Syllabus

JEWSH AMERICAN THEATRE AND CINEMA - 20592

Last update 08-09-2015

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: theatre studies

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Jeanette Malkin

Coordinator Email: jmalkin@mail.huji.ac.il

Coordinator Office Hours: Wed. 14:15-15:00 or by appointment

Teaching Staff:
Dr. Jeanette Malkin
Course/Module description:
What is Jewish American Theatre? How does Jewish identity or ethnicity shape theatre, if at all? Who are the audiences of this theatre? This course will study the various forms of this rich vein of American theatre and cinema from the 1920s until today. We will study works in their dramatic, theatrical, cinematic and filmed versions (where relevant) and we will read critical studies which discuss these questions.

Course/Module aims:
- To discuss ethnicity in theatre and cinema
- To understand the place of plays with Jewish content in the general American theatre
- To know the central plays/ performances

Learning outcomes - On successful completion of this module, students should be able to:
An understanding of American plays and performances written by Jews which evoke, in various ways, questions about identity, ethnicity, and belonging to the American nation.

Attendance requirements(%):
80%

Teaching arrangement and method of instruction: Frontal lectures and joint discussions based on plays, films, and critical articles which must be read before each class

Course/Module Content:
- The Jazz Singer. 1927. Directed by Alan Crosland with Al Jolson. Written by Alfred A. Cohen from the play by Samson Raphaelson. Warner Brothers.86 min
- Sholem Asch. God of Vengeance
- Donald Margulies. God of Vengeance, adapted from the play by Sholom Asch.
- Clifford Odets. Awake and Sing (וסרט מחזה)
- Arthur Miller. Death of a Salesman
- Leeny Sack. The Survivor and the Translator
- Tony Kushner. Angels in America
- A Serious Man. 2009. Directors and writers: Joel and Ethan Coen

Required Reading:
The above are required reading and viewing.


Yair Lipshitz. “The Jacob Cycle in Angels in America: Re-Performing Scripture
Queerly. Prooftexts 32/2 (Spring 2012): 203-238.

Additional Reading Material:
http://muse.jhu.edu/journals/american_jewish_history/v087/87.4antler.html
http://www.unomaha.edu/jrf/Vol15no2/CohenSeriousMan.html
Freedman, Jonathan. “Angels, Monsters, and Jews: Intersections of Queer and Jewish


Kramer, Michael P. and Hana Wirth-Nesher (eds.). The Cambridge Companion to Jewish
Lipshitz, Yair. “The Jacob Cycle in Angels in America: Re-Performing Scripture Queerly.”
Prooftexts 32/2 (Spring 2012): 203-238.
Murphy, Brenda. American Realism and American Drama: 1880-1940. Cambridge U.
Church Alliance,” in American Jewish History 91/1 (2003): 5-27.
http://muse.jhu.edu/journals/american_jewish_history/v091/91.1nahshon02.html
http://muse.jhu.edu/journals/american_jewish_history/v091/91.1novick.html
Novick, Julius. Beyond the Golden Door: Jewish American Drama and Jewish
Omer-Sherman, Ranen. “Jewish/Queer: Thresholds of Vulnerable Identities in Tony
Kushner’s Angels in America,” in Shofar: An Interdisciplinary Journal of Jewish
http://muse.jhu.edu/journals/shofar/v025/25.4omer-sherman.html
Pederson, Joshua. “More Life” and More: Harold Bloom, the J Writer, and the
Archaic Judaism of Tony Kushner’s Angels in America,” in Contemporary Literature 50/3 (Fall
http://muse.jhu.edu/journals/contemporary_literature/v050/50.3.pederson.html
Prell, Riv-Ellen. “A Serious Man in Situ: Fear and Loathing in St. Louis Park.”
Robinson, Marc. The Other American Drama. Baltimore: Johns Hopkins U. Press,
1994.
Rogin, Michael. Blackface, White Noise: Jewish Immigrants in the Hollywood Melting
Rosenberg, Joel. “What You Ain’t Heard Yet: The Languages of The Jazz Singer,” in
Prooftexts 22/1+2 (Winter/Spring 2002): 11-54.
http://muse.jhu.edu/search/results?search_id0704580758&actionreload
Sack, Leeny. The Survivor and the Translator, in Out from Under: Texts by Women
119-151.
Savran, David. “Ambivalence, Utopia, and a Queer Sort of Materialism: How Angels


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Course/Module evaluation:
End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 20 %
Project work 80 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: