

Israeli Cinema: Nation, Gender, and Ethnicity  
Spring 2023  
ASIA 235/JWST 235/PWAD 235  
Yaron Shemer

**Time:** T/TH 12:30-1:45pm  
**Class location** New West, 219  
**Office:** New West, 202  
**Office hours:** T 11:15-12:15; TH 2:00-3:00  
**E-mail:** [yshemer@email.unc.edu](mailto:yshemer@email.unc.edu)

**Course description:**

This course is designed for students of Middle Eastern Studies, Jewish and Hebrew Studies, Communications, Women's Studies, Global Cinema, and all students interested in learning about Israeli culture and society as expressed in cinema.

The official Zionist discourse of the past often foresaw the creation of an egalitarian immigrant society whose subjects' exilic ethnicities and identities will give way to the Israeli melting pot collective. **Israeli Cinema: Nation, Gender, and Ethnicity** will initially examine the filmic construction of Israeli national identity and how the films' address of gender and ethnicity was subtended by the hegemonic Zionist-national ethos. Yet, with the recent emergence of identity politics, a phenomenon marked by the determination of various groups to vie for the power to represent and be present in the cultural and political public arena and to promote primarily their own causes, contemporary Israeli cinema has challenged those hitherto prevalent ideological creeds. The class will explore the modes of expression by which contemporary Israeli films often depict a multifaceted and conflicted nascent society where "Israeliness" and national identity become ever more elusive.

**Israeli Cinema: Nation, Gender, and Ethnicity** seeks to 1. enhance students' acquaintance with Israeli society and culture; 2. provide students with a better understanding of the multilayered contexts and perspectives within which we can situate national cinema; 3. expand cultural appreciation of people and groups whose traditions and beliefs might differ from our own; 4. enrich students' command of film language, aesthetics, and discourse; 5. enable students to appreciate the different ways not only of making films but also of seeing them, i.e., to encourage critical viewing of films; and 6. support students in becoming accustomed to discussing these matters in an informed and respectful manner.

**Film streaming:** Most of the assigned films are available through our MRC streaming service and they are all on reserve. See the reserve list on Sakai. A few films are available through direct-to-consumer and may involve a small fee to watch.

**Recommended text:** Corrigan, Timothy. *A Short Guide to Writing about Film*. New York: Pearson Longman.

**Recommended MRC film guide:** <http://guides.lib.unc.edu/filmresearch> (designed by Winifred Metz).

**Note:**

- Students enrolling in this class are not required or expected to have previous knowledge of film theory and criticism. The first few classes and the recommended reading (*A Short Guide to Writing about Film*) should provide students with sufficient knowledge needed for our film analyses and writing assignments.
- Most of the films that are assigned are also available at the MRC on DVD.
- All films have English subtitles. Knowledge of Hebrew or Arabic is not required.
- This course meets VP, BN, and GL requirements. IDEAS IN ACTION (new GenEd):FC-AESTH.

IDEAS in ACTION Curriculum

Student Learning Outcomes:

### **Aesthetic and Interpretive Analysis**

1. Interpret and critique literary and artistic expression.
2. Analyze literary and artistic works in various contexts (social, political, historical, philosophical, etc.) and with regard to style, period, and the circumstances of composition.
3. Explain how aesthetic expression enhances human experience.

### Recurring Capacities:

1. Pose problems and questions that require systematic thinking about evidence, argument and uncertainty.
2. Consider its content in the context of human difference between and within societies; the full range of legitimate debate in its field; and/or change over time
3. Require writing totaling at least 10 pages in length, or the intellectual equivalent.
4. Require presenting material to the class, small groups, or the public through oral presentations, webpages, or other means that enable corroboration of fact and argument.
5. Require collaborating in pairs or groups to learn, design, solve, create, build, research or similar.

