

## **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 in Contemporary Arts, Media, and Literature  
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. The course examines Biblical texts' reflections in literary and artistic productions. It also gives students opportunities to see their own cultural contexts anew, and to determine how the Bible might or might not be considered relevant to 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 Rationale Visual Arts 2.12.15.docx: visual arts rationale  
*(GEC Model Curriculum Compliance Stmt. Owner: Acome,Justin)*
- Hebrew 2367 Arts GE assessment plan 4.13.15.docx: visual arts assessment plan  
*(GEC Course Assessment Plan. Owner: Acome,Justin)*
- Hebrew 2367 Writing GE assessment plan 4.13.15.docx: writing assessment plan  
*(GEC Course Assessment Plan. Owner: Acome,Justin)*
- Hebrew 2367.01 syllabus 4.13.15.docx: updated syllabus  
*(Syllabus. Owner: Acome,Justin)*
- Hebrew 2367.01 Comparative Studies concurrence.pdf: Comparative Studies concurrence  
*(Concurrence. Owner: Acome,Justin)*
- Hebrew 2367.01 Film Studies concurrence.pdf: Film Studies concurrence  
*(Concurrence. Owner: Acome,Justin)*

## Comments

- See 3-12-15 e-mail to J Acome (cc M. Swartz) *(by Vankeerbergen,Bernadette Chantal on 03/12/2015 10:05 AM)*

**COURSE REQUEST**  
2367.01 - Status: PENDING

Last Updated: Heysel,Garett Robert  
04/22/2015

**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
Revision Requested	Vankeerbergen,Bernadette Chantal	03/12/2015 10:05 AM	ASCCAO Approval
Submitted	Acome,Justin	04/22/2015 03:58 PM	Submitted for Approval
Approved	Acome,Justin	04/22/2015 03:58 PM	Unit Approval
Approved	Heysel,Garett Robert	04/22/2015 09:43 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	04/22/2015 09:43 PM	ASCCAO Approval

**Hebrew 2367: *Scripture and Script: The Bible in Contemporary Arts, Media and Literature***  
**Class number: XXXXX**  
**SYLLABUS**

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

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**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 from the Bible in translation 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. The course focusses on American cultural productions, including work of American poets, writers, filmmakers, sculptors, and the role of some biblical texts in American political discourse and social and cultural criticism. It also includes work of European and Middle Eastern writers and artists. 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 determine how the Bible might or might not be considered relevant to our time.

**Learning Objectives:**

**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.

#### **Course-Specific Expected Learning Outcomes:**

1. Students demonstrate knowledge of arts produced within American, Israeli, and European cultures that relate to Bible.
2. Students use critical- concept "intertextuality" to make connections between Bible and contemporary cultural productions in the US, Europe, Latin America and Israel.

**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 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 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 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](http://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 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 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*

Psalms 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.

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

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 *Scripture and Script: The Bible and Contemporary Arts, Media and Literature***

**Professor Lynn Kaye, Department of Near Eastern Languages & Cultures**

*General Education Assessment Plan: Writing & Communication 2*

GE Goals and Expected Learning Outcomes:

*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.

Course Expected Learning Outcomes:

1. Students demonstrate knowledge of arts produced within American, Israeli, and European cultures that relate to Bible.
2. Students use critical- concept “intertextuality” to make connections between Bible and contemporary cultural productions in the US, Europe, Latin America and Israel.



Writing and Communication 2 GE Learning Outcomes	Source of Data for Direct Assessment	Direct Assessment Method	Change	Measure of Success	Data Collected by Indirect Assessment	Indirect Assess't Method	Change or Success																		
1. Through critical analysis, discussion, and writing, students extend the ability to read carefully and express ideas effectively.	First and last short papers. Essay Question in Appendix A	Rate student papers from 1-5 for efficacy in expression.  Essays are graded for students <i>and</i> rated for instructor data.	<table border="1" data-bbox="657 321 972 394"> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr> <tr><td>A</td><td>2</td><td>1</td><td>5</td><td>30</td><td>10</td></tr> <tr><td>Z</td><td>7</td><td>20</td><td>15</td><td>5</td><td>5</td></tr> </table> <p data-bbox="657 427 972 573">Expect that in first paper there will be majority student scoring in the lower range and by end majority scoring in higher range.</p> <p data-bbox="657 605 972 784">Table has rating on X axis, assignments on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p> <p data-bbox="657 816 972 849">Above Table for Sample.</p>		1	2	3	4	5	A	2	1	5	30	10	Z	7	20	15	5	5	Success is defined as 75% of students gaining 3 and above in the last paper.	Perceived improvement in efficacy of expression	Self-Diagnostic rubric. Rubric in Appendix B. Give in first week and before midterm exam.	Expect more students to be rated highly in second assessment than at first.
	1	2	3	4	5																				
A	2	1	5	30	10																				
Z	7	20	15	5	5																				
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.	First and Second Oral presentation  Assignment in Appendix A	Rate Student presentation from 1-5 for skills and conventions specific to humanities disciplines, specifically, analysis of arts and literature.	<table border="1" data-bbox="657 857 972 954"> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr> <tr><td>1</td><td>0</td><td>0</td><td>15</td><td>15</td><td>1</td></tr> <tr><td>2</td><td>15</td><td>20</td><td>7</td><td>5</td><td>5</td></tr> </table> <p data-bbox="657 963 972 1141">Expect that in first presentation there will be majority student scoring in the mid-lower range and by end majority scoring in higher range.</p> <p data-bbox="657 1174 972 1349">Table has rating on X axis, presentations on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p>		1	2	3	4	5	1	0	0	15	15	1	2	15	20	7	5	5	Success is defined as 75% of students scoring in mid-upper range on second oral presentation.	Perceived improvement in application of skills to challenges in humanities, specifically, analysis of arts and literature.	Opinion Survey	Success is 75% of students answering survey question positively. Survey in Appendix C
	1	2	3	4	5																				
1	0	0	15	15	1																				
2	15	20	7	5	5																				

