**Dr. Suzanne Seriff**
Fall 2010, PAR 103
ANT 325L, 30160; RS 346, 43620; JS 365 40000
T Th 11-12:20
Office Hours: T 1:00-3:00 EPS 2.112C (Ph: 2-1560)

# American Jewish Material Culture: Identity, Memory, Performance and Display

Course Description:

" *Material culture is made up of tangible things crafted, shaped, altered, and used across time and across space. It is inherently personal and social, mental and physical. It is art, architecture, food, clothing and furnishing. But more so, it is the weave of these objects in the everyday lives of individuals and communities. It is the migration and settlement, custom and practice, production and consumption that is American history and culture. It is the gestures and processes that extend ideas and feelings into three-dimensional form."*

--Simon J. Bronner, American Material Culture and Folklife

This course introduces students to a burgeoning field of American Jewish cultural studies that deals with what cultural theorist Arjun Appadurai calls, "the social value of things." Focusing on the interplay between material culture and Jewish identity, thought, and practice in contemporary America, the course explores how Jews think about, work with, display and "perform' objects in the course of their everyday lives. This is not a course on the production of fine art by or about Jews, so much as it is about the everyday arts of adornment, celebration, liturgy, spirituality, memorialization and identity and the ways in which these various meanings are negotiated within distinct domains of prayer, performance, entertainment and display. Borrowing from the central concern of cultural commentator, Barbara Kirshenblatt-Gimblett, we will pose the question, "What does it mean to show?"—or in this case, "to show, Jewishly?" -- and explore the agency of display in a variety of American Jewish settings: in the home, on the street, in houses of worship, on the body, in celebration and in public displays such as museum exhibits, world's fairs, festivals, and other touristic attractions. We will look at how the everyday artifacts of American Jewish life are made to "perform" their meanings for us by the very fact of being consumed, collected, arranged, worn, addressed, touched, kissed, and carried, and about the powerful messages conveyed not only by the objects themselves but by the specific ways in which these objects are addressed and interacted

with. In examining the meaning and value of things in the context of religious practice or cultural display students will have a chance to explore broader theoretical topics about what it means to be Jewish in a multi-cultural, multinational, multi-denominational democracy such as the United States, as seen through an exploration of issues of memory, sense of place, identity, performativity, and spirituality. Drawing from the fields of folklore, Jewish studies, cultural studies, religious studies, literature, museum studies, film, and photography, the course introduces students to the vibrancy and meanings of Jewish material culture in American life and American Jewish thought.

The course will emphasize the development of critical thinking skills and cultural analysis. The class format will entail active, participatory, and empowering ways of learning based on class discussion, class field trips, and original oral historical and field-based research. The course is intentionally designed to be student-centered. Students will be discussing and presenting material during class sessions and interacting with one another and the instructor on a regular basis. Students will also have the opportunity to participate directly in the curatorial process of cultural representation, either through the planning and/or implementation of their own exhibit, or a critical analysis of a particular display of objects owned, made, collected, worn, displayed, used, venerated, and symbolized in American Jewish culture.

## Readings and Requirements

This course requires that students complete a series of readings, which will form the basis of our class sessions. **There is a significant amount of reading.** Students will be tested on what they read and comprehend through weekly written responses to the reading, which form a significant portion of your grade. The course will be successful only if the participants come to class prepared to discuss the reading materials and the central concepts they contain.

**Required Textbooks**: These books will be available for purchase at the University Coop on the Drag (Guadalupe Street). A required course packet will also be available at IT Copy on MLK (under “American Jewish Material Culture,” Dr. Suzanne Seriff).

Koltun-Fromm, Ken, 2010. *Material Culture and Jewish Thought in America*. Indiana University Press.

Diner, Hasia R, 2000. Lower East Side Memories: A Jewish Place in America. Princeton University Press.

Schreier, Barbara A., 1994. Becoming American Women: Clothing and the Jewish Immigrant Experience, 1880-1920. Chicago Historical Society.

Kleeblatt, Norman L, ed. 1996. *Too Jewish? Challenging Traditional Identities*. Rutgers University Press and the Jewish Museum.

Course Packet: American Material Jewish Culture, Dr. Suzanne Seriff. Available for sale at IT Copy at 512 W MLK Blvd. (near Abel's art supplies, a block or so east of Guadalupe). (Note: Readings from the Course Packet are listed in the schedule below with "CP" after the page no.s)_

**Grading**: Semester grades will be determined as follows:

1. ESSAYS and/or ACTIVITIES: (45%)

Three short projects based on readings, in-class materials, and student-initiated research. Instructor will hand out specific project assignments at least two weeks in advance of each due date. Please follow the instructions for the projects carefully. No credit will be given for projects that are not carried out as they are assigned nor for projects that are handed in late without prior approval from the instructor. The first of these projects will be worth 10% of your grade. The next will constitute 15% of your grade; the third project 20% of your final grade.

2. FINAL PROJECT (30%):

Each student will be required to do a final project which includes both a final multi-media presentation to the class as well as a final reflection paper to be submitted on the final exam day of class. Possible topics for these projects will be discussed during the second half of class. Projects can be based on academic library research, or first-hand ethnographic field research conducted by one or more students during the semester. This project can incorporate one of the smaller writing assignments conducted throughout the semester, or can tackle a completely new topic, and can take the form of an exhibit, a film, a documentary, a multi-media presentation, a booklet, a model, or some other creative format. Because of the in-depth nature of the project, however, assignments must be selected in consultation with (and prior approval from) the professor. Each student will be required to present and discuss her or his work to the class at the end of the semester.

3. IN CLASS DISCUSSION and PARTICIPATION (25%):
   - *Attendance:* You are expected to attend all class meetings on time and are responsible for signing the attendance sheet which will be passed around at the beginning of each class. If you are late and therefore not present when the attendance sheet is passed around, you will be counted as

absent for the day. There are 26 class days. Once you miss 2, I will start counting off a ½ a point for each class missed without an excused absence. If you miss as many as 5 unexcused classes, your grade will automatically drop at least a letter grade lower, even if everything else is perfect. (10%)

- *Blackboard:* Students will be responsible for responding to a written prompt on Blackboard that addresses the readings for the week. This will ensure a lively discussion. The success of the class will depend on student participation and enthusiasm. Your blackboard entry will be due at 9am on Monday, the day before our Tuesday class. There will be 10 entries in all, worth a total of 10 points for the class. (10%)
- *Leading Class:* Students will be assigned to lead a 15 min. discussion about the reading material once during the semester. I will pass a sign up sheet around the first few weeks so you can select a session to lead. Most weeks will be co-led by two or three students. Students are encouraged to be creative in engaging the class (using media, audio, etc.). Students will be graded based on delivering a brief summary of the readings, presenting some original audio-visual materials on the readings, and contributing questions to prompt a lively discussion. These student-led discussions will be held on Tuesday morning each week, unless we are on a fieldtrip or have a guest speaker. This will be worth 5% of your class grade. (5%)

**CLASS RESTRICTIONS:** Please place cell phones on silent or vibrate mode during class and put them away so that they are not visible, unless we need you to look something up on google. **Laptop-use is forbidden unless you have prior approval from the professor.**

**UNIVERSITY POLICIES**

**Scholastic Dishonesty**: Students are required to do their own research and work. All students are responsible for knowing the standards of academic honesty: http://deanofstudents.utexas.edu/sjs/scholdis.php. Plagiarism, using research without citations or using a created production without crediting a source, is forbidden; will result in a grade of zero for the assignment or for the class, or even expulsion from the university, depending on the severity of the plagiarism. This applies to any uncredited websites as well as written sources!

**Disabilities**: If you have a disability and need a special accommodation, consult with the Coordinator of Health Disabilities Services, and then discuss the accommodation with the professor. This should be done within the first three weeks of class.

**Incompletes**: A grade of "I" is only given in cases of **documented** emergency or special circumstances late in the semester, provided that you have been making satisfactory progress. A grade contract must be completed and the criteria adhered to, in order to fulfill the requirements to take an incomplete. Please note that you must have some written documentation of your reasons for the

incomplete—either from a parent, a councelor, a doctor, or some other official in charge of your mental or physical welfare.
**Withdrawals**: Students are responsible for finding out the appropriate dates for dropping the course and/or withdrawing without penalties.

**Use of Blackboard and Electronic Reserves**
The course has a Blackboard website which will be demonstrated during the first weeks of the class. It includes an electronic gradebook and access to announcements and assignments.

