

Course Syllabus

Rutgers Arts Online

DANCE IN ISRAEL: Body, Ideology and Culture

Course Number: 07:203:134

Semester/Year: Spring 2021

Instructors: Dr. Yael (Yali) Nativ (Instructor of Record) , Iris Lana

Office Room: Virtual

Office Hours: Virtual

Phone: Please use email.

Email: Yael (Yali) Nativ: via Canvas

Iris Lana: via Canvas

This course is located in an online Canvas course shell.

You are responsible for the material included in the course shell and for checking your Rutgers email.

If you cannot access your course online, please contact the Canvas Helpdesk before you contact your instructor. Help is available 24 hours a day, 7 days a week.

Canvas Help:

Phone: 877-361-1134

Email: help@Canvas.rutgers.edu

[Click here for Live Chat \(Links to an external site.\)](#)

-

Course Description:

This course looks at dance in Israel in social, political and cultural contexts. From the beginning of the 20th century, before the establishment of the State of Israel, until today, the course charts the evolution of (mostly) theatrical concert dance and its old and new genres, styles, key figures and critical moments in time. New skills will be gained on how to look at dance and critically "read" and analyze it as an art form. Course work examines the ways in which dance in Israel embodies different aesthetic and cultural ideologies and how formal movement and choreography as art practices represent and manifest issues of identity, nationality, ethnicity, gender and sexuality. Finally, the course explores the effect of local and global powers on the development of Israeli dance as an art form.

Key topics:

- Basic critical tools in dance analysis
- Significant choreographers and their contributions
- Dance, Zionism, embodiment and nationality
- Historical influences of European and American ideas, concepts and aesthetics
- Western and Eastern cultural tensions and representations
- Collective memory, rituals and militarism
- Jews, Arabs and the Israeli-Palestinian conflict
- Gender and sexuality

Learning Objectives/Outcomes:

By the end of the course, students will be able to:

- Read and critically analyze dance as an art form
- Understand how dance in Israel developed in relation to historical and cultural developments
- Recognize aesthetic and ideological influences and representations in Israeli choreography
- Be familiar with key choreographers and their work and contribution
- Analyze and identify various dance genres and styles in their cultural and aesthetic contexts
- Comprehend cultural and social theoretical terms in relation to dance analysis

Materials/Required Readings:

All required reading is included in lecture materials.

Assignment details and points:

Assignments are expected to be turned into Canvas by the assigned due date. Technology failures may not be accepted as reason for missed assignment due dates. Therefore, do not leave anything to the last minute. Back up files frequently and in various locations so work is not lost. It is the student's responsibility to alert the instructor of a technology issue immediately so that the instructor can identify alternative ways to complete or submit an assignment.

-

Survey of assignments types:

- (1%) **Confirming e-mail:** 10 points
- (52%) **Dance Analysis:** Short written essays (x14): 520 points
- (10%) **Dance Analysis:** Quiz: 100 points
- (6.5 %) **Image Analysis:** Short written essays (x3): 65 points
- (2 %) **Content Analysis:** Short written essay: 20 points
- (2%) **Personal Reflection:** Short written essay: 20 points
- (6.5%) **Other:** Reconstructing a short dance; Curating an exhibition; Creating a photo of Tableau Vivant (x3): 65 points
- (20%) **Final Assignment:** Dance Analysis: Long Essay: 200 points
(1200-1500 words, with a minimum of 10 in-text citations from this unit bibliographic references.
MLA or Chicago style guide for formatting).

Final Semester Grade:

Letter grades are assigned according to a straight cumulative point scale. Each assignment is awarded points based on specific criteria (see rubrics in Canvas).

Point Range Grade Description

900-1000	A	Outstanding achievement of course learning goals
----------	---	--

850-899	B+	
800-849	B	Good achievement of course learning goals
750-799	C+	
700-749	C	Satisfactory achievement of course learning goals
600-699	D	Unsatisfactory achievement of course learning goals
599 or lower	F	Failing or withdrawal while doing failing work

This course follows all Rutgers grade regulations, policies, and standards as stated in the student handbook. Review the catalog for conditions under which an incomplete may be granted <http://nbregistrar.rutgers.edu/facstaff/regis.htm> (Links to an external site.) and <http://www.rutgers.edu/academics/catalogs> (Links to an external site.)

