Jewish Comedy:  
“Funny Girls,” 100 Years of Jewish American Women Writers and Performers  
Course Syllabus

Course Description
From Dorothy Parker’s poetry to Tiffany Haddish’s Netflix special, this course surveys the work of major Jewish American women writers and performers over the past 100 years. Looking beyond the idea of comedy as produced by a “boy’s club,” we will explore the ways women contribute to, develop, and transform notions of Jewish American life and “Jewish humor.” This course introduces students to many women who permanently shaped American popular culture. Why does their work make us laugh (and cry)? We will examine how religious observance, secularization, assimilation, and/or pluralism played a role in their lives. We will study their intersectional experiences of discrimination and oppression. How do writers and performers respond to and refute the stereotypes surrounding them? Our course examines how twentieth- and twenty-first-century poems, short stories, radio broadcasts, films, television, memoirs, essays, cartoons, novels, and digital media represent changing notions of Jewish identity, gender, sexuality, and ethnicity in the US. By studying the work of one marginalized community of writers and performers, we will engage in a broader dialogue about how humor, literature, performance, and artistic expression have historically served as survival mechanisms for many diverse communities encountering prejudice and persecution.

General Education (GE) designation: Ethnicity and Race (ER)  
Critical approach designations: Media, Power and Subjectivities

Course Objectives

- Become familiar with texts written and performed by Jewish American women over the past 100 years and their contributions to society.
- Understand how historical and cultural pressures alongside religious and gender expectations intersect and impact writers at every stage of production.
- Analyze an array of diverse media in relationship to its cultural, geographic, and historical context.
- Develop critical thinking through close reading of texts.
- Create informed arguments and responses to primary and secondary source materials.
**Required Reading, Viewing, and Listening**

*(All required materials for this course are available for free online through links below, Canvas, our [Shared Google Drive](#), or the UCSC Library’s [LIT 164K Media Reserves](#). Some optional materials are not available for free online. They are marked with an asterix (*).)*


Parker, Dorothy. Excerpts from *Complete Poems*, Penguin Classics, 2010. (See PDF on Canvas)


“Boss Comes to Dinner.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1936.

“Daddy’s an Elk.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1939.

“Male Secretary.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1940.

“Baby Brother.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1940.


Saturday Night Live. *Coffee Talk: Liz Rosenberg and Barbra Streisand - SNL*. YouTube, 1992. [https://www.youtube.com/watch?v=oiJkANps0Qw](https://www.youtube.com/watch?v=oiJkANps0Qw).


Select episodes from *The Nanny*, created and performed by Fran Drescher, CBS, 1993-1999. (See Canvas)

(Optional) *Holmes, Linda, and Saeed Jones. She Has Style, She Has Flair And We’re There For “The Nanny.”* NPR, 11 May 2021, [https://www.npr.org/2021/05/10/995528424/she-has-style-she-has-flair-and-were-there-for-the-nanny](https://www.npr.org/2021/05/10/995528424/she-has-style-she-has-flair-and-were-there-for-the-nanny).


*The Pink Box,* Saturday Night Live, performed by Gilda Radner and Laraine Newman, NBC, 1977.

*Jewess Jeans,* Saturday Night Live, performed by Gilda Radner, NBC, 1980.


*(Optional) *Wishful Drinking*, written by Carrie Fisher, HBO, 2010.*
*(Optional) Big Mouth, performed by Maya Rudolph, Netflix, 2017-present.
*(Optional) Big Mouth, performed by Maya Rudolph, Netflix, 2017-present.
“JAP Battle.” Crazy Ex-Girlfriend, created and performed by Rachel Bloom, YouTube, 2016.
“Jap Battle (Reprise).” Crazy Ex-Girlfriend, created and performed by Rachel Bloom, YouTube, 2019.
(Optional) Saturday Night Live. Weekend Update: Jacob the Bar Mitzvah Boy Explains Passover With His Dad Performed by Vanessa Bayer. YouTube, https://www.youtube.com/watch?v=PGrhNx1XOdQ.
*(Optional) The Marvelous Mrs. Maisel, created by Amy Sherman-Palladino, Amazon, 2017-present.
*(Optional) “This Is One of Those Moments.” Directed by Kate Dennis and written by Jenji Kohan. GLOW, created by Carly Mensch and Liz Flahive, season 1, episode 6, Netflix, 23 Jun. 2017.
*(Optional) Russian Doll, created by Leslye Headland, Natasha Lyonne, Amy Poehler, Netflix, 2019-present.
*(Optional) Excerpts from “Getting There.” Directed by Todd Biermann. Broad City, created and performed by Abbi Jacobson and Ilana Glazer, season 3, episode 9, Comedy Central, 13 April 2016.
*(Optional) Hacks, performed by Hannah Einbinder, HBO, 2021.

