

CURRICULUM VITAE AND LIST OF PUBLICATIONS

Personal Details

Name: Zahava Caspi

Place of Birth: Uzbekistan (Former Soviet Union)

Date of Immigration: May 1950

Work Address: Department of Hebrew Literature, Ben-Gurion University of the Negev,
P.O.B. 653, Beer-Sheva 84105, Israel

Home Address: 9 Sderot Eliyahu, Mazkeret-Batia 76804, Israel

Telephone: 972-8-6472097 (W), 972-8-9340290 (H)

Education

B.A., 1963-1972

Hebrew University of Jerusalem, Department of Hebrew Literature and Political
Science

Teaching Diploma, 1966-1968

Hebrew University of Jerusalem, Department of Education (with coursework at Bar-
Ilan University)

M.A., 1994-1996

Hebrew University of Jerusalem, Department of Hebrew Literature

Advisor: Prof. Yigal Schwartz

Title of Thesis: *Structure and Deconstruction: Fictional Power in Hanoach Levin's
Early Drama* [Hebrew].

Graduated *cum laude*

Ph.D., 1996-2002

Hebrew University of Jerusalem, Department of Hebrew Literature

Advisor: Prof. Yigal Schwartz

Title of Thesis: *Within the Narrow Space: Subject, Identity, and Existence in the
Drama of Hanoach Levin* [Hebrew].

Graduated *summa cum laude*

Employment History

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| 2008-present | Senior Lecturer (tenured since 2009) Department of Hebrew Literature, Ben-Gurion University of the Negev |
| 2008 | Visiting Lecturer New York University (Spring Semester) |
| 2002-2007 | Lecturer Department of Hebrew Literature, Ben-Gurion University of the Negev |
| 2001-2002 | Senior Instructor Department of Hebrew Literature, Ben-Gurion University of the Negev |
| 2000-2001 | Adjunct Lecturer Departments of Theater and Education, Hebrew University of Jerusalem |
| 1997-2001 | Adjunct Lecturer Department of Hebrew Literature, Hebrew University of Jerusalem |
| 1995-2001 | Instructor Israel Ministry of Education, <i>Bagrut 2000</i> Alternative Evaluation Project |
| 1991-1992 | Principal Katzir High School, Rehovot (approx. 1000 pupils and 80 teachers) |
| 1983-2001 | County Instructor and Chief Supervisor's Representative Israel Ministry of Education, Hebrew Literature (Senior High) Division |
| 1982-1989 | Upper Grade Coordinator Katzir High School, Rehovot |
| 1972-1999 | Teacher Katzir High School, Rehovot |

Professional Activities

(a) Positions in Academic Administration at Ben-Gurion University

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| 2010 | Member, Steering Committee for Yiddish Studies |
| 2010-present | Member, Departmental Nomination and Development Committee |
| 2009-present | Chair, Departmental Teaching Committee |
| 2004-2005 | Acting Director, Heksherim Institute for the Study of Jewish and Israeli Literature and Culture |
| 2004 | Member, Steering Committee, Heksherim Institute for the Study of Jewish and Israeli Literature and Culture |
| 2003-2006 | Member, Departmental Teaching Committee |
| 2002-2005 | Coordinator between Department of Hebrew Literature and Research Contract Division |

(b) Professional Functions outside Ben-Gurion University

- 2010-present Member, Professional Committee for Theater Studies, Israeli Ministry of Education
- 2009-2010 Member, Professional Committee for Evaluation of Projects Submitted for Funding by the Israel Science Foundation (ISF)
- 2008 Chair, Referee Committee, Rosenblum Award for Stage Arts, Tel Aviv Council
- 2008 Member, "Dramaturgy as Applied Knowledge," International Working Group chairs by Prof. Gad Kaynar
- 2007-present Member, Scientific Council, Israeli Association for the Advancement of Theater Research
- 2006-present Member, Committee for the Evaluation of New Theater Productions for School Children [*Sal Tarbut Artzi*], Community Center Corporation and the Israeli Ministry of Education
- 2006-present Member and BGU Representative, Executive Board, the Larry and Lillian Goodman School for Acting and Stage Arts in the Negev
- 2004 Member, Steering Committee, Beer-Sheva Theater
- 1996-1999 Member, High School Literature Curriculum Committee, Israel Ministry of Education
- 1996-1999 Member, Literature Matriculation Committee, Israel Ministry of Education

(c) Professional Consulting

- 2012 Professional consultation for faculty promotion at Tel-Aviv University
- 2009-2010 Member, Professional Committee in Theater Studies, Israel Science Foundation (ISF)
- 2008-2010 Referee for the following academic journals:
Theory and Criticism (Van Leer Foundation, Israel)
Journal of Modern Jewish Studies (Cambridge University, UK)
NASHIM: Jewish Women and Gender Studies Journal (Brandeis University, US)
- 2008-present Evaluation of Doctorial Thesis
- 2007 Member, Counseling Committee, Council for Higher Education Accreditation (CHEA): Academic review of a new program in theater studies, The College of Management, Rishon LeZion.
- 2006 Professional consultation for faculty promotion at Bar-Ilan University
- 2005-2010 Evaluation of Projects submitted for funding to the Israel Science Foundation (ISF)

(d) Editor or Member of Editorial Board of Scientific JournalsEditor

Mikan, Journal of Israeli and Jewish Literature and Culture (editor of five volumes in 2004-2012. Next vol. forthcoming 2013)

Member of Editorial Boards

Mofa: Electronic Journal for Stage Arts (2007-2012)

Ben-Gurion University Review (2004-2005)

(e) Membership in Professional/Scientific Associations

2005-2012 International Federation for Theater Research (IFTR/FIRT)

2005-2010 World Union of Jewish Studies (WUJS)

2002-2012 National Association of Professors of Hebrew (NAPH)

2001-2012 Israeli Association for the Advancement of Theater Research (AITR)

Educational Activities(a) Courses Taught (all courses taught at Ben-Gurion University unless otherwise noted):Graduate Courses:

1. The Mirroring Text: Theory and Practice in the Arts
2. Joshua Sobol's Dramatic Aesthetics: Between Documentary and Carnavalesque Theater
3. Holocaust Representations in Israeli Theater: Trends and Turning Points
4. The Messianic Narrative and Israeli Nationalism in New Hebrew Literature
5. Apocalypse in Israeli Theater
6. Literary Theory
7. The Play within a Play in Israeli Theater
8. Hanoch Levin and the Theater of the Absurd
9. Journal Editing: Theory and Practice
10. History, Myth, and Memory in Israeli Drama

11. Israeli Drama: Mythical and Historical Aspects
12. Biography, Myth, and Memory in Israeli Drama

Undergraduate Courses:

13. Documentary Theater in Israel: Reality and Fiction
14. "Another Planet": The Holocaust on the Israeli Stage
15. Selected Works by Hanoach Levin
16. Bialik's Works: Personal, Poetic, National
17. Beckett, Levin, and the Theater of the Absurd
18. Historical Approaches to Modern Hebrew Literature: 19th and 20th Centuries
19. Political Theater in the 1970s and 1980s
20. Space and Poetics in the Works of Bialik and Alterman
21. Political Theater in Israel
22. "The Lake" and "The Road," Primary Visions and Poetic Concepts: A Comparative Study of the Works of Bialik and Alterman
23. Hanoach Levin's Political Theater
24. Bialik's Works in the Perspective of His Critics
25. Satire and Parody in the Works of Hanoach Levin
26. Open Body/Closed Body: Images of the Body in Hanoach Levin's Drama
27. Unity and Rupture in Bialik's Poetics
28. Didactic Seminar in Literature (Hebrew University)
29. The Play within a Play in Israeli Theater (Hebrew University)
30. Historical Poetics: Drama from Alterman to Levin (Hebrew University)
31. Descriptive Poetics: Introduction to Prose (Hebrew University)
32. Descriptive Poetics: Introduction to Poetry (Hebrew University)

(b) Research Students (all at the Dept. of Hebrew Literature, Ben-Gurion University):

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| 2011- | <u>Adi Levitan</u> (M.A.) |
| 2011- | <u>Michal Peles-Almagor</u> (M.A.) - Sadan Award (2012) |
| 2010- | <u>Moria Izraelov</u> (M.A. – Thesis submitted 2013) |
| 2008- | <u>Moran Perri</u> (Ph.D.) |
| 2008- | <u>Ariela Ofir</u> (Ph.D.) |
| 2004-2012 | <u>Rena Baruch</u> (Ph.D.) Co-advisor: Prof. Yigal Schwartz |
| 2004-2007 | <u>Omri Yavin</u> (Ph.D.) Co-advisor: Prof. Yitzhak Ben-Mordechai |

- 2004-2006 Tali Latowicki (M.A., final grade 96.6)
Co-advisor: Prof. Yigal Schwartz
- 2003-2005 Gitit Levy (M.A., final grade 94)
Co-advisor: Prof. Yigal Schwartz

(c) Research Student Publications

1. Omri Yavin, *Between Pjojy and Shchouchy, between Tel Aviv and Ohio: Space and Place in Hanoch Levin's Plays* [Hebrew], Jerusalem: Magnes Press, 2009.
2. Rene Baruch, "Messiah or Man: Redemption in *The Opssimisit*, the Novel and the Monodrama" [Hebrew], accepted for publication in Zahava Caspi and Gad Kaynar (eds.), *Another View: Israeli Drama Revisited*, Beer-Sheva: Ben-Gurion University Press, 2013.
3. Michal Peles-Almagor, "Between Hope and Despair: Identity, Crisis, and Void in Nissim Aloni's *The American Princess*" [Hebrew], *Teatron, An Israeli Quarterly for Comparative Theater*.