Weekly Schedule:

Week/Unit	Start Date	Assignment	Due Date @ 00:00 PM
1		Assignment 1: "I understand" mail	
2		Quiz: Choreography Tools	
3		Assignment 1: <i>Hora</i> & Hassidic Dance - Image Analysis Assignment 2: Reconstruction of <i>Pana HaGeshem</i> Assignment 3: <i>We Have Been Called to Go</i> - Dance Analysis	
4		Assignment 1: <i>Hexentanz</i> - Dance Analysis Assignment 2: <i>The Weary Death</i> - Image Analysis	

- 5
Assignment 1: Sara Levi Tanai & Inbal Dance Theater - Dance Analysis
Assignment 2: *The Story of Ruth* - Dance Analysis
Assignment 3: Monger/Barak Marchall & Rising/Shira Eviatar - Dance analysis
- 6
Assignment 1: Martha Graham & Batsheva Dance Company - Content Analysis
Assignment 2: The Batsheva Digital Archive - Curating an Exhibition
- 7
Assignment 1: *Echad Mi Yodea* - Dance Analysis
- 8
Assignment 1: *Aide Memoire* - Dance Analysis
- 9
Assignment 1: *We Love Arabs* - Dance Analysis
- 10
Assignment 1: *Strawberry Cream and Gunpowder* - Creating a photo of Tableau Vivant
Assignment 2: *Archive* - Personal Reflection
- 11
Assignment 1: The marionette in *Oyster* - Dance Analysis
Assignment 2: *Dust* - Dance Analysis
- 12
Assignment 1: *Girls* - Dance Analysis
Assignment 2: *Boys* - Image Analysis
- 13
Assignment 1: *Love Fire* - Dance Analysis
Assignment 2: *Two Rooms Apartment* - Dance Analysis
- 14
Assignment 1: *Also Thus* - Dance Analysis
- 15
Final assignment: *Last Work* - Long Essay

TOTAL POINTS**Technology Requirements:**

This course uses a learning management system called Canvas to post assignment details, announcements, and provide collaborative opportunities. This course is best viewed through the use of a full desktop or laptop computer. The use of mobile devices may prevent course materials to not display or work properly. Please review the minimum technology requirements to be successful in this course by visiting:

<https://onlinelearning.rutgers.edu/technical-requirements> (Links to an external site.)

Canvas Login credentials <https://onlinelearning.rutgers.edu/canvas> (Links to an external site.)

Net ID retrieval/activation at <http://NetID.rutgers.edu> (Links to an external site.)

Communication Guidelines and Feedback:

All technical error reports must include screenshot proof attached to an email message. Students are encouraged to start assignments early to help reduce last minute technical issues.

PC/Windows

tutorial: <http://www.wikihow.com/Take-a-Screenshot-in-Microsoft-Windows> (Links to an external site.)

MAC/Apple

tutorial: <http://www.wikihow.com/Take-a-Screenshot-in-Mac-OS-X> (Links to an external site.)

Support Services:

Student assistance for Canvas can be found by visiting: <https://rutgersonline.desk.com/> (Links to an external site.)

Phone: 877-361-1134 (Available 24 hours a day, 7 days a week)

Email: help@Canvas.rutgers.edu

[Click here for Live Chat](#) (Links to an external site.)

If you cannot purchase or download the suggested software programs, utilize the Rutgers Computing Labs for available computers <https://oit-nb.rutgers.edu/labs> (Links to an external site.). There are multiple Computing Labs at Rutgers, for locations and times visit <https://oit-nb.rutgers.edu/labs> (Links to an external site.). Software or hardware can be purchased at through the University Software Portal website <https://oit-nb.rutgers.edu/service/university-software-portal> (Links to an external site.)

Technology Competencies/Skills:

Students enrolled in the course must be prepared to perform the basic tasks below.

1. Send and receive email
2. Attach files to an email message
3. Locate system information (e.g. browser version, operating system, etc.) for trouble shooting
4. Recognize, use, and create hyperlinks
5. Use of basic Microsoft Office programs
6. Download and install software (including utilities, plug-ins, and/or apps)
7. Copy and paste text using a computer
8. Scan and remove computer viruses
9. Plug in external devices to a computer
10. Save files to an external device (e.g. flash drive, CD, or DVD)
11. Use an internet search engine to locate online credible resources;
12. Post and reply to discussion forums or chat via instant messaging tool
13. Send computer screenshot for technical assistance

Participation/Attendance:

Students are responsible for knowing and adhering to all university and college dates and deadlines. Such dates and deadlines include those for enrollment (registration), adding and dropping of courses, academic holidays, payment and refunds, and applying for graduation. Visit the following website for specific

dates: <https://scheduling.rutgers.edu/scheduling/academic-calendar> (Links to an external site.)

In a case of emergency, it is the student's responsibility to keep posted on all official University alerts or closures by visiting: <http://newbrunswick.rutgers.edu/about/operating-status> (Links to an external site.)

Academic Integrity:

“Academic dishonesty” means employing a method or technique or engaging in conduct in an academic endeavor that the student knows or should know is not permitted by Rutgers or a course instructor to fulfill academic requirements. Plagiarism or cheating will not be tolerated. Notification to all concerned parties will be made immediately. <http://academicintegrity.rutgers.edu/> (Links to an external site.)

Accommodating Students:

In accordance with 504/ADA guidelines, reasonable academic accommodations will be provided to students who request and require them. **Call Student Affairs Compliance at (848) 932-8576 or visit <http://compliance.rutgers.edu/ada/>** (Links to an external site.) **for more assistance.**

Student Responsibility:

A responsible student is a successful student. At Rutgers, students are expected to conduct themselves in a mature and responsible manner, respect the opinions, rights, and personal property of others, and meet their financial obligations. Students are responsible for seeking help and guidance from all of the resources that the university makes available to them. They are expected to be proactive and remain informed about university dates and deadlines, and understand academic and disciplinary policies. They are responsible for communication with their instructors, advisors, and university staff, and the commitment to being organized and prepared to learn. Above all, our students are expected to strive for honesty and academic integrity throughout their period of study at Rutgers, the State University of New Jersey. <http://www.rutgers.edu/academics/catalogs> (Links to an external site.)

Online Student Etiquette:

This course may host synchronous or asynchronous online meetings. During those meetings consider the following:

- **Keep chats on topic.** Avoid inappropriate conversations that may distract others from the course topic or objective.

- **Avoid strong/loud language. Be polite.** Language can easily be misinterpreted in written communication. Before sending an email or chat message make sure it clearly conveys the intended feeling.
- **Respect privacy of peers.** Do not post someone's personal information online without their expressed permission.
- **Use appropriate dress code on camera.** During a video conference dress as if attending a face-to-face class. Avoid offensive clothing.
- **Be mindful of background noise and scene/location.** Take advantage of quiet areas to avoid distractions to fellow classmates. Avoid offensive décor or noise.
- **Be helpful.** Assist fellow classmates in understanding course materials.

Course Bibliography:

Abeliovich, Ruthie. (2016) *Choreographing Violence*, TDR: The Drama Review 60:1 (T229) Spring. New York University and the Massachusetts Institute of Technology.

Adair, Christy. (1992) *Women and Dance: Sylphs and Sirens*. Hampshire & London: The Macmillan Press LTD.

Aldor, Gabi. (2003). *The Borders of Contemporary Israeli Dance: "Invisible Unless in Final Pain"*. Dance Research Journal, 35(01), 81-97.

Brafman, Ora. (2014). *Dance Review: Inbal Pinto and Avshalom Polak – Dust*. The Jerusalem Post (June 1st).

Brown, Nadia. & Gershon, Sarah Ellen. Editors (2019) *Body Politics*, New York. Routledge

Cohen, Yardena. (1963) *The Drum and the Sea*, Tel Aviv: Sifriat Poalim.