## Course requirements and grading:

### Summary:

- Class presentation (10%)
- Reactions paper (12%)
- Short exam (5%)
- Two critical film reviews (18%)
- Term paper (25%)
- Final exam (20%)
- Participation and class preparation (10%)

- ◇ Class presentation: (10%) Together with two (or more) classmates you will present one topic from a list that will be provided at the beginning of the semester. Presentations, preferably using PowerPoint, should include a relevant bibliography. After class, you will need to post your presentation on Sakai. [10-15 minutes]

- ◇ Reaction paper: (12%) One reaction paper to any of the assigned readings. **You need to submit the reaction paper when the assigned reading is due** (see class schedule below). When the assigned reading consists of more than one article, you may choose to write about one article only or any number of them. Write about an issue in the reading that piques your interest or causes you to rethink/reflect on a certain issue. Analyze the article and the issue you focus on in light of our previous class discussions and/or other readings and films.  
Note: Last opportunity for an assigned reading is **Tuesday, 4/18**, but I highly suggest that you don't wait to the reading assignment on that day.  
[Length: 2 pages]

Short exam (5%). Testing your knowledge of basic concepts, names, and titles included in class (**Tuesday 3/21**).

- ◇ Critical film reviews: (2x9%=18%) You will write a critical analysis of two of the films that you are assigned to watch at home. The analysis has to address more than simple content-related aspects. More on that at the beginning of the semester and you can also find samples of critical film reviews on Sakai.  
Note: At least one critical review is due by **Tuesday 2/21**.  
[Length: 1 to 1.5 pages]

- ◇ Term paper: (25%) – Choose one of the following topics:
- "The films of a nation reflect its mentality in a more direct way than other artistic media..." (Kracauer, *From Caligari to Hitler*, pg. 5). Discuss the relationships between Israel's "psychological disposition" and its cinema. Consider elements that challenge Kracauer's view. Relate your discussion to at least one of the three arch themes of this class: nation, gender, and ethnicity.
  - Portray the changes in the representation of a theme, (e.g., land, war, the Holocaust, etc.), a place (e.g., kibbutz), or a group of people (e.g., youth,

minorities, etc.) over the years of Israeli cinema. Relate your discussion to at least one of the three main themes of this class: nation, gender, and ethnicity.

- Compare one film that was assigned to this class (but it can't be a film you've already discussed in your submissions of the critical film reviews) with an Israeli film that we didn't. It is suggested that that two films have at least one substantive element in common (thematic, discursive, aesthetic/generic, periodic, etc.). You are expected to address issues that go beyond the films' storylines and characters.

Guidance and expectations for the term paper:

- For each of the options above you need to watch and discuss in detail at least one film that hasn't been assigned to you or that we haven't watched in class.
- You should employ assigned readings, class lectures, and two academic sources (e.g., articles, book chapters) in addition to those already assigned.
- Develop a clear argument or thesis about the topic of choice.
- Support your arguments.
- Cite your sources and provide a bibliography. In listing your sources refer to the print version, if available (most peer reviewed articles have a print version), not the URL.
- You may choose to submit a paper proposal and I hope you take advantage of this opportunity to receive an early feedback on your term paper. A term paper proposal is due Thursday, 4/15, proposals pass this deadline will not be accepted. This optional proposal should include a title, a one-paragraph description of your term paper where you state clearly and succinctly your thesis, and sources. My feedback on your proposal is meant to help you conceptualize your topic of interest and guide you in designing and completing a solid (albeit short) academic paper. Proposals are not graded. [1 to 2 pages]
- Failure to submit the term paper will result in an F grade for the class.
- Length: 6 pages and bibliography.
- Due **Tuesday, 4/27** (last day of class).

◇ Final exam: (20%) – **Thursday, May 4, 12-3pm.**

The final exam is designed to assess your familiarity with materials covered in lectures, class discussions, and readings and your ability to relate these materials to the films we will have watched.

◇ Participation: (10%) You are expected to be an active participant in class discussions; simply attending class is insufficient for receiving the full ten participation and preparation points.

Grading scale: A (94-100); A- (90-<94); B+ (88-<90); B (84-<88); B- (80-<84); C+ (78-<80); C (74-<78); C- (70-<74); D+ (68-<70); D (62-<68); Lower than 62=F

Grading schema: A+ = 100; A = 97; A- = 92; B+ = 89; B = 86; B- = 82; C+ = 79; C = 76; C- = 72; D+ = 69; D = 66; F = 0

## **Illness**

Your health and well-being are of the utmost importance. If you are ill--especially if you are exhibiting any symptoms related to the coronavirus--you do not need to submit any documentation to me verifying your illness. If you are ill and unable to complete any of the assignments before the end of the semester, please email me as soon as you are able. I will work with you to figure out what alternate arrangements may be possible to demonstrate your learning or, if it comes to that, to receive an Incomplete for the course.

## **Access, ARS, CAPS, and Title IX**

I recognize that not everyone will be able to access the Internet with a stable connection each Tuesday & Thursday for the rest of the semester. However, if you do have a stable connection, you are asked to turn your camera on during class.

### Accessibility Resources and Services (ARS)

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.

Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email [ars@unc.edu](mailto:ars@unc.edu).

### Counseling and Psychological Services (CAPS)

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

### Title IX resources

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of Title IX Compliance (Adrienne Allison – [Adrienne.allison@unc.edu](mailto:Adrienne.allison@unc.edu)), Report and Response Coordinators in the Equal Opportunity and Compliance Office ([reportandresponse@unc.edu](mailto:reportandresponse@unc.edu)), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators ([gvsc@unc.edu](mailto:gvsc@unc.edu); confidential) to discuss your specific needs. Additional resources are available at [safe.unc.edu](http://safe.unc.edu).

## **Zoom class meeting recordings**

I will be recording our Zoom class meetings and making them available through Sakai. Students often stay after class to quickly ask a question or make a comment. I will try to remember to turn off the recording before those interactions, but cannot promise to always remember to do so. It is

probably best if you save any sensitive questions or information for a private zoom meeting. Alternatively, you can ask me to turn off the recording before we talk. Office hour meetings are not recorded.

**Note the following class procedures, policies, and guidelines:**

- Submit a paper copy of your assignments. Assignments should be turned in promptly by due date at the beginning of class. No late submissions are accepted for the short paper and the reaction paper. As for the term paper, two grade levels will be subtracted for each day of late submission (e.g., from B+ to B-). Term paper submitted over six days past the due date will automatically result in an F grade.
- You can receive up to two extra credit points for attending events related to class; one point per event. Only events that I either announce in class or pre-approve upon a student's request may qualify for this purpose.
- Use a standard 12-point Times New Roman font with 1" margins and double space your text for all written class assignments.
- Take detailed class notes; they will be useful in reviewing class materials.
- Read intently. It is recommended that you annotate assigned texts. Students will be called on randomly to comment on class readings. This counts toward your participation grade.
- You are expected to be an active participant in class discussions; simply attending class is insufficient for receiving the full ten points for "participation and class preparation".
- Turn off your cell phone before class begins and do not use it until class is finished. Do not use your laptop/tablet during class unless it is permitted for certain class activities. Please see me if you wish to discuss it.
- I encourage you to tell me/the class your preferred gender pronouns in addressing you.
- Inquiries about assignments or grades that call for some discussion should be handled during office hours, not by e-mail.
- When you send an e-mail to the instructor, put "Israeli Cinema" and your name in the subject line. Allow 24 hours for a reply.

Standard insert:

**University of North Carolina at Chapel Hill  
Information for Undergraduate Classes**

**Syllabus Changes**

The professor reserves the right to make changes to the syllabus including project due dates and test dates. These changes will be announced as early as possible.

**Attendance Policy**

**University Policy:** As stated in the University's [Class Attendance Policy](#), no right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service](#) and/or the [Equal Opportunity and Compliance Office](#) (EOC)
3. Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students](#), [Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office](#) (EOC).

**Class Policy:** Instructors may work with students to meet attendance needs that do not fall within University approved absences. For situations when an absence is not University approved (e.g., a job interview or club activity), instructors determine their own approach to missed classes and make-up assessment and assignments.

**University Approved Absence Office (UAAO):** The [UAAO](#) website provides information and FAQs for students and faculty related to University Approved Absences.

**Note:** Instructors have the authority to make academic adjustments without official notice from the UAAO. In other words, it is not required for instructors to receive a University Approved Absence notification in order to work with a student. In fact, instructors are encouraged to work directly with students when possible.

**Honor Code**

All students are expected to follow the guidelines of the UNC Honor Code. In particular, students are expected to refrain from "lying, cheating, or stealing" in

the academic context. If you are unsure about which actions violate the Honor Code, please see me or consult [studentconduct.unc.edu](https://studentconduct.unc.edu).

### **Optional Mask Use Statement**

UNC-Chapel Hill is committed to the well-being of our community – not just physically, but emotionally. The indoor mask requirement was lifted for most of campus on March 7, 2022. If you feel more comfortable wearing a mask, you are free to do so. There are many reasons why a person may decide to continue to wear a mask, and we respect that choice.

### **Acceptable Use Policy**

By attending the University of North Carolina at Chapel Hill, you agree to abide by the University of North Carolina at Chapel Hill policies related to the acceptable use of IT systems and services. The Acceptable Use Policy (AUP) sets the expectation that you will use the University's technology resources responsibly, consistent with the University's mission. In the context of a class, it's quite likely you will participate in online activities that could include personal information about you or your peers, and the AUP addresses your obligations to protect the privacy of class participants. In addition, the AUP addresses matters of others' intellectual property, including copyright. These are only a couple of typical examples, so you should consult the full [Information Technology Acceptable Use Policy](#), which covers topics related to using digital resources, such as privacy, confidentiality, and intellectual property.

Additionally, consult the University website "[Safe Computing at UNC](#)" for information about the data security policies, updates, and tips on keeping your identity, information, and devices safe.

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Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email [ars@unc.edu](mailto:ars@unc.edu).

### **Counseling and Psychological Services**

UNC-Chapel Hill is strongly committed to addressing the mental health needs of a diverse student body. The [Heels Care Network](#) website is a place to access the many mental resources at Carolina. CAPS is the primary mental health provider



for students, offering timely access to consultation and connection to clinically appropriate services. Go to their website <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health building for an initial evaluation to learn more. Students can also call CAPS 24/7 at 919-966-3658 for immediate assistance.

### **Title IX Resources**

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at <https://eoc.unc.edu/report-an-incident/>. Please contact the University's Title IX Coordinator (Elizabeth Hall, [titleixcoordinator@unc.edu](mailto:titleixcoordinator@unc.edu)), Report and Response Coordinators in the Equal Opportunity and Compliance Office ([reportandresponse@unc.edu](mailto:reportandresponse@unc.edu)), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators ([gvsc@unc.edu](mailto:gvsc@unc.edu); confidential) to discuss your specific needs. Additional resources are available at [safe.unc.edu](https://safe.unc.edu).

### **Policy on Non-Discrimination**

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's [Policy Statement on Non-Discrimination](#) offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at [safe.unc.edu](https://safe.unc.edu)) or the [Equal Opportunity and Compliance Office](#), or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

### **Diversity Statement**

I value the perspectives of individuals from all backgrounds reflecting the diversity of our students. I broadly define diversity to include race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, political background, and physical and learning ability. I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve. I appreciate suggestions.

### **Undergraduate Testing Center**

The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with ARS and who do not need testing accommodations as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit <http://testingcenter.web.unc.edu/>.

### **Learning Center**

Want to get the most out of this course or others this semester? Visit UNC's Learning Center at <http://learningcenter.unc.edu> to make an appointment or register for an event. Their free, popular programs will help you optimize your academic performance. Try academic coaching, peer tutoring, STEM support, ADHD/LD services, workshops and study camps, or review tips and tools available on the website.

### **Writing Center**

For free feedback on any course writing projects, check out UNC's Writing Center. Writing Center coaches can assist with any writing project, including multimedia projects and application essays, at any stage of the writing process. You don't even need a draft to come visit. To schedule a 45-minute appointment, review quick tips, or request written feedback online, visit <http://writingcenter.unc.edu>.

### **Grade Appeal Process**

If you feel you have been awarded an incorrect grade, please discuss with me. If we cannot resolve the issue, you may talk to our departmental director of undergraduate studies or appeal the grade through a formal university process based on arithmetic/clerical error, arbitrariness, discrimination, harassment, or personal malice. To learn more, go to the [Academic Advising Program](#) website.