Course Hours

This is a 5-credit course that takes place over the course of 5 weeks, which means that you should expect to spend 30 hours per week on this course. Class time together (involving lecture and discussion) is required and totals 7 hours per week, which means the university expects you to spend 23 hours per week preparing for the course outside of class. Here are my recommendations for how to use that time:

- At the beginning of each week, **plan out and set aside time daily to complete the required reading, viewing, and listening.** This will take up the majority of your time outside of class (up to 16 hours per week). On average, it takes 1 hour to read 30 pages, but it takes even longer to read and analyze work deeply. Sometimes it may be necessary to re-read or re-watch material. Calculate how many pages are assigned and how many minutes it will take to read (slowly). Also, estimate how many hours/minutes of viewing/listening material you will need to complete for the week. Look at your weekly
calendar and schedule when you will finish your viewing and reading assignments. The more time you set aside for reading and analysis at the beginning of the summer session, the faster you will be able to read/analyze over the course of the session.

- **Plan and set aside time daily for writing.** You will submit a written response to all of the required reading and write responses to your peers’ questions. For major assignments, give yourself time to brainstorm ideas, write them out, create an outline, develop your ideas, revise them, and sometimes scrap everything and start over. Try to set aside at least 1 hour a day to write (a minimum of 7 hours a week).

**Zoom Class Meetings**

Studies have shown that we can only concentrate for limited periods of time and we need breaks in between those periods in order to be productive. When we meet on zoom, we are going to work in 45-minute “blocks” followed by 10-minute breaks. During the breaks, please step away from the computer. Give your eyes a complete break from any screens. Here is a sample schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1pm – 1:45pm</td>
<td>Block 1</td>
</tr>
<tr>
<td>1:45pm – 1:55pm</td>
<td>Break</td>
</tr>
<tr>
<td>1:55pm – 2:40pm</td>
<td>Block 2</td>
</tr>
<tr>
<td>2:40pm – 2:50pm</td>
<td>Break</td>
</tr>
<tr>
<td>2:50pm – 3:35pm</td>
<td>Block 3</td>
</tr>
<tr>
<td>3:35pm – 3:45pm</td>
<td>Break</td>
</tr>
<tr>
<td>3:45pm – 4:30pm</td>
<td>Block 4</td>
</tr>
</tbody>
</table>

The end of Block 4 will always be specifically reserved for review, going over the upcoming schedule, assignments, questions, and answers.

**Grading Requirements**
| **Introductory Questionnaire (Part 1 and Part 2)** | Part 1 of this questionnaire helps me get to know you and connect you with any needed resources. Your responses in this section will only be shared with your instructor (but your instructor is NOT a confidential resource). Your responses are greatly appreciated and I will use them to adapt the course.  
**Part 2 of this questionnaire enables you to introduce yourself to your instructor and your peers on a communal discussion board. This section will be shared with your instructor and peers.** |
| Submission Instructions: complete on canvas |  
Deadline: Thurs., July 29 before 11:59pm |  
Percentage of Grade: 5% |
| **Multiple-Choice Questions** | Complete the required reading/viewing/listening and then answer the multiple-choice, open-book questions on select dates on Canvas. |
| Submission Instructions: Complete the quizzes on Canvas |  
Deadline: Ongoing, see Canvas for exact deadlines |  
Percentage of Grade: 10% |
| **Discussion Board Responses** | Write a 200-250-word reaction to the required reading, viewing, and/or listening materials. Each entry will be guided by specific questions and prompts asking you to reflect and analyze the material in relationship to the broader questions, topics, and themes of the course. This assignment is intended to help you cultivate a regular writing and critical thinking practice. The goal is to develop skills that will prepare you to write the final paper and skills that you can carry with you after this course ends.

At the end of your reaction, write one question that you had about the required reading and/or a question that you have for your peers related to the required reading.

After you post a 3-sentence reaction and question, you must also respond to questions from 3 of your classmates. (Remember to treat this correspondence as professional. You should write at least 50 words for each response to a classmate.) You may also comment on your peers’ reactions. How do your peers’ reactions support or change your own thinking about course topics and themes?

**Submission Instructions:** before certain classes, copy and paste your 200-250-word response and 1 question to the discussion board with the class date on Canvas. Click “reply” under 3 students’ comments to answer their questions on the same discussion board.

**Deadline:** Ongoing, see Canvas for exact deadlines

**Percentage of Grade:** 25%

**Link to the grading rubric for this assignment**

| **Class Discussion Notes** | Nearly every class will involve small group discussions that we need to keep track of. Each discussion will be guided by a specific prompt or activity instructions. All discussion notes will be completed in class on Zoom. (No outside work is required.)

When students discuss the required reading in small groups, they need to take notes on their discussion in a Google doc that is shared with all members of the group.

**Submission Instructions:** Each group should submit a link (to a Google doc that has been shared with all members of the group) to the discussion board corresponding to the date of the class. Please make sure that the names of everyone in your group is written on the Google doc. If you are absent from class, you can complete this assignment on your own in a Google doc.

**Deadline:** Ongoing, after every class meeting on Tues. and Thurs. before 11:59pm

**Percentage of Grade:** 20%
<table>
<thead>
<tr>
<th><strong>Midpoint Questionnaire</strong></th>
<th>Mid-way through the course, there will be a questionnaire to check in and help me tailor the class to your needs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Submission Instructions:</td>
<td>Complete the questionnaire on Canvas</td>
</tr>
<tr>
<td>Deadline: Tues., Aug. 10</td>
<td>before 11:59pm</td>
</tr>
<tr>
<td>Percentage of Grade:</td>
<td>5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Final Essay Proposal + Outline</strong></th>
<th>Choose 1 of the final essay prompts described in this document. Write the name of the prompt at the top of your paper. Briefly describe the topic and thesis of your final essay. Outline the structure of your essay using bullet points. Identify the topic sentences and evidence for each paragraph. Because this course is only 5 weeks long, it’s important to begin planning your final paper early on in this class.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length: 1 page</td>
<td></td>
</tr>
<tr>
<td>Deadline: Tues., Aug. 17 before</td>
<td>11:59pm</td>
</tr>
<tr>
<td>Percentage of Grade: 10%</td>
<td></td>
</tr>
<tr>
<td><strong>Link to the grading rubric for</strong></td>
<td></td>
</tr>
<tr>
<td><strong>this assignment</strong></td>
<td></td>
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</tbody>
</table>

<p>| <strong>Final Essay Presentation</strong>      | Everyone will write one original presentation (with written speaker notes and a PowerPoint,  |</p>
<table>
<thead>
<tr>
<th></th>
<th>Keynote, or Google Slides presentation) to deliver to the entire class. Students will present on the topic and thesis of their final essay, engaging with the required reading/viewing/listening material from the class. Make sure to state explicitly which prompt you are responding to.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length: 5 minutes maximum</td>
<td></td>
</tr>
<tr>
<td>Submission Instructions: submit</td>
<td>your presentation and speaker notes on Canvas before class and then present orally during the</td>
</tr>
<tr>
<td>your presentation and speaker</td>
<td>last class session</td>
</tr>
<tr>
<td>notes on Canvas before class and</td>
<td></td>
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<tr>
<td>then present orally during the</td>
<td></td>
</tr>
<tr>
<td>last class session</td>
<td></td>
</tr>
<tr>
<td>Deadline: Thurs., Aug. 26 before</td>
<td>1pm</td>
</tr>
<tr>
<td>Percentage of Grade: 10%</td>
<td></td>
</tr>
<tr>
<td><strong>Link to the grading rubric for</strong></td>
<td></td>
</tr>
<tr>
<td><strong>this assignment</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Final Essay</strong></th>
<th>Choose 1 of the final essay prompts described in this document. Write the name of the prompt at the top of your paper. Present and prove a clear argument citing evidence from primary and secondary sources. Follow MLA submission formatting guidelines.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length: 500 - 1,500 words</td>
<td></td>
</tr>
<tr>
<td>Deadline: Thurs., Aug. 26 before</td>
<td>11:59pm</td>
</tr>
<tr>
<td>Percentage of Grade: 15%</td>
<td></td>
</tr>
<tr>
<td><strong>Link to the grading rubric for</strong></td>
<td></td>
</tr>
<tr>
<td><strong>this assignment</strong></td>
<td></td>
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</tbody>
</table>
Thaïs Miller