Connell, Raewine. (1987) *Gender and Power*, Stanford California: Stanford University Press.

Davis, Barry. (2014). *Dancing Back Home*. The Jerusalem post (January 24), pp. 7-10.

Beauvoir, (de) Simone. (2009) *The Second Sex*, New York: Vintage Books.

Dempster, Elizabeth. (1998) *Women Writing the Body: Let's Watch a Little How She Dances* in Seridan, S. (ed.) *Grafts: Feminist Cultural Feminism*, London: Virago.

- Dickinson, Bob. (2014). *Public Movement*. Art Monthly 375: pp. 18-19.
- Eshel, Ruth. (1997). *To Dance with the Spirit of the Times: The Israeli-Arab Conflict in Dance*, Dance in Israel 10, pp. 14-20.
- Eshel, Ruth. (2000). *Hips Swirl Like a Mobile in Kibbutz Ein Hashofet*, *Dance Today: The Dance Magazine of Israel*, April, pp. 72-76.
- Eshel, Ruth. (2014). *After the Flood: Tel Aviv Dance Group Portrays Aftermath of Tsunami*. Haaretz (Jan 23rd).
- Fogelman, S. (2012). *The Paradox of Rebranding European Muslims*, Haaretz (November 1st).
- Franco, Mark. (1989) *Repeatability, Reconstruction and Beyond*, Theater Journal Vol. 41 #1 March. P. 56-74.
- Franco, Mark. (2006) *Dance and the Political: States of Exception*, Dance Research Journal Summer/Winter 38 # 1 & 2 pp. 3-18.
- Friedes, Galili. Deborah. (2012). *Contemporary Dance in Israel*. Asociación Cultural Danza.
- Furstenberg, Rochelle. (1999). *Culture in Israel*. The American Jewish Year Book, 99, 523-542.
- Gilligan, Carole. (1982) *In a Different Voice: Psychological Theory and Women's Development*, Cambridge, MA and London: Harvard University Press.
- Giora, Manor. (2001) *Still Walking Barefoot: about Yardena Cohen*, in: *Dance Today*, The Dance Magazine of Israel Issue # 4 March 2001 p. 46-50.
- Goren, Yoram. (1983) *Fields Dressed in Dance*, Ramat Yohanan Publication. In Hebrew
- Greenberg, Melinda. (1998) *Moving Story: Rami Be'er's 'AideMemoire' fuses dance and memory to recall the horrors of the Holocaust.* Baltimore Jewish Times, Vol.240(4), p.92.
- Hanna, L. Judith. (1988) *Dance, Sex and Gender: Signs of Identity, Dominance, Defiance and Desire*. Chicago & London: The University of Chicago Press.
- Hewitt, Andrew. (2005). *Social choreography: Ideology as performance in dance and everyday movement*. Duke University Press.
- Hirsch, Dafna. (2016) *Hummus Masculinity in Israel*, Food, Culture & Society, 19:2, 337-359.
- Illouz, Eva. (1997) *Consuming the Romantic Utopia: Love and Cultural Contradictions of Capitalism*, Berkeley CA: University of California Press.
- Jowitt, Deborah. (2003) *Dancing on Strings*, The Village Voice, Vol. 4(18), 47.