Awards, Citations, Honors, Fellowships

(a) Honors, Citations, Awards

- 2000-2001 Hebrew University, Nissalowitz Fund Scholarship
- 1994-2000 Hebrew University, Institute for Jewish Studies Scholarships
- 1998-1999 Hebrew University, Faculty of the Humanities and the Social Sciences, Rehovot Program Scholarship
- 1996 Hebrew University, Prize for Outstanding Seminar Paper presented to Prof. Dan Miron

(b) Fellowships

- 2011 Heksherim Institute Grant for completion of research on Apocalyptic Theater (15,000 NIS)
- 2008 Israel Science Foundation (ISF), Publication Award (10,000 NIS)
- 2006-2009 Rothschild Caesarea Foundation (Heksherim Institute), Personal Grant for completion of the study "The New Israelis," part of the New Israelis in Hebrew Literature project (134,464 NIS)/
- 2013 Israel Science Foundation (ISF), Publication Award (15,000 NIS)

Scientific Publications:

All publications authored singly by Zahava Caspi unless otherwise noted.

(a) Authored Books

1. [*] **Zahava Caspi** (2013), *הנה ימים באים: אפוקליפסה ואתיקה בתיאטרון הישראלי*, [Behold, *The Days Come: Apocalypse and Ethics in Israeli Theater*], Assaf Press of Tel Aviv University and Safra Press of the Hebrew Writers Association in Israel (216 pp.).
2. [*]**Zahava Caspi**, (2010), *Siedzący w ciemności. Świat dramatu Chanocha Lewina: podmiot, autor, widzowie* [Those Who Sit in the Dark: The Dramatic World of Hanoch Levin: Subject, Author, Audience], Warsaw University Press (247 pp.).
3. **Zahava Caspi**, (2005), *היושבים בחושך – עולמו הדרמטי של חנוך לוין: סובייקט, מחבר, צופים*, [Those Who Sit in the Dark: The Dramatic World of Hanoch Levin: Subject, Author, Audience], Keter and Heksherim Institute, (265 pp.).

Reviews and Interviews following Publication of *Those Who Sit in the Dark*:

- (i) Neri Livne, "Those Who Sit in the Dark," *Ha'arets*, Magazine, 27.5.2005.
- (ii) Amotz Giladi, "Death Is Present with All Its Wretchedness," *Ha'arets*, Books, 9.11.2005.
- (iii) "No Satire Without an Audience" (one-page excerpt from the book), *Ma'ariv*, 3.6.2005.
- (iv) Karin Hizkiya, "Words, Words, Words: On the Book *Those Who Sit in the Dark*," *Teatron, An Israeli Quarterly of Contemporary Theater* 17 (2006), pp. 60-62.
- (v) Roe Horowitz, Review of *Those Who Sit in the Dark*, The Magazine, Reshet Aleph Radio..
- (vi) Yaron London and Motti Kirschenbaum, television interview with Zahava Caspi, *London and Kirschenbaum*, Channel 10, 8.6.2005.
- (vii) Yilan Gilon, one-hour television interview with Zahava Caspi, Channel 3, 26.5.2005.
- (viii) Ram Tadmor, interview with Zahava Caspi, *From Morning Till Evening*, Israel Broadcast Authority.
- (ix) "Working Chamber" (interview with Zahava Caspi), *Yediot Aharonot*, 5.5.2006.

(b) Editorship of Collective Volumes

1. [*] **Zahava Caspi**, and Gad Kaynar (eds.) (2013) *צפייה חוזרת: עיון מחודש בדרמת מקור* [Another View: Israeli Drama Revisited], Ben-Gurion University Press (431 pp.).

(c) Chapters in Collective Volumes (Peer-Reviewed)