3. Students access and use information critically and analytically	Final Research Project and First short essay. Assignments in Appendix A.	Rate students' ability to access and synthesis of information found through research.  Rating 1-5 based on appropriateness of sources and degree of relevant of application of source knowledge.	<table border="1" data-bbox="663 191 961 280"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td>1</td> <td>1</td> <td>1</td> <td>20</td> <td>10</td> <td>8</td> </tr> <tr> <td>R</td> <td>14</td> <td>18</td> <td>10</td> <td>6</td> <td>2</td> </tr> </table> <p data-bbox="663 285 961 435">Expect that in first essay majority of students' engagement with source material will be impressionistic.</p> <p data-bbox="663 472 961 613">By final research project expect more students to demonstrate more thorough engagement with source material.</p> <p data-bbox="663 651 961 862">Table has rating on X axis, first paper and final research project on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p>		1	2	3	4	5	1	1	1	20	10	8	R	14	18	10	6	2	Success is defined as 75% of students scoring in mid-upper range on critical analysis of source information in final paper.	Perceived ability to access and use information critically and analytically	Opinion Survey	Success is 75% of students answering survey question positively. Survey in Appendix C
	1	2	3	4	5																				
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Course Specific Expected Learning Outcomes	Source of Data for Direct Assessment	Direct Assessment Method	Change	Measure of Success	Data Collected by Indirect Assessment	Indirect Assess't Method	Change or Success									
1. Students demonstrate knowledge of arts produced within American, Israeli, and European cultures that relate to Bible.	Questions inserted in Midterm and Final Examination. Appendix D (a).	Rate student answers as Correct or Incorrect on knowledge of sample of art.	<table border="1"> <tr> <td></td> <td>C</td> <td>I</td> </tr> <tr> <td>M</td> <td>15</td> <td>25</td> </tr> <tr> <td>F</td> <td>25</td> <td>15</td> </tr> </table> <p>Table records students correct and incorrect answers on x axis and y axis represents midterm and final.</p> <p>Expect that in midterm most students more students will get answer wrong, but in final exam, most will get it right.</p>		C	I	M	15	25	F	25	15	Success 60% of students getting the question correct in the final examination.	Whether students see course as successful at providing opportunities to analyze, appreciate and interpret significant works of art.	Opinion Survey	Success is if 75% of students report greater knowledge of arts produced in US culture and cultures beyond US connected with bible.
	C	I														
M	15	25														
F	25	15														
2. Students use critical- concept "intertextuality" to make connections between Bible and contemporary cultural productions in the US, Europe, Latin America and Israel.	Question in Midterm examination and use of concept in Final research paper. Appendix D (b)	Rate student answer on midterm and student use of concept in their final research projects on scale 1-5.	In midterm I expect half of the class to recognize the term and its meaning. In the final paper I will rate them 1-5 on their application of this idea, and I expect more than half of the class to use it correctly and the top 25% to use it with excellence.	Success is 75% of the class understanding the concept and how it applies to their reading and interpreting arts and literature.	The extent to which students find themselves able to use this concept in discussing connections between pieces of art.	Opinion Survey	Success is if at least 50% of students report comfort in using this term. Sample question in Appendix.									

## **Appendix A**

*First and Final Short essay question:*

“Describe your reactions to this reading/viewing.”

Notes: What in the first week is an assignment designed to be accessible and to begin to accustom students to the practice of writing regularly about their encounters with arts and literature, by the end of the semester is actually a much more challenging writing prompt, demanding they access what they have learned about structuring argument, use of source material, analysis and succinct writing style.

*Oral presentation prompt:*

“Create an oral presentation from the substance of your written assignment for the artwork/literature of that class. Oral Presentations are to be no more than 3 minutes long and will be graded on clarity, appropriate length, presentation style, and employment of academic method in research for it.

Suggestions for better public speaking:

Prepare your presentation ahead of time. Make sure your notes are in order. Perhaps use cards instead of papers so that you can move smoothly from one point to another. Remember to address your presentation to the class. Make eye-contact, pause and speak at a pace that others can absorb. We often don't realize how fast we are speaking, because we know what we are going to say. But no one else knows what is coming next, and the audience needs more time to absorb what you are saying than you think.

Think about your hands and body language. Try to stand directly facing the class and avoid shifting weight and nervous hands, like touching your hair or face. It is hard to do all these things, but practice will make you a better and better public speaker. Finally, breathe and smile, it makes you and your audience feel better.”

Rubric for assessment of Oral presentation:

General: (out of 5)

- Clarity
- Appropriate length

- Presentation Style (organization, eye contact, body language, volume, pace, clarity,
- Academic method for research

Specific: (out of 5)

Description of art (detail, language) work

History of artwork or genre

Analysis of issues in artwork

Description of cultural contexts

Reference to biblical texts

*Final Research Project Assignment:*

Paper due: 11/20

## **The Assignment**

Your final paper is a close analysis of ONE of four contemporary cultural texts and its relationship to text(s) from the Hebrew Bible. You may choose one of the four assignments given below. The choices are between two poems, a short story and a one-hour television film. The texts are available on blackboard and the film is on reserve in the library. The biblical and cultural texts that govern your discussions in this project are all “primary,” in contrast to sources that seek to explain these texts, which are “secondary.”

In this project, as in any serious analysis you undertake, you must put the primary evidence first. This means developing a familiarity with the details, style, and point of view of the primary texts (“texts” here include film). You must work with translations of both ancient writing and some of the modern texts, and these translations are sufficient for you to gain significant insights and to form interpretations. I want you to consider ONLY these primary sources, that is, the biblical and modern texts I assign, as you prepare for this paper. Your goal is to build a nuanced and original interpretation of the relationship between biblical texts(s) and your modern text of choice, to explain how the connections between the two

primary sources inform the understanding of BOTH texts, and to explore questions that arise from the divergences between the two texts.