- Kisselgoff, Anna. (1998). *When Dance and Politics Both Dig Their Heels In*. New York Times (May 5th).
- Kisselgoff, Anna. (2003). *Free-Wheeling Marionettes In an Allegory of Free Will*. [The New York Times \(Links to an external site.\)](#). April 24th).
- Kisselgoff, Anna. (1998). *Memories of the Holocaust With a Call for Peace*. [The New York Times \(Links to an external site.\)](#). 26 Feb: E1-E2.
- Manor, Dalia. (2005) *Art in Zion: The Genesis of Modern National Art in Jewish Palestine*, London & New York: Routledge Taylor & Francis Group.
- Manor, Giora (1986) *Agadati: The Pioneer of Modern Dance in Israel*, The Dance Library of Israel, SifriatPoalim.
- Manor, Giora. Editor (1988) *Gertrud Kraus, SifriatPoalim and the The Dance Library of Israel*.
- Meyers, Oren. & Zandberg, Eyal. (2002). *The Sound-Track of memory: Ashes and Dust and the commemoration of the Holocaust in Israeli popular culture*. Media, Culture & Society, 24(3), 389-408.
- Nativ, Yael. (2016) *From Baruch Agadati to Arkadi Zaides: Explicit and Implicit Representations of Arabs and the Israeli-Palestinian Conflict in Israeli Dance* (in print). In Hebrew.
- Nativ, Yael. (2014) *An Israeli Body: Images of Masculinity, Sexuality and Nationality at Batsheva, Then and Today*. A paper delivered at the 50th Anniversary of Batsheva Dance Company conference, Tel Aviv University. In Hebrew
- Nativ, Yael. (2011) *Presenting the Dancing Body as a "Rooted Body" in the Work of Sara Levi Tanai*, a paper delivered at a conference at Tel Aviv University, Faculty of the Arts titled "Dance Theater and Cultural Identity" December.
- Neuman, Eran. (2014). *Shoah Presence: Architectural Representations of the Holocaust*. Routledge.
- Newwhall, Mary Ann S. (2009) *Mary Wigman*, New York: Routledge.
- Noddings, Nell. (1984) *Caring: A Feminine Approach to Ethics & Moral Education*, LA & London: University of California Press Berkeley.
- Pitchon, Avi. (2013). *Stating the Nation: The Thriving World of Israeli State Art Has Its Roots in Communist Europe*. Jewish Quarterly, 60(1), 34-39.
- Roginsky, Dina, *The Israeli Folk Dance Movement*, in Brin Ingber (2011), *Seeing Israeli and Jewish Dance*, Wayne State University Press, pp.315-327.
- Roginsky, Dina. (2006) *Orientalism, the Body and Cultural Politics in Israel: Sara Levi Tanai and the Inbal Dance Theater*, Nashim: A Journal of Jewish Women's Studies & Gender Issues, No. 11 Yemenit Jewish Women (Spring, 5766) p. 164-197.
- Ronen, Dan, (2011) *Folk Dances in Israel*, Carmel: Jerusalem. In Hebrew

- Rottenberg, Henia. (2015) *The "Inbalite" Language: The Choreography of Sara Levi Tanai* in: Rottenberg, Henia & Roginsky, Dina. (Editors) *Sara Levi Tanai A Life of Creation*, Art Series Tel Aviv: Resling p. 251-280. in Hebrew.
- Rottenberg, Henia. (2017) *Yardena Cohen – Creating Hebrew Dance in the British Mandate of Palestine* in: *Israel Affairs*, Routledge.
- Rottenberg, Henia. (1997). *Rami Be'er – A Political Choreographer*, Master Thesis University of Surrey, UK.
- Rottenberg, Henia & Roginsky, Dina. Eds (2020) *Points of Contacts: Dance, Politics and Jewish-Arab Relations in Israel*. New York: Routledge
- Said, Edward. (1978) *Orientalism*, London: Penguin Books.
- Schaefer, Brian. (2012) *The Ties That Bind Us*, *Dance Magazine*, Vol.86(1), p.28, 30.
- Shoham, Hizky. (2014). *You Can't Pick Your Family Celebrating Israeli Familism around the Seder Table*. *Journal of Family History*, 1-22.
- Spiegel, Nina (2011) *Cultural Production in Tel Aviv* in: Judith Brin Ingber (editor) *Seeing Israeli and Jewish Dance*, Detroit Michigan: Wayne State University Press p. 71-87.
- Staub, Shalom. (2011) *Wedding Dances of a Yemenite Jewish Village in Israel* in: Judith Brin Ingber (editor) *Seeing Israeli and Jewish Dance*, Detroit Michigan: Wayne State University Press p. 201-211.
- Shuv, Moran. "Two Apartment Rooms. Together and Alone. A Dividing Line." Moran Shuv, in discussion with Niv Sheinfeld and Oren Laor on the concepts of: originality, representation, reconstruction, investigation, repetition, alternation, execution, interpretation, language, abstraction. In: *Ma'akaf*, an online *Journal for Dance, Performance and Visual Theater*. <http://www.maakaf.co.il/%D7%A2%D7%91/previous-issues/reenactments/159-2/713-2013-12-24-14-12-29> (Links to an external site.)
- Toepfer, Karl. (1997) *Empire of Ecstasy: Nudity and movement in German Body Culture* Berkeley: University of California Press.
- Toledano, Gila. (2005) *A Story of A Company: Sara Levi Tanai and Inbal Dance Theater* [Hebrew]. Israel: Resling.
- Yelin, Liora Malka. (2015) *A stranger within Us: Choreography as Opposition*, in: Rottenberg, Henia & Roginsky, Dina. (Editors) *Sara Levi Tanai A Life of Creation*, Art Series Tel Aviv: Resling, p. 183-212. In Hebrew.
- Zandberg, Eyal. (2006) *Critical laughter: Humor, popular culture and Israeli Holocaust commemoration*. *Media, Culture & Society*, 28(4), 561-579.
- Zimmermann, Moshe. (2014) *What is the Holocaust?* *Holocaust Studies*, 20(1-2), 45-56.

