s, which use postmodernist techniques to undermine the predominance of the modernist-Zionist narrative. Recycling and re-examining the “Israeli condition” and the “Zionist condition” and skeptical about the legitimacy of meta-narratives, these discourses seek to redefine the blurred outline of Israeli identity and subvert its underpinning formative myths. They simultaneously display a loss of faith in the representative dimension of language including the text’s own ability to penetrate to its hidden meaning. Using periphery discourses, these texts strive to change the modernist aesthetic and power paradigm. The course aims to familiarize students with contemporary Israeli literature and cinema, while providing the rhetorical tools and background knowledge to interrogate and analyze them.

Requirements

1. Students need to have a good command of the assigned reading and films and be prepared for oral quizzes and active class discussion.
2. A Response paper and a midterm paper (typed) are to be completed and handed in on time.
3. There will be a final examination.
4. Attendance is required.

Grades

Oral proficiency of reading material and films	20%
Class discussions	15%
Term papers	30%
Final	35%

Primary Sources: The course will incorporate selected readings from the following:

1. **Hoffmann Yoel**, *Katschen* (translated by David Kriss) & *the Book of Joseph* (translated by Alan Treister with Eddie Levenston), The new Directions Book, New York, 1998 (Hebrew edition, Keter, 1988).
2. **Castel-Bloom Orly**, "A Thousand Shekels a Story", "The Woman Who Went Looking for a Walkie-Talkie", "The Woman Whose Hand Got Stuck in the Mailbox" (translated by Dalya Bilu), *Dreaming the Actual: Contemporary Fiction and Poetry by Israeli Women Writers*, Selected and edited by Miriyam Glazer, State University of New York Press, Albany, 2000.
 "High tide", *The Oxford Book of Hebrew Short stories*, ed. Glenda Abramson, Oxford, 1997.
 "Someone Else's Story", *Israel: A Traveler's Literary Companion*, eds. Naomi Seidman and Michael Gluzman, Whereabouts Press, 1996.
3. **Keret Etgar**, *The Bus Driver Who Wanted to be God & Other Stories*, The Toby Press, CT., 2004.
 The Nimrod Flip Out, trans, Miriam Shlesinger and Sandra Silverston, Chatto & Windus, London, 2005.
 The Girl on the Fridge, trans. Miriam Shlesinger and Sandra Silverston, Farrar, Straus and Giroux, New York, 2008.
 Kneller's Happy Campers, trans. Miriam Shlesinger, Chatto & Windus, London, 2009.
4. **Liebrecht Savyon**, *Apples from the Desert: Selected Stories* (translated by Marganit Weinberger Rotman), The Feminist Press at the City University of New York, New York, 1998 (from the Hebrew editions of *Apples from the Desert* 1986, *Horses on the Highway* 1988, and "What Am I speaking, Chinese?" *She Said to Him* 1992).
5. **Katzir Yehudit**, *Closing the See*, trans. Barbra Harshav, The Toby Press, London, 2006.
6. **Leah Aini**, "White" (trans. Jeffrey M. Green, *Modern Hebrew Literature*, 13, Fall/Winter 1994).
 "Images" (trans. Yael Lotan), *Modern Hebrew Literature*, 20-21, 1998.
 "Nasser's Waiting for Rabin" (trans. Suzy Shabetai), *The Israel Review of Arts and Letters*, 1998/107-8, Israel Ministry of Foreign Affairs (website).
 "The Fruit of Paradise", "Rest" (trans. Gal Keidar with Miriyam Glazer), *Dreaming the Actual: Contemporary Fiction and Poetry by Israeli*

Women Writers, Selected and edited by Miriyam Glazer, State University of New York Press, Albany, 2000.

“Until the Entire Guard Has Passed” (trans. Philip Simpson), *Nothing Makes You Free: Writings by Descendants of Jewish Holocaust Survivors*, ed. Melvin Jules Bukiet, New York: W. W. Norton, 2002.

“Are We Compatible?” (trans. Philip Simpson), *Contemporary Israeli Women’s Writing*, ed. Risa Domb, Vallentine Mitchell, London, Portland Or., 2008.