Announcements concerning the course will also be made on Blackboard. Students in the class are responsible for checking this website regularly, which you can access by clicking on "Blackboard" under "Popular Sites" on the upper left side of the UT home page. Students are also responsible for regularly checking the e-mail account that is registered with the University. All e-mails to the professor should either be done through Blackboard, or include "Rep of Jews" in the subject line; otherwise they may inadvertently be missed.

## Schedule of Topics and Assignments

Week One, Aug 26th Course Introduction: The Meaning of Things
What's a Jewish "thing"? What "things" are Jewish? What do things mean, Jewishly? Are Jewish things symbols, ritual objects, ceremonial garb, cultural icons or some of each? Are they magic? How do things help us interpret and give meaning to and effect our world—both sacred and secular? Are Jewish things merely customary or required by divine law?

Quiz: How Well Do You Know Jews? (http://www.funtrivia.com/trivia-quiz/Religion/How-Well-Do-You-Know-Jews-170115.html)

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Aug. 30th, 9am.**

*Why did you sign up for this class? What is one thing you'd like to come away knowing from this class? What comes to mind when you hear the term "Jewish Material Culture"?*

Week Two, August 31st, Sept. 2nd: Biographical Objects; Objectified Biographies
What do we mean by the term "material culture"? What do we mean by Jewish Material Culture? Why is it so hard to identify things "Jewish"? How are the sensual, physical, and bodily pleasures/practices of material life related to religious thought or to the rhythms of Jewish life? What is behind the Jewish

injunction against the worship of "things"? (Thou shalt have no idols before me). How do Jews concretize their encounter with the Divine?

Readings:
"Why We Need Things" by Mihaly Csikszentmihalyi, In History from Things, Lubar and Kingery, eds, 1993. Pgs. 20-29. CP

Thomas Schlereth, "Material Culture and Cultural Research," In Material Culture: A Research Guide, ed. by Thomas Schlereth. Pgs. 1-35. CP

Simon J. Bronner, Visible Proofs: Material Culture Study in American Folkloristics," In Material Culture: A Research Guide, ed. by Thomas Schlereth. Pgs. 127-154. CP

Ken Koltun-Fromm, Introduction, In Material Culture and Jewish Identity in America, 2010, Pgs. 1-12.

Jenna Weissman Joselit, "Culture Mavens in America," In Jews at Home: The Domestication of Identity, 2010, ed. by Simon J. Bronner. Pgs. 287-294 CP

Jenna Weissman Joselit, "Introduction," In The Wonders of America: Reinventing Jewish Culture, 1880-1950. 1994, Pgs. 3-8 CP

**Guest Speaker: Rabbi Neil Blumofe, Congregation Agudas Achim, Austin, Texas**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Sept 6th, 9am**.

Week Three, Sept. 7th, *: A Step Back in Time: Fabricating Jewishness on the Urban Landscape
If you close your eyes and think of "Jewish America," what sites, smells, sounds, and images come to mind? What sites, sounds, smells, and tastes are described and invoked in these two pieces by Anzia Yezierska and what are some of the differences between the autobiographical sketch and the short story? What do both of them tell us or show us about Jews in America at the turn of the 20th century and is material culture used in the two pieces to evoke this image?

*Note: Thursday there will be no class due to the Jewish Holy Day of Rosh Hashonah*

Readings:
Anzia Yezierska, "Hester Street" In Red Ribbon on a White Horse: My Story, Pgs. 25-36 CP

Anzia Yezierska, "Wings" and "Hunger" In How I Found America: The Collected Stories of Anzia Yezierska, Pgs. 3-16 CP

Lawrence J. Epstein, ch.s 3, "Life in the Tenements," and 5, "Life on These Mean Streets" In At the Edge of a Dream: The Story of Jewish Immigrants on New York's Lower East Side, 1880-1920. 2007, Pgs. 45-59 and 73-88. CP

Exercise: Bintel Briefs from the Lower East Side. (As recorded in "Portal to America: The Lower East Side: 1870-1925, ed. by Allon Schoener, 1967.

Assignment: No Discussion Board assignment for next week. Happy New Year!

Week Four, Sept. 14th, 16th: Lower East Side Memories: Constructing A Sacred Address for American Immigrant Jewishness.
In what ways does the Lower East Side come to be a Jewish "thing" and "symbol" in American history? How does late 19th century urban space—most specifically the major immigrant destination of NYC's Lower East Side--come to define Jewish thought, practice, and sense of identity? What does the Lower East Side have to do with Jews in Texas?

Readings:
Deborah Dwork, Immigrant Jews on the Lower East Side of New York: 1880-1914 In The American Jewish Experience, ed. by Jonathan D. Sarna. 1986. Pgs. 119-137 CP

Hasia Diner, Lower East Side Memories: A Jewish Place in America, 2000. Pgs. 3-126.

Film Clips: Selections from: The Jazz Singer, (1927) Yoo-Hoo, Mrs. Goldberg, Crossing Delancey, Hester Street, An American Tale, Simpsons (Klutz the Clown)

**First Written Assignment Due in Class: Sept. 16th**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Sept 20th, 9am.**

Week Five, Sept. 21st, 23rd: Adorning the Body: Clothing, and the Jewish Immigrant Experience
How do we understand the turn of the 20th century Jewish immigrant experience as a balancing act between the inheritance of the past and the embrace of the future? In what ways does clothing become both a metaphor for this balancing act and a marker of the transition? In Philip Roths story, 'Eli the Fanatic," why is

Eli called "the fanatic?" What does clothing have to do with this label and the issue in the community? In what ways is the coat symbolic of something else and what is that "something else."?

Readings:
Peter Stallybrass, "Worn Worlds: Clothes, Mourning, and the Life of Things, In Cultural Memory and the Construction of Identity, ed. by Dan Ben-Amos and Liliane Weissberg, 1999. Pgs. 27-44 CP

Barbara A. Schreier, Becoming American Women: Clothing and the Jewish Immigrant Experience, 1880-1920. 1994

Philip Roth, "Eli, the Fanatic," In Goodbye Columbus and Five Short Stories, 1959. Pgs. 229-275

Ken Kolton-Fromm, "The Material Narrative: Yezierska, Roth, Ozick, Malamud," In Material Culture and American Jewish Thought, Pgs. 182-189.

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Sept 27th, 9am.**

Week Six, Sept. 28th, 30th: The Synagogue as Sacred Address: From Urban to Suburban
Situate the writings and person of Mordecai Kaplan in the movement of second generation American-born Jews to reconstruct their concept of a synagogue from solely a house of worship, to a center of Jewish life, including a place for study, entertainment and prayer. How does Kolton-Fromm's notion of Kaplan's "obsessive" journal writing reflect this notably "American" idea of what a synagogue should be as a physical place, a thing, a center for Jews in America. How are the old folks that Barbara Meyerhoff writes about a product of this 20th century movement toward a new concept of a synagogue-center?

Readings:
Lawrence J. Epstein, "Religion and Its Rebels," In At the Edge of a Dream: The Story of Jewish Immigrants on New York's Lower East Side, 1880-1920. 2007, Pgs. 171-183

Jeffrey S. Gurock, "The Emergence of the American Synagogue," In The American Jewish Experience, Pgs. 219-236 CP

David Kaufman, Shul with a Pool: The Synagogue-Center in American Jewish History. 1999. Pgs. 1-9 and 228-241. CP

Barbara Meyerhoff, "We Don't Wrap Herring on a Printed Page," In Number Our Days. Simon and Schuster, 1978. Pgs. 79-112. CP

Ken Kolton-Fromm, "The Material Self: Mordecai Kaplan and the Art of Writing," In Material Culture and American Jewish Thought. 2010. Pgs. 13-52

Cathy Schechter, "Forty Acres and a Shul: "It's Easy as Dell" In Lone Stars of David: The Jews of Texas, ed by Hollace Ava Weiner and Kenneth D. Roseman, 2007. Pgs. 255-267. CP

**Guest Speaker**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Oct 4th, 9am**

Week Seven, Oct. 5th, 7th: Hiddur Mitzvah—Hand-Made Liturgical Objects and The Art of Adorning the Synagogue
What is the Jewish concept of "hiddur mitzvah" and how does that concept of beautifying the Torah amplify the meaning and significance of both the act of decoration and the handmade objects that are found in most American synagogues?

Readings:
Barbara Kirshenblatt-Gimblett. "The cut that binds: the Western Ashkenazic Torah binder as nexus between circumcision and Torah." In Celebration, studies in festivity and ritual. ed Victor Witter Turner, 136-46. CP

Suzanne Seriff. "Sacred Objects; Profane Spaces: Synagogue Architecture in a Post-Modern Age," Unpublished Paper Delivered at 2002 American Folklore Society Annual Meetings.

Rabbi Osher Chaim Levene. 'Hiddur Mitzvah: What a Beautiful Mitzvah!" www. torah.org/learning/livinglaw/5766/terumah.html.

**Field Trip: Synagogue Agudas Achim, Dell Jewish Community Campus. Hart Lane.**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Oct 11th, 9am.**

Week Eight, Oct. 12th*: The Domestic Culture of American Jews: Jewish Home as "Domestic Temple"

Simon J. Bronner, "The Dualities of House and Home in Jewish Culture," In Jews at Home: The Domestication of Identity" 2010. Pgs. 1-42.

Vanessa L Ochs, "What Makes a Jewish Home Jewish?" http://www.materialreligion.org/journal/home.html. CP

Joellyn Wallen Zollman, "Every Wise Woman Shoppeth for her House: The Sisterhood Gift Shop and the American Jewish Home in the Mid-Twentieth Century. In Jews at Home: The Domestication of Identity, 2010. Pgs. 75-106

Jenna Weisman Joselit, Home Sweet Haym In The Wonder of America, Reinventing Jewish Culture, 1880-1950, 1994. pgs. 135-171

**Second Written Paper Due in Class, October 12th.**
**Guest Lecturer, Oct. 14th.**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Oct 18th, 9am.**

Week Nine, Oct. 19th, 21st: Kitchen Judaism: Tables, Cooks and Cookbooks
Why do Jews always seem to be eating? Does it make a difference with whom Jews are eating or what they are eating? What is the significance of "Jewish foods" as a symbol of Jewishness in Jewish history/culture? How does 'eating Jewish" become a manifestation of Jewish identity for Jews in America—both historically and in present day?

Readings:
Jenna Weisman Joselit, "Kitchen Judaism," ch. 5 IN The Wonder of America, Reinventing Jewish Culture, 1880-1950, pgs. 171-218

Barbara Kirshenblatt—Gimblett, "Kitchen Judaism," In Getting Comfortable in New York: The American Jewish home, 1880-1950, Pgs. 75-105

Jeremy Stolow, "Aesthetics/Ascetics: Visual Piety and Pleasure in a Strictly Kosher Cookbook'. In Postscripts: Journal of Sacred Texts and Contemporary Worlds, Vol.2, No.1 (Summer 2006): 5-28. (Handout)

Film Clips: Annie Hall (Woody Allen—food as clash between Jew and Gentile), The Jazz Singer (Al Jolson, 1927—food as symbol of clash between the "old world" and "the new"); Crossing Delancey (food as symbol of sex); Munich (food as symbol of home for both Palestinians and Israelis).
**Kosher Hollywood: Jews, Food and Film (The Magnes Museum lecture)**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Oct. 25th, 9am.**

Week Ten, Oct. 26th, 28th: The Materiality of the Jewish Life Cycle: The Tradition of the Bar and Bat Mitzvah in America

Readings:
Mark Oppenheimer, "Introduction," and "Chapter 1 The Partyers" In Thirteen and a Day: The Bar and Bat Mitzvah Across America 2005. Pgs. 3-20, 21-52.

Rabbi Janet Marder, "When Bar/Bat Mitzvah Loses Meaning. http://urj.org/worship/worshipwithjoy/letuslearn/s14whenbar/ (internet)

Film Clips: A Serious Man; Keeping Up With the Steins; Keeping the Faith; The Simpsons, "Today I am a Clown." Frazier

**Guest Speaker**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Nov. 1st, 9am.**

Week Eleven, Nov. 2nd, 4th: Materializing the Rhythms of Jewish Life: The Ritual Arts and Ephemera of the Jewish Calendar with special attention to The Sabbath
What is the relationship between material things and spiritual pursuits in Judaism, especially as these are tied to the rhythms of Jewish life? How do objects point to or enable spiritual experiences as opposed to just providing aesthetic pleasure or fulfilling our desire to consume pretty things?

Readings:
Andrew R. Heinze, "Adapting to Abundance: Luxuries, Holidays and Jewish Identity," In The American Jewish Experience, Pgs. 166-182

Ken Kolton-Fromm, " Material Presence: Abraham Joshua Heschel" In Material Culture and Jewish Thought in America, Pgs. 141-180

Abraham Joshua Heschel, The Sabbath, excerpt.