Grading Scale

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-99</td>
<td>A+</td>
<td>79.9-78</td>
<td>C+</td>
</tr>
<tr>
<td>94-98.9</td>
<td>A</td>
<td>77.9-74</td>
<td>C</td>
</tr>
<tr>
<td>93.9-90</td>
<td>A-</td>
<td>73.9-70</td>
<td>C-</td>
</tr>
<tr>
<td>89.9-88</td>
<td>B+</td>
<td>69.6-68</td>
<td>D+</td>
</tr>
<tr>
<td>87.9-84</td>
<td>B</td>
<td>67.9-61</td>
<td>D</td>
</tr>
<tr>
<td>83.9-80</td>
<td>B-</td>
<td>60.9-0</td>
<td>F</td>
</tr>
</tbody>
</table>

Expectations

Citation Guidelines

- MLA submission formatting guidelines

Academic Integrity

Plagiarism is when you copy content from a source and do not cite it, effectively making it seem like you wrote it. It involves not giving credit where credit is due. Plagiarism is not allowed at UC Santa Cruz. It is considered ethically dishonest and may hurt your professional reputation. The first time plagiarism arises in this class, the instructor will report the case to the university and the student will be given the opportunity to retract and make up their assignment with a different submission. If a student commits plagiarism more than once, they face serious consequences (no credit for the work in question and ultimately a failing grade for the course). For more information about academic misconduct, please visit https://ue.ucsc.edu/academic-misconduct.html

Excused Absences, Email Expectations, and Assignment Extensions

Check your email regularly for course updates and assignment deadline reminders. Email me (the instructor) at thhmille@ucsc.edu if you have any questions or concerns about this course. Attending and participating in all class meetings is crucial for your intellectual development, but during this moment in history, there are a variety of reasons why it may be necessary to miss class, and this course aims to be flexible and accommodating.

When in doubt, always email me. I am here to help you. I sometimes need 24 hours to respond to emails received during the week and 48 hours to respond to emails received over the weekend. Because of this, if you have a question about an assignment, if you need to miss a class/receive an excused absence, or if you need an extension on an assignment, try to email me more than 24 hours before the class or the assignment is due so we can find a good solution together. I completely understand that this may not always be possible, so email me when you can.

Everyone in the class may request an extension. Requests must be made before an assignment is due (not after). You do not have to share the personal reason for this extension. (Your privacy is important.) When requesting an extension, email the instructor with a specific new due date in
mind. Ultimately, the instructor will determine the final extended deadline date. All students will only receive one extension per assignment. If the first extension deadline is missed, the assignment will automatically be considered late. There will be no second or third extensions after the original extension date.

If an assignment is 24-48 hours late, up to 1 letter grade will be deducted. If the assignment is 48-72 hours late, the student will automatically receive 75% on the assignment. After 72 hours, the assignment will not be accepted or read and the student will receive 0 points for the assignment.

If you have submitted work for me to review and it has been less than one week, please do not email me to ask when you will receive feedback. Remember to treat this correspondence as professional with a greeting, complete sentences, and your name in the signature. Do not use the message function on my.ucsc.edu or Canvas.

Communication Online

Online classes are both wonderful and challenging for writers because they put so much pressure on how we articulate ourselves in writing. Slow down. Take your time when communicating to your instructor and peers via email or on Canvas. Treat all correspondence as professional. Think about the tone of your writing. Don't use the same tone or language that you might use on social media. Please read this site about how to communicate professionally online.

Office Hours

Live zoom office hours are available. Email me at thhmille@ucsc.edu to make an appointment.

