

Expressive Culture: Art and Culture in Contemporary Israel SP22_CORE-UA_9764_G0T_T01

Instruction Mode: Blended/Remote/In-person Spring 2022

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU Tel Aviv, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact Edan Raviv, Assistant Director for Academics at NYU Tel Aviv (edr248@nyu.edu) if you have trouble accessing the Brightspace site.

Lecturer Contact Information

Dr. Aviv Livnat
al6123@nyu.edu
Office Hours: by appointment

Prerequisites

None

Units earned

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Course Details

- **Tuesdays, 10:00am-12:45pm.**
- All times are Israel Standard Time (UTC +2). Please note that Daylight Saving Time begins in Israel on March 25, 2020.
- Location for in-person students: Room 104, NYU Tel Aviv Academic Center.
- Remote Participants: All Zoom links will be available via NYU Brightspace.
- COVID-related details: In the interest of protecting the NYU Tel Aviv community, we are closely following CDC guidance regarding COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
 - If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.

Course Description

The location of Israel at the geographic junction between the West and the East, between the Arab world and the Western world, against the background of the long historical complexity of this piece of land provides the context for this course, which will offer a panoramic view of expressive cultures in modern Israel. This course will provide an introduction to Israeli culture and art by examining thematic crossroads and ideas, via problems and social conflicts which lie at the heart of those art works and are reflected by them. Themes to be addressed will include: religion and secularism, universalism/globalism versus localism, Jews and Arabs, Ashkenazic and Sephardic cultures, multiculturalism in Israel, Zionism and Post-Zionism, right and left political world views, questions of gender, historical perspectives on war and peace and the Holocaust. Students will explore the way different forms of art – visual, literary, and performance – reflect and shape the understanding of the "Israeli mosaic" while learning about the way the artists and writers internalize, consciously and unconsciously, the complex Israeli reality.

Course Objectives

Upon Completion of this Course, students will be able to:

- Understand formal methods of interpretation, which will include approaches, and structures of interpretation and reception specific to various art forms.
- Understand Israel's cultural and artistic arena in its wider perspective, namely through the complexities and diversities of modern Israeli identities.
- Appreciate the need to analyze and interpret some of Israel's social phenomena and problematic through expressive cultural manifestations.
- Pursue ongoing interest and future engagement with Israeli culture and to engage students with the rich cultural resources of Tel-Aviv.

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Class Participation 20%

Reading Critique 20%

Midterm assignment 20%

Final assignment 40%

Class Participation (20%)

You can expect to receive 100% of the score when you actively and regularly participate in discussions and ask questions. Be aware that you will be asked to prepare for class

exercises in advance and present your ideas and findings to the group. Also, see the NYU Attendance Policy below.

Reading Critique (20%)

In this assignment, you will be asked to analyze, critique and lead a discussion about a text relevant to the course. The aim is to improve your ability to read and critically evaluate a literary text and to connect material covered in the course.

Midterm Assignment (20%)

A comparative, intercultural observation of a social phenomenon relevant to the course themes. The assignment seeks to find connections and differences in social phenomena between the Israeli cultural arena and other cultures. Includes a short paper and a class presentation.

Final Assignment (40%)

For the final written assignment, students are asked to select one theme presented in the course and describe (a) what that theme means for Israeli society, and (b) how that theme is manifested in at least two works of art. The artworks may come from either this class or another source, including personal artworks that students might create as part of the course.

Required Textbooks & Materials

Feintuch, Burt, ed. *Eight Words for the Study of Expressive Culture*. University of Illinois Press, 2003.

All readings are available on Brightspace.

Optional Textbooks & Materials

A special Glossary of Hebrew terms, places and Holidays prepared for the course.

Additional Required Equipment

Other essential and optional readings will be provided via Brightspace.

