



NEW YORK UNIVERSITY - TEL AVIV

**EXPRESSIVE CULTURE: ART AND CULTURE IN CONTEMPORARY
ISRAEL**

FALL 2019

Lecturer: Dr. Aviv Livnat

Guest Lecturer: Hadas Kedar

Bulletin 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 introduce 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.

Towards this end, the course will incorporate an exclusive audiography, image bank and collection of video materials and will include excursions to cultural institutions and events in Tel Aviv-Jaffa.

Course Objectives/Goals (What I hope you will learn from the course)

Welcome to Expressive Culture: Art and Culture in Contemporary Israel!

The course will help you understand formal methods of interpretation, which will include approaches, and structures of interpretation and reception specific to various art forms.

The course will help you understand Israel's cultural and artistic arena in its wider perspective, namely through the complexities and diversities of modern Israeli identities.

The course will help you appreciate the need to analyze and interpret some of Israel's social phenomena and problems through expressive cultural manifestations.

The course will help you pursue ongoing interest and future engagement with Israeli culture and to engage students with the rich cultural resources of Tel-Aviv.

Grade Determination and Course Requirements

SEGMENT	% OF GRADE
Team Discussions	15%
Individual Value Add to Class	15%

Midterm Exam	30%
Final Exam	40%

The Undergraduate College Grading Guidelines serves as a basis for determining grades:

- A's – awarded for excellent work
- B's – awarded for good or very good work
- C's (or below) – awarded for adequate or below work.

Class Conduct and Participation

To maximize various course grades, please attend class and be thoroughly prepared to discuss the assigned readings and assignments. Students must engage in appropriate professional behavior that includes prompt arrival to class. Other expectations include courteous participation in class (i.e., being attentive while others are speaking, dedicating your attention to this class while the lecture is in session and leaving class at the designated time), and professional preparation for class. To prepare for class professionally, you should read the assignments before class, solve assigned problems, engage in-class discussions (or optional forums), and actively participate in group activities.

Contributions and class participation during our use of cases and assignments constitute an integral part of our shared experience. Your active participation helps me to evaluate your overall performance as a student (as well as making the class more interactive and engaging for all of us as we address issues that many Accounting professionals consider complex and challenging). I value the quality of your participation more than the quantity. Some find it uncomfortable to present viewpoints in a large group setting or even to partner on a team- yet, contributing to discussions and being an active team member is an essential part of your professional development and future success as a CPA. Please do not hesitate to contact me if you are looking for "equivalent" ways to contribute in a manner that makes you feel comfortable.

Academic Integrity

Integrity is critical to the learning process and to all that we do here at NYU Stern. As members of our community, all students agree to abide by the NYU Stern Student Code of Conduct, which includes a commitment to:

- Exercise integrity in all aspects of one's academic work, including, but not limited to, the preparation and completion of exams, papers, and all other course requirements by not engaging in any method or means that provides an unfair advantage.
- Acknowledge the work and efforts of others when submitting written work as one's own. Ideas, data, direct quotations, paraphrasing, creative expression, or any other incorporation of the work of others should be fully referenced.
- Refrain from behaving in ways that knowingly support, assist, or in any way attempt to enable another person to engage in any violation of the Code of Conduct. Our support also includes reporting any observed violations of this Code of Conduct or other School and University policies that are deemed to affect the NYU Stern community adversely.

NYU Policies

- Unless identified in the syllabus, default NYU policies apply to this course. The School expects that students will conduct themselves with respect and professionalism toward faculty, students, and others present in class and will follow the rules laid down by the instructor for classroom behavior.
- Course evaluations are beneficial to students who come after you and to us. Please complete them thoughtfully. Your class will be recorded for educational purposes.

Bibliography

Articles

Julie Peteet, *The Writing on the Walls: The Graffiti of the Intifada*, *Cultural Anthropology*, Vol.11, No.2, 1996, (pp 139-159)

Oz Almog, *"The Sabra: The Creation of the New Jew"*, University of California Press, 2000, Introduction, (pp.1-72)

Avigdor Klingman, Ronit Shalev, *Graffiti: Voices of Israeli Youth Following the Assassination of the Prime Minister*, *Youth & Society*, Vol. 32, Issue 4, 2001, (pp.403 – 420)

Melford E. Spiro, "Utopia and its Discontents: The Kibbutz and Its Historical Vicissitudes." *American Anthropologist*, 2004, vol. 106, No.3, Sep., 2004, (pp. 556-568)

Ilan Avisar, "The National and the Popular in Israeli Cinema." *Shofar: An Interdisciplinary Journal of Jewish Studies*, Purdue University Press, Vol. 24, No. 1, 2005, (pp. 125-143)

Ayelet Kohn, Hananael Rosenberg, "Collapsing walls and the question of commemoration: graffiti in the Israeli withdrawal, August 2005", *Social Semiotics*, Vol. 23, Issue 5, 2013, (pp. 606 - 631)

Alexander Koensler, "Frictions as opportunity: mobilizing for Arab-Bedouin ethnic rights in Israel." *Ethnic and Racial Studies*, Vol. 36, Issue 11, 2012 (pp.1808 - 1828)

Julie Grimmeisen, "Halutzah or Beauty Queen?: National Images of Women in Early Israeli Society", *Israel Studies*, Vol. 20, No.2, 2015, (pp.27-52)

Hadas Kedar, "The Color of Money (Is Not Soluble)", *Erev Rav: Art. Culture. Society*, 2016 (Hebrew)

Books

Motti Regev, Edwin Seroussi, "Popular Music and National Culture in Israel", University of California Press, 2004

Ussama Makdisi, Paul A. Silverstein, "Memory and Violence in the Middle East and North Africa", Indiana University Press, 2006

Miri Talmon, Yaron Peleg, "Israeli Cinema: Identities in Motion", University of Texas Press, 2011

Anita Shapira, "Israel: A History", Brandeis University Press, 2014