### **Format**

Your paper should be FIVE pages long, double-spaced, with 1 inch margins, 12-point font. You may use in-text references or footnotes. Do not use endnotes. Your paper must be five pages long, and not longer. Part of this assignment is to teach and to assess your ability to edit in order to create the strongest, most succinct argument.

### **Structure**

For your benefit, I am asking you to divide your paper into the following elements:

An introductory paragraph that states **in the first sentence what your argument is**, and in the rest of the first paragraph should explain how you will prove your claim. This first paragraph is an overview of your paper. Do not include sentences like “in this project we are comparing X biblical text and the film, Y.” These sentences waste space and do not advance your argument.

The first half of the paper should be devoted to “Texts.” Briefly discuss the **direct references** to the biblical texts in the modern text, any **indirect references** (i.e. not quotations, but rather imagery, title, relationships), the **common theme(s)** of the two texts (biblical and modern) and the **differences** between the treatment of these themes in the two texts. Consider the significance of those differences for understanding the theme(s) described. DO NOT try to outline the entire contents of the sources, as I know these and it would take too much space. As mentioned above, this section should occupy approximately half of the length of your paper.

The second half of your paper should address the issue of **intertextuality**, specifically, how reading/interpreting these two texts together (the biblical and the modern), informs and changes one’s interpretations of BOTH texts.

For example, reading *East of Eden* alongside texts from Genesis not only illuminates *East of Eden* (by inviting connections between Steinbeck’s foundational family narrative of Salinas, CA, and the biblical foundational narratives, providing contrasts between biblical father and brother figures and the fictional characters in *East of Eden*, and suggesting that the story in *East of Eden* seeks to answer deep questions about meaning in life, as the Bible is interpreted to do). *East of Eden* also opens up questions about how to read and re-read the biblical text. For example, in *East of Eden*, “Cain” figures are not uncomplicatedly “evil.” In fact, Cal becomes the hero of the story. This insight should lead one to question whether

Cain is “evil” in the original biblical story, and to reconsider God’s reaction to him in Genesis. The modern text thus illuminates the biblical text and shows possible avenues of interpretation and meaning that might not have been available without the comparison with the modern text.

This second section about intertextuality should comprise roughly the second half of your paper.

Your **concluding paragraph** should encapsulate the insights gained through your analysis, for example, highlighting the ways that the two texts diverge in their treatment of particular themes, and how this divergence is productive in particular ways, or the new interpretations of either and both of the texts that were gained through reading them together, or further questions that ought to be pursued in light of the analysis you have done.

### **General Comments on Organization**

Your paper should follow an analytical and argumentative structure. Rather than structuring your paper according to the structure or order of events in your primary texts, you should organize your paper according to the overall argument you are trying to prove. That means spending a lot of time **planning** this paper: gathering and thinking about the evidence and figuring out the argument you want to make. Only once you know that can you outline and write your paper.

You should make a point with every paragraph, and the paragraphs’ points should build on each other towards your overall message.

Emphasis should be placed on arguing from **evidence**. That means that **every point you make** should be backed up with evidence, either direct quotations (from text or film) or specific references to the text that include page numbers or chapter and verse. Arguing from evidence makes your points compelling.

You will make your argument especially strong if you can take into account **other possible interpretations** of the evidence that differ from your own, and explain why nonetheless you believe your interpretation is the stronger option.

### **Resources**

Do not rely on secondary sources for answers, though if it helps to consult them for background, I can’t stop you. I am most interested in your ability to spot the distinct contributions and points of view for each primary source. The goal of this paper is a deep interaction with the primary texts themselves. The paper should highlight your own interaction with the

biblical text and a modern cultural text. You will not be given extra points for incorporating secondary sources. However, if you do so without citing them, that is plagiarism, and must be avoided.

Refer to the document, “What to Look for in Literary Interpretation,” posted on blackboard for ideas on ways to analyze the biblical and modern texts. For the film, you must refer to the relevant issues in that handout on literary interpretation (such as title, pace, point of view, dialogue/direct speech) as well as matters specific to film, such as lighting, color, music, landscape, genre, use of silence, order of storytelling, recurring motifs and so on. Refer to “General Notes for Writing Papers on Film,” posted on blackboard, for more ideas on how to write film criticism.

### **Assignments**

Choose ONE of the following paper topics:

- 1) Esau and Jacob: Genesis 25-27 and Aharon Amir’s poem, “Esau’s Letter” (Blackboard)
- 2) Jacob, Rachel and Leah: Genesis 29-30 and Shirley Kaufman’s poem “Leah”(Blackboard)
- 3) Sodom, Lot and his wife: Genesis 18-19 and Junot Diaz’s short story, “Monstro” (Blackboard)
- 4) Exodus 19-20/Deut. 5 and *Dekalog* Episode 2 by Krzysztof Kieslowski (on reserve in the library). Note that while there are ten episodes of *Dekalog*, and this one is the second, the episodes all incorporate themes beyond the individual commandment. You should look for references to “having no gods before me” as well as “taking the Lord’s name in vain” but also be open to other themes from the rest of the Ten Commandments as well.

I look forward to seeing what you come up with.



## **Appendix B**

### Self-diagnostic rubric for written assignments

“This rubric asks you to assess your essay critical analysis, and clear and effective writing that allows you to express your ideas coherently and persuasively. You will take this once in the beginning of the semester to establish a baseline for your assessment, and then once again in the middle of the semester as a base for comparison. Please answer the following:

Please rate the following statements from 1-3

a) I have trouble clarifying my ideas in my head before I write

1 Disagree 2 Somewhat Agree 3 Agree

b) Writing is an effective way for me to express my ideas

1 Disagree 2 Somewhat Agree 3 Agree

c) I can analyze a source from a critical standpoint

1 Disagree 2 Somewhat Agree 3 Agree

## **Appendix C**

### Opinion Survey

Please rate your answers to the following questions:

a) I am better at responding to critical questions and analyzing arts and literature than I was at the beginning of the semester.

1 Disagree 2 Somewhat Agree 3 Agree

b) I am able to access and use relevant information critically and analytically.

