

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Yiddish 10
 Course Title From Old World to New: Becoming Modern As Reflected in Yiddish Cinema and Literature
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
 With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
 With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course uses as focal points the media of Yiddish cinema (classic films and documentaries) and associated Yiddish literature in translation as means of investigating the ways in which the culture of Ashkenazic Jews adapted to the forces of modernity (urbanization, immigration, radical social movements, assimilation, and organized anti-Semitism) from the late 19th Century to present times.

3. List faculty member(s) who will serve as instructor (give academic rank):

Miriam Koral – Continuing Lecturer in Yiddish

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____

If yes, please indicate the number of TAs 1

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	<u>x</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>60</u>
2012-2013	Fall	_____	Winter	_____	Spring	<u>x</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>60</u>

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes _____ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: 5

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

□ General Knowledge	This course offers a comprehensive insight into the sweeping forces that defined post-industrialized European and American Jewish life and culture and how the artistic/intellectual media of film and literature explained and translated the experience of and adaptation to these historical/social forces.
□ Integrative Learning	Students view an average of one film a week, ranging from classic Yiddish (pre-1940) and post-War films that are in Yiddish (with English subtitles) to contemporary documentaries. To the extent that some of the films are adapted from works of Yiddish literature, assignments will include readings from these works in translation for the purpose of comparing and contrasting them to the film adaptations. Weekly written assignments (2- 3-page papers) and discussions will also require historical research. Students will also be hearing and learning words and common expressions in the Yiddish language as well as be given a general introduction to the history and development of the language.
□ Ethical Implications	Students will be given the opportunity to observe and analyze the value of cultural identity, adherence to cultural and religious traditions and values, and the challenges of maintaining an endangered language in the face of adaptations demanded by a changing society.
□ Cultural Diversity	This course offers unique and comprehensive historical and contemporary insights into a still-evolving culture that has also had an important influence on modern American culture. With the medium of film as a focal point, the course enables these insights to be easily accessible, compelling, and ultimately universal.
□ Critical Thinking	Weekly writing assignments require research into and critical integration of the historical and cultural issues depicted in the films to be viewed. Discussions are framed around these background issues as well as analyses of lead characters in the films and readings and their reactions in response to these larger issues.
□ Rhetorical Effectiveness	Weekly writing assignments consist of 1-3 page papers in which researched information must be synthesized, summarized and clearly presented. Feedback will be provided by the instructor and TA on the content and form of the written material. Discussions in class will foster students' abilities to communicate their research and ideas. In addition, the final exam requires a written distillation of comparisons and contrasts between the filmographic depictions of the major cultural, social and historical issues explored in the course.
□ Problem-solving	The course is structured to utilize and demonstrate the value of research in advance of viewing a film in order to deepen comprehension and insights and to provide fodder for informed discussion. Students are challenged to integrate the results of their research with fictional and real depictions on film and to draw conclusions from a variety of disciplines.
□ Library & Information Literacy	This course requires students to prepare weekly written assignments (2-3 pages) which demand research through digital and traditional sources. Students are required to reference all their research sources which must include at least three sources (other than Wikipedia) for each assignment.

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

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

(A) TOTAL Student Contact Per Week**4 (HOURS)****(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- | | | |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation: | <u>3</u> | (hours) |
| 2. Reading | <u>3</u> | (hours) |
| 3. Group Projects: | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises: | <u>N/A</u> | (hours) |
| 6. Written Assignments: | <u>3</u> | (hours) |
| 7. Research Activity: | <u>2</u> | (hours) |

(B) TOTAL Out-of-class time per week**11 (HOURS)****GRAND TOTAL (A) + (B) must equal at least 15 hours/week****15 (HOURS)**

Yiddish 10 (Spring 2012)
From Old World to New:
Becoming Modern As Reflected in Yiddish Cinema and Literature
Instructor: Miri Koral

Using as the primary focal points the media of Yiddish cinema (classic films and documentaries) this course examines the ways in which a heritage culture, that of Ashkenazic Jews, adapted to the forces of modernity (urbanization, immigration, radical social movements, assimilation, and destructive organized anti-Semitism) from the late 19th Century to present times. Through homework assignments consisting of viewing selected films (via the Media Lab and Office of Instructional Development), readings, research and weekly papers, and in-class discussions, students explore transformational themes in depth.