Films

1. **A History of Israeli Cinema:** Directed by Raphael Nadjari; the project initiated by ARTE, the TV network. It investigates more than 70 years of Israeli Cinema, beginning with the Zionist 30s, 40s, and 50s and establishing Jewish life in Palestine on film. The film offers a diversity representing the different cultures that have shaped Israeli society. Released 2009 in Israel. minutes.
2. **Pizza in Auschwitz,** Documentary Film, Directed by Moshe Zimerman, Trabelsi Production. Chanoch and Moshe, Zimerman, Cast: Danny Chanoch, Miri Chanoch, and Sagi Chanoch, F Running time 65 minutes, Languages: Hebrew, English, Lithuanian and Polish.
3. **Walk on Water:** Directed by Eytan Fox, produced by Amir Harel, written by Gal Uchovsky, s Ashkenazi, Knut Berger, Caroline Peters, Released 2004 in Israel and 2005 in the USA. Ru minutes, Languages: Hebrew, English and German.
4. **The Matchmaker** (in Hebrew Paam Haiti), Directed by Avi Neshet, multiple producers. Base *When Heroes Fly* by award-winning writer Amir Gutfreund (*Our Holocaust*), Starring: Adir M Dagan. Released 2010. Running time 118 minutes, Language: Hebrew.

Secondary Sources: The course will incorporate selected readings from the following:

1. Lyotard, Jean-Francois, *The Postmodern Condition: A Report on Knowledge*, Trans. Geoff Bennington and Brian Massumi, Minnesota University Press, 1984.
2. Lodge David, “Modernism, Antimodernism and Postmodernism,” *Working with Structuralism* pp. 2-16, 1979.
3. Shiffman Smadar, “Orly Castel-Bloom and Yoel Hoffmann: On Israeli Postmodern Prose Fiction,” *Hebrew Studies Journal*, 2009.
<http://www.thefreelibrary.com/Orly+Castel-Bloom+and+Yoel+Hoffmann%3A+on+Israeli+postmodern+prose...-a0219003799>

4. Lawrence J. Silberstein, "Cultural Criticism, Ideology, and the Interpretation of Zionism: Toward a Post-Zionist Discourse," *Interpreting Judaism in a Postmodern Age* pp. 325-358 ed. Steven Kepnes, New York University Press, New York, 1996.
5. Furstenberg Rochelle, "Post-Zionism: the Challenge to Israel," publication by The Institute on American Jewish-Israeli Relations of the American Jewish Committee and the Argov Center of Bar-Ilan University, New York, 1997.
6. Shaked Gershon, *Modern Hebrew Literature*, trans. Yael Lotan, Bloomington, Indiana University Press, 2000.
7. Schwartz Yigal, "Hebrew Prose: The Generation After," *Modern Hebrew Literature*, 15, pp.6-9, Fall/Winter 1995.
8. Gurevitch David, "postmodernism in Israeli Literature in the 80s and 90s," *Modern Hebrew Literature*, 15, pp.10-13, Fall/Winter 1995.
9. Avisar Ilan, "Israeli Cinema and the Ending of Zionist Ideology," *Israel in the Nineties*, eds. Lazin Frederick & Mahler Gregory, pp. 153-168, University Press of Florida, 1996.
10. Feinberg Anat, "Modern Hebrew Fiction," *Israel at 60: Retrospective & Renewal*, *Modern Hebrew Literature*, 5, Fall 2009.
11. Gertz Nurit, "Historical Memory: Israeli Cinema and Literature in the 1980s and 1990s," *Critical Essays on Israeli Society, Religion, and Government*, eds. Avruch Kevin & Zenner Walter, pp. 200-226, State University of New York Press, New York.
12. Ramras-Rauch Gila & Michman-Melkman J. (eds), *Facing the Holocaust*, Jewish Publication Society, Philadelphia , 1985.
13. Kronish Amy, *World Cinema: Israel*, Fairleigh Dickinson University Press, Madison 1996.
14. Bordo Susan, "Feminism, Postmodernism, and Gender-Scepticism," *Feminism/Postmodernism*, ed. Linda Nicholson, pp. 133-156, Routledge, New York, London, 1990.
15. Butler Judith, "Contingent Foundations: Feminism and the Question of Postmodernism," *Feminists Theorize the Political*, ed. Judith Butler and Joan Scott, pp. 3-21, Routledge, New York, London, 1992.

Week 1A: The Literary Theory of Postmodernism and Israeli Postmodern Narratives

Reading assignment: Lyotard: *The post Modern Condition* pp. xxiii-xxv; Lodge: *Working with Structuralism* pp.3-16; Shiffman: "Orly Castel-Bloom and Yoel Hoffmann: On Israeli Postmodern Prose Fiction," pp. 1-11

Topics of Discussion: How does Lyotard define postmodernism, and what characteristics does Lodge map? In what ways does Israeli postmodernism differ from the American and European ones according to Shiffman?

