

Term Information

Effective Term Spring 2016

General Information

Course Bulletin Listing/Subject Area Hebrew
Fiscal Unit/Academic Org Near Eastern Languages/Culture - D0554
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2367.01
Course Title Scripture and Script: The Bible and Contemporary Literature and Film
Transcript Abbreviation BibleModernCulture
Course Description The Bible is a foundational text for contemporary art, literature, and political discourse as well as a sacred text in some religious traditions. Course examines Hebrew Biblical texts' reflections in literary, artistic and cinematic productions. It also gives students opportunities to see their own cultural contexts anew and to determine what the Bible does (or does not) say about our time.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0104
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Level 2 (2367); Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students develop critical analytical skills applicable to classical and modern texts, poetry, fiction, and film.
- Students develop skills in writing and oral presentation through engagement with the Hebrew Bible and contemporary arts.
- Students explore the cultural contexts that informed the production of assigned texts and reflect on the roles played by the Hebrew Bible and related arts within American, Israeli, and European cultures.
- Students make connections between contemporary cultural productions in the US, Europe, Latin America and Israel and to understand more deeply the way texts inform each other.
- Students acquire certain critical-theoretical concepts such as "intertextuality" that relate to the connections between texts and to be able to use these concepts to understand your own approach to and appreciation of arts and culture.

Content Topic List

- Hebrew Bible as Literature
- Literary Theory and Cultural Criticism
- Film, Television and Religion
- Israeli, American, Latin-American and European arts

Attachments

- Hebrew 2367.01 syllabus 2.26.15.docx: syllabus
(Syllabus. Owner: Acome, Justin)
- Hebrew 2367.01 GE Rationale Writing 2.12.15.docx: writing rationale
(GEC Model Curriculum Compliance Stmt. Owner: Acome, Justin)
- Hebrew 2367.01 GE assessment plan Writing 2.12.15.docx: writing assessment
(GEC Course Assessment Plan. Owner: Acome, Justin)
- Hebrew 2367.01 GE Rationale Visual Arts 2.12.15.docx: visual arts rationale
(GEC Model Curriculum Compliance Stmt. Owner: Acome, Justin)
- Hebrew 2367.01 GE assessment plan Visual Arts 2.12.15.docx: visual arts assessment
(GEC Course Assessment Plan. Owner: Acome, Justin)

Comments

COURSE REQUEST
2367.01 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/27/2015

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Acome,Justin	02/26/2015 02:07 PM	Submitted for Approval
Approved	Acome,Justin	02/26/2015 02:07 PM	Unit Approval
Approved	Heysel,Garett Robert	02/27/2015 05:35 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadete Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	02/27/2015 05:35 PM	ASCCAO Approval



Hebrew 2367.01: *Scripture and Script: The Bible in Contemporary Literature and Film*

Class number: XXXXX

SYLLABUS

TERM:	[Fall 2015]	INSTRUCTOR:	[Dr. Lynn Kaye]
CREDIT HOURS:	[3]	OFFICE:	[Hagerty 361]
LEVEL:	[Undergraduate]	OFFICE EMAIL:	[Kaye.73@osu.edu]
CLASS TIME:	[]	OFFICE PHONE:	(614) 688-1552
LOCATION:	[building & room]	OFFICE HOURS:	[Monday/Wednesday 1-2pm]

COURSE DESCRIPTION:

The Bible is a foundational text for contemporary art, literature, and political discourse as well as a sacred text for several religious traditions. This course explores narratives in the Bible and the ways contemporary authors have used them in literary, poetic, artistic and cinematic productions to reflect moral, familial and societal successes, struggles and confusions. Using texts from the Hebrew Bible in translation, the class will examine the Creation story, binding of Isaac, the Exodus from Egypt, as well as selections from prophetic and wisdom texts. Students will read biblical texts closely (with attention to stylistic elements such as character development, narrative themes and structure) and then analyze interpretations of those texts in modern and contemporary literature, film, poetry and arts. By looking at old texts and new interpretations, the course aims to provide students opportunities to see their own cultural contexts anew and to help determine what the Bible does (or does not) have to say about our own time.

