



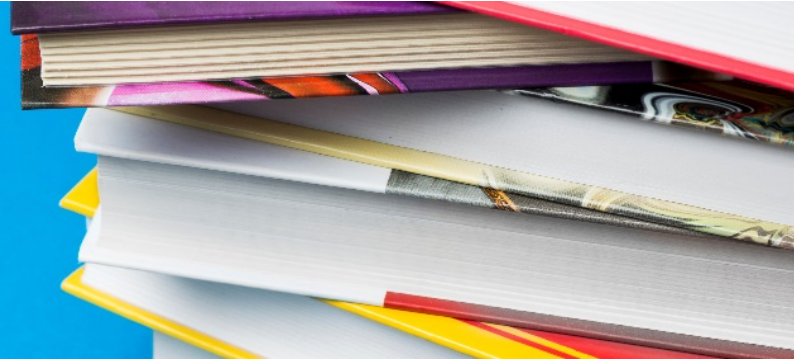
Full Syllabus



Course Title	Credits
Introduction to Israeli Theater and Culture	
Lecturer	
Dr. Michal Peles Almagor	
Contact Details	
michalpa@tauex.tau.ac.il	
Semester	
First Semester, 2023-4, Tuesdays, 12:00-14:00, Gilman	
Short Description	
<p>This course will explore the role of theater in Israeli society from the early days of Habima until the 21st century. We will ask how theater participated in Israel's social, ideological and political processes reflected in aesthetic trends . We will investigate the development of Israeli theater over time through various themes and performative styles: Biblical drama; Zionist dramaturgy; social drama; political critique; feminism and gender; Arab/Palestinian identities, and local/global relations. We will test various interpretative tools including text analysis, semiotics, and directing approaches to understand the tension between aesthetics, ideology, and Israeli society, and how the past impacts our understanding of the present.</p>	
Final grade components	
<p>Attendance: includes class participation, reading required plays for each lesson Midterm paper: 2-page analysis of a play Final paper: 5-6 page paper <u>OR</u> Performing a scene from a play studied in class followed by a 2 page reflection piece</p>	
Course schedule	
Class no. / Date	Subject and Requirements (assignments, reading materials, tasks, etc.)
17.10.2023	<u>Lesson 1 - Introductions: Theater, Society, Culture</u>
24.10.2023	<u>Lesson 2 – 1948: Community, Family, and the Tzabar</u> Moshe Shamir, <i>He Walked through the Fields</i> (Jerusalem : World Zionist Organization, Dept. for Education and Culture in the Diaspora, 1959) [1948]
7.11.2023	<u>Lesson 3 – 1948: Community, Family, and the Tzabar cont'</u> Moshe Shamir. <i>He Walked through the Fields</i>
14.11.2023	<u>Lesson 4 – Holocaust Theater</u> Leah Goldberg, <i>Lady of the Castle</i> . Translated from Hebrew by T. Carmi (Tel Aviv : Institute for the Translation of Hebrew Literature, 1974) [1955]
21.11.2023	<u>Lesson 5 – Socio-Political Critique</u>



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	Hanoch Levin, <i>Hefetz</i> (1972)
28.11.2023	<u>Lesson 6 – Hanoch Levin</u> Hanoch Levin, <i>Hefetz cont'</i> (1972)
5.12.2023	<u>Lesson 7 – Staging Conflicts</u> Ghassan Kanafani. <i>Return to Haifa</i> . Adapted to theater by Boaz Gaon (1959/2008)
12.12.2023	<u>Lesson 8 – Beckett in Israel</u> Samuel Beckett, "Waiting for Godot" in: <i>The Complete Dramatic Works</i> (London: Faber and Faber, 1986), 7-88
19.12.2023	No class
26.12.2023	<u>Lesson 9 – Staging Polemics: The Rape in Kibbutz Shomrat</u> Edna Mazia, <i>Games in the Backyard</i> (1993)
2.1.2024	<u>Lesson 10 – Israeli/Jewish Identities: Between the Local and the Global</u> Arad Yasur, Maya. <i>Amsterdam</i> (2019)
9.1.2024	<u>Lesson 11 – Behind the Scenes</u> Conversation with the playwright Maya Arad-Yasur
16.1.2024 (Make-up class)	<u>Lesson 12 – Final Discussion</u> [Text TBD]

This schedule is tentative and may change as the course progresses

Required course reading

List of plays required to read (according to the order they will be taught):

- *He Walked through the Fields* / Moshe Shamir
- *Lady of the Castle* / Leah Goldberg
- *Hefetz* / Hanoch Levin
- *Return to Haifa* / Ghassan Kanafani (Adapted to theater by Boaz Gaon)
- *Waiting for Godot* / Samuel Beckett
- *Games in the Backyard* / Edna Mazia
- *Amsterdam* / Maya Arad Yasur

Optional course reading

- Abramson, Glenda. *Drama and Ideology in Modern Israel*. Cambridge: Cambridge University Press, 1998.
- Ben-Zvi, Linda (ed.). *Theater in Israel*. Ann Arbor: University of Michigan Press, 1996.
- Shemtov, Naphtaly. *Israeli Theatre: Mizrahi Jews and Self-Representation*. London: Routledge, 2021.
- Snir, Reuven. *Palestinian Theatre*. Wiesbaden: Reichert, 2005.
- Varghese, Gabriel. *Palestinian Theatre in the West Bank: Our Human Faces*. London: Palgrave, 2020.
- Wallace, Naomi and Ismail Khalidi (eds.). *Inside/Outside: Six Plays from Palestine and the Diaspora*. Theatre Communications Group, 2015.
- Yaari, Nurit. *Between Jerusalem and Athens: Israeli Theatre and the Classical Tradition*. Oxford: Oxford University Press, 2018.



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Academic Conduct

Plagiarism is taken extremely seriously. Any instance of academic misconduct which includes: submitting someone else's work as your own; failure to accurately cite sources; taking words from another source without using quotation marks; submission of work for which you have previously received credit; working in a group for individual assignments; using unauthorized materials in an exam and sharing your work with other students, will result in failure of the assignment and will likely lead to further disciplinary measures.

Submitting a written assignment generated by AI in part or in whole without specific permission of the instructor is a form of plagiarism.

Attendance

Attendance is mandatory. The Program understands that there are occasions on which it is not possible for students to attend classes and/or unplanned events such as illness and outside commitments can prevent students from reaching campus. For this reason, *if absolutely necessary*, we allow students to miss up to four (4) sessions of each 4-credit course per semester and up to two (2) sessions for each 2-credit course. *These 2 or 4 allowable absences do not need to be authorized by the Liberal Arts office*, but students should inform their instructors as soon as they know they will need to be absent. Note that this allowance *includes* short-term illness, *even with presentation of a doctor's note*. Students who exceed these absences will face a grade penalty, and in extreme cases may not be able to complete the course/submit the final assignment or exam*. Note that individual instructors *are not authorized* to allow any additional absences.

Final assignment

Exam dates and submission deadlines are published on the Liberal Arts website. Late papers will be subject to a point deduction.* Students requiring an extension for a final paper must submit an Academic Committee Request Form to the Liberal Arts office in advance of the deadline.

Comments

*See Liberal Arts academic handbook for further details