1. [*] **Zahava Caspi**, (forthcoming 2013), "חנוך לוין בהבימה - סיפורה של החמצה" ["Hanoch Levin at Habima: A Squandered Opportunity"], in Gad Kaynar, Shell Zer-Zion, and Dorit Yerushalmi (eds.), *גישות חדשות לתיאטרון לאומי* [Habima at 90: New Perspectives on Israel's National Theater], Resling (accepted, ~20 pp.).
2. [*] **Zahava Caspi**, and Gad Kaynar (2013) "מבוא: מחזות ש'פתחו תקופה'" ["Introduction: Epoch-Making Plays"], in Zahava Caspi and Gad Kaynar (eds.), *עיון מחודש בדרמת מקור: צפייה חוזרת* [Another View: Israeli Drama Revisited], Ben-Gurion University Press, pp.11-30.
3. [*] **Zahava Caspi** (2013) "A History of Catastrophes and the Myth of the Victim", in Zahava Caspi and Gad Kaynar (eds.), *עיון מחודש בדרמת מקור: צפייה חוזרת* [Another View: Israeli Drama Revisited], Ben-Gurion University Press, pp. 97-116.
4. [*] **Zahava Caspi**, (2011) "מרחב-זמן בשירה הלירית העברית במעברי הדורות" ["Space-time in Lyrical Hebrew Poetry over the Generations"], in Iris Parush, Hamutal Tsamir, and Hana Soker-Shwager (eds.), *פואטיקה ואידיאולוגיה בספרות העברית החדש* [Literature and Life: Poetics and Ideology in Modern Hebrew Literature], Carmel, pp. 363-380.
5. [*] **Zahava Caspi**, (2010) "מקומו של האחר: יצר ויצירתיות בדרמה של א"ב יהושע" ["The Place of the Other: Impulse and Creativity in A. B. Yehoshua's Dramatic Work"], in Amir Benbaji, Niza Ben-Dov, and Ziva Shamir (eds.), *עיונים מבטים מצטלבים: עיונים ביצירת א"ב יהושע* [Crossing Gazes: Essays on A. B. Yehoshua's Oeuvre], Hakibbutz Hameuchad, pp. 453-468.
6. **Zahava Caspi** (2007) "קריאה – בין דימויים תקשורתיים לזיכרון אותנטי: קריאה הקלישאי וההיסטורי – בין דימויים תקשורתיים לזיכרון אותנטי: קריאה" ["Cliché and History: The Relation between Media Images and Authentic Memory in Hanoch Levin's *The Child Dreams*"], in Tamar Alexander, Ziva Amishai-Maisele, Dan Laor, Ora Schwarzwald, and Yossi Tobi (eds.), *Iggud: Selected Essays in Jewish Studies*, Vol. 3, World Union of Jewish Studies, pp. 353-360.
7. **Zahava Caspi** (2007) "A Lacerated Culture, a Self-Reflective Theater: The Case of Israeli Drama," in Bernhard Greiner and Gerhard Fischer (eds.), *The Play within a Play*, Rodopi, pp. 189-200.
8. **Zahava Caspi** (2006), "Il luogo dell'altro: voyeurism e feticismo nel Teatro li A. B. Yehoshua" ["The Site of the Other: Voyeurism and Fetishism in A. B. Yehoshua's Plays"], in Emanuela Trevisan Semi (eds.), *Leggere Yehosua*, Einaudi Torino, pp. 168-179.
9. **Zahava Caspi** (2005), "זה כמו קלידוסקופ, לך תחזיק דבר חיוני, ממשי בתוך משחק הצבעים" ["It's like a kaleidoscope, just try to hold on to something essential and real in this play of colors": Poetics and Pastiche in Nissim Aloni's *American Princess*"], in Nurit Yaari (eds.), *מלכים, צוענים, ושחקנים: מחקרים ביצירתו של נסים אלוני* [Kings, Gypsies, and Actors: Studies on Nissim Aloni's Theatrical Work], Hakibbutz Hameuchad, pp. 110-121.

10. **Zahava Caspi**, (2005), "הילדי והילדותי מסולומון גריפ' ועד 'אשכבה'" ["The Childlike and the Childish from *Solomon Grip to Requiem*"], in Shimon Levy and Nurit Yaari (eds.), *חנוך לוין: האיש עם המיתוס באמצע* [Hanoch Levin: The Man with the Myth in the Middle], Hakibbutz Hameuchad, pp. 31-59.

