Term Information

Effective Term   Spring 2023
Previous Value   *Spring 2020*

Course Change Information

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

Updating to Citizenship Theme

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

This interdisciplinary course combines the study of film and Israeli society, two distinct disciplines that mutually enrich our understanding of citizenship and the arts in a global context. While it equips students with foundational concepts and a historical framework for the both fields, it encourages them to deeply engage with the films, their social, political and historical context, and their broader implications.

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)?

None

Is approval of the requrest 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)

Cross listing with Hebrew 3245

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
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
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, Lima, Mansfield, Marion, Newark, Wooster
Previous Value	*Columbus*

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110.
Exclusions	Not open to students with credit for 2245 or Hebrew 2245 or 3245.
Electronically Enforced	No

Cross-Listings

Cross-Listings	Cross-listed in Hebrew.

Subject/CIP Code

Subject/CIP Code	38.0206
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:
    Visual and Performing Arts; Global Studies (International Issues successors); Citizenship for a Diverse and Just World
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; Global Studies (International Issues successors)
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	• Analyze Israeli films from a variety of perspectives, including themes, visual elements, sound and music; and ideology
	• 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.

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

- HebrewJS 3245 GE Citizenship - January 2022.docx: Syllabus

  (Syllabus. Owner: Blacker,Noah)

- Hebrew 3425 Citizenship documents.pdf: Citizenship GE Form

  (GEC Model Curriculum Compliance Stmt. Owner: Blacker,Noah)

Comments

- Updating to Citizenship *(by Blacker,Noah on 02/03/2022 04:35 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Blacker,Noah	02/03/2022 04:35 PM	Submitted for Approval
Approved	Levi,Scott Cameron	02/03/2022 04:38 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/05/2022 05:07 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	04/05/2022 05:07 PM	ASCCAO Approval

HEBREW 3245
ISRAELI FILM & SOCIETY

Credit hours: 3
Mode of delivery: distance learning

Instructor: Professor Naomi Brenner
Email: brenner.108@osu.edu
Office: 315 Hagerty Hall, 1775 College Rd.
Office Hours: Wednesdays, 11:30-12:30pm (in person and on Zoom) and by appointment
Preferred means of communication:

- The best way to reach me is via email, although I'll also monitor course discussion boards.

- Each week, I will post a to-do checklist in CarmenCanvas Announcements. Please check your notification preferences (go.osu.edu/canvas-notifications) to be sure you receive these messages.

Course Description

Israeli cinema, from the heroic nationalism of the 1950s to the conflicted identities of the present, offers a unique window citizenship in the modern state of Israel. Early Israeli films trace the establishment of the state and the rights and responsibilities of its citizens, seeking to shape new citizens and to reflect nationalist ideas. But other films represent Israeli life in a religiously, ethnically, and politically diverse society, exploring and challenging ideas of belonging and exclusion. In this course, we will focus on Israeli films from 1948 to the present day, tracing the development of film production in Israel as well as the relationship between film and citizenship. Can films create citizens in Israel or elsewhere? Can films advocate for justice in Israel or elsewhere?

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 citizenship, film analysis, Israeli cinema, and related historical and social issues.

Course Learning Outcomes

By the end of this course, students will be able to:
- ❖ To examine Israeli films from a variety of perspectives, including themes (dramatic structure, historical events, characterization, setting, symbolism); visual elements (cinematography, editing, visual effects); sound and music; and ideology (political, moral,

philosophical and social statements) and to bring together those perspectives in their own analysis.

❖ To understand the development of Israeli film, its place in Israeli and global culture and society, and its representations of citizenship, difference, and justice.

❖ To present an informed and nuanced assessment of ways in which film as a genre and Israeli film specifically can reflect and represent concepts of citizenship, difference, belonging, and exclusion.

❖ To examine global citizenship through the prism of Israeli film, tracing the changing representations of major issues such as political nationalism, majority and minority identities, migration, conflict, and sacrifice.

❖ To compare and contrast understandings of citizenship in Israel with understandings of citizenship in the United States in film and in lived experiences.

❖ To discuss how diversity, equity, inclusion, and exclusion are expressed in Israeli films and the implications of those representations.

❖ To pursue their own interests in film and Israeli society through self-reflection and creative projects.

GE: Citizenship for a Diverse and Just World

General Expectations of all Themes:

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Citizenship
Goal 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen

Goal 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.