Course Schedule

Week/Date	Topic	Reading	Assignment Due
Jan. 25	Introduction		

Week/Date	Topic	Reading	Assignment Due
Feb. 1	Group therapies Expressive Cultures and Israel: Poles and Themes	<p><u>Readings:</u></p> <p>"Group" in <i>Eight Words</i> (pp. 7-42).</p> <p>Regev, Motti and Edwin Seroussi. "A short introduction to Israeli culture." In <i>Popular Music and National Culture in Israel</i>. University of California Press, 2004. Pp: 15- 25.</p>	
Feb. 8	Textures of Identity	<p><u>Readings:</u></p> <p>"Text" in <i>Eight Words</i> (pp. 69-99).</p> <p>Gutwein, Daniel. "From melting pot to multiculturalism; or, the privatization of Israeli identity." In <i>Israeli identity in transition</i>. Anita Shapira, ed. Praeger, 2004. Pp. 215-231.</p> <p>Omer-Sherman, Ranen. "Paradoxes of identity: Jewish/Muslim interpenetration in Almog Behar and Sayed Kashua." In <i>Israeli Identity</i>. David Tal, ed. Routledge, 2013. Pp. 264-278</p> <p><u>Primary works:</u></p> <p><i>Literature</i></p> <p>Kashua, Sayed. "Cinderella." Haaretz. October 2, 2005. Part 1; Part 2.</p> <p>Behar, Almog. "Ana Min Al Yahoud - I'm One of the Jews." Haaretz. Apr 28, 2005.</p>	
Feb. 15	Tradition and Avant-Garde	<p><u>Readings:</u></p>	

Week/Date	Topic	Reading	Assignment Due
		<p>"Tradition" in <i>Eight Words</i> (pp. 176-198).</p> <p>Levy, Emanuel. <i>The Habima, Israel's National Theater, 1917-1977: A Study of Cultural Nationalism</i>. Columbia University Press, 1979. Pp. 278-288</p> <p>Kaynar, Gad, "National theatre as colonized theatre: the paradox of Habima." <i>Theatre Journal</i> 50.1 (1998): 1-20.</p> <ul style="list-style-type: none"> Zerubavel, Yael, <i>Recovered Roots: Collective Memory and the Making of Israeli National Tradition</i>, Chicago, 1995. 	
Feb. 22	"I am in the West and my heart is in the East" [Middle] East [European] meets West [I]	<p><u>Readings:</u></p> <p>Art" in <i>Eight Words</i> (pp. 42-69).</p> <p>Aschheim, Steven E. "The Modern Jewish Experience and the Entangled Web of Orientalism." In <i>At the Edges of Liberalism</i>. Palgrave Macmillan, 2012. Pp. 21-37.</p> <p>Zalmona, Yigal. "Nimrod – A case study in Art, History and Identity." In <i>A Century of Israeli Art</i>. Lund Humphries, 2013. Pp. 111-124.</p> <p><u>Primary works:</u></p> <p><i>Visual art</i></p> <p>Asim abu shakra, Mordechay Ardon, Nahum Gutman, Itzhak Danziger, Marcel Yanko, Dani Karavan, Zeev Raban</p>	1 st written assignment due (maximum of three pages)

Week/Date	Topic	Reading	Assignment Due
Mar. 1	"I am in the West and my heart is in the East" [Middle] East [European] meets West [II]	<p><u>Readings:</u></p> <p>Frith, Simon. "Music and identity." In <i>Questions of Cultural Identity</i>. Stuart Hall and Paul Du Gay, eds. Sage, 1996. Pp. 108-127.</p> <p>Regev, Motti and Edwin Seroussi. "Musiqua Mizrahit." In <i>Popular Music and National Culture in Israel</i>. University of California Press, 2004. Pp: 191-235.</p> <p>Seroussi, Edwin. "Nostalgic soundscapes: the future of Israel's sonic past." <i>Israel Studies</i> 19.2 (2014): 35-50.</p> <p>Bursztyn, Igal. "Israeli cinema's 'I'm in the East and my heart is in the West'". In <i>Israeli Identity</i>. David Tal, ed. Routledge, 2013. Pp. 199-211.</p>	
Mar. 8	Culture/ Politics/ Performance	<p><u>Readings:</u></p> <p>"Performance" in <i>Eight Words</i> (pp. 121-146).</p> <p>Yaari, Nurit. "Life as a lost battle: the theatre of Hanoch Levin". In <i>Theater in Israel</i>. Linda Ben-Zvi, ed. University of Michigan Press, 1996. Pp.:151-173.</p> <p><u>Primary works:</u></p> <p><i>Theatre</i></p> <p>Hanoch Levin: "You me and the next war"; "The Labor of Life"; "Job's Passion"</p>	
March 16	Spring Break	No Class	