(d) Refereed Articles in Scientific Journals

1. [*]**Zahava Caspi**, (2012) "Trauma, Apocalypse, and Ethics in Israeli Theater," *CLCWeb: Comparative Literature and Culture* 14:1: <http://docs.lib.purdue.edu/clcweb/vol14/iss1/10>.
2. [*]**Zahava Caspi**, (2013) "Black Rain: The Apocalyptic Aesthetic and the Spectator's Ethical Challenge in (Israeli) Theater," *SubStance*, Vol. 42, No. 2, pp. 141-158.
3. [*]**Zahava Caspi**, "History and Memory in (Israeli) Post-Apocalyptic Theater," accepted for publication in *Hebrew Studies*.
4. [*]**Zahava Caspi** (2013) "Memory and History in Post-Apocalyptic Theater", accepted for publication in *Hebrew Studies* (26 pp.).
5. [*]**Zahava Caspi**, (2013) "איך זה שאינכם מפרשים את הזמן הזה?! החורבן ההיסטורי והזמן" ["How Can You Not Interpret Our Own Time?" Historical Destruction and the 'Time of the Present' in Joshua Sobol's *The Jerusalem Syndrome*"], accepted for publication in *Dappim, Studies in Literature* (~40 pp.).
6. [*]**Zahava Caspi**, (2013) "אפוקליפסה, מרחב וזהות במושג יריחו והמשיח מאת יוסף מונדי" ["Apocalypse, Space, and Identity in Joseph Mundi's *The Governor of Jericho* and *The Messiah*"], accepted for publication in *Jerusalem Studies in Hebrew Literature* (~32 pp.).
7. [*]**Zahava Caspi**, (2010) "הנרטיב האפוקליפטי ובניין האומה: מושל יריחו מאת יוסף מונדי" ["Apocalyptic Narrative and Nation-Building: Joseph Mundi's *The Governor of Jericho* as a Test Case"], *Theoria u-Bikoret* 36, pp. 185-200.
8. [*]**Zahava Caspi**, (2008) "הפטריוט בשירותה של מלכת אמבטיה – מלחמת ששת הימים" ["The Patriot in the Service of *The Queen of the Bathtub*: The Six Day War in the Works of Hanoch Levin"], *Israel: Studies in Zionism and the State of Israel – History, Society, Culture* 14, pp. 249-266.
9. **Zahava Caspi**, (2008) "Structure and Language in a Multicultural Jewish Immigrant Society: Yosef Haim Brenner's Plays," *Assaf, Studies in the Theater*, Special Issue on Jewish Theater, pp. 89-100.
10. **Zahava Caspi**, (2007) "Sources of Pleasure in the Theater of Hanoch Levin," *Theatre Research International* 32:3, pp. 263-277.
11. **Zahava Caspi**, (2006) "ועמד החבר כנגד הפלדה": דרמות תש"ח – האומנם ספרות מגויסת? ["And the Comrade Faced the Steel: Are the 1948 Dramas Works of Propaganda?"], *Mikan, Journal of Israeli and Jewish Literature and Culture* 7, pp. 73-90.
12. **Zahava Caspi**, (2005) - "החיבור בין אלה שאין להם מה לומר ובין ההמונים שאינם מדברים" ["The Conjunction between Those

Who Have Nothing to Say and the Masses Who Do Not Speak: Jean Baudrillard on the Culture of Communication in a World of Simulation”], *Mikan, Journal of Israeli and Jewish Literature and Culture* 6, pp. 143-167.

13. **Zahava Caspi**, (2005) "לקלף את הקליפות ולחשוף את הגרעין: זהות ואחרות בשני צמדי נובלות מאת אהרן אפלפלד" ["Peeling to Reveal the Core: Sameness and Otherness in Two Pairs of Novellas by Aharon Appelfeld"], *Mikan, Journal of Israeli and Jewish Literature and Culture* 5, pp. 47-65.
14. **Zahava Caspi**, (2002) "מצורת הגוף אל הבשר והדם – ייצוגי גוף בדרמה של חנוך לוין" ["From the Shape of the Body to Flesh and Blood: Representations of the Body in Hanoch Levin's Dramatic Works"], *Mikan, Journal of Israeli and Jewish Literature and Culture* 3, pp. 62-85.
15. **Zahava Caspi**, (2001) "יקיצה וזיכרון בהילד חולם מאת חנוך לוין" ["Awakening and Memory in Hanoch Levin's *The Dreaming Child*"], *Jerusalem Studies in Hebrew Literature* 18, pp. 309-319.
16. **Zahava Caspi**, (2000) "כולנו חלשים כל-כך בעצם' – תפיסת הכוח במחזות הראשונים של חנוך לוין" ["We're All So Weak, Really: The Concept of Power in Hanoch Levin's Early Plays"], *Dappim: Research in Literature* 12, pp. 333-351.

Lexical Entries

[*]**Zahava Caspi**, Avi Oz, Avigdor Dagan, Yehudit Orian, Ka-Tzetnik (Yehiel De-Nur), Yosef Mundi, Yitzhak Ben-Mordechay, Gad Kaynar, Yigal Schwartz and Niza Ben-Dov (eds.), *The Lexicon of Israeli Writers*, [Hebrew], Zemorah-Bitan and Dvir, 2011-12.

(e) Unrefereed Professional Articles and Publications

1. [*]**Zahava Caspi**, (2010-2011) Programs for various theater productions, Habima National Theater and the Cameri Theater of Tel Aviv,.
2. [*]**Zahava Caspi**, (2010) Review of Ben-Ami Feingold, *Alterman, Artist of the Stage* [Hebrew], *Teatron, An Israeli Quarterly of Contemporary Theater* 28, pp. 138-139.
3. **Zahava Caspi**, (1999) "The Satirical Cabarets of Hanoch Levin," *Ha'aretz*, Culture and Literature Supplement, 17 September.
4. Rina Dudai and **Zahava Caspi**, (1996) "Is It All About What Man Wants? A Study of S. Y. Agnon's 'The Doctor's Divorce'" [Hebrew] *Teachers' Literary Journal* 16, pp. 131-141.
5. Rina Dudai and **Zahava Caspi**, (1993) "About Pirandello," *Teachers' Guide to Literary Works by Famous 20th-Century Authors*, Israel Educational Television, pp. 28-37.
6. Rina Dudai and **Zahava Caspi**, (1992) "The Best of Poetry Lies in Its Deceit," *Teachers' Literary Journal* 13, pp. 99-108.
7. Rina Dudai and **Zahava Caspi**, (1983) "A Proposal for Teaching the Poems of Rabbi Solomon Ibn Gabirol alongside Modern Poetry," *Teachers' Literary Journal* 3, pp. 56-65.

