

## Term Information

Effective Term Spring 2020  
*Previous Value* Autumn 2017

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

We propose that Jewish Studies 2245: Israeli Film & Society be changed to Jewish Studies 3245: Israeli Film & Society. We also wish to add the Diversity: Global Studies Category and add the option to offer this course in an online Distance Learning format. We have included both the classroom and online syllabi in this submission and made sure our GE Assessment Plans for this course can be carried out in either format.

### What is the rationale for the proposed change(s)?

As part of this curriculum revision, we propose changes to several course numbers, to differentiate between introductory courses (2000) and topical courses (3000). We would like to move this course to the 3000 level, to distinguish between introductory courses and more focused topical courses. We believe this course would attract more student enrollments if offered as an online course and that this will lead to a growth in the overall Hebrew/Jewish Studies program.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? Yes

Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)

Proposed Changes to the Hebrew major and minor as well as Jewish Studies major and minor have been submitted to Bernadette Vankeerbergen. This includes the major advising sheet, curriculum map, assessment plan, 4 year plan, and ASC minor sheet.

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area	Jewish Studies
Fiscal Unit/Academic Org	Near Eastern Languages/Culture - D0554
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3245
<i>Previous Value</i>	2245
Course Title	Israeli Film & Society
Transcript Abbreviation	Israeli Film & Soc
Course Description	A survey of Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and society.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes

Is any section of the course offered	100% at a distance
<a href="#">Previous Value</a>	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	Prereq: English 1110 (110).
Exclusions	Not open to students with credit for 2245 or Hebrew 2245 or 3245.
<a href="#">Previous Value</a>	Not open to students with credit for Hebrew 2245 (245).
Electronically Enforced	No

## Cross-Listings

Cross-Listings	Cross-listed in Hebrew.
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## Subject/CIP Code

Subject/CIP Code	38.0206
Subsidy Level	Baccalaureate Course
<a href="#">Previous Value</a>	<a href="#">General Studies Course</a>
Intended Rank	Freshman, Sophomore, Junior

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts; Global Studies (International Issues successors)  
The course is an elective (for this or other units) or is a service course for other units

### [Previous Value](#)

[General Education course:](#)  
[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	<ul style="list-style-type: none"><li>• Analyze Israeli films from a variety of perspectives, including themes, visual elements, sound and music; and ideology</li><li>• Understand the development of the Israeli film industry, and its place in Israeli culture and society.</li><li>• Examine Israeli history and society through the prism of film, tracing the changing representations of major issues such as Zionism, Israeli identity, the immigrant experience, and the Arab-Israeli conflict.</li></ul>
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### [Previous Value](#)

**Content Topic List**

- War and heroism
- Ethnicity and stereotypes
- Personal and collective coming of age
- Israeli Jews and Palestinians
- Social tensions
- Religion
- Contemporary film

**Sought Concurrence**

No

**Attachments**

- Film Studies Concurrence.pdf: Film Studies Concurrence  
*(Concurrence. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 Syllabus - Classroom Delivery.docx: Classroom Syllabus  
*(Syllabus. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 Online Syllabus.docx: Online Syllabus  
*(Syllabus. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 Brenner.pdf: DL Course Component Technical Review Checklist  
*(Other Supporting Documentation. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 GE Diversity Global Studies Rationale.docx: GE Rationale  
*(GEC Model Curriculum Compliance Stmt. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 GE Visual and Performing Arts Rationale.docx: GE Rationale  
*(GEC Model Curriculum Compliance Stmt. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 Diversity- Global Studies Assessment Plan.docx: GE Assessment Plan  
*(GEC Course Assessment Plan. Owner: Smith,Jeremie S)*
- Hebrew:JS 3245 Assessment Visual and Performing Arts.docx: GE Assessment Plan  
*(GEC Course Assessment Plan. Owner: Smith,Jeremie S)*

**Comments**

- Please upload files for JS/Hebrew 3245 (not NELC 2244). *(by Vankeerbergen,Bernadette Chantal on 07/17/2019 10:52 AM)*
- Conc. request from FS

Course name and abbreviation are still the same above. *(by Heysel,Garett Robert on 07/16/2019 01:12 PM)*

- We requested and received a concurrence from Film Studies. We may talk in the future about making further changes so the course can count in their major and minor programs but would prefer to move forward with approval now with hopes of a Spring 2020 offering. *(by Smith,Jeremie S on 06/17/2019 04:23 PM)*

**COURSE CHANGE REQUEST**  
3245 - Status: PENDING

Last Updated: Heysel,Garett Robert  
07/19/2019

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Smith,Jeremie S	04/10/2019 02:51 PM	Submitted for Approval
Approved	Holub,Robert Charles	04/10/2019 02:55 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	04/10/2019 05:13 PM	College Approval
Submitted	Smith,Jeremie S	06/17/2019 04:23 PM	Submitted for Approval
Approved	Holub,Robert Charles	06/17/2019 04:33 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	07/16/2019 01:12 PM	College Approval
Submitted	Smith,Jeremie S	07/16/2019 03:33 PM	Submitted for Approval
Approved	Holub,Robert Charles	07/16/2019 03:41 PM	Unit Approval
Approved	Heysel,Garett Robert	07/16/2019 06:16 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	07/17/2019 10:52 AM	ASCCAO Approval
Submitted	Smith,Jeremie S	07/17/2019 11:13 AM	Submitted for Approval
Approved	Holub,Robert Charles	07/17/2019 11:26 AM	Unit Approval
Approved	Heysel,Garett Robert	07/19/2019 07:20 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	07/19/2019 07:20 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES

# ONLINE SYLLABUS: HEBREW/JEWISH STUDIES 3245

## *ISRAELI FILM & SOCIETY*

Instructor: Professor Naomi Brenner  
Course website: [carmen.osu.edu](http://carmen.osu.edu)  
Virtual Office Hours: Carmen Connect  
Office: 315 Hagerty Hall, 1775 College Rd.  
Email: [brenner.108@osu.edu](mailto:brenner.108@osu.edu)

### **Course description**

Israeli cinema, from the heroic nationalism of the 1950s to the conflicted identities of the present, offers a unique window on the history and society of the modern state of Israel. At the same time, the emergence of the Israeli film industry represents an important facet of modern Israeli culture. In this course, we will focus on the technical, aesthetic and thematic dimensions of Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and society.

This course is designed for anyone interested in film or Israeli culture and society, but assumes no previous knowledge about film or Israel. All films will include English subtitles and assigned readings will address film analysis, Israeli cinema and related historical and social issues.

### **Course learning outcomes**

By the end of this course, students should successfully be able to:

- ❖ To analyze Israeli films from a variety of perspectives, including themes (dramatic structure, historical events, characterization, setting, symbolism); visual elements (cinematography, editing, visual effects, lighting); sound and music; and ideology (political, moral, philosophical and social statements).
- ❖ To understand the development of the Israeli film industry, and its place in Israeli culture and society.

- ❖ To examine Israeli history and society through the prism of film, tracing the changing representations of major issues such as Zionism, Israeli identity, the immigrant experience, and the Arab-Israeli conflict.