1 Disagree 2 Somewhat Agree 3 Agree

c) I had opportunities to analyze, appreciate and interpret significant works of art.

1 Disagree 2 Somewhat Agree 3 Agree

d) The course provided opportunities to participate actively within a discipline in arts.

1 Disagree 2 Somewhat Agree 3 Agree

## Appendix D

### Sample Questions from Midterm and Final Examinations



a)

a) Identify this work of art and its artist, and the year. (George Segal, 1978, “Abraham and Isaac: In Memory Of May 4, 1970, Kent State University”). Discuss the use of the biblical narrative in relation to historical events in this artwork. Focus on the portrayal of the characters in their postures, gaze, ages, clothing and historical context, expressions, as well as the scale and medium of the artwork.

b)

From the midterm:

“Define ‘Intertextuality’”

From the prompt for the final research paper:

“The second half of your paper should address the issue of **intertextuality**, specifically, how reading/interpreting these two texts together (the biblical and the modern), informs and changes one’s interpretations of BOTH texts.

For example, reading *East of Eden* alongside texts from Genesis not only illuminates *East of Eden* (by inviting connections between Steinbeck’s foundational family narrative of Salinas, CA, and the biblical foundational narratives, providing contrasts between biblical father and brother figures and the fictional characters in *East of Eden*, and suggesting that the story in *East of Eden* seeks to answer deep questions about meaning in life, as the Bible is interpreted to do). *East of Eden* also opens up questions about how to read and re-read the biblical text. For example, in *East of Eden*, “Cain” figures are not uncomplicatedly “evil.” In fact, Cal becomes the hero of the story. This insight should lead one to question whether Cain is “evil” in the original biblical story, and to reconsider God’s reaction to him in Genesis. The modern text thus illuminates the biblical text and shows possible avenues of interpretation and meaning that might not have been available without the comparison with the modern text.

This second section about intertextuality should comprise roughly the second half of your paper.”

**Hebrew 2367 *Scripture and Script: The Bible and Contemporary Arts, Media, and Literature***

**Professor Lynn Kaye, Department of Near Eastern Languages & Cultures**

*General Education Assessment Plan: Visual & Performing Arts*

GE Goals and Expected Learning Outcomes:

*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.

Course Expected Learning Outcomes:

1. Students demonstrate knowledge of arts produced within American, Israeli, and European cultures that relate to Bible.
2. Students use critical- concept “intertextuality” to make connections between Bible and contemporary cultural productions in the US, Europe, Latin America and Israel.

Writing and Communication 2 GE Learning Outcomes	Source of Data for Direct Assessment	Direct Assessment Method	Change	Measure of Success	Data Collected by Indirect Assessment	Indirect Assess't Method	Change or Success																		
1. Through critical analysis, discussion, and writing, students extend the ability to read carefully and express ideas effectively.	First and last short papers. Essay Question in Appendix A	Rate student papers from 1-5 for efficacy in expression.  Essays are graded for students <i>and</i> rated for instructor data.	<table border="1" data-bbox="663 383 966 456"> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr> <tr><td>A</td><td>2</td><td>1</td><td>5</td><td>30</td><td>10</td></tr> <tr><td>Z</td><td>7</td><td>20</td><td>15</td><td>5</td><td>5</td></tr> </table> <p>Expect that in first paper there will be majority student scoring in the lower range and by end majority scoring in higher range.</p> <p>Table has rating on X axis, assignments on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p> <p>Above Table for Sample.</p>		1	2	3	4	5	A	2	1	5	30	10	Z	7	20	15	5	5	Success is defined as 75% of students gaining 3 and above in the last paper.	Perceived improvement in efficacy of expression	Self-Diagnostic rubric. Rubric in Appendix B. Give in first week and before midterm exam.	Expect more students to be rated highly in second assessment than at first.
	1	2	3	4	5																				
A	2	1	5	30	10																				
Z	7	20	15	5	5																				
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.	First and Second Oral presentation  Assignment in Appendix A	Rate Student presentation from 1-5 for skills and conventions specific to humanities disciplines, specifically, analysis of arts and literature.	<table border="1" data-bbox="663 919 966 1016"> <tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr> <tr><td>1</td><td>0</td><td>0</td><td>15</td><td>15</td><td>1</td></tr> <tr><td>2</td><td>15</td><td>20</td><td>7</td><td>5</td><td>5</td></tr> </table> <p>Expect that in first presentation there will be majority student scoring in the mid-lower range and by end majority scoring in higher range.</p> <p>Table has rating on X axis, presentations on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p>		1	2	3	4	5	1	0	0	15	15	1	2	15	20	7	5	5	Success is defined as 75% of students scoring in mid-upper range on second oral presentation.	Perceived improvement in application of skills to challenges in humanities, specifically, analysis of arts and literature.	Opinion Survey	Success is 75% of students answering survey question positively. Survey in Appendix C
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1	0	0	15	15	1																				
2	15	20	7	5	5																				

<p>3. Students access and use information critically and analytically</p>	<p>Final Research Project and First short essay. Assignments in Appendix A.</p>	<p>Rate students' ability to access and synthesis of information found through research.</p> <p>Rating 1-5 based on appropriateness of sources and degree of relevant of application of source knowledge.</p>	<table border="1" data-bbox="663 191 961 321"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td>1</td> <td>1</td> <td>1</td> <td>20</td> <td>10</td> <td>8</td> </tr> <tr> <td>R</td> <td>14</td> <td>18</td> <td>10</td> <td>6</td> <td>2</td> </tr> </table> <p>Expect that in first essay majority of students' engagement with source material will be impressionistic.</p> <p>By final research project expect more students to demonstrate more thorough engagement with source material.</p> <p>Table has rating on X axis, first paper and final research project on Y axis, and data are numbers of students scoring each rating. 1=highest 5=lowest.</p>		1	2	3	4	5	1	1	1	20	10	8	R	14	18	10	6	2	<p>Success is defined as 75% of students scoring in mid-upper range on critical analysis of source information in final paper.</p>	<p>Perceived ability to access and use information critically and analytically</p>	<p>Opinion Survey</p>	<p>Success is 75% of students answering survey question positively. Survey in Appendix C</p>
	1	2	3	4	5																				
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GE Visual and Performing Arts Expected Learning Outcomes	Source of Data for Direct Assessment	Direct Assessment Method	Change	Measure of Success	Data Collected by Indirect Assessment	Indirect Assess't Method	Change or Success																								
1. Students analyze, appreciate, and interpret significant works of art.	First and last short essays (Appendix A)	Rate student papers from 1-5 on analysis, appreciation and interpretation of work of art.	<table border="1" data-bbox="659 350 966 505"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td>A</td> <td>3</td> <td>5</td> <td>1</td> <td>25</td> <td>8</td> </tr> <tr> <td>Z</td> <td>1</td> <td>1</td> <td>1</td> <td>8</td> <td>3</td> </tr> <tr> <td></td> <td>5</td> <td>7</td> <td>7</td> <td></td> <td></td> </tr> </table> <p data-bbox="659 537 966 716">Table rates students from 1-5 on x axis and y axis is demonstration of analysis, appreciation and interpretation of art work in first and last essay.</p> <p data-bbox="659 748 966 902">Expect that in first essay majority of students' analysis, appreciation and interpretation of art will be superficial.</p> <p data-bbox="659 935 966 1081">By last essay expect more students to demonstrate greater skill in analysis, appreciation and interpretation of art works.</p>		1	2	3	4	5	A	3	5	1	25	8	Z	1	1	1	8	3		5	7	7			Success is 75% of students rating in middle-high range for analysis, appreciation and interpretation of art	Whether students see course as successful at providing opportunities to analyze, appreciate and interpret significant works of art.	Opinion Survey	Success is if 75% of students report opportunities to analyze, appreciate and interpret works of art. Appendix C
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Z	1	1	1	8	3																										
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<p>2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p>	<p>Question inserted in midterm and final exams. Sample questions in Appendix D (a).</p>	<p>Rate students from 1-5 on performance of informed observation of visual arts</p>	<table border="1" data-bbox="663 191 957 350"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td>M</td> <td>3</td> <td>8</td> <td>15</td> <td>8</td> <td></td> </tr> <tr> <td>F</td> <td>5</td> <td>15</td> <td>7</td> <td>3</td> <td></td> </tr> </table> <p>Table rates students from 1-5 on x axis and y axis is performance of informed observation of art work in midterm and final exam.</p> <p>Expect that question in final exam will demonstrate greater attention to style and greater level of detail, and contextualization of artwork.</p>		1	2	3	4	5	M	3	8	15	8		F	5	15	7	3		<p>Success is 75% of students rating in middle to higher ratings.</p>	<p>Students' perception of course providing opportunities to participate actively within a discipline in arts.</p>	<p>Opinion Survey</p>	<p>Success is if 75% of students report opportunities to participate in informed way in discipline within arts. Appendix C</p>
	1	2	3	4	5																				
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<p><b>Course Specific Expected Learning Outcomes</b></p>	<p><b>Source of Data for Direct Assessment</b></p>	<p><b>Direct Assessment Method</b></p>	<p><b>Change</b></p>	<p><b>Measure of Success</b></p>	<p><b>Data Collected by Indirect Assessment</b></p>	<p><b>Indirect Assess't Method</b></p>	<p><b>Change or Success</b></p>																		
<p>1. Students demonstrate knowledge of arts produced within American, Israeli, and European cultures that relate to Bible.</p>	<p>Questions inserted in Midterm and Final Examination. Appendix D (a).</p>	<p>Rate student answers as Correct or Incorrect on knowledge of sample of art.</p>	<table border="1" data-bbox="663 872 957 967"> <tr> <td></td> <td>C</td> <td>I</td> </tr> <tr> <td>M</td> <td>15</td> <td>25</td> </tr> <tr> <td>F</td> <td>25</td> <td>15</td> </tr> </table> <p>Table records students correct and incorrect answers on x axis and y axis represents midterm and final.</p> <p>Expect that in midterm most students more students will get answer wrong, but in final exam, most will get it right.</p>		C	I	M	15	25	F	25	15	<p>Success 60% of students getting the question correct in the final examination.</p>	<p>Whether students see course as successful at providing opportunities to analyze, appreciate and interpret significant works of art.</p>	<p>Opinion Survey</p>	<p>Success is if 75% of students report greater knowledge of arts produced in US culture and cultures beyond US connected with bible.</p>									
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<p>2. Students use critical- concept “intertextuality” to make connections between Bible and contemporary cultural productions in the US, Europe, Latin America and Israel.</p>	<p>Question in Midterm examination and use of concept in Final research paper. Appendix D (b)</p>	<p>Rate student answer on midterm and student use of concept in their final research projects on scale 1-5.</p>	<p>In midterm I expect half of the class to recognize the term and its meaning. In the final paper I will rate them 1-5 on their application of this idea, and I expect more than half of the class to use it correctly and the top 25% to use it with excellence.</p>	<p>Success is 75% of the class understanding the concept and how it applies to their reading and interpreting arts and literature.</p>	<p>The extent to which students find themselves able to use this concept in discussing connections between pieces of art.</p>	<p>Opinion Survey</p>	<p>Success is if at least 50% of students report comfort in using this term. Sample question in Appendix.</p>
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## **Appendix A**

*First and Final Short essay question:*

“Describe your reactions to this reading/viewing.”

Notes: What in the first week is an assignment designed to be accessible and to begin to accustom students to the practice of writing regularly about their encounters with arts and literature, by the end of the semester is actually a much more challenging writing prompt, demanding they access what they have learned about structuring argument, use of source material, analysis and succinct writing style.

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“Create an oral presentation from the substance of your written assignment for the artwork/literature of that class. Oral Presentations are to be no more than 3 minutes long and will be graded on clarity, appropriate length, presentation style, and employment of academic method in research for it.