Course Objective 1: Provide a comprehensive examination of the sweeping forces that defined post-industrialized European and American Jewish life and culture. Whether through realism or romanticism, the selected Yiddish films portray these challenging transformations: from shtetl to urban center; from superstition and blind faith to tempered intellectual enlightenment; from insularity and economic hardship to mainstream acceptance and success; and from a thriving centuries-old foundation culture in Eastern and Central Europe to dislocation, virtual annihilation, and renewal.

Course Objective 2: Introduce aspects of Yiddish culture and modern Yiddish literature by comparing and contrasting the selected films with their literary origins and their authors' lives and oeuvres.

Course Objective 3: Stimulate a deeper understanding of how crucial a role a language and culture can have in forging social movements, and how the need arises, paradoxically, to safeguard the language as a result. The selected documentaries offer a riveting and unexpected portrayal of the galvanizing effect of the Holocaust on youthful social activists in Lithuania ("Partisans of Vilna"); and the historical and social forces that led to the declined status of Yiddish language and culture in the Jewish State ("Mameloshn/Kinderloshn").

Course Objective 4: Provide an introduction to the history and development of the unique Yiddish language, an exposure to some of its words and common expressions, and its cultural underpinnings. All of the films in this course offer the most accessible way available to us today to hear Yiddish spoken in a fluent, natural manner.

Each 75-minute class is divided as follows: 35 minutes – Lecture introducing the film and the topics under discussion; 40 minutes discussion of research results, post-viewing, and/or language learning (recurrent words and expressions from the film that relate to specific aspects of Yiddish culture). Weekly 50-minute session with a TA is for refinement of research methods and written/oral expression. *Students will attend one live local Yiddish cultural event outside of class. Homework assignments include viewing films, research and papers. Grading is based on class participation (20%), weekly assignment preparation (50%), and final (30%).* Papers are to be approximately 1-2 pages, typed double-space. Please list sources (wiki only as a starting point, at least 3 other sources besides wiki).

Part I: Challenges to the Old World: New Ideas and Politics

Class 1: Introduction to the Subject Language and Culture

Lecture and discussion: What is Yiddish and Yiddish culture? -- origin and development of Yiddish language and literature. In-class viewing of sections of the documentary "Vision Before My Eyes". Overview of Yiddish filmography.

Class 2: Overview of Yiddish Cinema, Peretz Hirschbein

Lecture and discussion: Since the playwright, Peretz Hirschbein, was a theatrical innovator, in what ways does the film based on his play (The Vow) seem innovative in terms of themes (folklore and ritual; modernity/secularism vs. tradition/religion; supremacy of love) and modern cinematic techniques? Review Yiddish words and phrases relevant to the rituals depicted in the film.

Assignment 1 due:

📖 Reading: Chapter I of Bridge of Light: Yiddish Film Between Two Worlds, by J. Hoberman.

📺 Viewing: "*Tkies Kaf*" (*The Vow* 1937).

📝 Paper: Based on the readings, what appear to be challenges and new opportunities facing Yiddish filmmakers of the 1920's and '30's? Describe who would have been their audience and where. In what ways is Yiddish filmmaking a continuity of a cultural legacy?

Class 3: "The Dybbuk" and S. Ansky

Lecture and discussion: Yiddish wedding customs (*badkhn* (wedding jester)), Jewish supernatural beliefs. Is the revolutionary S. Ansky's return to his ethnic and spiritual roots considered to be a good thing and why? Review of words relevant in the film.

Assignment 2 due:

📖 Reading: "I Enlighten a Shtetl" by S. Ansky, and "A Half Year With Ansky" by H. Lunskey, in The Golden Tradition by L. Davidovitz ; and Chapt. 1, A Bridge of Longing by David Roskies (Course Reader)

📝 Paper: What would have been the changing circumstances (social, historical) that made S. Ansky into such a unique rebel and social activist? For someone from his traditional background, what sorts of unusual things did he do and what seems to have brought him back to the idea of honoring and safeguarding his own culture?

Class 4: Theater Vs. Cinema/ Original Work Vs. Film

Lecture and discussion: Are there ambiguities in the filmic portrayal of Kabbalistic rituals and beliefs in *The Dybbuk*? What influences of the avant-garde can one see in the filmmaking? Guest lecturer on the modern dance choreography for *The Dybbuk*.