LEARNING OBJECTIVES:

1. Students develop critical analytical skills applicable to classical and modern texts, poetry, fiction, and film.
2. Students develop skills in writing and oral presentation through engagement with the Hebrew Bible and contemporary arts.
3. Students explore the cultural contexts that informed the production of assigned texts and reflect on the roles played by the Hebrew Bible and related arts within American, Israeli, and European cultures.
4. Students make connections between contemporary cultural productions in the US, Europe, Latin America and Israel and to understand more deeply the way texts inform each other.

5. Students acquire certain critical-theoretical concepts such as “intertextuality” that relate to the connections between texts and to be able to use these concepts to understand your own approach to and appreciation of arts and culture.
6. Students discover new artistic forms and artists which inspire individual students, in order to continue enjoying and engaging with these arts after the course ends.

GENERAL EDUCATION:

Writing and Communication 2

GOALS: Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression.

Expected Learning Outcomes:

1. Through critical analysis, discussion, and writing, students extend the ability to read carefully and express ideas effectively.
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
3. Students access and use information critically and analytically.

This course is writing intensive, with students submitting approximately 24 pages of written work. The written assignments develop skills in lucid writing, paragraph and argumentative structure, creating straightforward, analytical introductions and conclusions, reasoning and arguing from evidence, weighing different interpretive options and arguing convincingly for writer’s the chosen approach. The course also requires two oral presentations that are assessed on pace, preparation, fluency, academic method in research, body language including eye contact and physical gestures and orientation. By the end of the semester students will write more confidently, more succinctly and back up their arguments with relevant evidence and analysis. Their oral presentation skills will grow based on detailed feedback and a participatory classroom environment.

Visual and Performing Arts

GOALS: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course develops students' analytical skills through engaging with visual and performance arts alongside literary production. The central theoretical concept of "intertextuality" challenges students to understand the complex ways that texts, whether visual, performance or literary, communicate and connect with other texts within and across time and cultures. Assigned visual and performance art include significant works of cinema and television from Europe and the United States, painting and sculpture of biblical scenes and characters from the renaissance until the present day, and graphic narrative. For each of these art forms the students are introduced to critical language and analytical categories to deepen their appreciation of the works and to enhance their ability to describe what they see and experience. They will also learn about the social, political and historical contexts that produced the works of art.

TEACHING METHOD: Lectures and Discussion Section.

REQUIRED TEXTS:

All available from amazon.com except course packet

1. JPS TaNaKh or another scholarly English bible translation such as NRSV
2. John Steinbeck, *East of Eden*
3. J. Waldman, *Megillat Esther*
4. Required Course Packet is available from Cognella (Cognella.com) detailed ordering instructions will be available on Carmen site.
5. Videos for required viewing will be accessible through the library or open access online.

RECOMMENDED TEXTS:

None.

ASSIGNMENTS:

There will be three kinds of assignments in this class:

1. Short Papers (1 page). These will include your analysis of the text/film/art work, its relationship to other texts you know, and raise substantive questions for discussion. As the course progresses I will modify the assignments for these one-page papers to help hone certain aspects of writing and argumentation. You will turn these in twice a week for the first half of the semester, then weekly for the second half of the semester.
2. Oral Presentation based on one of your Response Papers (5 minutes) and Oral Response to a fellow student's oral presentation (2-3 minutes).

3. One formal paper (five to eight double-spaced pages) analyzing contemporary texts and their relationship to the Hebrew Bible. A full description of the paper and the list of paper topics will be posted on Carmen. You have the opportunity to propose your own paper topic or to choose one from Carmen. During a research skills workshop in the library, Dr. Joseph Galron (our course's research librarian) and I will work with you to help you choose possible research topics for the formal paper. You will turn in a detailed outline of this paper to me on October 30 and the final paper is due November 25.