Important Resources

Online Learning

Some general resources and tips about online learning can be found here: https://keeplearning.ucsc.edu/

Disability Resource Center (DRC)

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Academic Access Letter from the Disability Resource Center (DRC) to me privately, as soon as possible in the academic quarter, preferably within 1 week. Via email (thhmille@ucsc.edu), you can make an appointment to meet with me via zoom. I also encourage you to discuss with me ways we can ensure your full participation in this course. I encourage all students who may benefit to learn about the DRC and the UCSC accommodation process. You can visit the DRC website at drc.ucsc.edu. You can make an
appointment to talk to a DRC staff member by calling (831) 459-2089 or emailing drc@ucsc.edu.

Free Text-to-Speech Conversion Options

All of the required reading will appear in PDF, Word doc, or Google doc form for free on Canvas. If you are an auditory learner, if you are experiencing eye strain, or if you are having trouble focusing or reading texts on a computer screen, there are several different programs that can read the required reading (or any typed text) aloud if you would prefer that alternate format.

Religious Observances

It is the official policy of the University of California, Santa Cruz to accommodate, without penalty, requests for alternate examination times in cases where the scheduled time for the examination violates a student’s religious creed. Requests for accommodation for religious observance must be made directly to the faculty member in charge of the course within the first two weeks of the term or as soon as possible after an examination date is announced.

Learning Support Services (LSS)

Learning Support Services offers a range of writing services to UCSC undergraduate students. These services include writing appointments, drop-in writing sessions and MSI writing workshops. At LSS, we understand how challenging the university’s writing intensive courses can be and provide writing assistance across all disciplines to support students in both their academic and career goals. Visit https://lss.ucsc.edu/programs/writing-tutoring/index.html for more information.

The Eastside/Westside Writing Center

The Eastside/Westside Writing Center is open virtually during the summer! The Writing Center offers writing consultation services and tutoring designed to teach and support undergraduate students in all aspects of writing. They serve all UCSC students for free online. Visit https://ucsc.mywconline.com/ for more information.

Counseling and Psychological Services (CAPS)

UCSC students contact CAPS for a variety of reasons, including stress; depression; anxiety; academic problems; problems with friends, roommates, or romantic partners; family issues; life transitions; eating and body image concerns; grief and loss; substance use concerns; issues related to oppression, discrimination, or harassment; personal identity issues; recovery from trauma; suicidal thoughts; and adjusting to the complex demands of university life. They are here to assist with any personal and mental health concerns that affect the well-being and education of UCSC students. Their website is https://caps.ucsc.edu, their phone number is (831) 459-2628, and they are located at the Cowell Student Health Center, East Wing, 2nd floor.
**Unconscious Bias**

Unconscious gender bias is real, and it impacts classrooms in multiple ways. On course evaluations across disciplines, for example, female-identifying instructors are less likely than male-identifying instructors to be regarded as “smart.” This class actively works to combat gender bias. One way we can accomplish this is to acknowledge and recognize internalized misogyny and our unconscious role in perpetuating gender bias. For example, many students of all genders often rely on women instructors to spend additional hours within and beyond the classroom providing personal emotional support. Try to avoid this. I am not professionally trained to support you beyond your scholarly writing practice, and I cannot serve as a confidential resource, so please take advantage of the above resources.

**Content Warnings**

The required reading/viewing/listening and classroom discussions in this course will at times focus on mature and challenging topics, including but not limited to anti-Semitism, violence, sex, abuse, suicide, racism, depression, xenophobia, sexism, homophobia, transphobia, misogyny, addiction, mental illnesses, and multiple forms of trauma.

We will strive to create an anti-racist space where we can engage with this content bravely, meaningfully, and empathetically. I may provide links to outside resources when possible. However, this is not a clinical, therapeutic space. Again, I am not professionally trained to support you beyond your scholarly writing practice, and I cannot serve as a confidential resource. If you need additional psychological and emotional support, I strongly encourage you to take advantage of CAPS’s resources.