Lectures and Presentations at Meetings and Invited Seminars not followed by Published Proceedings

(a) Invited Plenary Lectures at Conferences/Meetings

1. (2012) "The Apocalyptic Space: From Trauma to Ethics," Keynote Address, Israeli Association for the Advancement of Theater Research (AITR) Annual Conference, Hebrew University of Jerusalem (February) *
2. (2006) "Contemporary Israeli Drama and Theater: The Polyphonic Dimension" (plenary session with co-participants Gad Kaynar, Shulamit Lev-Alagem, and Dorit Yerushalmi), NAPH Annual Conference, University of Minnesota at Minneapolis (June).
3. (2002) "A Poet on the Sidelines of Humanity or a Public Toilet Cleaner: A Retrospective View of the Dramatic Corpus of Hanoch Levin," NAPH Annual International Conference: Myth and History in Modern Hebrew Literature, Ben-Gurion University of the Negev (July).
4. (2007) "The Childish, the Abject, and Death." Opening lecture, Annual Lecture Series, The Psychoanalytical Psychotherapy Institute, Tel Aviv.
5. (2007) "Historical Perspectives: On *Zmanim* Vol. 99, Special Issue on Israeli Theater," Event to launch the new issue of *Zmanim*, Tel Aviv University, April.

(b) Presentation of Papers at Conferences/Meetings

1. **Caspi Zahava**, (2012) "The Historical Model and the Apocalyptic Vision," NAPH Annual Conference, Los Angeles.*
2. **Caspi Zahava**, (2012) Series of Three Lectures: (1) "The Multiple Personalities of a National Poet: On Four Poems by H. N. Bialik"; (2) "A Portrait of an Artist as a Young Man: The Political-Satirical Cabarets of Hanoch Levin"; (3) Farewell to a Playwright: Hanoch Levin's *Requiem*," Invited Lecture Series, Jagiellonian University, Krakow,.*
3. **Caspi Zahava**, (2010) "Aesthetics versus Ethics on the Israeli Stage," NAPH Annual Conference, New York.*
4. **Caspi Zahava** (2010) "A History of Tribulation and the Myth of the Victim: The Holocaust and Israeli Identity," FIRT/IFTR World Congress, Munich.*
5. **Caspi Zahava** (2010) "Political Theater in Israel," International Conference on Jewish Culture," University of Poznan.*
6. **Caspi Zahava** (2009) "Apocalypse and Ethics in Israeli Political Theater," NAPH Annual Conference, London.*
7. **Caspi Zahava** (2009) "From Satire to Apocalypse in Israeli Drama," FIRT Annual Conference, Lisbon.*

8. **Caspi Zahava** (2009) "Hanoch Levin at Habima," New Perspectives on Israel's National Theater: International Conference to Celebrate the 90th Anniversary of Habima National Theater," Tel Aviv University.*
9. **Caspi Zahava** (2008) "Is There Political Theater in Israel?" AIS Annual International Conference, New York.*
10. **Caspi Zahava** (2007) "Joseph Mundi's Political Theater," FIRT Annual Conference, Stalnbush, South Africa.
11. **Caspi Zahava** (2006) "Structure and Language in Yosef Haim Brenner's *Me'ever le-gvulin*," FIRT Annual Conference, Copenhagen.
12. **Caspi Zahava**, "Crossing Gazes," Conference on the Works of A. B. Yehoshua, Venice, 2005.
13. **Caspi Zahava** (2005) "Hanoch Levin's Satires after the Six Day War," International Conference: Forty Years since the Six Day War, Sapir College, Israel.
14. **Caspi Zahava** (2005) "Voyeurism and Fetishism in the Drama of A. B. Yehoshua," Conference on the Works of A. B. Yehoshua, Venice.
15. **Caspi Zahava** (2004) "A Lacerated Culture, A Reflective Theater: Israeli Drama as a Test Case," International Conference on Theater within Theater, Sydney.
16. **Caspi Zahava** (2003) "The Building of the Israeli Nation and the Apocalyptic Narrative in Israeli Drama," Conference on Artistic Responses to National Catastrophe, University of Beijing.
17. **Caspi Zahava** (2003) "Reflective Theater in a Torn Society: Structure and Intelligence in Representative Israeli Dramas," NAPH Annual Conference, Austin.
18. **Caspi Zahava** (2002) "Peeling to Reveal the Core: Sameness and Otherness in Two Pairs of Works by Aharon Appelfeld," International Conference on the Works of Aharon Appelfeld, Cambridge University.