ELO 2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

How This Course Meets Citizenship ELOs:

This interdisciplinary course combines the study of film and Israeli society, two distinct disciplines that mutually enrich our understanding of citizenship and the arts in a global context. Over the course of the semester, students will learn foundational concepts about citizenship and film analysis and develop a historical framework for understanding Israeli society. This will enable them to deeply engage with Israeli films from the early 20th century to the present and consider their social, political, and historical contexts, and their broader implications for global citizenship. Weekly discussion and writing assignments encourage students to go beyond basic observations and to leverage their growing knowledge about Israeli history and society to better analyze topics such as citizenship, belonging, and exclusion in the context of Israeli film and society and in films more generally. Two individual projects give students the opportunity to pursue their own academic and creative interests in their analysis of Israeli films.

How This Online Course Works

Mode of delivery: this course is 100% online. There are no required sessions when you must be logged into Carmen at a scheduled time.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a 3 credit-hour course. According to Ohio State bylaws on instruction (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to approximately 6 hours of homework (reading, viewing and assignment preparation, for example) to receive a grade of C.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: at least twice per week**
  You are expected to log in to the course in Carmen every week. 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**
  All live, scheduled events for the course, including my office hours, are optional.

- **Participating in discussion forums: two or more times per week**
  As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

Weekly schedule: each week, you can expect the following components in the weekly module:
  o 2-4 lectures, each between 10-20 minutes long

  o Assigned film and/or film clips.

  o Short reading assignments (approximately 10-20 pages)

  o Discussion (asynchronous and synchronous options)

  o Weekly assignment

  o Wrap-up quiz

How to Succeed in This Course

- **Stay on track:** the weekly modules are designed with Friday and Monday deadlines to keep you moving through the course material. The modules also build on each other, so they assume that you've mastered the terminology and analysis skills from the preview weeks. If you fall behind, it's going to be hard to catch up.

- **Be an active viewer and reader:** Take notes, record details, mark interesting scenes, scribble down questions to ask on the discussion board. This class is about analyzing and making connections, and that how you're going to do well on graded assignments.

- **Be a respectful peer:** discussions and groupwork will be much more productive (and enjoyable) if you're willing to keep an open mind, share your ideas and listen to other students.

- **Ask questions!** Whether it's in discussions or via email, ask questions if you're confused or would like to know more about anything related to this course.

- Congratulations for reading this far in the syllabus! That's already a good sign, since reading/watching assigned material is key for success in this class. Email me a picture of your pet or an animal that you like before 9:00am on Monday, August 30 for one extra credit point.

Course Materials and Technologies

Required Materials and Technologies

- CarmenCanvas: Films, readings, links, and resources will be available on the course website, Carmen. Please let me know immediately if you have trouble accessing any

material. I do my best to check all of the material online, but if a link is broken or a PDF is unreadable, let me know ASAP so I can fix it.

- OSU Secured Media Library / OSU Libraries: many films will be available to stream through OSU's Secured Media Library (drm.osu.edu/media) or through OSU Libraries. Note that you often need to turn on subtitles in the films by clicking on the subtitle button on the viewing window. 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. If you are on campus, you may be able to stream the film from a campus computer site or a computer in the library. If you have trouble accessing materials, you are responsible for contacting appropriate people – see more information below.
- Kanopy: Kanopy is a film streaming service that we have access to thanks to OSU's subscription. You will need to login with BuckeyePass, but then you should be able to stream Kanopy films from anywhere.

Optional Materials and/or Technologies

- Netflix and/or Amazon Prime subscription: there are many Israeli films available on subscription services. There will be points in the semester where you may choose to watch a film on Netflix and/or Amazon Prime, if you have access to those services. There will always be an alternative film available on a free platform.

Required equipment

- Computer: current Mac (OS X) or PC (Windows 10) with high-speed internet connection
- Mobile device (smartphone or tablet) for Buckeye Pass authentication

CarmenCanvas Access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Install the Duo Mobile application (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills

- Navigating CarmenCanvas (go.osu.edu/canvasstudent)

- Recording a slide presentation with audio narration and recording, editing and uploading video (go.osu.edu/video-assignment-guide)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat**: go.osu.edu/it

- **Phone:** 614-688-4357 (HELP)

- **Email:** servicedesk@osu.edu

- **Secured Media Library:** If you have trouble screening films via the Secured Media Library, start with their student guide (https://teaching.resources.osu.edu/toolsets/secured-media-library/guides/getting-started-sml-students) and then email them if that doesn't help (emedia@osu.edu). If the material isn't where it's supposed to be or locked, then email me (brenner.108@osu.edu).

- **YouTube**: Students can find the privacy guidelines for YouTube here: 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
  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/)

Course Requirements

Final grades will be calculated as follows:

Participation	15%
Weekly Assignments	40%
Weekly Quizzes	15%
Projects	30%

Assignment Information

Student Participation (15%)
- 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 two times every week.
- You are expected to watch all of the assigned films. Be sure to take notes for online discussion and 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 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 weekly discussions.
    - You may choose how you want to participate in class discussions each week: the online Carmen discussions; optional Zoom (synchronous) discussions; optional in-person discussions. Zoom and in-person discussions will be scheduled accorded to student survey responses and announced on Carmen.
    - Weekly discussions will pose questions related to the module's assigned readings and viewings. That means you need to read/watch what is assigned *before* posting on the discussion board.
    - Students will be assigned to discussion groups on Carmen to facilitate conversations within smaller groups. Most weekly discussions will be in small groups.
    - Discussions will be graded. You will not be graded on your opinions, but rather whether or not your postings follow the guidelines and engage with the material in detail.
    - The lowest discussion grade will be dropped in the calculation of final grades.
    - It can be hard to create successful online discussions. Take a look at "Discussion Guidelines" on Carmen, and try to always be respectful, keep an open mind and to always give your peers the benefit of the doubt.
    - Offensive language or bullying will not be tolerated in class discussions. I will be participating in and monitoring class discussions, but please let me know immediately if you have any concerns or questions.

Weekly Assignments (40%)
- Each week, students will respond to questions about the week's film and other materials. This will be a way to work on the films and film analysis skills that we'll be learning. Responses are due online each Monday by 12:00pm.

- These assignments will individual assignments. Students may talk with each other about the assignments, but each student must submit their own work. Any assignment that may be done in groups will be clearly marked as a group assignment.
- The lowest grade will be dropped in the calculation of final grades.
- If you have trouble with the assignments, send me an email visit me during office hours, so that we can talk about strategies for analyzing films and responding to the questions.

Weekly Quizzes (15%)
- Instead of exams, students will complete short wrap-up quizzes at the end of each weekly module, to emphasize the key themes from the week.
- The lowest quiz grade will be dropped in the calculation of final grades.

Projects (30%)
- There will be two projects assigned over the course of the semester, which ask you to synthesize material from across the semester.
    o Midterm Project: Film Narrative (15%)
    o Final Project: Film Festival (15%)
- Projects must be completed individually.
- See Carmen for deadlines and guidelines.

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

Late Assignments

Late work will lose points for each day late, unless you contact me, ideally in advance of the deadline. If you are struggling to complete assignments on time, please be in touch with me to discuss alternative deadlines. **It is always better to ask for an extension than to turn in work late or not to turn it in at all!**

Academic Integrity and Collaboration

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.

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's Code of Student Conduct (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.
If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)
- Eight Cardinal Rules of Academic Integrity (go.osu.edu/cardinal-rules)

Instructor Feedback and Response Time
- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university**.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check your notification preferences (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Discussion board:** I will check and reply to messages in the discussion boards once mid-week and once at the end of the week.

- **Grading and feedback:** For weekly assignments, you can generally expect feedback within seven days. For projects, you can generally expect feedback within ten days.

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 include 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 can tell us a lot and I am happy to have you share your experiences. But remember that personal experiences are not necessarily evidence for academic arguments and discussions. Course materials – readings, films, lectures – are going to be the best sources of evidence. Also, keep in mind that Google isn't the best way to find information, especially in an academic context because you can't always tell whether a website is good or reputable. If you choose to do additional research, academic references as evidence for your arguments with the author(s) name(s), title, publication (journal/newspaper/site) and include links for online sources. For course material, list the title and page, for online sources, include a link.

Copyright for Instructional Materials

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.

Accessibility Accommodations for Students with Disabilities

Requesting Accommodations

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 (SLDS). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Disability Services Contact Information

- Phone: 614-292-3307

- Website: slds.osu.edu

- Email: slds@osu.edu

- In person: Baker Hall 098, 113 W. 12th Avenue

Accessibility of Course Technology

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

- CarmenCanvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

Course Schedule

Refer to CarmenCanvas for up-to-date due dates and for texts, links to films and assignments.