Week 1B: The Post-Zionist Discourse and its Affinity to Postmodernism

Reading assignment: Silberstein: "Cultural Criticism, Ideology, and the Interpretation of Zionism: Toward a Post-Zionist Discourse," pp. 325-358; Furstenberg: "Post-Zionism: the Challenge to Israel," pp. 1-30

Topics of Discussion: What is post-Zionism, and how is it a discourse? An analytical comparison between the evaluations of post-Zionism by the two scholars mentioned above

Week 2A: Deconstructing the Zionist Meta-Narrative

Reading assignment: Hoffmann: "The Book of Joseph," pp. 1-93; Shaked: *Modern Hebrew Literature*, pp. 231-242; Schwartz: "Hebrew Prose: The Generation After," pp. 6-9

Topics of Discussion: Hybridity, discontinuity, fragmentation, disorientation, and contingency in Hoffman's writing; Jewish identity and assimilation before World War II in Europe

Week 2B: The Alienated and Uprooted Jewish Immigrant in his Own Homeland

Reading assignment: Hoffmann: "Katschen," pp. 97-161

Topics of Discussion: Primary naivety and philosophical observations; parallel representation: the narrator's dry and alienated style and sympathetic depiction of the child's point of view

Week 3: Rejecting Traditional Modes of Presentation and Writing Outside of the Zionist Meta-Narrative

Reading assignment: Castel-Bloom digitized stories linked to the class website; Gurevitch: "postmodernism in Israeli Literature in the 80s and 90s," pp.10-13

Topics of Discussion: descriptions of Israel that are both real and lacking in coherence; flattening of characters and emptying them out of psychological and historical depth; deconstructing Israeli identity and parodying its formative myths; stripping the text of all cultural allusions and poetic metaphors; producing a comic absurdity of the unrelated and unexpected

Week 4A: A History of Israeli Cinema

Assignment: viewing the film "A History of Israeli Cinema"

Reading assignment: Avisar: "Israeli Cinema and the Ending of Zionist Ideology," pp. 153-168

Topics of Discussion: What are the social changes reflected in the Israeli cinema? How are reading and viewing integrated in the experience of cultural texts?

Week 4B: Experiencing Narrative as Video Clips

Reading assignment: Keret: *The Nimrod Flip Out*, Feinberg: "Modern Hebrew Fiction," Israel at 60: Retrospective & Renewal

Topics of Discussion: experimenting with kitsch, comic and the grotesque in the form of snap shots; utilizing spoken language and slang

Week 5: Continuing Analysis of Keret's Short Stories

Assignment: Midterm Paper

Reading assignment: Keret: *The Bus Driver Who Wanted to be God & Other Stories*

Topics of Discussion: combining nihilism and minimalism; use of "stand-up-comedy" and child-like narrative to depict disappointment and despair in the face of the absurdity of existence

Week 6A: Disrupting Familiar Conventional Boundaries

Assignment: viewing the film "Pizza in Auschwitz"

Reading assignment: Gertz: "Historical Memory: Israeli Cinema and Literature in the 1980s and 1990s"

Topics of Discussion: rendering the Holocaust through the genres of documentary and parody; the manipulation of rhetorical and cinematic devices to shock the observer and reader

Week 6B-7A: The Holocaust in Hebrew Literature

Assignment A: Final Paper

Reading assignment B: Liebrecht: *Apples from the Desert*, pp. 73-98, 153-192; Ramras-Rauch & Michman-Melkman J. (eds), *Facing the Holocaust*, pp. 3-18

Topics of Discussion: a second-generation of Holocaust survivors: a female perspective; breaking the silence; memories of the survivors; problems of identity; affirming the individual as a subject anchored in a world of action and consequence

Week 7B: Representing the Holocaust: Contemporary Israeli Feature Films

Assignment: viewing "Walk on Water"

Reading assignment: Kronish: *World Cinema: Israel*, pp. 76-119

Topics of Discussion: the second generation of Holocaust survivors and their attitude towards Germany and the Germans; dealing with feelings of guilt; de-formularizing the Holocaust narrative

Week 8: Writing from within the Dialectics of the Zionist Meta-Narrative and the Modern Literary Tradition

Reading assignment: Katzir, *Closing the See*; Bordo: "Feminism, Postmodernism, and Gender-Scepticism," pp. 133-156; Butler Judith, "Contingent Foundations: Feminism and the Question of Postmodernism," pp.3-21

Topics of Discussion: leaving shuttered dreams and memories in search of meaning and a unified self; utilizing romantic and fantastic elements; binary oppositions and the duality of the open ending; the poetic reach of language and the sober tone; postmodernism and feminism – are they natural allies? Can the categories of gender and self, central to feminist theory, survive the postmodern critique?

