The course will revolve around five Israeli novels published between the end of the 1980s and the beginning of 2000s and their cinematic adaptations. The decade and a half of the publication of the novels was a period of social and political turmoil in Israel; a period in which the major narratives were challenged and reconsidered. The works upon which the course is based are exemplars of the literary effort to examine aspects of the predominant narratives. Their cinematic adaptations use them often to struggle with close issues, yet within a different artistic context altogether. The course is divided into five thematic units, that are composed of a screening of a cinematic adaptation and a lecture about the source novel. At the end of each unit a creative non-fiction writing assignment will be given. The assignments will stem from the theme of the unit, but will relate to the students’ personal experience.

Sep 8, 1:10-2:30 PM - Introduction
A talk about Jewish traditions, the invention of the Israeli array of representations, and about the tension between subjectivity and political commitment in literature and cinema.

I. Coming of Age in Israel
Sep 8, 7:00 PM – Screening
*Intimate Grammar*, Directed by Nir Bergman, 2010

Sep 10, 1:10-2:30 PM – Lecture
Coming of age has a unique tradition in Hebrew literature. In a way, Hebrew literature, being a modern by definition, adopted the bildungsroman as its core genre. What does David Grossman’s novel “The Book of Intimate Grammar” add to it? How does the novel expose the forces active in shaping the experience of childhood and growing up in Israel? What is the function of the
adolescent gaze in the novel? What does the cinematic adaption of the adolescent point of view reveal?

Sep 15, 1:10-2:30 PM – Workshop
Discussing the weekly writing assignment – the personal meaning of coming of age

II. A Melting Pot or Discrete Realities?
Sep 15, 7:00 PM – Screening
*Infiltration*, Directed by Dover Kossashvili, 2010

Sep 17, 1:10-2:30 PM – Lecture
The novel “Infiltration” by Yehoshua Kenaz presented a new look on Israeli masculinity by turning to the most influential period in an Israeli young men life, the military service, which is considered also to be one of most crucial period in the process of socialization – facing the ethnically and economically diversity of the local Jewish population. Which literary devices does the novel employ? What is radical about them? How does the cinematic adaptation interpret them?

Sep 22, 1:10-2:30 PM - Workshop
Discussing the weekly writing assignment – being an individual in a diverse society

III. Untold Histories
Sep 22, 7:00 PM – Screening
*Farewell Baghdad*, Directed by Nissim Dayan, 2013

Sep 24, 1:10-2:30 PM – Lecture
The lives of Jews from Arab and Muslim countries in modern times are absent from the official Jewish history books and from literature. “The Dove Flyer” by Eli Amir is one of the first novels that took upon them to right the wrong on the historic and the literary level. How does one tell an untold story? What literary traditions are in his or her dispose? How does a film represent a way of life that is both familiar and foreign?

Sep 29, 1:10-2:30 PM – Workshop
Discussing the weekly writing assignment – the language of the self and the language of the other

**Gender: between localism and universalism**
Sep 29, 7:00 PM – Screening
*Love Life*, Directed by Maria Schrader, 2007

Oct 1, 1:10-2:30 PM – Lecture
During the second half of the 1990s a new generation of women writers emerged. “Love Life” by Zeruya Sahlev is a pivotal novel to understanding the new aesthetic and thematic changes brought by this generation. It is a work that presented the new set of values and modes of writing in the utmost acuteness and brilliancy. But did these new set of values and modes of writing release the Israeli literature from its presuppositions or deepened them? Did they transform it from a local literature to a universal one? How does the film interpret and convey them?

Oct 6, 1:10-2:30 PM – Workshop
Discussing the weekly writing assignment – the understanding of the self a gendered self

**Facing the Other**
Oct 6, 7:00 PM – Screening
*The Human Resources Manager*, Directed by Eran Riklis, 2010

Oct 8, 1:10-2:30 PM – Lecture
What place does the non-Jewish population occupy in Israeli literature written by Jewish writers? How are non-Jews represented? “A Woman in Jerusalem” by A. B. Yehoshua turns away from the usual social realism mode of representations and tries to tackle the issue with a technique reserved in Israeli literature mainly for Jewish themes – symbolic and allegorical writing. To what end? Do the efforts pay off? How does the cinematic adaptation carry Yehoshua’s political choice?

The final assignment of the course will be given at end of the lecture.

**Bibliography**
The Book of Intimate Grammar / David Grossman / Translated by Betsy Rossenberg / Picador, 2004
Infiltration / Yehoshua Kenaz / Translated by Dalya Bilu / Zoland Books, 2003
The Dove Flyer / Eli Amir / Translated by Hillel Halkin / Halban Publisher 2010
Love Life / Zeruya Sahlev / Translated by Dalya Bilu / Grove Press, 2001
A Woman in Jerusalem / A. B. Yehoshua / Translated by Hillel Halkin / Mariner Books, 2007