All assignments are due at the beginning of class. **I do not accept assignments via email attachments.** Papers received later than the time specified will be marked down one grade for every 5 hours late; the clock starts when the paper is due at the beginning of class. Please remember that you must complete all course requirements in order to pass this class; failure to finish any of the required assignments or examinations will result in a failing grade.

All papers must be typed, double-spaced, paginated and stapled using 12-point Times New Roman font with 1" margins on each side. (To change the default margin setting, you must click on "Page Set-up" under the "File" or "Page Layout" menus. Click on "Margins" and manually change each setting to 1.0. To add page numbers, click on "Insert," then on "Page Numbers," then "OK.")

Examinations

In-class written examinations in the middle and at the end of the semester will cover material found in readings, discussions, and lectures. Please note the dates of the examinations: October 9 and December 4 during our regular class time. The first exam covers material from the beginning of the semester, the second exam covers material beginning after first exam to the end of the semester.

GRADING: Grading statement followed by breakdown:

Oral Presentations: 20%

Midterm examination: 15%

Short Papers: 25%

Long Paper: 25%

Final examination: 15%

Total 100%

ATTENDANCE: Attendance at lectures and discussion sections is mandatory. More than two unexcused absences will result in a percentage point deducted from the final grade for each absence.

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Weekly Readings and Discussions

WEEK 1

M 8/26 *Introducing the Course and the Hebrew Bible*

No Readings

Learning Objective: Gaining perspectives on the pervasiveness of biblical allusions in contemporary US culture

W 8/28 *What is Reading and Who Makes Meaning in a Text?*

Bennett and Royal, “Readers and Reading,” (Reader); Roland Barthes, “The Face of Garbo” and “Toys” (Reader), Intertextuality Handout (Blackboard)

Learning Objectives: Understand that what a text means depends on your assumptions of how meaning is created. Move away from assumptions that an author’s intent alone controls the meaning in a text. Expand definitions of what constitutes “culture” and is valuable for study.

WEEK 2

M 9/2 *How Do You Read the Bible as Literature?*

Robert Alter, "A Literary Approach to the Bible" (Reader)

Learning Objective: Appreciate the potential in close reading of Hebrew Bible narratives with attention to literary style.

W 9/4 - No Class

WEEK 3

M 9/9 *The Creation Stories*

Genesis 1-2 (JPS TaNaKh) James Weldon Johnson, "The Creation"

<http://www.poets.org/viewmedia.php/prmMID/15589>

Learning Objectives: Note the stylistic and content differences between the two creation stories in Genesis. Appreciate the sparse style of narration of Genesis 1 in light of the poem's perspective, compare and contrast the portrayal of god in these texts. Learn about African-American history in the late nineteenth and early twentieth centuries through the biography of James Weldon Johnson.

W 9/11 *Adam and Eve*

Genesis 1-5 (JPS TaNaKh)

"She Finally Speaks" by Techiya Bat-Oren (Blackboard); *The Twilight Zone*, "Probe 7, Over and Out" (11/29/1963) on hulu.com/twilight-zone (season 5 episode 9)

Learning Objectives: Practice analysis of characterization through attention to stylistic devices including use of direct speech, naming, figurative language in the biblical character of Eve. Introduction of feminist literary criticism. Reflect on the interaction between science fiction, apocalyptic and religion in 1960s and contemporary US television and film.

WEEK 4

M 9/16 *Noah and the Flood in Ancient Context*

Genesis 6:5-9:17 (JPS TaNaKh); Gilgamesh and the flood from *Enuma elish* (handout online)

Learning Objectives: To see how similar foundational stories reflect shared cultural context as well as specific cultural distinctiveness, through comparison of the biblical and Ugaritic flood stories. To practice literary analysis with specific attention to repetition, imagery and characterization.