## GE Course Information

This course fulfills the General Education category of Visual and Performing Arts and Diversity: Global Studies

### 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.

In this course, students will watch and interpret Hebrew and Israeli films from the beginning of the film industry to the present day. Students will analyze both the artistic and technical aspects of film, gaining familiarity with Israeli film and the art of film more generally. This analysis will take place through weekly film journals, online discussions and class exams.

### Diversity: Global Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

In this course, students will learn to understand political, historical, social and cultural aspects of Israeli society and understand Israel's place in the Middle East and the world order from the end of the nineteenth century to the present day. Students will use film

as a window onto Israeli society, but readings and class lectures will give them the tools to critically analyze the relationship between a national cinema and the society that produces it. Comparisons with American, European and other Middle Eastern societies will help students situate Israel and Israeli globally, and consider their own place as global citizens and viewers.

## Course materials

Films, readings, links, and resources will be available on the course website, Carmen, or via the Secured Media Library. Please let me know immediately if you have trouble accessing either.

Assignments will vary in length, depending on the topic and the difficulty of the films and texts. Be sure to start early with the assignments; if you leave everything to the night before, there will be too much to read and view.

Viewing assignments will be available online through OSU's Secured Media Library ([drm.osu.edu/media](http://drm.osu.edu/media)) whenever possible and in many cases, available through services like Amazon and Netflix (check on [gowatchit.com](http://gowatchit.com)). Please note that assigned films are a critical part of the course; even if you have technical troubles viewing the films online, you are still responsible for viewing them. You can always stream the film from a campus computer site or a computer in the library. Remember that passive viewing is not enough. Take notes, record details, mark interesting scenes, scribble down questions to ask on the discussion board – we will be discussing and analyzing these films in detail.

Readings and viewings must be completed by the day that they are assigned.

## Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743
  
- There is no in-person component of this course. All course content will be delivered online. Lectures will be delivered in four 20 minutes videos per week through Carmen. Lectures will be prerecorded and students will have access lectures from current and previous weeks.

- Due to the distance education format, there will be no face-to-face discussions of reading and viewing assignments. The online format allows for shorter content-based lectures. An in-person 55-minute class hosts only at most 30 to 35 minutes of lecture because it also hosts at least 20 minutes of discussion, questions, and small group work.
- You will actively participate in the course through Carmen tools.
- Assignments will be administered through Carmen connect.
- The instructor will be available during designated office hours in her office, via email and on Carmen.
- The Carmen Discussions Tool is a collaboration area to post, read and reply to messages on different topics, share thoughts, ask questions, and work with your peers. We will use this tool to discuss material, create discussion groups, and post forum responses
- Quizzes will be administered via Carmen. You will use Carmen to take quizzes, review results, view instructor feedback, and view class statistics.
- For help with Carmen, contact [carmen@osu.edu](mailto:carmen@osu.edu)
- General information about accessing and using Carmen is available here: <https://resourcecenter.odee.osu.edu/carmen>
- Information about the Secured Media Library is available here: <https://odee.osu.edu/secured-media-library>
- For help with the Secured Media Library, contact [eMedia@osu.edu](mailto:eMedia@osu.edu)
- If you have general questions or problems using technology services at OSU, contact the IT Service Desk at 614-688-HELP or by email at [8help@osu.edu](mailto:8help@osu.edu)
- Students can obtain MS OFFICE 365 through the university. Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found at: [ocio.osu.edu/kb04733](https://ocio.osu.edu/kb04733).

#### Necessary equipment and technology:

- It is assumed that students know how to use a computer, watch videos, YouTube, access OSU online course resources and are able to operate a computer comfortably.
- Students can find the privacy guidelines for YouTube here: [https://www.youtube.com/static?template=privacy\\_guidelines](https://www.youtube.com/static?template=privacy_guidelines)  
The technical support resources for YouTube can be found here: [https://www.youtube.com/t/contact\\_us](https://www.youtube.com/t/contact_us)



Help with accessibility of YouTube can be found here:

<https://www.google.com/accessibility/products-features.html>

- It is assumed that all students have access to Adobe Reader (to view PDF files: <http://get.adobe.com/reader/>) and to the MS Office Suite (in order to use Word and Excel). You should also have Adobe Flash Player installed (<http://get.adobe.com/flashplayer/>).

### Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

### Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

### Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
  - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
  - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

## Grading and Course Requirements

Final grades will be calculated as follows:

Participation	20%
Film Journal	40%
Midterm	20%
Final Exam	20%

### Assignment information

**Student Participation (20%)**

- This is a distance learning course and your attendance is based on your online activity and participation. You are expected to log in at least three times every week.
- You are expected to watch all of the assigned films. Be sure to take notes for film journals and online discussion. This will help you improve your ability to analyze, appreciate and interpret the films that we focus on.
  - Information about each film, including questions to keep in mind as you watch the film, is posted on Carmen. These questions will help you identify key aspects of the film for discussion, paper assignments and the quizzes.
- Complete the assigned readings and viewings before watching lectures. Lectures will assume that you're already familiar with the material.
- Participate in online discussions.
  - Students will be expected to participate in online discussions at least twice each week. Each week every student is responsible for posting the following:
    - **A question.** The question should be about the reading or about the content discussed in lectures. If your question is about reading, make sure that it elicits responses that lead to thoughts rather than facts. Questions will be due by midnight every week on Thursdays starting the second Thursday of the semester. A question should not be more than 20-30 words. **(10% of participation grade)**
    - **An answer.** Every student is expected to answer a question a classmate has asked. Your answers should engage with the readings and your responses should be polite. If you disagree with what your classmates may have implied, respond with proof from readings and be respectful. Answers will be due by midnight every week on Fridays starting the second Friday of the semester. If you find a question that interests you but has been answered by a different classmate already, feel free to answer it but make sure that your answer is different from your classmate's answer. An answer should not be more than 50-75 words. **(10% of total participation grade)**
    - Note: Everyone's postings will be accessible for everyone else to read.

### **Film Journal (35%)**

- Each week, students will submit a short (300 word) response to assigned readings and viewings. Responses are due online each Wednesday by 6pm.
- This is your opportunity to question the films and texts that we will be reading and viewing and to analyze them.
- Journal questions are posted with each week's viewing/reading assignments on the class website. Respond to one of the posted prompts, unless you make other

arrangements with the instructor. Please note, journals must be analysis of the week's material, not summaries or reviews.

- Suggested formats:
  - Start with a question or a statement of argument (thesis). Provide evidence to answer your own question or to support your argument, including specific references to and quotations from the text/film.
    - Note that while analyzing quotations is often a very effective ways of close-reading, no more than 50 words (total) of quotations can count towards the 300-word limit.
    - A compare/contrast thesis is often a good way to start generating ideas. What is similar or different about two films or two scenes? Why are these similarities or differences significant?
  - Another possibility is a scene analysis. Choose a film scene or sequence, typically no more than 5 minutes long. Pose a question or statement of argument (thesis) about the scene. Provide evidence to answer your question or support your argument, focusing on aspects of film including but not limited to: narrative, point of view, character development, mise-en-scene, lighting, sound, camera shots, music, editing, acting, etc.
- More information about the journal and sample film journals will be provided on Carmen.
- Each journal will be graded according to a rubric posted on Carmen, on a ten-point scale. You can skip one journal without penalty. Late journals are not accepted.

