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 (וסת מתחה)
- 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.

Henry Bial. "Performance Studies, Mass Culture, and the Jewish Problem," the 
Introduction to his Acting Jewish: Negotiating Ethnicity on the American Stage and 

Harley Erdman. "Introduction" to his Staging the Jew: The Performance of an 

"I Love to Singa" cartoon. A Merrie Melodies animated cartoon directed by Tex 
Avery, produced by Leon Schlesinger and released to theaters on July 18, 1936, by 
Warner Bros. and Vitaphone. http://www.youtube.com/watch?v=7-wT0Qqw

Harley Erdman, "Jewish Anxiety in 'Days of Judgment': Community Conflict, 
Antisemitism, and the God of Vengeance Obscenity Case," Theater Survey 30/2 

Alisa Solomon. "Queering the Canon: Azoi Toot a Yid," in Re-Dressing the Canon: 
Essays on Theater and Gender. 1997: 95-129.

Jonathan Krasner. "The Interwar Family and American Jewish Identity in Clifford 

Julius Novick. "Death of a Salesman: Deracination and Its Discontents." American 

Deborah R. Geis. "And this strength is in me still": Embodying Memory in Works 
by Jewish Women Performance Artists, in The Yearbook of English Studies 24 


Yair Lipshitz. "The Jacob Cycle in Angels in America: Re-Performing Scripture
**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
http://muse.jhu.edu/journals/american_jewish_history/v091/91.1nahshon02.html
http://muse.jhu.edu/journals/american_jewish_history/v091/91.1novick.html
http://muse.jhu.edu/journals/shofar/v025/25.4omer-sherman.html
http://muse.jhu.edu/journals/contemporary_literature/v050/50.3.pederson.html
http://muse.jhu.edu/search/results?search_id0704580758&actionreload
Savran, David. "Ambivalence, Utopia, and a Queer Sort of Materialism: How Angels..."

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: