

Call for Papers

“Mythical Movie Jews: Anti- and Philo-Semitic Stereotypes on the Silver Screen.”

An Area of Multiple Panels for the *Film and History* Conference on “Film and Myth:

September 26-30, 2012

Milwaukee, Wisconsin, USA.

www.uwosh.edu/filmandhistory

Deadline: June 1, 2012

Feature films usually have projected stereotypical motivations and traits onto characters belonging to ethnic, racial, and religious minorities. Thus, the individual antagonist or protagonist typifies his or her group. The cinematic image of Jews, in particular, has been shaped by the legacy of Christianity’s views of Jews and Judaism, the economic and professional roles Jews have been associated with, and the conspiratorial or constructive goals Jews pursue to subvert or strengthen modern nation states and their economic and political systems. These stereotypes have changed dramatically over the course of the 20th century as the status of Jews has been transformed by the attainment of de jure civic equality in liberal and socialist societies, the Holocaust, the establishment of the state of Israel, and the rise of multiculturalism. The panels in this area will explore the traditional and modern stereotypes of Jews that have informed cinematic depictions of Jews as threatening others, fellow citizens or loyal allies. It will also examine how Jews personify various gender orientations. Possible topics include, but are not limited to, the following:

The Jew in Christian Theology (*King of Kings, The Passion, Jesus Christ Superstar*)
Contemporary Stereotypes and Biblical Jews (*The Ten Commandments, Solomon and Sheba*)
The Jews as Usurer (*The Merchant of Venice, The Pawnbroker, The House of Rothschild*)
The Jewish American Princess (*Marjorie Morningstar, Goodbye Columbus, Private Benjamin*)
The Orthodox Jewish Man (*The Chosen, A Stranger Among Us, Kadosh, Crossing Delancey*)
Smart Jews (*Independence Day, Bee Season, Barton Fink, Insignificance, Quiz Show*)
Jewish Radicals (*Street Scene, Daniel, Norma Mae, Running on Empty, The Way We Were*)
The Neurotic Jew (*Annie Hall, Miami Rhapsody, The Hebrew Hammer, Curb Your Enthusiasm*)
Jewish Parvenus (*The Apprenticeship of Duddy Kravitz, Chariots of Fire, Disraeli*)
Passive Jews (*The Diary of Anne Frank, Fiddler on the Roof*)
Tough Jews (*Exodus, Inglourious Basterds, Munich, Bugsy, The Young Lions*)
My Son the Doctor (*Symphony of Six Million, The Last Angry Man, Northern Exposure*),
The Independent Jewish Woman (*The Way We Were, Meet the Fockers, House*)
Images of Israelis (*Exodus, The Little Drummer Girl, Walk on Water, Waltz with Bashir*)
The Gay Jew (*Boys in the Band, Torch Song Trilogy, Kissing Jessica Stein, The Bird Cage*)

Proposals for complete panels (related presentations) are welcome, but they must include an abstract and contact information, including an e-mail address, for each presenter. Please e-mail your 200 word paper proposal or panel proposals by June 1, 2012 to:

Lawrence Baron, Area Chair, 2012 *Film and History* Conference

“Jewish Monotheism in the Movies: From Abstraction to Personification”

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