### Midterm (20%)

- An open-note, open-lecture, open-film midterm will be available on Carmen on [date TBA] It must be submitted on Carmen by [date TBA].
- The midterm must represent your own work and cannot be done in groups or with other people in the class. Please see the **Code of Student Conduct**: <http://studentlife.osu.edu/csc/>

### Final Exam (20%)

- A cumulative final exam will be available on Carmen at [date TBA]. It must be submitted on Carmen by [date TBA].
- The final exam must represent your own work and cannot be done in groups or with other people in the class. Please see the **Code of Student Conduct**: <http://studentlife.osu.edu/csc/>

## Late assignments

Late Work: Late work will not be accepted without written documentation that attests to unavoidable circumstances (illness, family emergency, etc).

## Grading scale

93–100: A  
 90–92.9: A-  
 87–89.9: B+  
 83–86.9: B  
 80–82.9: B-  
 77–79.9: C+  
 73–76.9: C  
 70–72.9: C-  
 67–69.9: D+  
 60–66.9: D  
 Below 60: E

## Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

**Grading and feedback:** You can expect feedback within two weeks

**Email:** I respond to emails 8.00am-6.00pm on weekdays. I do not check emails over the weekend. During a weekday, you can expect a response within 24 hours

**Discussion board:** I will check and reply to messages in the discussion board every 24 hours on work days

Please contact 614-688-HELP for technical problems

## Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK**  
 Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL OR FLEXIBLE**  
 All live, scheduled events for the course, including my office hours, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.

- **Participating in discussion forums: 4+ TIMES PER WEEK**  
As participation, each week you can expect to post at least four times as part of our substantive class discussion on the week's topics.

## Discussion and communication guidelines

The following are my expectations of how we should communicate as a class. Above all, remember to be respectful and thoughtful.

Writing style: Remember to write using good grammar, correct spelling, and punctuation. Informality is okay to some extent but in general write as if you are writing an email to a professor. Be respectful.

Generosity: When people speak to each other face to face, there are all sort of clues that help us figure out what the other person means: body language, intonation, facial expressions, and more. Online, we lose a lot of these clues. It's easy to misinterpret someone's words and someone's intentions. Since this course will revolve around online discussion, please be generous to your peers and instructors. Give them the benefit of the doubt: assume that a specific comment didn't mean to be rude or ignore you, even if you perceived it in that way. But please do speak up! Explain why you disagree or see things differently in a respectful manner.

Citing your sources: When we have academic discussions, please cite your sources to back up what you say. Personal anecdotes tell us a lot and I am happy to have you share your experiences. Remember that personal experiences are not evidence for academic arguments and discussions. Also, keep in mind that Google isn't the best way to find information, especially in an academic context. Cite academic references as evidence for your arguments. For course material, list the title and page, for online sources, include a link.

Fairness and Honesty: I expect students to complete all assignments, projects and exams with fairness and honesty. Plagiarism – the representation of someone else's words or ideas as one's own – is a very serious offense, and will be result in serious consequences. By plagiarism, I mean failing to acknowledge someone else's work or ideas (word for word or paraphrasing), as well as copying response or cheating on exams. All suspected cases of plagiarism will be reported to the Committee on Academic Misconduct.

This is not to say that you cannot use other people's ideas, just that you must acknowledge your sources (orally or with footnotes) and try to build on those ideas (agree, disagree, modify, give your own examples). One good reference is OSU's "Ten Suggestions for Preserving Academic Integrity" (<http://oaa.osu.edu/coamtensuggestions.html>). Please come and talk to me if you have any questions about this.

OSU has made Turnitin, a learning tool and plagiarism prevention system, available to instructors. For this class, you will submit your papers to Turnitin from Carmen. When grading your work, I will interpret the originality report, following Section A of OSU's Code of Conduct (plagiarism) as appropriate. Note that submitted papers become part of the OSU database.

Writing Center: The Writing Center (<http://cstw.osu.edu/writingcenter>) is a great (free!) resource on campus for helping improve your writing skills and work on specific assignments. You can set up appointment or drop in at certain times for one-on-one help with your writing.

Contact Me: Please come talk to me over the course of the semester if you have any problems or concerns, but also if you have questions or anything else that you'd like to talk about. It's great to have the opportunity to get to know you outside of class. Office hours are a good time to catch me, but you can also email me to set up an appointment to talk. For quick questions or concerns, email ([brenner.108@osu.edu](mailto:brenner.108@osu.edu)) is the best way to reach me. I will do my best to respond within 24 hours.

## Academic integrity policy

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/>.

## Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on title IX (Recommended)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

## Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

### Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

## Your mental health!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614- 292-5766. CCS is located on the 4th Floor

of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

## Course schedule (tentative)

This schedule is likely to change. Please make sure to check Carmen for texts, links to films and schedule updates. Remember, lectures will assume that you've completed the reading and viewing assignments for that week.

Week	Topic (film analysis)	Reading/Viewing
1	Early Zionist Films (invention of film)	Watch excerpts from <i>This is the Land</i> (1935) 0:00-15:00 (see film translations on Carmen) Bernard Reich, <i>A Brief History of Israel</i> pp. 13-33
2	Founding Narratives (film narrative)	Watch <i>Hill 24 Doesn't Answer</i> (1955) Reich, <i>A Brief History of Israel</i> pp. 34-52 <i>The Great Promise</i> (0:00-12:00) David Bordwell, from <i>Narration in the Ficitonal Film</i>
3	Six Days that Changed the Middle East (mise-en-scene)	<i>Six Days in June</i> (2007): excerpt TBA <i>Side by Side</i> pp.184-211 <i>Siege</i> (1969) Yale Film Analysis Guide, Part 2 "Mise-en-scene": Décor (Section 1); Lighting (Section 2); Space (Section 3)
4	Coming of Age (cinematography - quality & scale)	<i>Late Summer Blues</i> (1988) Shapira, <i>Israel</i> , 319-321 Ezer Weizman, "The War of Attrition" Yale Film Analysis Guide, Part 3 "Cinematography": Quality (Section 1); Scale (Section 3)
5	Shifting Targets (cinematography - framing and movement)	<i>Rock the Casbah</i> (2012) also watch the documentary the follows the film Shapira, <i>Israel</i> pp. 411-418 Yale Film Analysis Guide, Part 3 "Cinematography": Framing (Section 2); Movement (Section4)
6	New Conflicts (cinematography)	<i>Zero Motivation</i> (2014)
7	Mass Immigration (sound)	<i>Sallah Shabbati</i> (1964) Shapira, <i>Israel</i> pp. 222-231 Almog, <i>Sabra</i> pp. 90-103 Segev, "The Orientals"



		Yale Film Analysis Guide, Part 5 "Sound"
8	Bourekas Films (sound)	<i>Charlie and a Half</i> (1974) Shapira, <i>Israel</i> pp. 231-244 Ella Shohat, "The 'Bourekas' and Sephardi Representation"
9	Israel's Periphery (continuity editing)	<i>Aviva My Love</i> (2006) SML Yale Film Analysis Guide, Part 4 "Editing": Styles (Section 2) Naama Katiee, "But You're Not Really Mizrahi" Adi Sadaka, "Can a Mizrahi Girl Fit into Israel's National Story?" Ruth Stern, "Ashkenazis, It Is Time to Acknowledge Our Racism"
10	1990s Immigrants (editing - devices)	<i>Children of the USSR</i> "New Immigrants" (audio report) Yale Film Analysis Guide, Part 4 "Editing": Devices (Section 1)
11	Palestinian Citizens of Israel (acting)	Kimmerling & Migdal, <i>The Palestinian People</i> pp. 169-183 <i>Fictitious Marriage</i> (1988) <i>Wedding in Galilee</i> (1989) [excerpts] Philip Drake, "Reconceptualizing Screen Performance"
12	Blurring Borders (acting)	<i>Ajami</i> (2009) Kimmerling & Migdal, <i>The Palestinian People</i> pp. 184-200
13	Crossing Borders (directing)	<i>A Borrowed Identity (Dancing Arabs)</i> (1024) Ruth Margalit, "An Exile in the Corn Belt" Kashua, "Why I Have to Leave Israel" Erik Knudsen, "The Total Filmmaker"
14	Faith and Film (TBD)	<i>Fill the Void</i> (2012) Statistical Abstract of the Israeli Population, 2018
15	Israeli Film Today	[new release Israeli film from the year this course is taught] Film reviews of film



THE OHIO STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES

# SYLLABUS: HEBREW/JEWISH STUDIES 3245

## *ISRAELI FILM & SOCIETY*

Instructor: Professor Naomi Brenner  
Course website: [carmen.osu.edu](http://carmen.osu.edu)  
Office Hours: TBD  
Office: 315 Hagerty Hall, 1775 College Rd.  
Email: [brenner.108@osu.edu](mailto:brenner.108@osu.edu)

### **Course description**

Israeli cinema, from the heroic nationalism of the 1950s to the conflicted identities of the present, offers a unique window on the history and society of the modern state of Israel. At the same time, the emergence of the Israeli film industry represents an important facet of modern Israeli culture. In this course, we will focus on the technical, aesthetic and thematic dimensions of Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and society.

This course is designed for anyone interested in film or Israeli culture and society, but assumes no previous knowledge about film or Israel. All films will include English subtitles and assigned readings will address film analysis, Israeli cinema and related historical and social issues.

### **Course learning outcomes**

By the end of this course, students should successfully be able to:

- ❖ Analyze Israeli films from a variety of perspectives, including themes (dramatic structure, historical events, characterization, setting, symbolism); visual elements (cinematography, editing, visual effects, lighting); sound and music; and ideology (political, moral, philosophical and social statements).
- ❖ Understand the development of the Israeli film industry, and its place in Israeli culture and society.

- ❖ Examine Israeli history and society through the prism of film, tracing the changing representations of major issues such as Zionism, Israeli identity, the immigrant experience, and the Arab-Israeli conflict.

## GE Course Information

This course fulfills the General Education category of Visual and Performing Arts and Diversity: Global Studies

### 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.

In this course, students will watch and interpret Hebrew and Israeli films from the beginning of the film industry to the present day. Students will analyze both the artistic and technical aspects of film, gaining familiarity with Israeli film and the art of film more generally. This analysis will take place through weekly film journals, class discussions and class exams.

### Diversity: Global Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

In this course, students will learn to understand political, historical, social and cultural aspects of Israeli society and understand Israel's place in the Middle East and the world order from the end of the nineteenth century to the present day. Students will use film

as a window onto Israeli society, but readings and class lectures will give them the tools to critically analyze the relationship between a national cinema and the society that produces it. Comparisons with American, European and other Middle Eastern societies will help students situate Israel and Israeli globally, and consider their own place as global citizens and viewers.

## Course materials

Films, readings, links, and resources will be available on the course website, Carmen, or via the Secured Media Library. Please let me know immediately if you have trouble accessing either.

Assignments will vary in length, depending on the topic and the difficulty of the films and texts. Be sure to start early with the assignments; if you leave everything to the night before, there will be too much to read and view.

Viewing assignments will be available online through OSU's Secured Media Library ([drm.osu.edu/media](http://drm.osu.edu/media)) whenever possible and in many cases, available through services like Amazon and Netflix (check on [gowatchit.com](http://gowatchit.com)). Please note that assigned films are a critical part of the course; even if you have technical troubles viewing the films online, you are still responsible for viewing them. You can always stream the film from a campus computer site or a computer in the library. Remember that passive viewing is not enough. Take notes, record details, mark interesting scenes, scribble down questions to ask in class – we will be discussing and analyzing these films in detail.

Readings and viewings must be completed by the day that they are assigned.

## Grading and Course Requirements

Final grades will be calculated as follows:

Attendance, Participation & Preparation	20%
Film Journal	40%
Midterm	20%
Final Exam	20%

## Assignment information

### Attendance, Participation & Preparation (20%)

- Attend class – make sure to sign the sign-in sheet each session

- Watch all of the films. Be sure to take notes for future reference in discussions and writing assignments. This will help you improve your ability to analyze, appreciate and interpret the films that we focus on.
  - Information about each film, including questions to keep in mind as you watch the film, is posted on the website. These questions will help you identify key aspects of the film for discussion, paper assignments and the final exam.
- Complete the assigned readings and viewings before class. Make sure to pace yourself – don't leave everything to the night before or the day of class because you'll have too much to process effectively.
- Participate in class discussions and in-class groups. This course revolves around class screenings and discussions of films, an essential part of developing skills for film analysis. Come to class prepared to be an active participant: ready to talk about the films and readings, to consider different viewpoints and to ask questions. You will be graded on how you engage the material and other students, not how much you know about the subject. I will do my best to make this class a comfortable space for discussion. I recognize, though, that not everyone feels comfortable participating in class, which is why there are several different ways in which to participate:
  - Ask questions, volunteer ideas, participate in large and small group discussions during class.
  - Ask me questions or share ideas or interesting material relevant to the course outside of class, during office hours, or via email.
- There will be occasional quizzes, particularly if students are not keeping up with the viewing and reading. Quiz questions will primarily ask you factual questions about assigned texts and films.
- Please note: if you spend time on your computer, tablet or phone during class for purposes not related to the class, you will receive a 0 on that session's participation grade. If you do so on a regular basis, then your final grade may be up to 10% lower than you might expect.
- Grading:
  - If you put up your hand regularly and speak in an informed and succinct way in class and participate in group work = 100
  - If you speak occasionally in class, but demonstrate in other ways (groups, office hours, before and after class) that you are engaged with the material and asking good questions = 90
  - If you never raise your hand and I have to call on you to involve you, but you have things to say when I do that = 75
  - If you never participate in class, have nothing informed to add when called on and do not have anything to contribute to group assignments and discussions = 0
  - If you raise your hand a lot and talk a lot, but do not think before you speak, or prevent others from speaking or expressing their opinions = 75

### **Film Journal (40%)**

- Each week, students will submit a short (300 word) response to assigned readings and viewings. Responses are due online each Wednesday by 6pm.
- This is your opportunity to question the films and texts that we will be reading and viewing and to analyze them.
- Journal questions are posted with each week's viewing/reading assignments on the class website. Respond to one of the posted prompts, unless you make other arrangements with the instructor. Please note, journals must be analysis of the week's material, not summaries or reviews.
- Suggested formats:
  - Start with a question or a statement of argument (thesis). Provide evidence to answer your own question or to support your argument, including specific references to and quotations from the text/film.
    - Note that while analyzing quotations is often a very effective ways of close-reading, no more than 50 words (total) of quotations can count towards the 300-word limit.
    - A compare/contrast thesis is often a good way to start generating ideas. What is similar or different about two films or two scenes? Why are these similarities or differences significant?
  - Another possibility is a scene analysis. Choose a film scene or sequence, typically no more than 5 minutes long. Pose a question or statement of argument (thesis) about the scene. Provide evidence to answer your question or support your argument, focusing on aspects of film including but not limited to: narrative, point of view, character development, mise-en-scene, lighting, sound, camera shots, music, editing, acting, etc.
- More information about the journal and sample film journals will be provided on Carmen.
- Each journal will be graded according to a rubric posted on Carmen, on a ten-point scale. You can skip one journal without penalty. Late journals are not accepted.

### **Midterm (20%)**

- A take-home midterm will be distributed on TBD. It will be due (Carmen) on **TBD**.
- The midterm must represent your own work. You may discuss the questions with other people, but you must write your own responses.
- The midterm must represent your own work and cannot be done in groups or with other people in the class. Please see the **Code of Student Conduct**: <http://studentlife.osu.edu/csc/>

- Any midterm with a grade lower than a B may be rewritten and resubmitted. The final grade will be an average of the grades on the original and revised papers.

### **Final Exam (20%)**

- A cumulative final exam will be given at the end of the semester during the university scheduled time, **TBA**. No make-up exams will be given.
- The final exam must represent your own work and cannot be done in groups or with other people in the class. Please see the **Code of Student Conduct**: <http://studentlife.osu.edu/csc/>

## **Late assignments**

Late Work: Late work will not be accepted without written documentation that attests to unavoidable circumstances (illness, family emergency, etc).

## **Grading scale**

93-100: A

90-92: A-

87-89: B+

83-86: B

80-82: B-

77-79: C+

73-76: C

70 -72: C-

67 -69: D+

60 -66: D

Below 60: E

## **Faculty feedback and response time**

Please come talk to me over the course of the semester if you have any problems or concerns, but also if you have questions or anything else that you'd like to talk about. It's great to have the opportunity to get to know you outside of class. Office hours are a good time to catch me, but you can also email me to set up an appointment to talk. For quick questions or concerns, email ([brenner.108@osu.edu](mailto:brenner.108@osu.edu)) is the best way to reach me. I will do my best to respond within 24 hours on weekdays.

## **Discussion and communication guidelines**

The following are my expectations of how we should communicate as a class. Above all, remember to be respectful and thoughtful.

Writing style: Remember to write using good grammar, correct spelling, and punctuation. Informality is okay to some extent but in general write as if you are writing an email to a professor. Be respectful.

Generosity and Respect: We will touch on controversial issues in this course. Please speak with respect and give your fellow students the benefit of the doubt during interactions in class. If something is said that makes you uncomfortable or offends you, please express your opinion in class, if you are comfortable doing so, or come and speak with me.

## Class Policies

Absences: To do well in this class, you need to be present and awake. Since things come up (illness, family issues, other commitments), you may be absent two times without penalty. After that absence, each additional unexcused absence will lower your overall grade, up to 5% per unexcused absence. This could potentially have a major effect on your grade – in fact, you could fail the class for missing too many classes.

- Absences will be excused for illness, with a valid doctor's note or for other emergencies with appropriate documentation. Save your "free" absences for days when you're stressed about other courses, have car trouble, or might be traveling for fun or family events.
- After two absences, you must contact me if you believe an absence should be excused for things like illness, family emergencies or childcare emergencies. In order to be excused, you must provide documentation to explain your absence, such as a doctor's note.
- 2 late arrivals or early departures (without explanation) will count as an absence.
- Sleeping through class lectures, discussion or film screenings will be treated like late arrival/early departure, which means the 2 occurrences will count as an absence.
- You are responsible for all material that you miss in class, including films, film clips, lectures, discussions and assignments. Make sure you have the contact information (email, phone number) for one or two other students in class so that you can get the information that you need.

In Class: **Please do not use laptops, tablets or phones in class**, unless it is an active part of class activities (quizzes or group-work). I realize that some people like to take notes on the computer, but multiple studies have shown that laptops in a small class like this one are more disruptive and distracting than helpful. If you have special circumstances that make using a laptop necessary, please speak to me and we'll find a suitable arrangement. Using a phone in any way during class, and especially during film



screenings, will result in an automatic 0 for that session's Participation grade. If you need to communicate with someone, step outside of the room for a minute and return when you're done.

**Class Cancellations:** If an emergency arises or if the weather conditions are dangerous and I need to cancel class, I will send an email to the class and post an announcement on Carmen. Please try to check your email before class in case anything comes up.

**Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. Personal anecdotes tell us a lot and I am happy to have you share your experiences. Remember that personal experiences are not evidence for academic arguments and discussions. Also, keep in mind that Google isn't the best way to find information, especially in an academic context. Cite academic references as evidence for your arguments. For course material, list the title and page, for online sources, include a link.

**Fairness and Honesty:** I expect students to complete all assignments, projects and exams with fairness and honesty. Plagiarism – the representation of someone else's words or ideas as one's own – is a very serious offense, and will result in serious consequences. By plagiarism, I mean failing to acknowledge someone else's work or ideas (word for word or paraphrasing), as well as copying response or cheating on exams. All suspected cases of plagiarism will be reported to the Committee on Academic Misconduct.

This is not to say that you cannot use other people's ideas, just that you must acknowledge your sources (orally or with footnotes) and try to build on those ideas (agree, disagree, modify, give your own examples). One good reference is OSU's "Ten Suggestions for Preserving Academic Integrity" (<http://oaa.osu.edu/coamtensuggestions.html>). Please come and talk to me if you have any questions about this.

OSU has made Turnitin, a learning tool and plagiarism prevention system, available to instructors. For this class, you will submit your papers to Turnitin from Carmen. When grading your work, I will interpret the originality report, following Section A of OSU's Code of Conduct (plagiarism) as appropriate. Note that submitted papers become part of the OSU database.

**Writing Center:** The Writing Center (<http://cstw.osu.edu/writingcenter>) is a great (free!) resource on campus for helping improve your writing skills and work on specific assignments. You can set up appointment or drop in at certain times for one-on-one help with your writing.

## **Academic integrity policy**

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/>.

## **Copyright disclaimer**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## **Statement on title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

## Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

### Accessibility of course technology

This course requires use of Carmen (Ohio State's learning management system). If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

## Your mental health!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614- 292-5766. CCS is located on the 4th Floor of the Younklin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also

available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

## Course schedule (tentative)

This schedule is likely to change. Please make sure to check Carmen for texts, links to films and schedule updates. Remember, you must complete the reading and viewing assignments before class on the date they are assigned

Date	Topic	Viewing/Reading	Due
1/9 Week 1	From Moving Images to Film		
1/11	Early Zionist Film	Watch excerpts from <i>This is the Land</i> (1935) 0:00-15:00 (see film translations on Carmen) Bernard Reich, <i>A Brief History of Israel</i> pp. 13-33	
1/16 Week 2	Founding Narratives: 1948	Watch <i>Hill 24 Doesn't Answer</i> (1955)	Journal #1
1/18		Reich, <i>A Brief History of Israel</i> pp. 34-52 <i>The Great Promise</i> (0:00-12:00)	
1/23 Week 3	Six Days That Changed the Middle East: 1967	<i>Six Days in June</i> (2007): excerpt TBA <i>Side by Side</i> pp.184-211	Journal #2
1/25		<i>Siege</i> (1969) Yale Film Analysis Guide, Part 2 “Mise-en-scene”: Décor (Section 1); Lighting (Section 2); Space (Section 3) <a href="http://filmanalysis.yctl.org/">http://filmanalysis.yctl.org/</a>	
1/30 Week 4	Coming of Age: War of Attrition, 1970	<i>Late Summer Blues</i> (1988) Shapira, <i>Israel</i> , 319-321	Journal #3
2/1		Ezer Weizman, “The War of Attrition” Yale Film Analysis Guide, Part 3 “Cinematography”: Quality (Section 1); Scale (Section 3)	
2/6 Week 5	Shifting Targets: Intifada, 1989	<i>Rock the Casbah</i> (2012) SML Shapira, <i>Israel</i> pp. 411-418	Journal #4
2/8		Watch “Gaza – First Intifada”	

		Yale Film Analysis Guide, Part 3 “Cinematography”: Framing (Section 2); Movement (Section4)	
2/13 Week 6	New Conflicts	<i>Zero Motivation</i> (2014)	Journal #5
2/15		<i>Foxtrot</i> (2017) – in class	Midterm Due
2/20 Week 7	Mass Immigratio n: 1950s	<i>Sallah Shabbati</i> (1964) Shapira, <i>Israel</i> pp. 222-231	Journal #6
2/22		Almog, <i>Sabra</i> pp. 90-103 Segev, "The Orientals" Yale Film Analysis Guide, Part 5 “Sound”	Submit 4 journals to be graded
2/27 Week 8	Bourekas Films: From Immigrants to Underclass	<i>Charlie and a Half</i> (1974) Shapira, <i>Israel</i> pp. 231-244	Journal #7
3/1		Ella Shohat, “The ‘Bourekas’ and Sephardi Representation”	
3/6 Week 9	Israel’s Periphery	<i>Aviva My Love</i> (2006) SML Yale Film Analysis Guide, Part 4 “Editing”: Devices (Section 1)	Journal #8
3/8		Naama Katiee, “But You’re Not Really Mizrahi” Adi Sadaka, “Can a Mizrahi Girl Fit into Israel’s National Story?” Ruth Stern, “Ashkenazis, It Is Time to Acknowledge Our Racism”	
3/11-15	No Class – Spring Break		
3/20 Week 10	Immigrants from the Former Soviet Union: 1990s	<i>Children of the USSR</i>	Journal #9
3/22		“New Immigrants” (audio report) Yale Film Analysis Guide, Part 4 “Editing”: Styles (Section 2)	
3/27 Week 11	Palestinian- Israelis? Israeli- Palestinians ?	Kimmerling & Migdal, <i>The Palestinian People</i> pp. 169-183 <i>Fictitious Marriage</i> (1988) [excerpt] <i>Wedding in Galilee</i> (1989) [excerpts]	Journal #10
3/29		<i>Fictitious Marriage</i> (1988) Carol Bardenstein, “Cross/Cast”	

4/3 Week 12	Crossing Borders	<i>A Borrowed Identity (Dancing Arabs)</i> (2014) Philip Drake, "Reconceptualizing Screen Performance"	Journal #11
4/5		Ruth Margalit, "An Exile in the Corn Belt" Kashua, "Why I Have to Leave Israel"	
4/10 Week 13	Faith and Film	<i>Fill the Void</i> (2012) Raysh Weiss, "Haredim"	Journal #12
4/12	Faith and Film	Statistical Abstract of the Israeli Population, 2018 Erik Knudsen, "The Total Filmmaker"	
4/17	Students' choice	Film chosen by students	Submit 4 journals to be graded
4/19		TBA	
4/24	Final Exam, 12-1:45pm		

**Hebrew/Jewish Studies 3245 Israeli Film & Society**  
**GE Rationale – Diversity: Global**

**COURSE DESCRIPTION**

Israeli cinema, from the heroic nationalism of the 1950s to the conflicted identities of the present, offers a unique window on the history and society of the modern state of Israel. At the same time, the emergence of the Israeli film industry represents an important facet of modern Israeli culture. In this course, we will focus on the technical, aesthetic and thematic dimensions of Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and society.

This course is designed for anyone interested in film or Israeli culture and society, but assumes no previous knowledge about film or Israel. All films will include English subtitles and assigned readings will address film analysis, Israeli cinema and related historical and social issues.

**Diversity: Global**

**Expected Learning Outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
  - a) Students will understand the development of Zionism, the emergence of Israel and major changes and debates in Israeli society through assigned readings and viewings and class discussions.
  - b) Students will focus in-depth on a series of issues central to Israeli politics and society, such as the Arab-Israeli conflict, immigration, ethnic and religious identities through a variety of academic readings, documentaries and Israeli films.
  - c) Students will examine and reflect on Israeli history, society and culture with reference to each week's assigned feature film in the weekly film journals and in the final exam.
  
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.
  - a) Students will compare Israeli cinema with American and other national cinemas, and will critically examine the relationship between film and society.
  - b) Students will develop an appreciation of how different Israeli films represent key issues in Israeli society (such as conflict, ethnicity, immigration, religion) and compare Israeli films with other non-Israeli films they are familiar with.

- c) Students will be able to articulate what it means to be a global viewer and what knowledge and perspectives are important when watching and analyzing global cultural products.



**Hebrew/Jewish Studies 3245 Israeli Film & Society**  
**GE Rationale – Visual and Performing Arts**

**COURSE DESCRIPTION**

Israeli cinema, from the heroic nationalism of the 1950s to the conflicted identities of the present, offers a unique window on the history and society of the modern state of Israel. At the same time, the emergence of the Israeli film industry represents an important facet of modern Israeli culture. In this course, we will focus on the technical, aesthetic and thematic dimensions of Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and society.