**Zoom Class Meeting Information**

Zoom Meeting Link for Tues. and Thurs. From 1pm - 4:30pm: https://ucsc.zoom.us/j/93405579187?pwd=bG9YVHVBCWm5ZTIR5djZRQlovc3JlZz09

Meeting ID: 934 0557 9187
Passcode: 636898
One tap mobile
+16699006833,,93405579187#,,,,*636898# US (San Jose)
+13462487799,,93405579187#,,,,*636898# US (Houston)

Dial by your location
+1 669 900 6833 US (San Jose)
+1 346 248 7799 US (Houston)
+1 253 215 8782 US (Tacoma)
+1 646 558 8656 US (New York)
+1 301 715 8592 US (Washington DC)
+1 312 626 6799 US (Chicago)

Meeting ID: 934 0557 9187
Passcode: 636898
Find your local number: https://ucsc.zoom.us/u/acn7vFVcBo

Join by SIP
93405579187@zoomcrc.com

Join by H.323
162.255.37.11 (US West)
162.255.36.11 (US East)
221.122.88.195 (China)
115.114.131.7 (India Mumbai)
115.114.115.7 (India Hyderabad)
213.19.144.110 (Amsterdam Netherlands)
213.244.140.110 (Germany)
103.122.166.55 (Australia Sydney)
103.122.167.55 (Australia Melbourne)
209.9.211.110 (Hong Kong SAR)
64.211.144.160 (Brazil)
69.174.57.160 (Canada Toronto)
65.39.152.160 (Canada Vancouver)
207.226.132.110 (Japan Tokyo)
149.137.24.110 (Japan Osaka)
Meeting ID: 934 0557 9187
Passcode: 636898

**Tentative Course Schedule**

This syllabus is a living document. Our schedule and assignments may change. Log into Canvas each week to make sure you know which assignments are coming up.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Tues., July 27</th>
</tr>
</thead>
</table>

**Class Activities (1pm - 4:30pm):**

- Block 1: Review the syllabus, including upcoming assignments and the schedule.
- Block 2: Walk through the Canvas site and review the grading rubrics.
- Block 3: Discuss general community guidelines and goals in small groups (produce Class Discussion Notes)
- Block 4: An introduction to “Jewish humor”
  - Define major elements, characteristics, theorists, and theories
  - Understand the uncomfortable elements of Jewish humor
  - An overview of the complex relationship between humor, artistic expression, survival, and trauma
  - Overview of upcoming schedule, Q&A
<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
</table>
| Thurs., July 29 | Deadlines (before midnight):  
  ● Submit the Class Discussion Notes  
  Deadlines (before noon):  
  ● Submit the Introductory Questionnaire (Part 1 and Part 2)  
  ● Complete the required reading/listening/viewing:  
    ○ Read Parker, Dorothy. Excerpts from Complete Poems, Penguin Classics, 2010. (See PDF on Canvas)  
  ● Submit the Discussion Board Responses  
  Class Activities (1pm - 4:30pm):  
  ● Block 1: Key term bingo (produce Class Discussion Notes)  
  ● Block 2: Discuss Dorothy Parker’s debut, best-selling, witty poetry collection, career, reputation, and legacy  
    ○ Parker, Dorothy. Excerpts from Complete Poems, Penguin Classics, 2010. (See PDF on Canvas)  
  ● Block 4: Discuss Molly Picon, Fanny Brice, and Sophie Tucker in small groups  
    ○ Overview of upcoming schedule, Q&A  
| Week 2  | Deadlines (before midnight):  
  ● Submit the Class Discussion Notes  
  | Tue., Aug. 3 | Deadlines (before noon):  
  ● Complete the required listening/viewing:  
    ○ Ziegfeld Follies of the Air, performed by Fanny Brice, CBS, 1936.  |
https://www.youtube.com/watch?v=ibw83UyMR0c.
- “Boss Comes to Dinner.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1939.
- “Male Secretary.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1940.
- “Baby Brother.” *The Baby Snooks Show*, performed by Fanny Brice, CBS, 1940.