Judith Shulevitz, "The Sabbath World: Glimpses of a Different Order of Time. 2010. Part One: Time Sickness, Pgs. 3-30 and Part Three: The Scandal of the Holy: Pgs. 59-89.

J. Liora Gubkin, 'Friday Night Live: It's Not Your Parent's Shabbat. In GEnX Religion by Richard W. Flory, Donald E. Miller (handout)

**Guest Speaker**

**Third Written Assignment Due: Thursday, Nov. 4th.**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Nov. 8th, 9am.**

Student final Presentation Conferences: T and Th 1-3

Week Twelve, Nov. 9th, 11th:: Inscribing the Body: Jews and Tattoos
Can a tattoo express a Jewish identity, especially given the prohibition in the Torah against marking the human body which has been made in G-d's image. "You shall not make gashes in your flesh for the dead, or incise any marks on yourselves: I am the Lord." Lev. 19:28. Tattoos will be weighed against biblical and Talmudic injunctions, historical allusions (are Jewish tattoos offensive to Holocaust victims?) and cultural standards.

Readings:
Andy Abrams, "Kosher Ink: The Emerging World of Jews and Tattoos, IN Jewish Choices; Jewish Voices: Body, ed by Elliot Dorff, Pgs. 93-98

Rebecca T. Alpert, "Lynn's Tattoo", IN Jewish Choices; Jewish Voices: Body, ed by Elliot Dorff, Pgs. 99-106

Elliot Dorff, "Second Case Study: Tattoos: Questions, Traditional Jewish Sources; Contemporary Sources," In Jewish Choices; Jewish Voices: Body, ed by Elliot Dorff, Pgs13-19

Lucas, Alan. "Tattooing and Body Piercing in Jewish Law." In Responsa 1991-2000. The Committee on Jewish Law and Standards f the Conservative Movement, ed. Kassel Abelson and David J.Fine, 115-120. New York: Rabbinical Assembly 2002. Also available at www.rabbinicalassembly.org/law/contemporary_halakhah.html

Film: Tattoo Jew (documentary by Andy Abrams)

**Guest Speakers: Mark Rubin, world-renowned musician, Aliza Orent, Jewish Community Center of Austin**

**Assignment: Answer Discussion Board question on Blackboard. Due date: Monday, Nov. 15th, 9am.**

Student final Presentation Conferences: T and Th 1-3

Week Thirteen, Nov. 16th, 18th: Exhibiting Jews: The Politics and Poetics of Museum Display and Heritage Production

How do we understand the growth of American Jewish museums, expositions, and historical sites How do they grapple with the tension between history and memory? Are Jewish Museums designed to convert Jews into "heritage", to educate non-Jews, to inspire committed Jews, to preserve the past, to promote understanding of the jewish experience, to demonstrate that Jews have artistic traditions, or some of all of the above?

Readings:
Barbara Kirshenblatt-Gimblett, "Exhibiting Jews," In Destination Culture: Tourism, Museums and Heritage, Pgs. 79-128

Ruth R. Seldin, "American Jewish Museums: Trends and Issues," American Jewish Year Book 91 (1991), 71-117 (handout)

Ken Kolton-Fromm, "The Material Gaze: American Jewish Identity and Heritage Production. In Material Culture and Jewish Thought in America. Pgs. 225-269

Norman Kleeblatt, """Passing into Multiculturalism" In Too Jewish?: Challenging Traditional Identities, ed. by Norman L. Kleeblatt, plus selected articles and plates.

Week Fourteen, Nov. 23rd*: The Postmodern Arts of Jewish Kitsch: Too Jewish?
***Nov. 25th is Thanksgiving Holiday-no class! Happy Turkey Day.**

Readings:
Barbara Kirshenblatt-Gimblett, "The "New Jews": Reflections on Emerging Cultural Practices, CP

Vanessa Ochs, "Material Culture: New Rituals" and "Ritual Objects," In Inventing Jewish Ritual, Pgs. 87-111, and Epilogue: Inheriting Invented Traditions. Pgs. 250-257.

Entries from HEEB magazine

Week Fifteen, Nov. 30th, Dec. 2nd.: Student Final Presentations.

Student final presentations will take place the last week of classes, as well as our classes' designated three hour final exam period: TBD:
(All students must be present during this exam period unless they have made previous arrangements with the professor). Please do not schedule your trip home before our exam time!!!