Assignment 3 due:

📖 Reading: *The Dybbuk*, Act I of the play; Bordwell and Thompson, Film Art: An Introduction, Chapter 3, Narrative as a Formal System (Course Reader)

📺 Viewing: *Der Dibek: (The Dybbuk)* (1937)

Class 5: "Tevye" and Sholem Aleichem

Lecture and discussion: Sholem Aleichem -- in what ways could his themes be seen as universal? What is considered to be his enduring influence on modern Yiddish literature and culture? What is it like to practice one's religion in isolation vs. in community: i.e., the *dorf* (village) vs. *shtetl* (town).

Assignment 4 due:

📺 Viewing: "*Tevye der Milkhiker*" (*Tevye the Dairyman*) (1939)

❏Paper: (Based on research on Yiddish writer Sholem Aleichem and American writer Mark Twain) Aside from literary merit, what are the innovations introduced by Sholem Aleichem that make him a legend? What are some of the uncanny literary and biographical parallels between him and Mark Twain?

Class 6:

Lecture and discussion: Upholding tradition in the face of the contrasting forces of violence and assimilation. Comparison of the depiction of these forces with the portrayals and endings in the 1939 and 1971 films and the original short story -- what has been gained? What lost?

Assignment 5 due:

❏Reading: "Khavé" ("Eve") short story by Sholem Aleichem (Course Reader)

❏Viewing: "Fiddler on the Roof" (1971)

Class 7: Mendele and the Ideas of the Jewish Enlightenment

Lecture and discussion: Mendele and his seminal impact on Yiddish literature; origins and spread of the Jewish Enlightenment (Haskalah) and its seeding of major social movements; why the Haskalah took different paths in W. and E. Europe.

Assignment 6 due:

❏Reading: Chapter 3, Pp 56-66, A Bridge of Longing, Virtual Shtetl Website (<http://www.sztetl.org.pl/en>) on Jewish Emancipation in Europe.

❏Paper: (Based on research on Yiddish author Mendele Mokher Sforim and the reading) What were the larger social trends of his time that led Mendele to write in Yiddish? What was he trying to achieve that led to his being known as the "grandfather of Yiddish literature"?

Class 8: The Light (and Dark) Ahead

Lecture and discussion: How the film depicts the duel between superstitions vs. Enlightened thinking – is this still happening today? How did the film depict stirrings of a new labor movement and foreshadow the Holocaust? In what way did *Tkhines* (women's prayers, as shown in the film) play a role in the development of modern Yiddish literature? Vocabulary related to social class.

Assignment 7 due:

❏Viewing: "*Fishke der Krumer*" (Fishke the Lame) (1939)

Part II: New World Challenges and Opportunities: Urbanization and Immigration

Class 9: The Shtetl

Lecture and discussion: How were Yiddish wedding customs as depicted in the film beginning to change? In what significant ways was a shtetl (market town) different from today's suburb? Why move to a city and what city would you/ could you move to if you were an early-20th-Century Jew?

Assignment 8 due:

❏Reading: "Fairs" on Virtual Shtetl Website; "Demythologizing the Shtetl" by Joshua Rothenberg (Course Reader)

❏Paper: Were there characteristics common to all E. European shtetl? What were some of the dissimilarities? What would daily life have looked like for Jews in a shtetl (market town) vs. a dorf (village)? What are some of the better known market towns? How many "shtetlekh" were there in Poland in 1939?

Class 10: "Yidl With His Fiddle" and Klezmer

Lecture and discussion: How are traditional values kept/lost? Negative and positive effects of urbanization as depicted in the film. Further basic conversation (vocabulary of marriage, music).

Assignment 9 due:

Viewing: *"Yidl Mitn Fidl" (Yiddle With His Fiddle)* (1936).

Paper: What is the etymology of "klezmer" and its historical origins? Does it have a particular characteristic that makes it unique to Ashkenazic Jewish culture? What would be the value of and is there such a thing as a "klezmer revival"?

Class 11: The Yiddish Writer Sholem Asch: A 20th Century Phenomenon

Lecture and discussion: the fallout from notoriety yesterday and today -- Sholem Asch vs. (___fill in the blank??_) today. How can we see the rise of the labor movement in the US (as related to Yiddish culture) as resulting from the Haskalah/Enlightenment discussed earlier? Psychological and social themes explored in Asch's provocative works.