W 9/18 *Noah in Contemporary Film*

"Noah," dir. Darren Aronofsky (Paramount, 2014)

Learning Objectives: To be able to analyze the characterization of Noah in the film and reflect on its relationship to the characterization of Noah in the Bible, with special attention to cinematic techniques and their contribution to character development.

WEEK 5

M 9/23 *Cain and Abel*

Genesis 3-4 (JPS TaNaKh)

Dan Pagis, "Autobiography," (Reader) Dan Pagis, "Scrawled in Pencil in a Sealed Train Car," (Reader), Jorge Luis Borges, "Legend" (Reader) Amir Gilboa, "And My Brother Said Nothing," (Reader) Yehuda Amichai, "The Bible, The Bible and You, and You" excerpt (Blackboard)

Learning Objectives: To note key narrative gaps in the biblical story and to appreciate attempts in ancient translations and interpretations to fill the interpretative gaps. To understand how different aspects of the Cain and Abel story are highlighted by different artists and writers, illustrated by the poems read as well as through the visual arts discussed in class.

W 9/25 *Library and Research Skills Workshop with Dr. Joseph Galron*

Bring laptops, meet at the Library ADD LOCATION

Learning Objectives: To discover relevant tools for independent research in the arts and in religion, to meet library staff and to begin thinking about a research topic for the final project.

WEEK 6

M 9/30 *Family Dynamics in Genesis*

Genesis 21:1-20; Genesis 22; Genesis 25:19-34; Genesis 27 (JPS TaNaKh)

Learning Objectives: To see the portrayal of parental reference, sibling rivalry and the struggle for power as portrayed in *Genesis*.

W 10/2 *Introducing East of Eden: Preference and Competition*

John Steinbeck, *East of Eden*, ch. 3-7, 11, 22, 27, 38, 41, 47, 49, 51

Learning Objectives: To analyze the portrayal of sibling rivalry and parent-child relationships in *East of Eden* and compare to *Genesis*.

WEEK 7

M 10/7 *Themes in East of Eden: Good and Evil*

Steinbeck, *East of Eden*, 8-9, 11, 24, 25, 28, 31, 47, 55

Learning Objectives: Focusing on a passage in the novel in which a character interprets Genesis 3-4, be able to describe the portrayal of individuals' struggle between good and bad impulses.

Reflect on the relationship between the portrayal of this struggle in *Genesis* and in *East of Eden*.

W 10/9 **Midterm Examination**

WEEK 8

M 10/14 *Themes in East of Eden: Novel and Allegory*

Steinbeck, *East of Eden*, 6, 11, 16, 30, 34, 38, 39, 43, 47

Learning Objectives: Develop a sophisticated understanding of allegory and analyze to what extent the novel *East of Eden* constitutes an allegory.

W 10/16 *Literary Interpretation of the Binding of Isaac*

Genesis 15-24 (*JPS TaNaKh*); Erich Auerbach, "Odysseus' Scar," (Reader)

Learning Objectives: To notice the gaps in the narrative of the binding of Isaac in *Genesis*. To reflect on the idea of texts as "gapped" and requiring readers' participation in the creation of meaning. To notice the contrast between different ancient narrative styles.

WEEK 9

M 10/21 *The Binding of Isaac in World Poetry*

Wilfred Owen, "The Parable of the Old Man and the Young" (Blackboard)

Hayim Gouri, "Heritage," (Reader); Yehuda Amichai "The Real Hero of the Akedah" (Reader)

Learning Objectives: To learn about European poetry of the First World War, and to learn about Wilfred Owen specifically. To see parallels and differences between how Israeli poetry of the mid-twentieth and late twentieth century used the binding of Isaac, reflecting a shift in artistic sensibility from historical and communal to focus on the individual.

W 10/23 *The Binding of Isaac in Social Commentary*

Carol Delaney, "Sacrificing Our Children" (Reader); Excerpt from Daphne Hampson, *After Christianity* (Reader); Sketch from *That Mitchell and Webb Look* (<http://www.youtube.com/watch?v=vDfoJ29CR4E>) (Blackboard)

Learning Objectives: To address contemporary critique of the story of the binding of Isaac and its cultural impact from the perspective of social welfare, gender equality and theology.