- Submit the Discussion Board Responses

Class Activities (1pm - 4:30pm):
- Block 1: Discuss Fanny Brice’s performance and depictions of gender and humor in *The Baby Snooks Show* (produce the Class Discussion Notes)
- Block 2: An overview of Barbra Streisand’s career, performances, and imitation of earlier Jewish American women performers
  - Streisand’s “political project;” Understanding the differences between I. B. Singer’s original Yiddish short story “Yentl the Yeshiva Boy” translated into English vs. Streisand’s US film adaptation
  - Second-wave Jewish American feminism and Jewish feminist historiography ([Jewish Women’s Archive](https://www.jewishwomenarchive.org/))
- Block 3: Discuss *Funny Girl* (produce Class Discussion Notes)
- Block 4: Scene analysis of Streisand, Yiddish-isms, Jewish guilt, and stereotypes about Jewish mothers on “Coffee Talk”
  - Overview of upcoming schedule, Q&A

Deadlines (before midnight):
- Submit the Class Discussion Notes
| Thu., Aug. 5 | Deadlines (before noon):
| | ● Complete the required reading/listening/viewing:
| | ○ The Barry Sisters. “*Vyoch Tyoch Tyoch.*” *At Home with the Barry Sisters*, Roulette, 1959.
| | ● Submit the Multiple-Choice Questions
| | Class Activities (1pm - 4:30pm):
| | ● Block 1: An introduction to Yiddish theater and Yiddish films in the US
| | ● Block 2: Discuss Molly Picon’s performance in *Mamele* (produce Class Discussion Notes)
| | ● Block 3: Overview of mid-century Yinglish pop music and its legacy in productions of Jewish American humor (The Barry Sisters vs. the Barton Brothers and Allan Sherman).
| | ● Block 4: Discuss Yinglish pop music (produce Class Discussion Notes)
| | | ○ Overview of upcoming schedule, Q&A
| | Deadlines (before midnight):
| | ● Submit the Class Discussion Notes

| Week 3 | Tue., Aug. 10 | Deadlines (before noon):
| | | ● Complete the required viewing:
| | | ○ Select episodes from *The Nanny*, created and performed by Fran Drescher, CBS, 1993-1999. (See Canvas for more information)
| | | ○ (Optional) Holmes, Linda, and Saeed Jones. *She Has Style, She Has Flair And We're There For The Nanny.* NPR, 11 May 2021, [https://www.npr.org/2021/05/10/995528424/she-has-style-she-has-flair-and-were-there-for-the-nanny](https://www.npr.org/2021/05/10/995528424/she-has-style-she-has-flair-and-were-there-for-the-nanny).

- Submit the Discussion Board Responses

### Class Activities (1pm - 4:30pm):
- Block 1: An overview of the history of the American sitcom and the relationship between McCarthyism and anti-semitism in Hollywood
- Block 2: Discuss Gertrude Berg’s career and Jewish American women creating, writing, and starring in their own TV sitcoms (produce Class Discussion Notes)
- Block 3: Scene analysis of *The Nanny*
- Block 4: Review the “Jewish mother” derogatory stereotype and an introduction to the “sexy Jewess” and the “Jewish American Princess” (JAP) derogatory stereotype
  - Overview of upcoming schedule, Q&A

### Deadlines (before midnight):
- Submit the Class Discussion Notes
- Submit the Midpoint Questionnaire

### Thu., Aug. 12

#### Deadlines (before noon):
- Complete the required reading/listening/viewing:
  - “JAP Battle.” *Crazy Ex-Girlfriend*, created and performed by Rachel Bloom, YouTube, 2016.
  - “Jap Battle (Reprise).” *Crazy Ex-Girlfriend*, created and performed by Rachel Bloom, YouTube, 2019.
  - (Optional) Saturday Night Live. *Weekend Update: Jacob the Bar Mitzvah Boy* Performed by Vanessa Bayer. *YouTube,*
https://www.youtube.com/watch?v=ynblzMnGqo
○ (Optional) Saturday Night Live. Weekend Update: Jacob the Bar Mitzvah Boy Explains Passover With His Dad Performed by Vanessa Bayer. YouTube, https://www.youtube.com/watch?v=PGrhNx1XOdQ.
○ *(Optional) The Marvelous Mrs. Maisel, created by Amy Sherman-Palladino, Amazon, 2017-present.