(c) Inter-University Conferences in Israel

1. (2006) "The Dystopian Dreams of an Immigrant Passerby," Without Levin and Aloni: Other Voices in Israeli Drama, Joint BGU-TAU Conference, Ben-Gurion University of the Negev and Tel Aviv University.
2. (2005) "And Man Faced Metal: Are *He Walked in the Fields* and *In the Prairies of the Negev* Works of Propaganda? A Different Look at Israeli Drama in the Early Days of Independence," AITR Annual Conference: Research, Praxis, and Criticism in Israeli Theater, Ben-Gurion University of the Negev.
3. (2005) "Kaleidoscopic Poetics in Nissim Aloni's *The American Princess*," Pain, Pain and Fireworks: Conference on the Works of Nissim Aloni (conference organized by Zahava Caspi), Ben-Gurion University of the Negev.
4. (1998) "Hanoch Levin's Repertoire: Principles of Self-Dramaturgy," Conference of the Association for the Advancement of Theater Research, Hebrew University of Jerusalem.

5. (1998) "The Childlike and the Childish in *Solomon Grip* and *Requiem*," Conference on Hanoch Levin's Theatrical Oeuvre, Tel Aviv University.

(d) Seminar Presentations at Universities and Institutions

1. (2012) Nationwide Training Session for Theater Teachers co-organized with the Department of Theater at Tel Aviv University.*
2. (2012) "A Conversation with Playwright Joshua Sobol", Israel Studies Program, Ben-Gurion University of the Negev.*
3. (2011) "Brenner's *Beyond Borders*," Seminar on Brenner's Plays, Haifa University.*
4. (2010) "Scientists' Night, Ben-Gurion University of the Negev.*
5. (2009) Series of Lectures for Ben-Gurion University students, Ahshan Hazman, Beer-Sheva.*
6. (2009) School of Acting and Stage Arts, Beer-Sheva.*
7. (2008) Theater Department, Jewish Theological Seminary, New York.
8. (2004) Department of Hebrew Literature, Ben-Gurion University of the Negev (Neve Shalom).
9. (1998) Department of Hebrew Literature, Hebrew University of Jerusalem.

Research Grants

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| 2011 | Heksherim Institute Research Grant Principal researcher: Zahava Caspi Subject: "Apocalyptic Theater" Total amount: 15,000 NIS |
| 2006-2009 | Rothschild Caesarea Foundation Research Grant Grantees: Yigal Schwarz, Zahava Caspi, and Nissim Calderon (with other researchers working on limited projects). Principle researcher: Yigal Schwartz, Heksherim Institute Subject: "The First Israelis: The Generation of Revival" Period of grant: Three years Annual amount: 44,818 NIS Total amount: 134,464 NIS |

Synopsis of Research

My area of specialization is Modern Hebrew literature and Israeli theater in both socio-political and theoretical perspectives. Most of my academic work focuses on the interesting relations between these fields.

My first book, *Those Who Sit in the Dark: The Dramatic World of Hanoch Levin: Subject, Author, Audience* (2005), was the first to encompass the entire dramatic corpus of Israel's foremost playwright. The book was critically acclaimed and appears on all Israeli Theater Studies syllabi. The first edition is nearly sold out, and the book has been published in Polish

translation by the Warsaw University Press (2010) with the aid of a 10,000 NIS grant from the Israel Science Foundation (ISF). I have since written several more papers on Hanoch Levin, published in journals and anthologies in English and in Hebrew, including the important journal *Theatre Research International* (the official journal of the International Theatre Association, published by Cambridge University). I have been invited many times to speak as an expert on Hanoch Levin's drama at international conferences in Israel and abroad.

More recently, the focus of my research has been plays produced in Israel following the Yom Kippur War, particularly during the 1970s and 1980s. This research forms part of a broader, collaborative research project titled "The First Israelis in Literature," conducted by the Heksherim Institute and funded by the Rothschild Caesarea Foundation. I have been responsible for the section of the project dealing with Israeli drama. This research, has been published recently as *Behold, The Days Come: Apocalypse and Ethics in Israeli Theater*, by Assaf Publishers (affiliated with the Tel Aviv University) in collaboration with Safra Press of the Hebrew Writers Association in Israel, 2013.

Behold, The Days Come explains the massive corpus of apocalyptic-dystopian work produced in Israel during the 1970s and 1980s as a post-traumatic result of the Yom Kippur War of 1973. That war, the book claims, reawakened the trauma of the Holocaust, creating a 'pre-trauma' (an existential trauma regarding a future holocaust) among members of the 'second generation'—descendants of Holocaust survivors—who fought in 1973. While the impetus for this corpus was psychological, its motivation and purpose were ethical and political—a claim I demonstrate via examples from plays produced during this period. These works should therefore be included in the genre of apocalyptic literature, though many of them are actually anti-apocalyptic in their intent and purpose.