WEEK 10

M 10/28 *Exodus from Egypt and Political Theory*

Exodus 1-3; Ex. 7-11, Ex. 12:29-42, Ex. 13:17-14:31 (*JPS TaNaKh*); Michael Waltzer, *Exodus and Revolution* (Reader)

Learning Objectives: To understand the long history of references to the Exodus in US political discourse. To reflect on the variety of cultural implications of the story depending on which contemporary group or individual is cast as Pharaoh, Moses, the Israelites or the Egyptians. Class covers the US revolution, the civil war, US civil rights, the dispossession of Native peoples and post-colonial criticism.

WEEK 11

W 10/30 *The Ten Commandments*

Exodus 19-20 (JPS TaNaKh) "Decalogue 1" dir. Krzysztof Kieslowski, 1989 (Polish with English subtitles) **Long Paper Outline Due**

Learning Objectives: To learn about the production of film and television under state socialism. To distinguish circumstances in the USSR and Poland, Hungary and Czechoslovakia. To appreciate the conceptual and philosophical connections between the film and the Ten Commandments.

WEEK 12

M 11/4 *Introducing the Prophets and Hebrew Biblical Prophecy*

II Samuel 11-12 (JPS TaNaKh); Yehuda Amichai, "I am a Poor Prophet," (Reader)

Learning Objectives: To discover the social roles and rhetorical techniques of Hebrew Biblical prophets. To reflect on what contemporary cultural roles or figures, such as poets, might approximate biblical prophets.

W 11/6 *Pulp Fiction and the Figure of the Prophet*

Isaiah 1, Ezekiel 25 (JPS TaNaKh); *Pulp Fiction*, Q. Tarantino, et.al, Mirimax, 1994

Learning Objectives: To analyze the portrayal of prophecy and the development of one particular prophetic character in the film. To analyze how consonant the portrayals of prophecy in the film might be with biblical understandings of prophecy.

WEEK 13

M 11/11 *Introducing the Writings and the Book of Job*

Robert Alter, "Job: Introduction" (Reader); Job 1-3, 29-31, 38-42 (JPS TaNaKh); Wislawa Szymborska, "Summary," (Reader)

Learning Objectives: To appreciate the elevated poetic style of the biblical book of Job. To learn about Wislawa Szymborska and her poetic style.

W 11/13 *Is Job "A Serious Man?"*

"A Serious Man," (2009) Focus Features, Dir. Joel and Ethan Coen

Learning Objectives: To analyze the use of humor as a response to calamity, in the context of the responses to suffering given in the book of Job. To decide to what extent the film is an artistic interpretation of the book of Job.

WEEK 14

M 11/18 *The Book of Esther and Forms of Power*

The Book of Esther (JPS TaNaKh)

Learning Objectives: To appreciate the use of coincidence, the absurd, reversals and power-play in the biblical book of Esther.

W 11/20 *Esther and the Graphic Narrative*

J. Waldman, *Megillat Esther*; Hillary Chute, "Comics as Literature? Reading Graphic Narrative," (Blackboard)

Learning Objectives: To gain language and conceptual categories for the academic study of comics.

WEEK 15

M 11/25 *Psalms and the Meaning of Life*

Psalm 90 (JPS TaNaKh) Ecclesiastes 1, 3 (JPS TaNaKh); Yehuda Amichai, "A Man in His Life," (Reader), Pete Seeger, "Turn! Turn! Turn!" and the Byrds version (both on youtube) **Long**

Paper Due

Learning Objectives: To examine biblical responses to human finitude. To analyze twentieth-century poetic and musical invocations of Ecclesiastes 3 and understand their different cultural contexts and concerns.