Suggestions for better public speaking:

Prepare your presentation ahead of time. Make sure your notes are in order. Perhaps use cards instead of papers so that you can move smoothly from one point to another. Remember to address your presentation to the class. Make eye-contact, pause and speak at a pace that others can absorb. We often don’t realize how fast we are speaking, because we know what we are going to say. But no one else knows what is coming next, and the audience needs more time to absorb what you are saying than you think.

Think about your hands and body language. Try to stand directly facing the class and avoid shifting weight and nervous hands, like touching your hair or face. It is hard to do all these things, but practice will make you a better and better public speaker. Finally, breathe and smile, it makes you and your audience feel better.”

Rubric for assessment of Oral presentation:

General: (out of 5)

- Clarity
- Appropriate length

- Presentation Style (organization, eye contact, body language, volume, pace, clarity,
- Academic method for research

Specific: (out of 5)

Description of art (detail, language) work

History of artwork or genre

Analysis of issues in artwork

Description of cultural contexts

Reference to biblical texts

*Final Research Project Assignment:*

Paper due: 11/20

## **The Assignment**

Your final paper is a close analysis of ONE of four contemporary cultural texts and its relationship to text(s) from the Hebrew Bible. You may choose one of the four assignments given below. The choices are between two poems, a short story and a one-hour television film. The texts are available on blackboard and the film is on reserve in the library. The biblical and cultural texts that govern your discussions in this project are all “primary,” in contrast to sources that seek to explain these texts, which are “secondary.”

In this project, as in any serious analysis you undertake, you must put the primary evidence first. This means developing a familiarity with the details, style, and point of view of the primary texts (“texts” here include film). You must work with translations of both ancient writing and some of the modern texts, and these translations are sufficient for you to gain significant insights and to form interpretations. I want you to consider ONLY these primary sources, that is, the biblical and modern texts I assign, as you prepare for this paper. Your goal is to build a nuanced and original interpretation of the relationship between biblical texts(s) and your modern text of choice, to explain how the connections between the two

primary sources inform the understanding of BOTH texts, and to explore questions that arise from the divergences between the two texts.

### **Format**

Your paper should be FIVE pages long, double-spaced, with 1 inch margins, 12-point font. You may use in-text references or footnotes. Do not use endnotes. Your paper must be five pages long, and not longer. Part of this assignment is to teach and to assess your ability to edit in order to create the strongest, most succinct argument.

### **Structure**

For your benefit, I am asking you to divide your paper into the following elements:

An introductory paragraph that states **in the first sentence what your argument is**, and in the rest of the first paragraph should explain how you will prove your claim. This first paragraph is an overview of your paper. Do not include sentences like “in this project we are comparing X biblical text and the film, Y.” These sentences waste space and do not advance your argument.

The first half of the paper should be devoted to “Texts.” Briefly discuss the **direct references** to the biblical texts in the modern text, any **indirect references** (i.e. not quotations, but rather imagery, title, relationships), the **common theme(s)** of the two texts (biblical and modern) and the **differences** between the treatment of these themes in the two texts. Consider the significance of those differences for understanding the theme(s) described. DO NOT try to outline the entire contents of the sources, as I know these and it would take too much space. As mentioned above, this section should occupy approximately half of the length of your paper.

The second half of your paper should address the issue of **intertextuality**, specifically, how reading/interpreting these two texts together (the biblical and the modern), informs and changes one’s interpretations of BOTH texts.

For example, reading *East of Eden* alongside texts from Genesis not only illuminates *East of Eden* (by inviting connections between Steinbeck’s foundational family narrative of Salinas, CA, and the biblical foundational narratives, providing contrasts between biblical father and brother figures and the fictional characters in *East of Eden*, and suggesting that the story in *East of Eden* seeks to answer deep questions about meaning in life, as the Bible is interpreted to do). *East of Eden* also opens up questions about how to read and re-read the biblical text. For example, in *East of Eden*, “Cain” figures are not uncomplicatedly “evil.” In fact, Cal becomes the hero of the story. This insight should lead one to question whether

Cain is “evil” in the original biblical story, and to reconsider God’s reaction to him in Genesis. The modern text thus illuminates the biblical text and shows possible avenues of interpretation and meaning that might not have been available without the comparison with the modern text.

This second section about intertextuality should comprise roughly the second half of your paper.

Your **concluding paragraph** should encapsulate the insights gained through your analysis, for example, highlighting the ways that the two texts diverge in their treatment of particular themes, and how this divergence is productive in particular ways, or the new interpretations of either and both of the texts that were gained through reading them together, or further questions that ought to be pursued in light of the analysis you have done.

### **General Comments on Organization**

Your paper should follow an analytical and argumentative structure. Rather than structuring your paper according to the structure or order of events in your primary texts, you should organize your paper according to the overall argument you are trying to prove. That means spending a lot of time **planning** this paper: gathering and thinking about the evidence and figuring out the argument you want to make. Only once you know that can you outline and write your paper.

You should make a point with every paragraph, and the paragraphs’ points should build on each other towards your overall message.

Emphasis should be placed on arguing from **evidence**. That means that **every point you make** should be backed up with evidence, either direct quotations (from text or film) or specific references to the text that include page numbers or chapter and verse. Arguing from evidence makes your points compelling.

You will make your argument especially strong if you can take into account **other possible interpretations** of the evidence that differ from your own, and explain why nonetheless you believe your interpretation is the stronger option.

### **Resources**

Do not rely on secondary sources for answers, though if it helps to consult them for background, I can’t stop you. I am most interested in your ability to spot the distinct contributions and points of view for each primary source. The goal of this paper is a deep interaction with the primary texts themselves. The paper should highlight your own interaction with the

biblical text and a modern cultural text. You will not be given extra points for incorporating secondary sources. However, if you do so without citing them, that is plagiarism, and must be avoided.