## Israeli Cinema: Nation, Gender, and Ethnicity

### Class Schedule

Tuesday, 1/10:	Introduction, syllabus, and course focus and goals
Thursday, 1/12:	In-class screening of <i>West Bank Story</i> (Ari Sandel, 2005) Ways of seeing: Film aesthetics and criticism. Early Zionist/Israeli cinema: Socialist and orientalist discourses.
<b>Reading</b>	"Israel, the Arab States, and the Palestinians." Gelvin, pp. 283-293. [Sakai]
Tuesday, 1/17:	Early Zionist/Israeli cinema Presentation #1: Zionism (late 19 <sup>th</sup> century to 1948)
<b>Reading</b>	"From Jew to Hebrew." Gertz, pp. 175-199. [Sakai] A short section from Ne'eman, in <i>Companion Encyclopedia of Middle Eastern and North African Film</i> , pp. 225-226. [Sakai]
Thursday, 1/19:	Early Zionist/Israeli cinema (cont.)
<b>Reading</b>	"Post-1948." Shohat, pp. 53-70. [Sakai and on-line]
<b>Watch</b>	<i>Hill 24 Doesn't Answer</i> (Thorold Dickinson, 1954). [on reserve]
Tuesday, 1/24:	Early Zionist/Israeli cinema (cont.) Periods and genres in Israel cinema: Socio-historical perspectives Presentation #2: Overview of periods in Israeli cinema
<b>Reading</b>	Sections from Ne'eman, in <i>Companion Encyclopedia of Middle Eastern and North African Film</i> , pp. 226-228 & 228-230. [Sakai]
Thursday, 1/26:	Political cinema and the Palestinian wave of the '80s and '90s Presentation #3: Israel—1948 to the present: Wars and peace treaties Presentation #4: Israeli Palestinians and Palestinians in the West Bank and Gaza Strip, 1948 to the present (history and demography).
<b>Reading</b>	"The Return of the Repressed," Ella Shohat, <i>Israeli Cinema</i> (the 2010 edition), pp. 215-247. [Sakai & on-line]
Tuesday, 1/31:	Political cinema and the Palestinian wave of the '80s and '90s (cont.)
<b>Watch</b>	<i>Beyond the Walls</i> (Uri Barabash, 1986) [various direct-to-consumer (DTC's) sources]
Thursday, 2/2:	Palestinian cinema in Israel and Israeli-Palestinian filmic collaborations Presentation #5: Palestinian filmmakers in Israel and the Territories (WB and Gaza).
<b>Watch</b>	<i>5 Broken Cameras</i> (Emad Burnat and Guy Davidi, 2011) [on reserve]

- Tuesday, 2/7: Palestinian cinema in Israel and Israeli-Palestinian filmic collaborations (cont.)  
**Reading** “Guises of Transnationalism in Israel/Palestine: A Few Notes on 5 *Broken Cameras*.” Friedman, pp. 17-32. [Sakai]  
“5 Broken Cameras and the Metonymic 6<sup>th</sup> Camera.” Shemer, pp 1-18. [Sakai]
- Thursday, 2/9: Contemporary Israeli cinema: From collective dreams to fragmented identities  
**Reading** “Introduction.” Peleg and Talmon, in *Israeli Cinema* (Peleg and Talmon, eds.), pp ix-xvii [on-line]  
“The End of the World, The Beginning of a New World.” Talmon, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 340-355. [on-line]  
**Watch** *Fictitious Marriage* (Haim Bouzaglo, 1988) [on reserve]
- Tuesday, 2/14: **Wellness Day. No classes held.**
- Thursday, 2/16: Contemporary Israeli cinema (cont.)  
War and victimhood  
Excerpts from Z32 (Avi Mograbi, 2008)
- Tuesday, 2/21: War and victimhood  
**Reading** “Waltz with Bashir – The Complicit Indirect Perpetrator.” Morag, in *Waltzing with Bashir: Perpetrator, Trauma, and Cinema*, pp. 131-140. [Sakai]  
“Z32 – Cinematic Shelter for the Post-Traumatic Perpetrator.” Morag, in *Waltzing with Bashir: Perpetrator, Trauma, and Cinema*, pp. 141-153. [Sakai]  
**Watch** *Waltz with Bashir* (Ari Folman, 2008) [on reserve]  
The Holocaust in Israeli cinema
- Deadline for first critical film review.**
- Thursday, 2/23: The Holocaust in Israeli cinema (cont.)
- Tuesday, 2/28: Religious identities and traditions  
**Reading** “Negotiating Judaism in Contemporary Israeli Cinema,” Chyutin, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 201-212. [on-line]  
**Watch** *My father. My Lord* (David Volach, 2007)
- Thursday 3/2: Religious identities and traditions (cont.)  
The Mizrahi ethno-class periphery  
Presentation #6: Waves of Jewish immigration to Palestine/Land of Israel, 1882-1948—ethnic and cultural perspectives.  
Presentation #7: Ethnic strife, ethnic make-up, and Jewish immigration to Israel—the late 1940s through the 1990s.