Week 9A: Recreating the Historical Dialogue of the Sixties between the Jewish Culture of the Holocaust Survivors and the Sabra's Hostile Ideological Indoctrination

Assignment: viewing "The Matchmaker"

Reading assignment: Kronish: *World Cinema: Israel*, pp. 172-188

Topics of Discussion: deconstructing the meta-Zionist narrative; recreating a historical period

Week 9B-10A: Writing from the Margins of Israeli Society

Reading assignment: Aini: digitized stories linked to the class website

Topics of Discussion: highlighting a blighted existence in which warmth is only extracted from human contact; fusion of lyrical poetry and sharp intellect; problematizing Israeli identity and the Zionist Meta-Narrative

Week 10B: Sum Up and Concluding Discussion



New Course Proposal

	Hebrew 113 Contemporary Israeli Short Stories/Novellas and Films in English			
<u>Course Number</u>	Hebrew 113			
<u>Title</u>	Contemporary Israeli Short Stories/Novellas and Films in English			
<u>Short Title</u>	ISRLI STORIES&FILMS			
<u>Units</u>	Fixed: 4			
<u>Grading Basis</u>	Letter grade or Passed/Not Passed			
<u>Instructional Format</u>	Lecture - 3 hours per week Laboratory - 2 hours per week			
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	None			
<u>Course Description</u>	Lecture, three hours; laboratory, two hours. Exploration of Israeli short stories/novellas and films (translated into English) written since mid-1980s that use, each to varying degree, postmodernist techniques to undermine predominance of modernist-Zionist narrative. Recycling and reexamination of Israeli condition and Zionist condition and skepticism about legitimacy of meta-narratives to redefine blurred outline of Israeli identity and subvert its underpinning formative myths. They simultaneously display loss of faith in representative dimension of language, including ability of texts to penetrate to its hidden meaning. Using periphery discourses, these texts strive to change modernist aesthetic and power paradigm. P/NP or letter grading.			
<u>Justification</u>	Hebrew 111B (Israel Studies) is offered as part of the UCLA Younes & Soraya Nazarian Center for Israel Studies. The course aims to familiarize students with contemporary Israeli literature and cinema, while providing the rhetorical tools and background knowledge to interrogate and analyze them.			
<u>Syllabus</u>	File SYLLABUS Contemporary Israeli Short Stories and Films 113.doc was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>				
<u>Grading Structure</u>	Oral proficiency of reaing material and films 20% Class discussions 15% Term papers 30% Final 35%			
<u>Effective Date</u>	Spring 2011			
<u>Instructor</u>	Name	Title		
	Nancy Ezer	Lecturer		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	Near Eastern Languages & Cultures			

[Contact](#)

Name

E-mail

ESTHER CHANG**estchang@humnet.ucla.edu**[Routing Help](#)**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704**Status:** Added to SRS on 11/5/2010 11:41:09 AM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441**Status:** Added to SRS on 10/26/2010 11:00:54 AM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040**Status:** Returned for Additional Info on 10/26/2010 10:21:13 AM**Changes:** No Changes Made**Comments:** Routing to Registrar's Office**Role:** FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918**Status:** Approved on 10/26/2010 10:02:13 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918**Status:** Approved on 10/25/2010 1:05:41 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040**Status:** Returned for Additional Info on 10/25/2010 12:55:20 PM**Changes:** No Changes Made**Comments:** Routing to Vice Chair Muriel McClendon for FEC approval**Role:** L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040**Status:** Returned for Additional Info on 10/25/2010 12:55:20 PM**Changes:** No Changes Made**Comments:** Routing to Vice Chair Muriel McClendon for FEC approval**Role:** Dean College/School or Designee - Stowell, Timothy A (tstowell@college.ucla.edu) - 54856**Status:** Approved on 10/25/2010 12:40:57 PM**Changes:** Grading Structure**Comments:** No Comments**Role:** L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040**Status:** Returned for Additional Info on 10/25/2010 10:29:05 AM

Changes: Major/Minor

Comments: Routing to Dean Stowell for approval

Role: Department Chair or Designee - Schniedewind, William M (williams@humnet.ucla.edu) - 62405

Status: Approved on 10/20/2010 10:51:14 AM

Changes: No Changes Made

Comments: No Comments

Role: Initiator/Submitter - Chang, Esther S (estchang@humnet.ucla.edu) - 54165

Status: Submitted on 10/20/2010 10:47:59 AM

Comments: Initiated a New Course Proposal

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