Refer to the document, “What to Look for in Literary Interpretation,” posted on blackboard for ideas on ways to analyze the biblical and modern texts. For the film, you must refer to the relevant issues in that handout on literary interpretation (such as title, pace, point of view, dialogue/direct speech) as well as matters specific to film, such as lighting, color, music, landscape, genre, use of silence, order of storytelling, recurring motifs and so on. Refer to “General Notes for Writing Papers on Film,” posted on blackboard, for more ideas on how to write film criticism.

### **Assignments**

Choose ONE of the following paper topics:

- 1) Esau and Jacob: Genesis 25-27 and Aharon Amir’s poem, “Esau’s Letter” (Blackboard)
- 2) Jacob, Rachel and Leah: Genesis 29-30 and Shirley Kaufman’s poem “Leah”(Blackboard)
- 3) Sodom, Lot and his wife: Genesis 18-19 and Junot Diaz’s short story, “Monstro” (Blackboard)
- 4) Exodus 19-20/Deut. 5 and *Dekalog* Episode 2 by Krzysztof Kieslowski (on reserve in the library). Note that while there are ten episodes of *Dekalog*, and this one is the second, the episodes all incorporate themes beyond the individual commandment. You should look for references to “having no gods before me” as well as “taking the Lord’s name in vain” but also be open to other themes from the rest of the Ten Commandments as well.

I look forward to seeing what you come up with.

## **Appendix B**

### Self-diagnostic rubric for written assignments

“This rubric asks you to assess your essay critical analysis, and clear and effective writing that allows you to express your ideas coherently and persuasively. You will take this once in the beginning of the semester to establish a baseline for your assessment, and then once again in the middle of the semester as a base for comparison. Please answer the following:

Please rate the following statements from 1-3

a) I have trouble clarifying my ideas in my head before I write

1 Disagree 2 Somewhat Agree 3 Agree

b) Writing is an effective way for me to express my ideas

1 Disagree 2 Somewhat Agree 3 Agree

c) I can analyze a source from a critical standpoint

1 Disagree 2 Somewhat Agree 3 Agree



## **Appendix C**

### Opinion Survey

Please rate your answers to the following questions:

a) I am better at responding to critical questions and analyzing arts and literature than I was at the beginning of the semester.

1 Disagree 2 Somewhat Agree 3 Agree

b) I am able to access and use relevant information critically and analytically.

1 Disagree 2 Somewhat Agree 3 Agree

c) I had opportunities to analyze, appreciate and interpret significant works of art.

1 Disagree 2 Somewhat Agree 3 Agree

d) The course provided opportunities to participate actively within a discipline in arts.

1 Disagree 2 Somewhat Agree 3 Agree

## Appendix D

### Sample Questions from Midterm and Final Examinations



a)

a) Identify this work of art and its artist, and the year. (George Segal, 1978, “Abraham and Isaac: In Memory Of May 4, 1970, Kent State University”). Discuss the use of the biblical narrative in relation to historical events in this artwork. Focus on the portrayal of the characters in their postures, gaze, ages, clothing and historical context, expressions, as well as the scale and medium of the artwork.

b)

From the midterm:

“Define ‘Intertextuality’”

From the prompt for the final research paper:

“The second half of your paper should address the issue of **intertextuality**, specifically, how reading/interpreting these two texts together (the biblical and the modern), informs and changes one’s interpretations of BOTH texts.

For example, reading *East of Eden* alongside texts from Genesis not only illuminates *East of Eden* (by inviting connections between Steinbeck’s foundational family narrative of Salinas, CA, and the biblical foundational narratives, providing contrasts between biblical father and brother figures and the fictional characters in *East of Eden*, and suggesting that the story in *East of Eden* seeks to answer deep questions about meaning in life, as the Bible is interpreted to do). *East of Eden* also opens up questions about how to read and re-read the biblical text. For example, in *East of Eden*, “Cain” figures are not uncomplicatedly “evil.” In fact, Cal becomes the hero of the story. This insight should lead one to question whether Cain is “evil” in the original biblical story, and to reconsider God’s reaction to him in Genesis. The modern text thus illuminates the biblical text and shows possible avenues of interpretation and meaning that might not have been available without the comparison with the modern text.

This second section about intertextuality should comprise roughly the second half of your paper.”

**Subject:** FW: Concurrence comp studies and history  
**Date:** Tuesday, March 10, 2015 at 2:21:23 PM Eastern Daylight Time  
**From:** Vankeerbergen, Bernadette  
**To:** Acome, Justin

Justin,

Once you receive the course back from me later this week, please take the concurrence below in consideration and attach it to the course request.

Thanks,  
Bernadette

Bernadette Vankeerbergen, Ph.D.  
Program Director, Curriculum and Assessment  
Arts and Sciences  
The Ohio State University  
154D Denney Hall  
164 W 17th Ave.  
Columbus, OH 43210  
Phone: 614-688-5679  
Fax: 614-292-6303  
<http://asccas.osu.edu>

**From:** Barry Shank [mailto:barryshank@gmail.com]  
**Sent:** Tuesday, March 10, 2015 1:24 PM  
**To:** Heysel, Garrett  
**Cc:** Shank, Barry; Davidson, John; van Bladel, Kevin T.; Vankeerbergen, Bernadette; Aski, Janice; Fink, Steven; Hugh Urban; Isaac Weiner; Kasulis, Thomas; Johnston, Sarah  
**Subject:** Re: Concurrence comp studies and history

All,

I have surveyed the Religious Studies faculty on duty in Comparative Studies. There were two relatively small questions raised. The first turns around this wording: **"to determine what the Bible does (or does not) say about our time."**

The faculty member concerned about this asked if it would be possible to reword that phrase to say something like "to see how the Bible has been understood as relevant to our time"

OR

"to determine how the Bible might or might not be considered relevant to our time" in order to avoid the appearance of basing the issue on belief.

The second question asked if it would be possible to expand the purview of this course so that the New Testament could become part of its content.

In neither case was the concern sufficient to block concurrence, so this email should be considered concurrence from Comparative Studies. But if our questions could be considered, we would appreciate it.