- Reading** "Trajectories of Mizrahi Cinema." Shemer, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 120-133. [on-line]
- Watch** *Turn Left at the End of the World* (Avi Nesher, 2004) [on reserve]
- Tuesday, 3/7: The Mizrahi ethno-class periphery (cont.)
- Thursday, 3/9: The Mizrahi ethno-class periphery (cont.)
- Reading** Section from "The Mizrahi Space." Shemer, *Identity, Place, and Subversion in contemporary Mizrahi Cinema in Israel*, pp. 114-121. [Sakai and on-line]
- Watch** *The Band's Visit* (Eran Kolirin, 2007). [on reserve]

**Spring Break, 3/13-17**

- Tuesday, 3/21: **Short exam**  
Women in Israeli Cinema: Behind the myth  
Presentation #8: Women in Israeli society
- Thursday, 3/23: Women in Israeli Cinema: Behind the myth (cont)  
Nation and gender: Background
- Reading** "Theorizing Gender and Nation." Yuval-Davis, in *Gender and Nation*, pp. 26-38. [Sakai]
- Watch** *The Women's Balcony* (Emil Ben-Shimon, 2016). [on reserve]
- Tuesday, 3/28: Nation and gender (cont.)
- Reading** "Coping with the Legacy of Death: The War Widow in Israeli Films." Zerubavel, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 84-95. [on-line]
- Thursday, 3/30: Masculinity, emasculation, and queer cinema  
Presentation #9: The LGBTQ community—conditions and the law.
- Reading** "Discursive Identities in the (R)evolution of the New Israeli Queer Cinema." Padva, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 313-325. [on-line]
- "Homonational Desires." Yosef, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 181-198. [on-line]
- Watch** *The Bubble* (Eytan Fox, 2006) [DTC]
- Tuesday, 4/4: Masculinity, emasculation, and queer cinema (cont.)
- Reading** "Ecce Homo: The Transfiguration of Israeli Manhood in Israeli Films." Peleg, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 30-40. [on line]

“From Hero to Victim.” Kaplan, in *Israeli Cinema* (Peleg and Talmon, eds.), pp. 59-69. [on-line]

Thursday, 4/6: **Wellness Day. No classes held.**

Tuesday, 4/11: Masculinity, emasculation, and queer cinema (cont.)  
**Reading** “Einayim Pkuhot” (“Eyes Wide Open”). Shemer, in *Global Encyclopedia of Lesbian, Gay, Bisexual, Transgender, and Queer Histories*, pp. 495-500. [Sakai]  
**Watch** *Eyes Wide Open* (Haim Tabakman, 2009) [on reserve]

Thursday, 4/13: Guest speaker (on zoom): Israeli filmmaker and professor Avner Faingulernt  
**Reading** Excerpts from Shemer’s “So Close, So Far: Gaza in Israeli Cinema”  
**Watch** *Men on the Edge* (Avner Faingulernt, 2005)  
<https://www.cultureunplugged.com/play/4962/Men-on-the-Edge--Fishermen-s-Diary>

**Deadline for term paper proposal. Optional**

Tuesday, 4/18: Israeli-Palestinian miscegenation (romantic mixing)  
Presentation #10: The religious courts and interfaith marriages in Israel.  
**Reading** “Homoland: Interracial Sex and the Israeli Palestinian Conflict.” Yosef, in *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema*, pp. 118-132 & 138-141. [on-line]  
**Watch** *77 Steps* (Ibtisam Mara’ana, 2010) [on reserve]

**Last opportunity to submit a reaction paper for an assigned reading.**

Thursday, 4/20: “Regrouping” and review.

Tuesday, 4/25: Israeli and Palestinian children: the future?  
Screening of clips from *Dancing in Jaffa*, and *Almost Friends*.  
Class presentations of final papers (optional)  
**Watch** *Arna’s Children* (Juliano Mer Khamis, 2004) [on reserve]

Thursday, 4/27 **Last Day of class. Final discussions.**

**Due:** Term Paper

**Final: Thursday, May 4, 12-3pm**