Assignment 10 due:

Paper: Using the writer Sholem Asch as an example, what would have led someone to write in Yiddish in the early 20th Century and to continue doing so? Why did he achieve both fame and notoriety? When, where and why were labor unions first organized in the U.S.?

Class 12: "Uncle Moses" and the New American Life

Lecture and discussion: What makes someone and why is it of value to depict a morally ambiguous character? How was the shtetl transposed to American urban life, and to what benefit? How does assimilation affect a heritage language and traditional values?

Assignment 11 due:

Reading: Chapter from *Uncle Moses* by Sholem Asch (Course Reader)

Viewing: *"Unkl Mozes" (Uncle Moses)* (1930)

Class 13: Eastern European Jewish Urban Life Between the Wars

Lecture and discussion: Jewish cultural adaptations to urban life in Eastern Europe; the city of Lodz as a major center of Jewish life prior to 1939 and its transformation into one of the largest Holocaust ghettos.

Assignment 12 due:

Paper: What were some of the major urban centers for Jewish life in E. Europe (name at least 5)? What in particular is Lodz known for – in general prior and during WW II (in terms of livelihoods? In terms of Yiddish/Jewish culture?)

Class 14: "Mamele" and The Erosion of Tradition

Lecture and in-class discussion: As depicted, in what ways are cultural and family life upended in 1930's urban Poland? What is gained? What is "tradition"? What's at stake in giving up tradition?

Assignment 13 due:

Viewing: *"Mamele" (Little Mother)* (1938).

Part III: Annihilation, Resistance and Renewal: Holocaust and Aftermath

Class 15: The Jerusalem of Lithuania and the Legacy of Resistance

Lecture and discussion: Why was Vilna (Vilnius) known as “Jerusalem of Lithuania”?; the great Avrom Sutzkever and “memory keepers” in the Vilna and other Holocaust Ghettos; what revivals of Jewish/Yiddish culture in Vilna today?

Assignment 14 due:

Reading: Virtual Shtetl website: 1) Youth organizations; 2) Vilna (Wilno); 3) The Ghetto; Selected poems by Avrom Sutzkever (Course Reader)

Paper: What is the historic significance of Vilna in terms of Jewish settlement and Yiddish culture? Who was the Vilna Gaon and why was he significant? Who was Abraham Sutzkever in relation to Vilna, and especially the Vilna Ghetto?

Class 16: “Partisans of Vilna” and the Many Forms of Resistance

Lecture and discussion: What were the moral dilemmas facing the young leaders of the Resistance? How crucial was language in forging the resistance? Can resistance take more than one form?

Assignment 15 due:

Viewing: “Partisans of Vilna” (1986)

Class 17: Dislocation in Post World War II

Lecture and discussion: The post-War role of Yiddish and the effects on Yiddish culture.

Assignment 16 due:

Paper: How do you think the post-WW II Displaced Persons (DP) camps compare to present day refugee camps (in Africa and Asia), i.e., purpose, location, administration, inhabitants? Do you think Yiddish culture played a part in Holocaust survivors being able to connect with a “normal life”, and if so, how?

Class 18: Long is the Road

Lecture and discussion: Making a Yiddish film in the immediate aftermath of the Holocaust; what is more effective -- documentary or feature film in exploring such serious themes?

Assignment 17 due:

Viewing: “*Lang iz der Veg*” (Long is the Road) (1947).

Class 19: Yiddish and Israel

Lecture and discussion: The Zionist ideal and the demise of Yiddish in Israel; the status of Yiddish today, especially in Israel; the influence of Yiddish on Modern Israeli.

Assignment 18 due:

Paper: How popular is Yiddish in Israel today? How does the culture manifest in Israeli society (organizations, newspapers, theater, writers, schools)? What are the leading (most active) Yiddish cultural organizations in Israel and the rest of the world today?

Class 20: Whose Mother Tongue?

Lecture and discussion: What is the value of transmitting a language and culture? How is this transmitted and safeguarded?

Assignment 19 due:

Viewing: “*Mameloshn/Kinderloshn*” (Mother Tongue/Children’s Tongue) (documentary, 2003).