W 11/27 - No Class - Thanksgiving

WEEK 16

M 12/2 *Thematic Reflections: The Bible, Interpretation and Culture*

Class Presentations

W 12/4 **Final Examination**

Hebrew 2367.01: *Scripture and Script: The Bible in Contemporary Literature and Film*
Lynn Kaye, Near Eastern Languages and Cultures

GE Rationale for Writing and Communication

Writing and Communication 2

GOALS: Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression.

Expected Learning Outcomes:

1. Through critical analysis, discussion, and writing, students extend the ability to read carefully and express ideas effectively.
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
3. Students access and use information critically and analytically.

This course is writing intensive, with students submitting approximately **24 pages of written work** on the Hebrew Bible and related cultural texts from a variety of locales.

The written assignments develop skills in lucid writing, paragraph and argumentative structure, creating straightforward, analytical introductions and conclusions, reasoning and arguing from evidence, weighing different interpretive options and arguing convincingly for the writer's chosen approach.

The course also requires **two oral presentations** on the readings and cultural artifacts that are analyzed for the class that are assessed on pace, preparation, fluency, academic method in research, body language including eye contact and physical gestures and orientation. By the end of the semester students will write more confidently, more succinctly and back up their arguments with relevant evidence and analysis. Their oral presentation skills will grow based on detailed feedback and a participatory classroom environment.

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GE Assessment Plan for Writing and Communication 2

Direct Measures of Assessment

In this class I use a period of intensive writing in the first half of the semester to develop necessary written skills quickly, followed by focus on skills for writing the final research paper. In the first half of the semester students write page-long essays (due twice a week). The assignments scaffold the student's acquisition of writing skills beginning with getting used to writing regularly and fluidly. I use questions such as "Describe your reactions to a particular aspect of this piece of art. If possible, try to identify stylistic features that contributed to your reaction." The initial assignments allow me to survey the starting place for students' written ability, focusing on clarity of thought, sentence structure, and ability to use paragraphs. I also focus on writing succinctly, directly, with simple sentence structure, minimizing the use of cliché and sensitizing students to the differences between formal and informal writing styles. I give individual feedback to each student on their piece of work and specific areas of improvement, but also speak to the class more generally about broadly-held areas for improvement.

I assess the acquisition of that initial level of writing competency through the continued written assignments. Once initial issues in writing have been explicitly addressed and the students have practiced their new skills, I use the writing assignments to practice other written skills, such as the introductory paragraph. An assignment would be something like "Write an introductory paragraph for a longer paper about the satirical videos about Abraham from Mitchell and Webb. Articulate the argument of your imagined paper, the range of evidence you will be analyzing and why your project is an important one." I also focus on arguing from evidence, and an essay question may be "pick a particular scene/image/poetic stanza that strikes you as powerful and write a paragraph analyzing it and its implications within the work as a whole."

Once we have used the twice-weekly written assignments to improve the student's written style and ability to use their essays to argue more powerfully, the written assignments become once-a-week assignments. They practice what they have learned with more holistic analytical questions based on the readings/viewings, for example, "How convincing do you find Carol Delaney's arguments in this chapter? Give specific examples to support your argument."

In working towards the final paper, students are required to submit to me a detailed outline, which includes outlining every paragraph of the paper, including all evidence, quotations

and otherwise, that they plan to use and an overview of their analysis of the evidence. The flow of argument in the essay should be clear from the outline. I give them detailed feedback in person on their outline, and point out directions in which they could improve. Sometimes this is suggesting they consider an alternative interpretive perspective and explain why theirs is preferable. Or it could be pushing them to sharpen their argument from a basic idea to a more complex one, with more implications and a deeper investigation of the interconnections between texts.

Thus I assess their progress in writing each week, focus on specific areas of improvements and make sure they achieve them before moving on to other areas of improvement. I also assess their acquisition of complex ideas in the class through reading their reactions in those texts, as well as their discussion board posts, for which they can get participation points. I assess their increasing abilities to structure more complex arguments from my marking of the essay outlines, before actually accepting their final papers.

