Course Description
This course aims to explore representations of romantic love within Modern Hebrew literature and Israeli society. We will read and discuss a selection of influential literary texts and theoretical research on love, marriage, romance, jealousy, and troubled relationships. Supplementary to the readings, we will try to re-establish the cultural framework of the texts by incorporating into the course and into our discussions excerpts of Israeli music, works of art, and films.

Within a socio-cultural framework, we will study the repertoire of feelings, values, interests, expectations, and stereotypes that are associated with the term Love and its representations. By focusing on gender roles, cultural contexts, generational differences, social classes, and power relationships, we will suggest a critical context for understanding Western, Hebrew, and Israeli concepts of love.

By offering various strategies for reading—such as close reading, feminist theories, postcolonial thought, and psychoanalysis—the course will focus on the textualization of love. In our readings we will raise different questions, such as: What types of love do these texts present? How is love imagined in the texts? What kind of psychological, political, or national purpose does it serve? To what extent is love at the foundation of national and political communities? What is the relationship between these feelings and the institution of heterosexual marriage? What images of femininity and masculinity are presented in the texts? What can be said about the interaction between the sexes?

Course Requirements
Attendance and participation are particularly important and will count as part of the course grade. Students are expected to prepare for each class, participate in class discussion, present a short talk, and hand in written assignments in a timely manner.

The final grade will be calculated as follows:
Attendance, participation and oral presentation – 20%
Midterm paper (due date: Tuesday, February 26, 2019) – 40%
Final paper (due date: Tuesday, April 30, 2019) – 40%

Preparation time
Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

**Access Accommodations**
I welcome you to discuss all access accommodation issues with me early in the semester.
Please do not wear scented products.
If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.
Please do not wear scented products.

**Courtesy**
I require and expect all students to treat each other with courtesy. We may be discussing some sensitive and sometimes upsetting topics; I expect this classroom to be a safe space for students to express their views. If you have any problems or questions, I encourage you to bring them to me.

**Academic Integrity:** You are expected to be honest in all of your academic work. Please consult Brandeis University Rights and Responsibilities for all policies and procedures related to academic integrity. Students may be required to submit work to TurnItIn.com software to verify originality. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university. Citation and research assistance can be found at LTS - Library guides.

**No cell phones or other communication devices will be permitted in class. Laptops will also not be permitted without my prior consent.**

- Each unit is approximately two weeks.
- The vast majority of readings may be found on LATTE.

**Introduction - What Is This Thing Called Love?**
*The Book of Esther 1 – 2: 5*

**Unit 1 - The Woman in the Window: Love, Stereotypes, and Femininity**
- "You, My Freedom,” Lyrics: Georges Moustaki, Music: Chava Alberstein
- Cindy Sherman, Anisa Ashkar, Hila Lulu Lin, Zoya Cherkassky
Leah Goldberg: “There are Many Like Me,” “He Will Not Believe” (1935)
Dan Miron: “Why Was There No Women’s Poetry in Hebrew Before 1920?” Gender and text in Modern Hebrew and Yiddish literature, Naomi B. Sokoloff, Anne Lapidus Lerner, and Anita Norich (eds.), 1992
Betty Friedan: “The Problem That Has No Name,” The Feminine Mystique (1963)
Judith Butler: selection from Gender Trouble: Feminism and the Subversion of Identity (1990)

Unit 2 - The Bourgeois in Love: Family and Desires
  - “Two Small Love Stories,” music and lyrics: Micha Shitrit and Arkadi Duchin
  - Zelda (Shneorson Mishkovsky): “When You Were Here” (1971)
  - Natan Zach: “A Poem to the Wise Lovers” (1960)
  - David Fogel: Facing the Sea (1932)

Unit 3 - The Shadow of Love: “Romantic” Jealousy
  - Shmuel Y. Agnon: “The Doctor’s Divorce” (1967)

Unit 4 - The Love That Dare (Not) Speak Its Name: Queer Love
  - Yossi and Jagger, directed by Eytan Fox, written by Avner Bernheimer (2002)
  - Yehudit Katzir: “Closing the Sea” (1990)
  - Sharon Hass: selection from The Mountain Mother is Gone (1997)

Unit 5 - For Love of Country: Love and Nationalism
  - Amos Oz: My Michael (1968)


Unit 6 - *Sexuality and Disability*
- *Next to Her* (At Li Layla), directed by Asaf Korman (2014)
- Margrit Shildrick: “Queering Performativity: Disability After Deleuze,” *Scan Journal* 1 (3), 2004

Unit 7 - “*Becoming:* Transgender Love”
- Dana International: “Yeshnan Banot” (There Are Girls, 1994)
- Yishay Garbasz: “In My Mother’s Footsteps,” “Becoming,” “Being Seen”

Unit 8 - *Love Isn’t Supposed to Leave Bruises: Sexual Assault*
- Amalia Kahana Carmon: “Bridal Veil” (1968)