Course Description
This course looks at contemporary representations of social, political and domestic space in Israel through cultural production such as literature, visual work, film, theatre and art. It offers close reading and discussion of major Israeli works in translation with attention to how their themes and forms relate to the Israeli condition. Reading and viewing include Amos Oz’s major novel A Tale of Love and Darkness, Anne Frank: The Graphic Diary, TV show Arab Labor, short films and writing by Etgar Keret, and Sayed Kashua, among others. We will discuss topics and theories of personal and collective identity formation, war and peace, ethnicity and race, migration, nationalism, and gender.

The class is conducted in English. No previous knowledge of Hebrew is required.

Course Grade Calculation
Attendance & active participation in class discussion – 10%
Eight one-paragraph reading responses on reading/viewing - 20%
Asynchronous engagement, responses on outside events – 10%
In class news update – 10%
Midterm Paper – 20%
Final Analytical Paper / Project / Collaborative assignment - details TBA – 30%; Paper -12-15 pages 25%; Abstract and draft 5%

Other Requirements
There will be two (2) mandatory (zoom) events outside of regular class time. More information will be posted soon.
**Books** (are available for purchase at the Yale Bookstore)


All other reading: scholarly articles, novellas, short stories, poems and non-fiction writing as well as viewing material will be available on Canvas.

**Course Policies**

*Academic integrity*: Please review the *Yale College Program of Studies* section on ‘Definitions of Plagiarism, Cheating, and Documentation of Sources’ (http://catalog.yale.edu/undergraduate-regulations/policies/definitions-plagiarism-cheating/). Make sure to properly cite your sources in all assignments, and if you are unsure what might constitute plagiarism, don’t hesitate to ask.

*Attendance and participation*: Attendance, informed participation and meaningful engagement with course themes and materials at all course sessions are expected. If the course is on Zoom, you are expected to have your cameras on. Unexcused absence or tardiness will impact your participation grade.

*Office hours and individual (“midterm”) meetings*: I will have two hours of office hours every week but please feel free to email me and set up time to meet outside of these hours. By the end of the second week I plan to meet individually with every student to get to know you better and provide verbal feedback on the work done in and outside of class thus far.

*Classroom community*: This course asks you to consider challenging questions about personal politics, history, faith, identity and gender. By enrolling, you agree to foster and contribute to candid and thoughtful discussion and respectfully engage assigned readings and other participants.

*Required readings/viewing*: You should complete all assigned readings and viewing in advance of each meeting and be prepared to discuss the central arguments and key points of each reading in relation to course themes and questions. Please note that the two short films assigned for the first class will be viewed and discussed during the meeting so there is no need to watch them ahead of time.

*Technology*: Please silence notifications on all devices for the duration of our discussions and screenings. I will not police your use of technology, but distraction could impact your grade.

*Extensions*: I will consider any reasonable request for an extension submitted well in advance and no later than forty-eight hours before the due date. Notify me as soon as possible of any extraordinary circumstances that might require an extension.
**Late Work:** I will deduct one letter grade for each day an assignment is late without an extension (e.g. B to B-).

**Communication:** I will respond to emails within twenty-four hours of receipt on weekdays; expect a response to email received during weekends by end-of-day Monday.

**Resources**

**Accessibility:** The Resources Office on Disabilities (http://rod.yale.edu) facilitates accommodations for students with documented disabilities. Please do let me know of any individual learning needs (documented or not) and how I might best accommodate them.

**Writing assistance:** While I will offer feedback on drafts and submitted assignments, the Drop-in Writing Partners and Residential College Writing Tutors coordinated by the Center for Teaching and Learning (http://ctl.yale.edu/writing) are exceptionally well-equipped to assist with writing mechanics and style.

**Tentative Schedule**

**Week 1 - First meeting:** Introduction: Israeli Narratives

Jon Stewart & John Oliver, “Israel” The Daily Show


Short film: *Oranges* (Maha Assal, 2009)

Short film: *Bus Station* (Lily Shefy, 2008)

**Week 1 - Second meeting:** Viewing from the Outside Viewing from the Inside

Maps of Israel

Etgar Keret, The Seven Good Years, (2015), Year One: “Suddenly the Same Thing,” “The Way We War.”


Shiri Goren “Israeli Narratives: Charting New Territories”

***Recommended (for ongoing reference) Israeli Arab Conflict Timeline (Canvas)**

In class screening and discussion: Short film *What About Me* (Etgar Keter & Shira Gefen, 2010)
**Week 2 – *** Individual meetings with students to be held this week.

**First meeting: Generation of ‘48 and Moral Dilemmas of Statehood**

Film: *Hill 24 Doesn’t Answer* (Thorold Dickinson, 1955)


Amos Oz *A Tale of Love and Darkness*. Chapters 1-2 (pp. 1-20 in the middle) & chapters 43-47 (pp. 347-top of 388).

***Recommended (for ongoing reference) Israeli Arab Conflict Timeline (Canvas)**

**Week 2 – *** First short paper due in class

**Second meeting: Israeli Identity: Love and Darkness**


**Week 3 - First meeting: Anne Frank Graphic Diary**

*[at the Time of a Global Pandemic]*

Read about Anne Frank history and legacy:

https://www.livescience.com/59458-anne-frank-history-legacy.html

Explore the website of *Anne Frank House* in Amsterdam https://www.annefrank.org/en/

Watch the short clip: How to Read a graphic novel

https://www.youtube.com/watch?v=gEat4z8ne_o

Read: *Anne Frank: The Graphic Diary*, Adapted by Ari Folman, Illustration by David Polonsky (2018)

**Week 3 - Second meeting – Holocaust, Another Perspective**


***The short novel is available in two parts in Canvas.

**Week 4 - First meeting: Palestinian-Israelis: Identities in Conflict**

Sayed Kashua, “Cinderella” (short story)

Sayed Kashua, *Dancing Arabs* (selection)
Dan Rabinowitz, Khawla Abu-Baker, selection from: Coffins on Our Shoulders: The Experience of the Palestinian Citizens of Israel.

**Week 4 - *** Second short paper due in class**

**Second meeting: Arab Labor: Sitcom Reality**


**Week 5 – **** Final paper/project abstract due in class**

**First meeting: The Poetry of Yehuda Amichai**

**A visit (in person or virtual) to the Amichai Archive at the Beinecke**

Yehuda Amichai, Selection of Poetry (see links online)

Nili Scharf Gold, Yehuda Amichai: The making of Israel's National Poet. Introduction

**Week 5 - Second meeting: Writing in Israel Now: Conclusion**

(A Hybrid) Documentary Film: Etgar Keret – Based on a True Story

The Seven Good Years, Etgar Keret (2015) – Year Seven pp 151-171

(Non-Fiction: Shiva; In my Father's Footsteps; Jam; Fare and Good; Pastrami)

Short Stories: Fiction: The Story about the Bus Driver who Wanted to be God; Breaking the Pig; Korbi’s Girl; Shoes; Rabin's Dead; Sirens; One Last Story and That's It.

*** Final paper/project is due on Sat. July 10, 2021 by 5:00PM (Canvas).