Indirect Measures of Assessment and Responding to Feedback

Around the time of the midterm I give the students an anonymous questionnaire asking them about how they are finding the class. I ask them specific questions about teaching methods, pace, and the reading assignments (both quantity and level of difficulty and perceived utility). I base modifications of the class, mid-semester, on these comments. For example, one comment I got back from some students was that they were handing in their second essay of the week before having the feedback on their first essay, since they got those back when they handed in the next one. This meant there was a delay in putting my feedback into action in their writing. This was a helpful response, and I changed the timing of handing in and getting back the comments to address it. Another time I heard from some students in a different class that they felt the quizzes and how they did on them did not reflect their having done the reading. I thought about that and decided to substitute homework questions for quizzes, which we subsequently went over in class. This is not directly germane to this class's modes of assessment, but is a further example of how useful the midterm evaluations can be. I take the evaluations, make notes of suggestions based on all of them, keep them on file, and modify the class as necessary.

I have dropped overly technical readings, and sometimes reduced readings based on such feedback, but I have also added more film to this class, and more film towards the beginning of the semester, because students were interested in seeing that earlier. I am also careful to make sure the students know what I heard from them in the evaluation and how certain pedagogical choices in class are directly in response to their feedback. I think this helps foster a sense of trust and mutual responsibility in the class.

Measuring success

I consider success in written ability in this class to be that every student can at least score a B on the final paper, which will reflect the fact that they can structure a sustained argument, argue from evidence, write simply and concisely, refrain from the use of informal writing style and cliché. Stronger essays will have more sophisticated and original insights into the works of art themselves and their connections, since the final assignment asks the student to analyze a work of art/literature/culture and its relationship with a Hebrew Biblical text. All students must be able to define the concept of intertextuality, the interconnection and mutual illuminating of texts. Students may not simply treat works of expressive culture as commentaries in the bible, or a faithful or not faithful representation of what is in the Bible. Rather they are expected to describe how the interaction with each text is changed in light of the other. **Success of the course** will be if 3/4 of the students score in the B-A range, and only a handful score below B- on this final paper. **The best student will have written a highly original, sophisticated piece of work that interprets and assesses the complex ways that two texts interact with one another. Success in this class will be that over half of the students can do a serviceable, and lucidly written assessment, with a sustained argument based on evidence which is about three-quarters as successful as the best essay.**

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GE Rationale for Visual and Performing Arts

Visual and Performing Arts

GOALS: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course develops students' analytical skills through engaging with visual and performance arts alongside literary production. The central theoretical concept of "intertextuality" challenges students to understand the complex ways that texts, whether visual, performance or literary, communicate and connect with other texts within and across time and cultures.

Assigned visual and performance art include significant works of cinema and television from Europe and the United States, painting and sculpture of biblical scenes and characters from the renaissance until the present day, and graphic narrative. The work of filmmakers such as Krystof Kieslowski (*Dekalog*, 1989), Quentin Tarantino (*Pulp Fiction*, 1994), and the Coen brothers (*A Serious Man*, 2009), sculptors including George Segal ("Abraham and Isaac" 1978-9), Jacques Lipchitz ("Hagar" 1948) and Tony Smith ("Moses" 1967-9), are brought into conversation with narratives in the Hebrew Bible. Students have the opportunity to research interaction between Hebrew Biblical texts and theatrical works from the US and the Middle East that such as Hanoah Levine's *Job's Passion* (1981) and Thomas Bradshaw's *Job* (2012). The course also introduces critical approaches to graphic narrative, with reference to J. Waldman's *Megillat Esther* (2005).

For each of these art forms the students are introduced to critical language and analytical categories to deepen their appreciation of the works and to enhance their ability to describe what they see and experience. They will also learn about the social, political and historical contexts in which the pieces of art were produced.