Completion of *Behold, The Days Come* was supported by a 15,000 NIS grant from the Heksherim Institute. Parts of the research toward this book have been presented at several international conferences and published in academic journals (e.g., "Apocalyptic Narrative and Nation-Building in *The Governor of Jericho*" in *Theory and Criticism*; "The Apocalyptic Movement: From traumatic Experience to Ethical Action" in *CLCWeb: Comparative Literature and Culture*). Other parts of the research have been accepted for publication (including two articles in international journals), and presented in my keynote address at the Annual Conference of the Israeli Association for the Advancement of Theater Research, which took place at the Hebrew University of Jerusalem in February 2012.

The rich archival material gathered as a byproduct of the above research served as the basis for my next project, an index of plays documenting sixty years of Hebrew Theater in Israel, to which I have added an extensive introduction. The index constitutes an important historical documentation of Israeli drama and will provide a useful tool for future theater research.

I am co-editor (with Prof. Gad Kaynar, Chair of the Department of Theater Studies at Tel Aviv University) of *Another View: Israeli Drama Revisited*, an anthology of twenty-two articles by leading scholars of theater and literature, published by Ben-Gurion University Press (2013). Focusing on thirty-three plays by twenty-six playwrights, the articles in this anthology explore the various ways in which Israeli plays have reflected and engaged with contemporary issues at the center of Israeli society since the 1950s. The volume seeks to offer new readings of important Israeli playwrights who have heretofore received inadequate critical and scholarly attention. It contributes to our understanding of Israel's still short-lived dramatic heritage, reawakening academic and theatrical interest in the role this heritage has played in shaping the archetypes and theatrical language of plays written in Israel today.

In the immediate future, I plan to continue my study of Israeli drama alongside other fields:

1. I first plan to complete a book on the role of *mise-en-abyme* in various artistic forms. The book is under contract with Hakibbutz Hameuhad (for their *Musag* series) but was set aside during completion of the above research project. I hope to complete work on this volume by 2013.
2. I am a contributor to a study of Hebrew theater in pre-State Israel, conducted by a group of scholars from all Israeli universities in the framework of a Tel Aviv University workshop.
3. I have begun work toward a study of Joshua Sobol's documentary theater.
4. Also in its early stages is a study of representations of the Holocaust in Israeli drama and theater in the 1970s and 1980s, viewed from contemporary theoretical perspectives.
5. I was elected to be the next Chairman of the Scientific Council, Israeli Association for the Advancement of Theater Research (from August 2013).

In addition to teaching and research, I have, to date, edited six issues of *Mikan, a Journal of Israeli and Jewish Literature and Culture*, widely considered to be one of the leading journals in the field today. I will be editor of the next issue as well: issue no. 13, devoted to Israeli cinema and ethics, is nearing completion.

Present Academic Activities

(a) Research in Progress

1. A complete catalogue of plays staged by established theaters in Israel, with introduction and information on each play (expected date of completion: 2013).
2. Joshua Sobol's Documentary Theater (expected date of completion: 2013).
3. Theater in the Yishuv-Era in Eretz-Yisrael and the Diaspora: An Inter-University Workshop with participants from all Israeli universities (expected date of completion: 2013).
4. Representations of the Holocaust in Israeli Drama and Theater (expected date of completion: 2014).
- 5.

(b) Books to be Published

1. *Circle within a Circle: Mise-en-abyme in Art*, under contract with Hakibbutz Hameuchad, Musag Series in Poetics (in preparation).

Additional Information

During my almost ten years at Ben-Gurion University I have done much to promote theater studies at BGU both nationally and internationally. With hardly any financial support, I have built a reputation as a scholar in the field, in Israel and abroad. I have published books and articles; organized and participated in seminars and conferences at Israeli and international universities and societies, and served as a member of academic organizations and societies,

including consultation to the Israel Science Foundation (ISF) and the Council for Higher Education Accreditation (CHEA). In 2008 I was successful in obtaining the late Nissim Aloni's personal library, free of charge, for the Heksherim Institute archive. As a member of the Department of Hebrew Literature at BGU, I regularly teach courses in drama and theater and supervise master's and doctoral students.

In June 2010, the Council of the Faculty of the Humanities and the Social Sciences at BGU accepted my Proposal to Establish a Unit for Jewish and Israeli Drama and Theater Studies under the auspices of the Department of Hebrew Literature, developed in response to a request from Prof. Rivka Carmi. A dedicated department of theater studies within the Faculty of the Humanities is essential for both undergraduate and postgraduate academic achievement in the field of theater studies at Ben-Gurion University.