Week/Date	Topic	Reading	Assignment Due
March 22	Modernism and Utopia	<p><u>Readings:</u></p> <p>Geoghegan, Vincent. "Utopianism." In <i>Ernst Bloch</i>. Routledge, 1996. Pp. 144-152.</p> <p>Ben Rafael, Eliezer. "The reality of Utopia." In <i>Crisis and Transformation: The Kibbutz at Century's End</i>. Suny Press, 1997. Pp. 1-26.</p> <p>Szmuk, Nitsa. "Tel-Aviv's modern movement: the white city of Tel Aviv: a world heritage site." Tel-Yafo Municipality, 2004. Pp.: 72-136.</p> <p>Yasky, Yuval. "Neither City, Nor Village – A Kibbutz." In <i>Kibbutz: Architecture without Precedents</i>. Museum of Art, Ein Harod, 2010. Pp. 91-112.</p> <p><u>Primary works:</u></p> <p><i>Architecture</i></p> <p>Arieh Sharon, Karl Rubin, Erich Mendelson, Ze'ev Rechter, Shmuel Mestechkin.</p>	Midterm assignment due (maximum of five pages)
March 29	Pillar of Fire : From the Holocaust to Revival	<p><u>Readings:</u></p> <p>LaCapra, Dominick. "Trauma, Absence, Loss." <i>Critical Inquiry</i> 25.4 (1999): 696-727.</p> <p>Bar-On, Dan. "Israeli society between the culture of death and the culture of life." <i>Israel Studies</i> 2.2 (1997): 88-112.</p> <p>Zalmona, Yigal. "Confronting the Holocaust." In <i>A Century of Israeli Art</i>. Lund Humphries, 2013. Pp. 451-468.</p>	

Week/Date	Topic	Reading	Assignment Due
		<p>Avisar, I. (2011). "The Holocaust in Israeli cinema as a conflict between survival and morality." In <i>Israeli cinema: Identities in motion</i>. M. Talmon, & Y. Peleg, eds. University of Texas Press, 2011. Pp. 151-167.</p> <p><u>Primary works:</u></p> <p><i>Visual art</i></p> <p>Arieh Merzer, Igaël Tumarkin, Haim Maor, Menashe Kadishman, Micha Ulman, Ram Katzir, Boaz Arad, Zik group</p> <p><i>Cinema</i></p> <p>The Great Promise (1947), the Cellar (1963) Mivtza Yonathan (1977) The Wooden Gun (1979) Made in Israel (2001)</p>	
Apr. 5	Secular and Religious Genres	<p><u>Readings:</u></p> <p>"Genre" in <i>Eight Words</i> (pp. 99-121).</p> <p>Aldor, Gaby. "Naming it Jewish: the dichotomy between Jewish and Israeli dance." In <i>Seeing Israeli and Jewish Dance</i>. Judith Brin Ingber, ed. Wayne State University Press, 2011. Pp 377-389.</p> <p>Sperber, David. "Israeli art discourse and the Jewish voice." <i>Images 4</i> (2010): 109-131.</p> <p><u>Primary works:</u></p> <p><i>Dance</i></p>	

Week/Date	Topic	Reading	Assignment Due
		Ohad Naharin. Selections from the film "Mr. Gaga" on Ohad Naharin <i>Visual art</i> Michael Sagan-Cohen, Uri Nir, Belo-Siminion Fainaru	
Apr. 12	Identity and Gender	<u>Readings:</u> "Identity" in <i>Eight Words</i> (pp. 198-223). Sperber, David. "Feminist art in the sphere of traditional and religious Judaism." <i>Matronita: Jewish Feminist Art</i> . Ein Harod Museum of Art, 2012. Pp. 164-144. T. Dekel. "Art and Struggle: Ethiopian-Israeli Women Artists." <i>The International Journal of the Arts in Society</i> 3.5 (2009): 43-52. <u>Primary works:</u> <i>Visual art</i> Hila Lulu-Lin, Nir Hod, Andi Arnovitz, Hila Karabelnikov, Adassa Goldvicht	
Apr. 19	Conflict in Context	<u>Readings:</u> "Context" in <i>Eight Words</i> (pp.146-176). Urian, Dan. "The occupation as represented in the Arts in Israel." <i>The Impacts of Lasting Occupation: Lessons from Israeli Society</i> . Daniel Bar-Tal and Izhak Schnell, eds. Oxford University Press, 2013. Pp. 438-470.	