Bibliography:

Bordwell, David and Thompson, Kristin, Film Art: An Introduction, McGraw Hill, 2009, 1979

Davidovicz, Lucy, The Golden Tradition, Syracuse University Press, 1996 (orig. publ 1967)

Hoberman, J, Bridge of Light: Yiddish Film Between Two Worlds, Temple University Press, 1991

Course Reader consisting of excerpts (in translation) of Mendeleyev's novel Fishke the
Lame; selected Sholem Aleichem stories from his collection Tevye the Dairyman; excerpt from
Sholem Asch's novel Uncle Moses; selections from the writings of Avrom Sutzkever related to the
Vilna Ghetto; and selections from the books listed below:

Kriwaczek, Paul, Yiddish Civilization: The Rise and Fall of a Forgotten Nation, Alfred A. Knopf, 2005

Katz, Dovid, Words On Fire: The Unfinished Story of Yiddish, Basic Books, NY, 2004

Roskies, David G., A Bridge of Longing – The Lost Art of Yiddish Storytelling, Harvard University
Press, 1995

Rothenberg, Joshua, "Demythologizing the Shtetl", Midstream (March 1981)

Yiddish Literature in America, 1870 - 2000, Edited by Emanuel Goldsmith, Translated by Barnett
Zumoff, Ktav Publishing House, 2009

Websites:

Virtual Shtetl Website (Museum of the History of Polish Jews) <http://www.sztetl.org.pl/en>

YIVO Website: <http://epyc.yivo.org/home.php>,

<http://www.ibiblio.org/yiddish/>



New Course Proposal

Yiddish 10

From Old World to New: Becoming Modern as Reflected in Yiddish Cinema and Literature

Course Number Yiddish 10

Title From Old World to New: Becoming Modern as Reflected in Yiddish Cinema and Literature

Short Title YIDDISH-BECOMG MDRN

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 3 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites None

Course Description Lecture, three hours; discussion, one hour. Use of media of Yiddish cinema (classic films and documentaries) as primary focal points to examine ways in which one heritage culture, that of Ashkenazic Jews, adapted to forces of modernity (urbanization, immigration, radical social movements, assimilation, and destructive organized anti-Semitism) from late-19th century to present. Exploration of transformational themes in depth through viewing of selected films, readings, research and weekly papers, and in-class discussions. P/NP or letter grading.

Justification We are updating our course offerings in Yiddish.

Syllabus File [Yiddish 10.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure Participation 20%
Weekly assignments 50%
Final exam 30%

Effective Date Spring 2012

<u>Instructor</u>	Name	Title
	Miriam Koral	Lecturer

<u>Quarters Taught</u>	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Winter	<input checked="" type="checkbox"/> Spring	<input type="checkbox"/> Summer
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Department Germanic Languages

<u>Contact</u>	Name	E-mail
	KERRY ALLEN	allen@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 12/5/2011 12:32:24 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Yiddish 10

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (jbartholomew@registrar.ucla.edu) - 51441

Status: Added to SRS on 11/30/2011 3:13:09 PM

Changes: Short Title

Comments: Added a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 11/30/2011 2:10:55 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671

Status: Approved on 11/30/2011 12:26:21 PM

Changes: No Changes Made

Comments: Again, I am approving this contingent on its approval by GE governance.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 11/29/2011 3:41:33 PM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval

Role: Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259

Status: Approved on 11/24/2011 12:31:04 PM

Changes: No Changes Made

Comments: No Comments

Role: Dean College/School or Designee - Escobar, Linda Carol (lescobar@college.ucla.edu) - 47245

Status: Returned for Additional Info on 11/23/2011 2:52:36 PM

Changes: No Changes Made

Comments: Forward to Dean Schaberg

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 11/23/2011 2:48:05 PM

Changes: Grading Structure

Comments: Routing to Linda Escobar for Dean Schaberg's approval

Role: Department Chair or Designee - Allen, Kerry Anne C (allen@humnet.ucla.edu) - 51147

Status: Approved on 10/26/2011 11:10:43 AM

Changes: No Changes Made

Comments: approved as designee for James Schultz, chair.

Role: Initiator/Submitter - Allen, Kerry Anne C (allen@humnet.ucla.edu) - 51147

Status: Submitted on 10/26/2011 11:09:30 AM

Comments: Initiated a New Course Proposal

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