



Prof. Roy Holler | Email: royholler@ufl.edu | Tuesday: Period 4 (10:40 AM - 11:30 AM) | Thursday: Period 4 - 5 (10:40 AM - 12:35 PM) TUR 2334 | Office Hours: Tuesday + Thursday, 1:30 PM - 3:30 PM, Turlington Hall 1120

Course Description: Israeli cinema doesn't have superheroes, there are no Israeli zombies, no dinosaurs or elaborate CGI effects. There's not a lot of money, fame or glory involved in Israeli film either. Still, Israeli cinema has a lot going for it. You've got love and loss, trauma and rebirth, racial and gender tensions and political conflicts. There is plenty of war, a little bit of peace, there are intimate stories and stories that reflect an entire nation. Most of all, Israeli film provides a picture-perfect image of Israeli identity, and it holds some of the deepest insights about that little piece of land in the Middle-East. In this course we will learn about the development of Israel as reflected in its film industry and discover a diverse and multi-faceted Israeli existence through the silver screen. Students will watch most assigned movies prior to class meetings and will be expected to write weekly film reviews. There will be one midterm paper and the final project will be a group presentation.

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> (Links to an external site.)

- Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed two “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date when mid-term exams are returned and schedule a conference if you are earning below 70% of the possible points.
- NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Assignments (90%):

Journal entries: Weekly journal entries (typed, 400 - 500 words) will be due each Tuesday before class. For each entry you will provide a self-reflective or critical response, based on assigned readings of the week. These journals will help you develop a critical perspective, engage with the films as a viewer, and be ready for class discussion. The journals will be graded according to breadth and depth of the entry. (40% of grade).

Midterm Short: A 6 page paper analyzing and responding to our major course themes, through literary analysis of texts or films from the syllabus. Students will work with me to create a topic and a thesis for the paper (25%).

Final Project: Group presentation (35% of grade).

Participation (10%):

Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. It is based on your engagement in class, rather than your knowledge. You should arrive prepared, with a mindset of an active contributor: be willing and to discuss the films and texts, listen to fellow students and engage with their comments. NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., tech problems, language barriers, etc., talk to me as soon as possible to discuss alternative modes of participation.

Participation Grading Rubric:

| High Quality (20 pts) | Average (15 pts) | Needs Improvement (10 pts) | Not Good (5 pts) |
|--|---|---|---|
| Responsible: Arrives on time. Shows evidence of having done the assigned work. | Not more than 5 minutes late. Most of the assigned work has been done. | Over 5 minutes late. Poor preparation to class. | Significantly late or does not show up. Unprepared. |
| Thoughtful: Shows evidence of having understood and considered issues raised through relevant comments. | Mostly relevant comments. Understanding might be lacking. | No comments unless asked. No understanding of material. | Disrupting class. Unconstructive attitude to course readings and theme. |
| Considerate: Listens when others talk. Takes the perspective of others into account and builds off the ideas of fellow students. | Some engagement. Show willingness to work with others in groups and during class. | Not responding to classmates. Lacking participation in group work. Using phone. Texting/online. | Dismissive to other students. Creating negative atmosphere amongst peers. |

Books and Other Media:

There are no books required to purchase for this class. I will provide you with all the reading via Canvas. Students will view a number of films during the semester. Some films will be screened in class. Some will be uploaded to the cloud and shared with the class. You will be responsible to download these films and watch at home (I recommend using VLC Media Player). Otherwise, students will need access to streaming services such as Netflix to view some of the video resources. Students must see required films no later than they are assigned.

Other Course Policies:

Students Requiring Accommodation: who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/> (Links to an external site.). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> (Links to an external site.). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> (Links to an external site.). Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/> (Links to an external site.).

Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center: Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio: The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> (Links to an external site.) or in 2215 Turlington Hall for one-on-one consultations and workshops.

Tentative Course and Reading Schedule (subject to, and most likely will, change):

Week 1

Jan. 6 | Introductions.

Week 2 - The New Hebrew and the Zionist Narrative.