This course is designed for anyone interested in film or Israeli culture and society, but assumes no previous knowledge about film or Israel. All films will include English subtitles and assigned readings will address film analysis, Israeli cinema and related historical and social issues.

**Visual and Performing Arts**

**Expected Learning Outcomes**

1. Students analyze, appreciate, and interpret significant works of art.
  - a) Students will view and interpret a wide variety of films, and learn to understand them in the contexts of international cinema and Israeli culture.
  - b) Students will learn general principles and strategies of film analysis through which they can appreciate and begin to understand film in general and specific cultural aspects of Israeli film.
  - c) Students will think and write critically about Israeli films, spurred by weekly film journals, online discussions and the exams. These written assignments will encourage students to analyze and interpret films, using principles, strategies and terminology of film studies.
  
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.
  - a) Students will examine the relationship between film and society, considering what topics and themes are presented on screen, how they are artistically conveyed, and what effects they have on their audience.
  - b) Students will examine how Israeli history and Israeli life are explored through film.
  - c) Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing about film representation.
  - d) Students to become informed observers and commentators on film, developing their ideas in writing and in online conversations.



**GE Assessment Plan for Diversity: Global Studies  
Hebrew/Jewish Studies 3245 Israeli Film and Society**

<p><b>GE Expected Learning Outcomes</b></p>	<p><b>Methods of Assessment</b> <i>*Direct methods are required. Additional indirect methods are encouraged.</i></p>	<p><b>Level of student achievement expected for the GE ELO.</b> <i>(for example, define percentage of students achieving a specified level on a scoring rubric</i></p>	<p><b>What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?</b></p>
<p><b><u>ELO 1</u></b></p> <p>Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.</p>	<p><u>Direct:</u> Embedded questions in film journals (one at the beginning of the semester, one at the end of the semester.) Embedded questions in the final exam.</p> <p><u>Indirect:</u> Student opinion survey</p>	<p><u>Direct measures:</u> We expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> We expect 85% or more “agree” or “strongly agree” from students at the end of the semester</p>	<p>The instructor will review the assessment data and if changes are necessary she will meet with the Director of Undergraduate Studies to discuss the course. This will happen annually if necessary for the first two years the course is offered. Where problems appear, issues will be</p>
<p><b><u>ELO 2</u></b></p> <p>Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.</p>	<p><u>Direct:</u> Embedded questions in film journals (one at the beginning of the semester, one at the end of the semester.) Embedded questions in the final exam.</p> <p><u>Indirect:</u> Student opinion survey</p>	<p><u>Direct measures:</u> We expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> We expect 85% or more “agree” or “strongly agree” from students at the end of the semester</p>	<p>brought to the Director of Undergraduate Studies and the Chair of the department, and if needed, the whole faculty.</p>

## **Diversity: Global Studies**

### **Goals**

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### **Expected Learning Outcomes**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Two examples of direct measures:

1. **Students will be given film journals over the course of the semester to assess their improvement with respect to ELO 1 and ELO 2. Student answers will be evaluated on a scale of Excellent-Good-Satisfactory-Poor. Example questions include:**
  - a. *ELO 1 example question:* What does *Sallah Shabbati* tell us about the political, economic, social and cultural dynamics of the mass immigration in the 1950s?
  - b. *ELO 2 example question:* Could you imagine *Late Summer Blues* as a film set in the United States? Why or why not? What would have to change in the film's narrative? Why?
2. **Sample of the questions of final exam that will be used to assess achievement of ELO 1 and ELO 2. These questions will be assessed on a scale of Excellent-Good- Satisfactory-Poor.**
  - a. *ELO 1 example question:* Compare how Zionism is expressed in Israel films produced pre-1948 and after 2000.
  - b. *ELO 2 example question:* *Walk on Water* was one of the first Israeli films that was produced for both a domestic and international audience. IS this film "Israeli"? Is this film "global" or "universal"? Please explain your answer with specific examples from the film.

Indirect measure:

**Opinion Survey**

At the beginning and the end of the course, students will be asked to fill in an opinion survey. The survey will include self-assessment questions that evaluate their perceived abilities and skills related to the GE learning outcomes at the beginning of the semester and again at the end. The survey will also include several questions that will give students a chance to demonstrate mastery of the GE learning outcomes.

**Diversity: Global Studies ELO 1**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

**Please explain:**

**Diversity: Global Studies ELO 2**

2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree Strongly

**Please explain:**

**GE Assessment Plan - Visual and Performing Arts  
Hebrew/Jewish Studies 3245 Israeli Film and Society**

<p><b>GE Expected Learning Outcomes</b></p>	<p><b>Methods of Assessment</b> <i>*Direct methods are required. Additional indirect methods are encouraged.</i></p>	<p><b>Level of student achievement expected for the GE ELO.</b> <i>(for example, define percentage of students achieving a specified level on a scoring rubric</i></p>	<p><b>What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?</b></p>
<p><b><u>ELO 1</u></b>  Students analyze, appreciate, and interpret significant works of art.</p>	<p><u>Direct:</u> Embedded questions in film journals (one at the beginning of the semester, one at the end of the semester.) Embedded questions in the final exam.  <u>Indirect:</u> Student opinion survey</p>	<p><u>Direct measures:</u> We expect “excellent” or “good” from 80% or more of students  <u>Indirect:</u> We expect 85% or more “agree” from students at the end of the semester</p>	<p>The instructor will review the assessment data and if changes are necessary she will meet with the Director of Undergraduate Studies to discuss the course. This will happen annually if necessary for the first two years, and then less frequently in line with other GE assessments. Where problems appear, issues will be brought to the Director of Undergraduate Studies and the Chair of the department, and if needed, the whole faculty.</p>
<p><b><u>ELO 2</u></b>  Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p>	<p><u>Direct:</u> Embedded questions in film journals (one at the beginning of the semester, one at the end of the semester.) Embedded questions in the final exam.  <u>Indirect:</u> Student opinion survey</p>	<p><u>Direct measures:</u> We expect “excellent” or “good” from 80% or more of students  <u>Indirect:</u> We expect 85% or more “agree” from students at the end of the semester</p>	<p>The instructor will review the assessment data and if changes are necessary she will meet with the Director of Undergraduate Studies to discuss the course. This will happen annually if necessary for the first two years, and then less frequently in line with other GE assessments. Where problems appear, issues will be brought to the Director of Undergraduate Studies and the Chair of the department, and if needed, the whole faculty.</p>

## Appendix: Assessment for Hebrew 3245

### 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.

Two examples of direct measures:

1. **Weekly film journals and the final exams will be used to assess student improvement with respect to ELO 1 and ELO 2. Student answers will be evaluated on a scale of Excellent-Good-Satisfactory-Poor.**

**Example questions include:**

- a. *ELO 1 example question:* Why does the narrative in *Hill 24* unfold in such a strange way? Is this an effective mode of narrative? Explain why or why not with reference to specific scenes from the film. (film journal)
  - b. *ELO 2 example question:* How do cinematography and editing shape the viewer's experience when watching *Rock the Casbah*? In other words, what do you see differently when you focus specifically on the camera and editing?
2. **Questions from final exam will be used to assess achievement ELO 1 and ELO 2. These questions will be assessed on a scale of Excellent-Good- Satisfactory-Poor.**
    - a. *ELO 1 example question:* Which film most effectively represented a conflict within Israeli society? How did this film represent conflict? Why was it effective?
    - b. *ELO 2 example question:* How has film technology changed between films produced before 1950 and after 2000? Compare two films, one from each period.