● Submit the Multiple Choice Questions

Class Activities (1pm - 4:30pm):
● Block 1: Watch the end of Making Trouble (start 40 minutes in)
● Block 2: Discuss Gilda Radner’s performances, life, and career (produce Class Discussion Notes)
● Block 3: Scene analysis of the “JAP Battle[s]” in Rachel Bloom’s Crazy Ex-Girlfriend
● Block 4: Discuss Jewish American women responding to derogatory advertising and stereotypes (produce Class Discussion Notes)
  ○ Overview of upcoming schedule, Q&A

Deadlines (before midnight):
● Submit the Class Discussion Notes

Week 4
Tue., Aug. 17

Deadlines (before noon):
● Complete the required reading:

- Optional recommended reading/viewing:
  - *(Optional) *Big Mouth*, performed by Maya Rudolph, Netflix, 2017-present.

- Submit the Discussion Board Responses

Class Activities (1pm - 4:30pm):
- Block 1: An introduction to Fran Lebowitz, Carrie Fisher, and Roz Chast
- Block 2: Discuss humorous memoirs and creative nonfiction essays by Jewish American women writers and performers (produce Class Discussion Notes)
- Block 3: Close reading analysis of Roz Chast’s cartoons, discuss adult cartoon as social critique, Jewish American women performers in cartoons, and graphic memoirs by Jewish American women (produce Class Discussion Notes)
- Block 4: Discuss the final essay proposal and outline
  - Overview of upcoming schedule, Q&A

Deadlines (before midnight):
- Submit the Class Discussion Notes
- Submit the Final Essay Proposal + Outline

**Thu., Aug. 19**

**Deadlines (before noon):**
- Complete the required reading/listening/viewing:
<table>
<thead>
<tr>
<th>Week 5</th>
<th>Deadlines (before 1pm):</th>
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<tbody>
<tr>
<td>Tue., Aug. 24</td>
<td>Complete the required reading/listening/viewing:</td>
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<tr>
<td></td>
<td>• <a href="#">Episode 1</a></td>
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<td>• <a href="#">Episode 8</a></td>
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<td>• Review article from <em>The Los Angeles Times</em></td>
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<tr>
<td></td>
<td>Fields, Jill. “‘Where My Dreidel at?’: Representing Jewish Identity in ‘Orange Is the...”</td>
</tr>
</tbody>
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- Optional recommended reading/viewing:
- Submit the Multiple Choice Questions

Class Activities (1pm - 4:30pm):
- Block 1: Scene analysis of “Whistle-Blow That Jew!” (produce Class Discussion Notes Part 1)
- Block 2: An overview of intersectionality, marginalization, and racism within the Jewish American community
- Block 3: Discuss Tiffany Haddish's memoir and comedy and the Passover sketch from SNL featuring Maya Rudolph (produce Class Discussion Notes Part 2)
- Block 4: Course evaluations
  - Overview of upcoming schedule, Q&A

Deadlines (before midnight):
- Submit the Class Discussion Notes

- Optional recommended reading/viewing:
  - *(Optional)* Excerpts from “Getting There.” Directed by Todd Biermann. *Broad City*, created and performed by Abbi Jacobson and Ilana Glazer, season 3, episode 9, Comedy Central, 13 April 2016.
  - *(Optional)* The Late Show with Stephen Colbert. *Hannah Einbinder: This Is What Happens When Your Parents Wish For A Boy*. YouTube,
https://www.youtube.com/watch?v=5i6dUdMoX3w. 7 Mar 2020.
  ○ *(Optional) Hacks, performed by Hannah Einbinder, HBO, 2021.

- Submit the Discussion Board Responses

Class Activities (1pm - 4:30pm):
  - Block 1: Cultural Clashing in State of Grace (produce Class Discussion Notes Part 1)
  - Block 2: Representations of Jewish Culture vs. Jewish Ritual in Orange is the New Black (produce Class Discussion Notes Part 2)
  - Block 3: The next generation of Jewish American women writers and performers representing the contemporary Jewish American experience and the role of Jewish ritual, history, and mysticism in contemporary comedies
  - Block 4: Discuss final presentations, final essays
    ○ Overview of upcoming schedule, Q&A

Deadlines (before midnight):
  - Submit the Class Discussion Notes

Thu., Aug. 26

Deadlines (before 1pm):
  - Deadline to prepare Final Essay Presentation

Class Activities (1pm - 4:30pm):
  - Student Presentations

Deadlines (before midnight):
  - Submit the Final Essay