Course Weblibliography:**Videography (on Canvas platform):**

Assaf, Roy. *Girls* (2013).

_____. *Boys* (2015).

Azimi, Sahar. And Yoram Carmi, Yoram Soutchy, Ido Tadmor. *Our Days* (2014).

Be'er, Rami, *Diary of a Reservist* (1989).

_____. *Aide Memoire* (1994).

Berg, Yossi. and Graf, Oded. *Animal lost* (2010).

Bergstein, Lea. *Pana HaGeshem [Away, rain]*. (undated).

Bourne, Matthew. *Swan Lake* (1995).

Bulgarian folk dance. (undated).

Dar, Noa. *Anu* (2009).

Dror, Liat. and Nir Ben Gal. *Two Rooms Apartment* (1987).

_____. *Interrogation* (1996).

Erez, Iris. *Homesick* (2010).

Eshkol, Noa. *Big Birds, from Right Angled Curves Suite* (undated).

Eyal, Sharon. *Love* (2003).

_____. *Makarova Kabisa* (2008).

Graham, Martha. *Errand Into the Maze* (1947).

_____. *Night Journey* (1948).

Godder, Yasmeen. *Strawberry Cream and Gunpowder* (2004).

_____. *Love Fire* (2009).

Karmon, Yonatan. *The Fishermen* (undated).

Kraus, Gertrud. *Untitled* (undated).

Kogan, Hillel. *We Love Arabs* (2013).

Levi Tanai, Sara. *Women* (1959).

_____. *The story of Ruth* (1961).

- Marshall, Barak. *Monger* (1999).
- Naharin, Ohad. *Tabula Rasa* (1987, 2012)
- ____ . *Kyr* (1990).
- ____ . *Naharin's Virus* (2001).
- ____ . *Project 5* (2006).
- ____ . *The Hole* (2013).
- ____ . *Last work* (2015).
- Petipa, Marius. And Ivanov, Lev. *Swan Lake* (1895).
- Pinto, Inbal. and Pollak, Avshalom. *Oyster* (1999).
- ____ . *Hydra* (2007).
- ____ . *Dust* (2013).
- Portal, Orly. *Rabia* (2012).
- Raz, Renana. *We Have Been Called to Go* (2002).
- Shadur, Noa. *We do not Torture People* (2012).
- Sharabi, Idan. *K'zat* (2009).
- Shienfeld, Niv. and Laor, Oren. *Two Rooms Apartment* (2013).
- Sturman, Rivka. *Simchat Ha'amel*.
- Verthiem, Noa. *Birth of the Phoenix* (2004).
- Wigman, Mary. *Hexentanz* (1914, 1926)
- Zaides, Arkadi. *Archive* (2014).
- Yahalomi, Dana. *Accident* (2006).
- ____ . *Also Thus* (2007).
- ____ . *Emergency* (2008).
- ____ . *National Collection* (2015).