Week/Date	Topic	Reading	Assignment Due
		<p>Jacobs, Adriana X. "From IDF to .pdf: War Poetry in the Israeli Digital Age." In <i>Narratives of Dissent: War in Contemporary Israeli Arts and Culture</i>. Rachel S. Harris and Ranen Omer-Sherman, eds. Wayne State University Press, 2012. Pp. 153-66.</p> <p>Morag, Raya. "Queering the Terror? Trauma, Race, and Nationalism in Palestinian and Israeli Gay Cinema during the al-Aqsa Intifada." In <i>Deeper Than Oblivion - Anthology on trauma and memory in Israeli cinema</i>. Raz Yosef and Boaz Hagin, eds. Continuum, 2013. Pp. 167-198.</p> <p><u>Primary works:</u></p> <p><i>Visual art</i></p> <p>Adi Nes, Gilad Ophir, David Rubinger</p> <p><i>Poetry</i></p> <p>Merhav Yeshurun, Mati Shmuelov, Roni Hirsh, Eran Zeligov, Rami Saari, Tal Nitzan, Salman Masalha, Twafik Ziad.</p> <p><i>Theatre</i></p> <p>"Queen of Bathtub" (1970)</p> <p><i>Cinema</i></p> <p>"The Bubble" (2006), "Diary of a Male Whore" (2001)</p>	
Apr. 26	Film screening	<p><u>Readings:</u></p> <p>"Introduction." In <i>Israeli cinema: Identities in motion</i>. M. Talmon, & Y. Peleg, eds.</p>	

Week/Date	Topic	Reading	Assignment Due
		University of Texas Press, 2011. Pp. 9-17 <u>Primary works:</u> <i>Film</i> "Dancing Arabs" (2014) [Eran Riklis, Sayed Kashua]	
May 3	Concluding session / Putting the Mosaic pieces together	<u>Readings:</u> "Group" in <i>Eight Words</i> (pp. 7-42). Regev, Motti and Edwin Seroussi. "A short introduction to Israeli culture." In <i>Popular Music and National Culture in Israel</i> . University of California Press, 2004. Pp: 15- 25.	Final assignment (maximum of ten pages)

Your Lecturer

Dr. Aviv Livnat is an artist, musician and a lecturer at the Bezalel Art Academy and Tel Aviv University. He is also the curator of the NYUTA Core Collection of Contemporary Art. His areas of interest lie in the history and philosophy of the arts, East European Jewish history, Yiddish culture and the Avant-garde. Aviv is also a social activist; he established and heads the Raz-Ram Foundation, a special art foundation operating in diverse artistic fields among Arab, Druze Bedouin and Jewish children and communities.

Academic Policies

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

Letter Grades

The College Core Curriculum is designed to provide students with an intellectually rigorous general education in the liberal arts. Because Core courses seek to stretch you beyond your previous schooling and major course of study, they will likely be among the most academically challenging experiences you undertake as an undergraduate. The following outlines the Core Curriculum's common expectations concerning the evaluation of students' work across the curriculum. More information on grading guidelines can be found [here](#).

- Grade A: Outstanding academic performance – reserved for clearly superior work.
- Grade B: Good work – outstanding effort and class participation.
- Grade C: Satisfactory work – regular attendance, ordinary effort, a minimum of demonstrated improvement across the semester.
- Grade D: Poor work and effort.
- Grade F: Failure to complete the requirements for a course in a credible manner.

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0
A- = 90-93 or 3.7
B+ = 87-89 or 3.3
B = 84-86 or 3.0

B- = 80-83 or 2.7
C+ = 77-79 or 2.3
C = 74-76 or 2.0
C- = 70-73 or 1.7
D+ = 67-69 or 1.3
D = 65-66 or 1.0
F = below 65 or 0

Attendance Policy

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to NYU Tel Aviv to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the NYU Tel Aviv Director.
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another

course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Classes, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Tel Aviv.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277