Hebrew 2367.01: *Scripture and Script: The Bible in Contemporary Literature and Film*
Lynn Kaye, Near Eastern Languages and Cultures

GE Assessment Plan for Learning Outcomes for Visual and Performing Arts

Direct Measures of Assessment

Classroom Dialogue and In-Class Written Responses

Frequently throughout the semester images of visual arts are displayed as part of the class. Students are asked to respond to them orally and in writing, with attention to their own emotions, their sense of harmony or distance from the work, and analysis of what contributes to these reactions. Students also work in partners, brainstorming about their reactions and details about the artworks production, context and medium, and to present these reactions orally in class. In this way I am able to detach the individual students' confidence to share their perspectives from their abilities to analyze and express lucidly their appreciation or interpretation of a work. I find that written assignments that are shared with me or a student partner, as well as small group work allows those students who might not as readily share their opinion, analysis or interpretation, to do so. Comparison of these in-class contributions, both oral and written allow the assessment of individual students' progress.

Daily-Weekly Short Essays

The students' abilities to analyze, appreciate and interpret significant works of art is also assessed through their one-page essays that are required for every class in the first half of the semester and once a week by the latter part of the semester. This is especially important for longer pieces of work such as graphic narrative and feature-length films.

Online Participation

Students earn extra participation points for posting and commenting on pieces of artwork related to the topics of each class. In the past students have posted images of art and their interpretations of the pieces of work, and how they related to Biblical narratives such as narratives about King David about Samson in the books of Samuel and Judges.

Artistic Production

Students are encouraged to produce their own video and comic art work in response to the works we encounter and the biblical texts we read and analyze. These are gathered in a specific discussion forum and open to the other students to interact with. The students are given extra participation points and if the work is a product of significant time, extra credit in the course overall.

Midterm and Final examinations

These tests include recognizing significant works of art, their artists, and knowledge of the circumstances of their production, as well as the biblical text with which the artwork interacts. **Success is defined as more than half of the students scoring above a B on both tests.**

Indirect Measures of Assessment and Responding to Feedback

Around the time of the midterm I give the students an anonymous questionnaire asking them about how they are finding the class. I ask them specific questions about teaching methods, pace, and the reading assignments (both quantity and level of difficulty and perceived utility). I base modifications of the class, mid-semester, on these comments. I also incorporate responses from students given at the end of the course for the following time I teach it. For example, the course includes a fair amount of film, television and video, but in the first month or so, in an initial version of this class, there was mainly poetry and other literary culture, and several students remarked that they wished we had started earlier with film. In the current version of the syllabus for this class I incorporate television and film from the beginning.

Level of Student Achievement Expected

Success in the learning outcomes of analysis, appreciation and interpretation of works of art is defined in this class when:

- a) a student can clearly articulate the way a work of art makes them feel, in more than one specific descriptor (for example: uneasy, unsettled, fearful, lost, as opposed to "bad, I don't like it");
- b) identify aspects of that work of art (in film, for example: lighting, music, camera angles, length of scene/shots, direction, performance, editing, temporality and so on) that contribute, in their opinion, to their reception of the work;
- c) be able to find secondary resources that will help them contextualize this piece of art historically, geographically, socially and critically;
- d) be able to write a lucid and confident paragraph about this piece of art, introducing it to a person who has never encountered it, in the style of an encyclopedia or blog post.

Success will be measured through students' demonstration of these abilities in writing and oral assignments and oral presentations in class. **Success for this course will be if more than three-quarters of the class can do these things.**

Maintaining Records and Improving the Course

Exams, written work, online collaboration are either stored by me in paper form, or online on Carmen. I attempt to improve the course through noting which lectures work better and which techniques better than others, incorporating more of the media that the students

relate easily to, while giving them the skills to unpack works of art, whether literary, visual, spatial and otherwise, that are more difficult for them to approach. For instance, I have created a handout "How To Analyze a Film" as well as "The Questions to Ask Yourself When You Read A Poem."