Week 1

Topics: Ottoman Palestine – society and multiculturalism; the beginnings of film
Watch: Lumiere brothers clips from Ottoman Palestine; Rosenberg, *First Film of Palestine* (1911); excerpts from *1913: Seeds of Conflict* (documentary, 2015)
Read: excerpts from Derek Heater, *What is Citizenship* (introduction) and Nick Stevenson, *Culture and Citizenship* (pp. 1-10)
Discussion: what can footage from 1890s Palestine tell us about Ottoman society and its citizens? How does that compare to the historical narrative of this time period?
Assignment: Did people in Ottoman Palestine have a concept of citizenship? To what degree is that represented in the film excerpts from this week?

Week 2

Topics: Zionism as political nationalism; politics and film
Watch: excerpts from *This is the Land* (1935) and *The Great Promise* (1946)

Read: Anita Shapira, *Israel* pp. 3-16
Discussion: What key ideas of political Zionism are communicated in *This is the Land* and *The Great Promise?* How do these films communicate these ideas?
Assignment: What is the 'ideal citizen' in Zionist political thought? How is that reflected in specific film scenes from the 1920s and 1930s?

Week 3

Topics: 1948 War; establishment of the state of Israel; film narration; models for citizenship in new state
Watch: *Hill 24 Doesn't Answer* (1955)
Read: Shapira, *Israel* pp. 155-166; David Bordwell, from *Narration in the Fictional Film*
Discussion: What do you think of the narrative structure of *Hill 24*? Why do you think the film is structured in this way? Does the risky narrative structure pay off?
Assignment: How do the different characters and their narratives represent different models of citizenship? What do these different models suggest about the way this 1955 film imagines belonging and difference?

Week 4

Topics: 1967 War and its ramifications; documentary vs. feature films; film narration; framing
Watch: *Six Days in June* (2007) – excerpts; *Siege* (1969)
Read: *Side by Side* pp.184-211
Discussion: Does *Six Days in June* sympathize with one of the sides in the war of 1967? Does it reveal any particular bias? Can a documentary about a contested historical event be impartial?
Assignment: How does *Siege* frame its characters, both in visual and narrative terms? Why does it pay so much attention to framing? How might framing communicate a citizen's sense of belonging (or not belonging) to the state or society?

Week 5

Topics: First Intifada and the political and historical shifts it represents; dissent; perspective and film narrative

Watch: *Rock the Casbah* (2012); news footage from First Intifada

Read: Shapira, *Israel* pp. 411-418

Discussion: The film's director spoke extensively about his motivation for the film, which explores how young, inexperienced men – Israeli and Palestinian -- were put in impossible situations during the First Intifada. How does the film dramatize this kind of conflict? Where do we see both external and internal clashes between human beings and enemies?

Assignment: What would be the most just action for Tomer to take in this film? Consider the perspectives of at least two other characters in the film. What would they consider just? Why? Could you imagine Tomer facing the same dilemma in another country or another conflict?

Week 6

Topics: Israeli military and Israeli society; gender in the military; sexual harassment; episodic narratives

Watch: *Zero Motivation* (2014)

Read: Gal, "Motivation Levels for IDF Enlistment"

Discussion: Close analysis of the stapler fight scene – how does this scene connect the different episodes of the film? How does it represent the power dynamics within the military?

Assignment: How does compulsory military service aim to shape Israeli citizens? Does that lead to a different conception of citizenship than countries that do not require military service? How does the experience of military service as represented in the film compare with the ideals of service/citizenship?

Week 7

Topics: immigration and citizenship; the kibbutz; mass immigration to Israel in the 1950s

Watch: *Sallah Shabbati* (1964), excerpts from *Dove Flyer* (2013)

Read: Shapira, *Israel* pp. 222-231, Almog, *Sabra* pp. 90-103

Discussion: What are some of the elements of Israeli society and life that *Sallah* is satirizing? Why do you think the film is making fun of these things?

Assignment: How does Sallah challenge the existing ideas about what it means to be an Israeli citizen? Is he successful in challenging ideas about citizenship? Why or why not?

Week 8

Topics: "bourekas" films; ethnicity, and citizenship; Mizrahi identity

Watch: *Charlie and a Half* (1974) or *Kazablan* (1974)

Read: Shapira, *Israel* pp. 231-244; selections from Shohat, *Israeli Cinema: East/West and the Politics of Representation*

Discussion: Which characters have power in the film that you watched? Which characters do not have power? What kind(s) of power do they have in the film's word? What kind(s) of power might they have in the 'real' world, Israeli society in the 1970s?