Indirect measure:

**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**

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

**Opinion Survey**

At the beginning and the end of the course, students will be asked to fill in an opinion survey. The survey will include self-assessment questions that evaluate their perceived abilities and skills related to the GE learning outcomes at the beginning of the semester and again at the end. The survey will also include several questions that will give students a chance to demonstrate mastery of the GE learning outcomes.

**Visual and Performing Arts ELO 1**

*Students analyze, appreciate, and interpret significant works of art.*

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

**Please explain:**

**Visual and Performing Arts ELO 2**

*Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.*

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree Strongly

**Please explain:**



## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course:** Hebrew 3245

**Instructor:** Naomi Brenner

**Summary:** Israeli Film and Society

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Carmen</li> <li>• Carmen Connect</li> <li>• Secured Media Library</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Carmen Message boards</li> <li>• Carmen Connect</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All materials are available for free as a university site license except for the purchase of Netflix and/or an Amazon Prime Streaming account.
6.4 The course technologies are current.	X			All applications are web based and updated on a regular cycle.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			Please include privacy policies for the Netflix and Amazon accounts necessary for streaming video.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to multiple forms of contacting 8HELP are provided
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Please include Netflix, and Amazon accessibility policies.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas

				Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 4/3/19
- Reviewed by: Ian Anderson

**Notes:** With the exception of the privacy and accessibility policies for Amazon and Netflix services being added, this is a fairly complete syllabus. Dates will need to be put on each of the weeks once the dates are known. If this is something that is currently known, please consider adding before review is sent to committee.

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.  
<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.

# Re: Film Studies Concurrence Request for 2 NELC Course Revisions

Friedman, Ryan

Tue 6/11/2019 1:10 PM

To: Smith, Jeremie S. <smith.12199@osu.edu>;

Cc: Swift, Matthew <swift.23@osu.edu>;

Hi, Jeremie,

First off, let me apologize for being so slow to get back to you on this. Matt forwarded me your message right away, and I meant to consult with our undergraduate studies committee about concurrence before the semester ended. I never got around to that, then I went out of town. In any event, we did eventually have a brief faculty discussion over email, and I can update you on our conclusion and share some feedback with you, which I hope will be helpful.

We do grant our concurrence to the request to approve the online versions of these already existing courses. I was not familiar with these courses previously (they may have been created before I took on the program directorship and was involved with these discussions), and I note that they are not listed as counting toward our major or minor.

The committee was not inclined to suggest that these courses, in their current configuration, be counted toward either of those curricula, but we did read the syllabi with great interest and think that there might be the possibility of revising the courses--assuming of course that Prof. Brenner would be amenable to such changes--in a way that would make them work for the minor at least, if not the major. Let me offer a bit of context that will hopefully help me explain what I mean.

Whereas the courses we see being created at the 2000 and 3000 level by faculty not affiliated with the Film Studies Program--and, if memory serves, this includes some courses offered in the past by NELC--typically use film just as a window into some aspect of representation, these two courses differ in that they do include at least some formal film analysis component. So the courses are much more in line with our curricular goals than many that we are asked to evaluate during the approval process. (In fact, one could argue that they look like film studies courses. I'm trying not to take that territorial view of things.) But as these are currently designed--as lower level courses that present some of the basics of film analysis that our majors get from required introductory courses already--they're not courses I would probably encourage a Film Studies major to take. Our students routinely complain about feeling stuck getting taught these basics over and over--as a result of the fact that our interdisciplinary curriculum allows for very little sequencing and that even the upper-level courses cater to non-Film Studies-major constituencies. I worry that these courses would be similarly challenging in that regard. (Likewise, there is a limit on the number of lower-level courses that students can count toward the major. This is less of an issue with our minor in Film Studies.)

All of that is to say that I could envision the skills-based aspect of these classes (based on what I can discern from the syllabi) shifting to make them more compatible with the our major curriculum and wonder if they might even be pitched at a higher level. And that would be very attractive to the program, because these look like great classes, which cover aspects of international cinema that aren't represented elsewhere in our major; we're always looking to expand the breadth of global cinema that we cover. Of course, I realize that it's possible that these courses' function as GE classes might limit how they could be altered, and Prof. Brenner might have other specific goals in mind that might necessitate they be configured as they are right now. But I would welcome the opportunity to talk with her and anyone else from NELC who's

interested about what Film Studies does and about how these and other NELC courses might work within that framework. I'd be happy to reach out to her directly, of course, I just thought I'd include all of that feedback here to see if you had any other suggestions about how to proceed.

Apologies for the long email. Thanks so much,  
Ryan



**Ryan Jay Friedman**

Director, Film Studies Program  
Associate Professor of English  
150 Hagerty Hall  
1775 College Road  
Columbus, OH 43210

**From:** Smith, Jeremie S. <smith.12199@osu.edu>

**Sent:** Thursday, April 11, 2019 9:44 AM

**To:** Swift, Matthew <swift.23@osu.edu>

**Cc:** Brenner, Naomi <brenner.108@osu.edu>

**Subject:** Film Studies Concurrence Request for 2 NELC Course Revisions

Matt,

Our department has been working on a thorough and complete curriculum redesign that has included making revisions to many courses and all of our undergraduate academic programs. Two of the course revisions we have decided upon was to open the option to offer two existing courses in an online format:

- *Hebrew/Jewish Studies 3245 Israeli Film & Society*
- *NELC 2244 Films of the Middle East*

We decided to design online course versions of these two classes based on the model and the success of our department's first online course, *NELC 3625 Understanding Bollywood, Knowing India: Hindi Cinema Since 1960*. Both of these courses are already in our course catalogue and we believe the perfect classes for expanding our distance learning course options.

We would very much appreciate it if the Film Studies Program could review our course proposals and provide a letter of concurrence in support of these course revisions. We are also interested in learning how we can work closer with Film Studies to advertise each other's relevant courses and seek other opportunities for collaboration.

I have attached syllabi for both the classroom and online versions of the two courses. Please feel free to forward this on to anyone else in Film Studies that typically handles these types of requests.

Your assistance with this is greatly appreciated.

Kindly,

Jeremie Smith  
Academic Program Coordinator  
[Department of Near Eastern Languages and Cultures](#)

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[I am the Pelotonia Team Buckeye-College of Arts and Sciences Peloton Captain -](#)  
*Ask me how you can join the fight against cancer!*