Internet Sources:

Bernkopf, Astrid. (2009). *You may kiss the Bride: Romantic Ballet goes Hollywood in Tim Burtons' The Corpse Bride*. Retrived at: <http://dancenarratology.blogspot.co.il/2014/11/you-may-kiss-bride-romantic-ball-et-goes.html> (Links to an external site.)

Godder, Yasmeen. *Questions on the Situation, Maakaf*: Online magazine for dance, theatre and performance 10. Edited by Lior Avizoor and Ran Brown [Hebrew]. Retrieved at: www.maakaf.co.il (Links to an external site.)

Naveh, Gil. (2015) First Peek of Last Work: Ohad Naharin's New Creation for Batsheva [Hebrew]. In *Haaretz* (19.5.2015). Retrieved at: <http://www.haaretz.co.il/gallery/dance/1.2640547> (Links to an external site.)

Oliver, Melinda (2015) LAST WORK – Batsheva Dance Company (Melbourne Festival). In *Daily Review* (19.10.2015). Retrieved at: <https://dailyreview.com.au/last-work-batsheva-dance-company-melbourne-festival/31727/> (Links to an external site.)

Perlmutter, Donna. *Barak Marshall's Monger Sells Ideas with High Energy* (April 21, 2011). Retrieved at: <http://www.laopus.com/2011/04/barak-marshalls-monger-sells-ideas-with.html> (Links to an external site.)

Shalev, Dana. *Occupying Occupation* [Hebrew]. In Erev-Rav. Edited by Ronen Eidelman and Yonathan Amir. Retrieved at: <http://erev-rav.com/English> (Links to an external site.)

Shuv, Moran. Two Apartment Rooms. Together and Alone. A dividing Line. In: Maakaf: Online magazine for Dance, theatre and Performance Visual Theater [Hebrew]. Retrieved at: <http://www.maakaf.co.il/%D7%A2%D7%91/previous-issues/reenactments/159-2/713-2013-12-24-14-12-29> (Links to an external site.)

Toledano, Gila. (2005) *Sara Levi Tanai*, in *Jewish Women's Archives Encyclopedia*. Retrieved at: <http://jwa.org/encyclopedia/article/levi-tanai-sara> (Links to an external site.)

Websites:

Batsheva Dance Company Archive: <http://archive.batsheva.co.il/eng/> (Links to an external site.)

Barak Marshall
: <http://danceinteractive.jacobspillow.org/barak-marshalls-monger/monger/> (Links to an external site.)

Shironet: <http://shironet.mako.co.il/artist?type=lyrics&lang=2&prfid=36457&wrkid=84195> (Links to an external site.)

Arkadi Zaides: <http://www.arkadizaides.com/> (Links to an external site.)

Dance Talk: <http://www.dancetalk.co.il/?p=181> (Links to an external site.)

Hillel Kogan: <http://www.hillelkogan.com/en/home> (Links to an external site.)

The Israeli Ballet: <http://www.iballet.co.il/> (Links to an external site.)

Inbal Pinto and Avshalom Pollak: <http://www.inbalpinto.com/> (Links to an external site.)

Kibbutz Contemporary Dance Company: <http://www.kcdc.co.il/en.html> (Links to an external site.)

Noa Dar: <http://www.noadar.com/> (Links to an external site.)

Noa Shadur: <http://www.noashadur.com/> (Links to an external site.)

Orly Portal: <http://www.oryportal.co.il/> (Links to an external site.)

Public Movement: <http://www.publicmovement.org/> (Links to an external site.)

Yasmeen Godder: <http://www.yasmeengodder.com/> (Links to an external site.)

Yossi beerg and Oded graf: <http://yossioded.com/> (Links to an external site.)

Marit Ben

Israel: <https://maritbenisrael.wordpress.com/2015/11/07/girls-boys/> (Links to an external site.)