Thank you,

Barry

On Fri, Mar 6, 2015 at 7:30 PM, Heysel, Garrett <[heysel.1@osu.edu](mailto:heysel.1@osu.edu)> wrote:

Hello Barry and John,

I'm writing following the recent A&H curriculum panel discussion about the attached course. We found it to be a great course and well-constructed. There were some issues with GE assessment over course assessment but that is not why I'm reaching out to you now. In our discussion it became clear that it would be appropriate to seek concurrence from your programs for this course. **Please remember that concurrence is not a request for approval.** We want your individual programs to be **aware** of this curricular offering; to be able to **suggest**, recommend improvements, cautions, overlap, etc. to the initiating unit; and mostly to let you know about the course proposal so that, should you wish, let your faculty and students know about the course.

Concurrence is considered granted if no response is received within 2 weeks of this request. If you do not concur, the course request will move forward with your input to the next level of review.

Eventually, it is the discretion of the Executive Dean to resolve concurrence roadblocks.

Thanks in advance for reviewing it. Feel free to reach out to me, or to the initiating unit directly with your questions/concerns.

Best regards,

Garett

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From: Heysel, Garrett

Sent: Friday, March 06, 2015 1:22 PM

To: Heysel, Garrett

Subject: Concurrence comp studies and history

--

Barry Shank

Professor & Chair

Department of Comparative Studies

The Ohio State University

**Subject:** FW: Concurrence comp studies and film studies

**Date:** Sunday, March 15, 2015 at 9:28:39 PM Eastern Daylight Time

**From:** Vankeerbergen, Bernadette

**To:** Acome, Justin

Hi Justin,

Please take this into consideration when your Dept revises the course and upload in curriculum.osu.edu when you resubmit.

Thanks,  
Bernadette

---

**From:** Davidson, John

**Sent:** Sunday, March 15, 2015 8:31 PM

**To:** Shank, Barry; Heysel, Garrett

**Cc:** Shank, Barry; van Bladel, Kevin T.; Vankeerbergen, Bernadette; Aski, Janice; Fink, Steven; Hugh Urban; Isaac Weiner; Kasulis, Thomas; Johnston, Sarah

**Subject:** RE: Concurrence comp studies and film studies

All,

The Film Studies Program appreciates the opportunity to consider Near Eastern Languages and Cultures 2367.01, "Scripture and Script: The Bible and Contemporary Literature and Film," for concurrence. The Interdisciplinary Film Studies Committee has had a lively discussion about the course, finding it a wide-ranging and thought-provoking offering.

Much of the film faculty's conversation centered on the quantity and quality of cinematic engagement reflected in the syllabus and ancillary materials. The IFSC came to the strong consensus that there is insufficient film-studies content to warrant inclusion in our lists or justify advertising through our program. Given that students are not always exactly in seeking out advising – and often simply assume that courses with "film" or "cinema" in the titles automatically satisfy Film Studies requirements – we worry that this course may cause us unnecessary administrative work down the road. These situations can rise to the level of impinging on our program when, for example, seniors seeking to graduate realize that they are short of necessary coursework and come to us asking for exceptions to our program requirements.

We have worked long and hard to reduce this problem with existing courses. (To give an example: I myself inherited a German course entitled "Weimar & the Third Reich in Literature and Film," which did not count in the FS major even when I taught it, and which has since undergone a name change in part to avoid any confusion.) We are very resistant to new courses being created that extend this problem and, thus, respectfully request that this course be re-titled to avoid reference to "film" or "cinema."

Two apt alternatives were suggested by the IFSC:

- "The Bible in Literature and Visual and Performing Arts"; or
- "The Bible in Contemporary Culture and Politics."

The former was the first suggestion proffered, since that is the GE designation that NELC is seeking. Both of these suggestions reflect the proposed course content better than the current title. Without such a title change,

Film Studies does not feel it can offer concurrence.

It is worth mentioning at this juncture that the IFSC has recently made a similar suggestion for another NELC course: we asked that NELC 3625, "Understanding Bollywood, Knowing India: Hindi Cinema since 1960," be reduced to simply "Understanding Bollywood, Knowing India" for the reasons adduced above. The response was a hesitation because the course might not draw as well without the term "cinema." While we understand the pressure to push enrollments in the current climate, if NELC wants to profit from the perception that film is a popular avenue of study, then it should appoint a colleague or colleagues with bon fides in film scholarship to teach such courses. We would welcome it. Indeed, as Film Studies does every year, we have recently pointed out the gap in our expertise and offerings in Near- and Middle-Eastern material. In tandem with the Deans, we have encouraged units to partner with us to invest in such areas where OSU lacks expertise. Should such expertise be acquired in NELC, Film Studies would be eager to invite that colleague to develop or adopt film-studies courses in these vital traditions. We would support those courses fully by considering them for our major lists, advising our students to take them, and advertising them as we do all the relevant courses in units that partner with us.

As a final note, the question of whether New Testament material should be included was raised in our review (parallel to that of Comparative Studies). A difference was also remarked between "the Bible" in the title and "the Hebrew Bible" in the description, which we pass along as an observation.

Sincerely,

John E. Davidson, Director  
OSU Film Studies Program  
Executive Editor, *Journal of Short Film*  
Professor, Germanic L&L  
Tel. (001-614) 292-6010  
FAX (001-614) 292-5308

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**Sent:** Tuesday, March 10, 2015 1:24 PM  
**To:** Heysel, Garrett  
**Cc:** Shank, Barry; Davidson, John; van Bladel, Kevin T.; Vankeerbergen, Bernadette; Aski, Janice; Fink, Steven; Hugh Urban; Isaac Weiner; Kasulis, Thomas; Johnston, Sarah  
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Thanks in advance for reviewing it. Feel free to reach out to me, or to the initiating unit directly with your questions/concerns.

Best regards,

Garrett

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From: Heysel, Garrett

Sent: Friday, March 06, 2015 1:22 PM

To: Heysel, Garrett

Subject: Concurrence comp studies and history

--

Barry Shank

Professor & Chair

Department of Comparative Studies

The Ohio State University