Assignment: What does the film you watch suggest about ethnicity in Israeli society? How does it tell us about ethnicity and how does ethnicity affect the structures of power we see in the film?

Week 9
Topics: Mizrahi Jews in Israel; majority/minority experiences; ethnicity and citizenship; socioeconomic status and citizenship
Watch: *Aviva My Love* (2006), excerpts from *The Ingathering* (1998)
Read: Naama Katiee, "But You're Not Really Mizrahi"; Adi Sadaka, "Can a Mizrahi Girl Fit into Israel's National Story?"
Discussion: Aviva is someone who works hard but has trouble finding a secure place for herself within her family and her society. Consider Aviva's experiences – as represented in the film – and explain why she faces so many challenges. Do you think Aviva's experiences are specifically Israeli, or could unfold in a different country or society?
Assignment: *Aviva* is not an immigrant story like the previous films we've screened about Mizrahi Jews in Israel. So what does Mizrahi identity look like in this film? To what degree are Mizrahi-Israelis like Aviva and her family included in Israeli society? What challenges do they face?

Week 10
Topics: Immigrants from the Former Soviet Union in the 1990s; national identities; social dynamics at center/periphery.
Watch: *Children of the USSR* (2007)
Read: "On Multiple Fronts, Russian Immigrants Reshape Israel"; Galili, "Generation 1.5"
Discussion: How do the different immigrant/ethnic groups interact in this film? Choose a specific film in which these interactions tell us something about the characters.
Assignment: What does this film, as a Russian-accented film, suggest about belonging and exclusion in Israeli society? Incorporate at least one specific scene from this week's discussion into your response.

Week 11
Topics: Immigrants from Ethiopia; race, citizenship, and Israeli society; racism.
Watch: *Live and Become* (2005), Penina Tamanu-Shata, "Story of My Aliya"
"The Real Story of Ethiopian Jews"
Read: "History of Ethiopian Jewry" "Ethiopian Jews in Israel"
Discussion: How does the immigration of Ethiopian Jews to Israel compare with the other immigrant narratives that we've seen so far?
Assignment: Analyze how *Live and Become* represents racism and how its compares with Tamanu Shata's reflections. Consider both major scenes (ie, towards the end of the film) but also smaller moments (earlier in the film). How might race and/or racism in this film compare with race and/or racism in an American film that you've seen?

Week 12
Topics: Druze; politics and culture of minority communities; generational conflicts; citizenship and power.
Watch: *The Syrian Bride* (2004); *Making Waves: The Art of Cinematic Sound* (2019) – excerpts
Read: "Druze in Israel," Interview with director Eran Riklis

Discussion: Why is nearly half of this film set at the Israeli-Syrian border? What might that tell us about citizenship?

Assignment: How does citizenship impact the narrative of this film? Is this story unique to the Golan Heights, or could you imagine it taking place elsewhere?

Week 13

Topics: Palestinians; Palestinian-Israeli conflict; conflict and citizenship.

Watch: *Dancing Arabs* (2014); excerpts from *Wedding in Galilee* (1976) and *Fictitious Marriage* (1987)

Read: Kimmerling & Migdal, *The Palestinian People* pp. 184-200; Kashua, "Why I Have to Leave Israel"

Discussion: Let's try to make sense of the end of the film together. Why does Eyad "become" Yonatan? What does taking possession of someone else's identity card mean in practical and in conceptual terms?

Assignment: This film begins and ends with very similar scenes: a brooding Eyad on a roof at night, overlooking the Old City of Jerusalem. Why does this scene encapsulate the rest of the film? What does this tell us about Eyad and his identity as a Palestinian and as an Israeli citizen?

Week 14

Topics: Citizenship, past and future; multicultural and multiethnic societies

Watch: Students' choice: *In Between* (2017) or *Walk on Water* (2004)

Reading: TBD

Discussion: What does justice mean in this film? Is justice realized by the end of the film? Why or why not?

Assignment: Compare a character this film to a character from another film that we've screened this semester. What does citizenship (or the promise of being a citizen) mean for these individuals? What might these individuals tell us about citizenship in Israel more generally?

Week 15

Comparisons and Conclusions: Citizenship in Israel and in the World

GE THEME COURSES

Overview
Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document Because this document will be used in the course review and approval process, you should be _as specific as possible_, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

General Expectations of All Themes
GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme.
In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. *(50-500 words)*

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*