Jan. 11 | *Hill 24 Doesn't Answer* (1955) + **Writing Journal Due**

Read: Cohen, Uri S. "From Hill to Hill. Representation of War in Israeli Cinema."

Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing" A Short Guide to Writing about Film (35-55)

Jan. 13 | David Ben-Gurion, "[The War of Independence.](#)" in Rabinovich and Reinharz, *Israel in the Middle East* (74-83)

Week 3 - Pangs of Immigration

Jan. 18 | *Sallah* (1964) + "A Turn towards Modernity: The Ideological Innovation of Sallah" + Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing" A Short Guide to Writing about Film (55-78) + **Writing Journal Due.**

Jan. 20 | Kishon, Efraim. *So Sorry We Won!* (1967) and *Woe to the Victors* Bloch, (1969).

Week 4 – Because of that War

Jan. 25 | *Aviya's Summer* (1988) + Dalia Ofer, "The Past That Does Not Pass: Israelis and Holocaust Memory." + **Writing Journal Due**

Jan. 27 | Dan Pagis: "Sealed Railway Car," "Testimony," "Instructions for Crossing the Border."

Week 5 – Burekas!

Feb. 1 | *Kazablan* (1973) + Clips: *Charlie and a Half* (Boaz Davidson, 1974), *Shlager* (Assi Dayan, 1979), *Snooker* (Boaz Davidson, 1975)

Feb. 3 | Na'aman, Dorit. "Orientalism as Alterity in Israeli Cinema." *Cinema Journal* 40:4 (Summer 2001): 36-54., Ella Shohat, "The 'Bourekas' and Sephardi Representation" *Israeli Cinema* (115- 130).

Week 6 - The Decline of the Hero Narrative

Feb. 8 | *Peeping Toms* (1972). Sandra Meiri, "Masquerade and Bad Faith in 'Peeping Toms'"

Feb. 10 | **Midterm Paper Workshop**

Week 7

From Melting Pot to Multiculturalism

Feb. 15 | *Late Marriage* (2001).

Feb. 17 | Discussion + Midterm paper due.

Week 8

The Holocaust Part II

Feb. 22 | *Walk on Water*

Feb. 24 | Etgar Keret. "Shoes" + Loshitzky, Yosefa. "Surviving the Survivors", "Postmemory Cinema." Identity Politics on the Israeli Screen. Gertz, Nurith. "The Myth of Masculinity Reflected in Israeli Cinema." Yosef, Raz. "The Zionist Body Master Narrative."

Week 9

Queer identities

Mar. 1 | *The Bubble* (Watch at home) + *Yossi and Jagger* (Screening)

Mar. 3 | Yosef, Raz, "The National Closet: Gay Israel in Yossi and Jagger," *GLQ: A Journal of Lesbian and Gay Studies* 11: 2 (2005): 283-300. *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema*. Rutgers University Press, pp. 142-171.

Week 10

SPRING BREAK

Week 11

Palestinian Cinema

Mar. 15 | *Omar* (2014).

Mar. 17 | Said, Edward. "Zionism from the Standpoint of Its Victims."

Week 12

Trauma Cinema

Mar. 22 | **Waltz with Bashir** (2008). Hollander, Philip, "Shifting Manhood: Masculinity and the Lebanon War in *Beaufort* and *Waltz with Bashir*"

Mar. 24 | Clips: *Lebanon. Beaufort*.

Week 13

Gainesville Jewish Film Festival.

Mar. 29 + Mar. 31 | TBD

Week 14

Religious Identities

Apr. 5 | | *Ushpizin* (2004).

Apr. 7 | Samuel Heilman, “Mikveh: Taking the Plunge” + “Who Are the Haredim?” “The Haredim: Jewish, Jewish, Jewish”; “The Orthodox: This Land is Your Land? This Land is My Land!”; “The Non-Orthodox: War of the Cheeseburgers,” in *The Israelis*, 183–204; 205–230; 231–253

Week 15

Apr. 12 | Student Presentations.

Apr. 14 | Student Presentations.

Week 16

April. 19 | More Presentations. Farewells. Odds and Ends.