Term Information

Effective Term   Spring 2024
Previous Value   *Autumn 2021*

Course Change Information

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

Adding Lived Environments Theme

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

Increase relevance to students by fulfilling the Lived Environments GEN Theme

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? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Near Eastrn Lang and Cultures
Fiscal Unit/Academic Org	Near East S Asian Lang/Culture - D0554
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2244
Course Title	Films of the Middle East
Transcript Abbreviation	Flms Middle East
Course Description	Overview of contemporary films from different Middle Eastern countries; how filmmakers of the region view, present, and construct their countries using particular modes of representation.
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, Marion*

Prerequisites and Exclusions

Prerequisites/Corequisites   English 1110 or completion of GE Foundation Writing and Information Literacy course.
Previous Value   *Prereq: English 1110.*
Exclusions
Electronically Enforced   No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code   16.1199
Subsidy Level   General Studies Course
Intended Rank   Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:

    Visual and Performing Arts; Global Studies (International Issues successors); Lived Environments
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 Middle Eastern films from a variety of perspectives, including themes, visual elements, sound and music; and ideology
- Understand the development of national cinemas in the Middle East, and their roles in global cinema.
- Examine Middle Eastern societies through the prism of film, tracing the changing representations of major issues such as political conflicts, gender, ethnicity, religion and migration.

Content Topic List

- Overview of contemporary films from different Middle Eastern Countries
- How various national cultures build popular cultural products
- National, social, cultural, and historical problems of the region portrayed
- Compare different modes of representation, narrative and visual
- Representation of realities and fictions

Sought Concurrence   No

Attachments

- NELC 2244 Spring 2024 Online Syllabus 8.30.2023.pdf: Syllabus

  (Syllabus. Owner: Carmichael,Phoebe Cullen)

- submission-lived-environments.pdf: GE Rationale

  (Other Supporting Documentation. Owner: Carmichael,Phoebe Cullen)

- Connect to Goals (expanded).pdf: Enlarged text

  (Other Supporting Documentation. Owner: Carmichael,Phoebe Cullen)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Carmichael,Phoebe Cullen	08/30/2023 09:43 AM	Submitted for Approval
Approved	Liu,Morgan Yih-Yang	08/30/2023 02:49 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	09/22/2023 10:58 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	09/22/2023 10:58 AM	ASCCAO Approval

SYLLABUS: NELC 2244
FILMS OF THE MIDDLE EAST

Course Information:
Spring 2024
Credit hours: 3
Mode of delivery: Online, Asynchronous
Course website: carmen.osu.edu

Instructor:
Dr. Mehrak Kamali
Email: kamalisarvestani.1@osu.edu
Virtual Office Hours: Carmen Connect, Zoom Appointment
Office: 380 Hagerty Hall, 1775 College Rd.

Course Description

Film, from Egypt to Iran, from Israel to Turkey, offers a unique window on the diverse histories, societies and cultures of the modern Middle East. As a popular art form, film lets us see both the realities and the fictions of Middle Eastern lives. The cinematic representation of socio-political issues in the Middle East often revolves around the intricate interactions between humans and their diverse environments, such as agricultural, built, cultural, economic, intellectual, and natural settings.

This online asynchronous course examines the ways in which cinema represents the lived environment. We will explore how films use setting, mise-en-scene, and cinematography to create a sense of place and to explore the relationship between individuals and their surroundings. We will also consider how films can be used to document and challenge the lived environment.

This course is designed for anyone interested in film or Middle Eastern cultures and societies but assumes no previous knowledge about film or the Middle East. All films will include English subtitles and assigned readings will address film analysis, Middle Eastern cinema and related historical and social issues.

Course Goals and ELOs

GOAL 1: Provide students with a critical understanding of the ways in which cinema represents the lived environment.

- **ELO 1.1**: Successful students will understand the role of setting, mise-en-scene, and cinematography in creating a sense of place.

GOAL 2: Encourage students to think critically about the relationship between individuals and their surroundings.

- **ELO 2.1**: Successful students will evaluate the ways in which films can be used to document individuals' lives and their challenges in their lived environment.

GOAL 3: Encourage students to evaluate the ways of understanding how films perceive and represent the environments with which the people interact.

- **ELO 3.1**: Successful students will find examples of peoples' interaction with and impact on environmental changes in films.

In summary, NELC 2244 aims to provide students with a deep understanding of the Middle Eastern films' portrayal of human-environment relationships while fostering the ability to analyze various perspectives and representations of environments and their significance in shaping human experiences and societies.

GE: Lived Environments (Theme)
Goals and ELOs shared by 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.

Goals and ELOs unique to Lived Environments

GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environments (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

- **ELO 1.1** Engage with the complexity and uncertainty of human-environment interactions

- **ELO 1.2** Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

- **ELO 2.1** Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values, and behaviors.

- **ELO 2.2** Describe how humans perceive and represent the environments with which they interact.

- **ELO 2.3** Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

How This Course Meets Lived Environments ELOs:

NELC 2244 "Films of the Middle East" explores the artistic and socio-political role of Middle Eastern movies in recent decades. One of the main questions of the course is how ME films portray individual and collective relationships with lived environments. In the course, we consider a variety of theoretical and disciplinary frameworks from feminism and humanism to Islam and modernity. A large part of cinematic representation of socio-political issues in the Middle East relates to the relationship between humans and their environment (agricultural, built, cultural, economic, intellectual, natural). For example, the cultural, social, and political context of women's lives and lived experiences is a central theme in Middle Eastern movies. Students will

understand the women's issue just in its complex relationship with cultural, religious, economic, and intellectual lived environments.

Course materials

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

Viewing Assignments

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 Alexanderstreet (https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/) and Kanopy (https://osu.kanopy.com/) whenever possible and in some cases, available through services like Amazon and Netflix (check on 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
- **TDD:** 614-688-8743

- There is no in-person component of this course. All course content will be delivered online. A weekly checklist, a detailed description of the week content will be posted on the Carmen page every Monday Morning. Due to the distance education format, there will be no face-to-face discussions of reading and viewing assignments.
- 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 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
- 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
- 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
- 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.

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
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/).

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.

Sources

- Weekly movies and readings (available in the course schedule below)
- Instructions, guidelines, rubrics, and descriptions

Assignment General information

Student participation requirements
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 four times every week.

Submitting Assignments
All assignments must be submitted on Carmen.

Homework/Exam Policy
All your Projects and Homework will be submitted electronically. Be aware that your computer complications or problems do not constitute a valid excuse for not submitting the assignment on time. Do not wait until the last minute when submitting the project; instead leave yourself enough time to ensure there are no last minute difficulties.

Grading and Course Requirements

Grading		Points
Talk about yourself		1
12 Weekly film journals	3 points each	36
13 Weekly discussion boards	2 points each	26
2 Quizzes	3 points each	6
2 Self-assessments	1.5 points each	3
2 Peer reviews	2 points each	4
Midterm exam		10
Final exam		14
TOTAL		100
Extra credit		3

Please check assignment and class schedule for when assignments are due.

Grading Scale:
Final grades will be assigned as following:

94-100%	A	80-82.99%	B-	67-69.99%	D+
90-92.99%	A-	77-79.99%	C+	63-66.99%	D
87-89.99%	B+	73-76.99%	C	60-62.99%	D-
83-86.99%	B	70-72.99%	C-	0-59.99%	E

I do not generally round up final grades more than half a percentage point.

Incompletes

I prefer to avoid incomplete, when possible, but sometimes you need one. You are required to request it before final exam week, be passing the course, and give good reasons.

Class Requirements and Assignments

Active Participation

I expect your participation in all weekly online activities to enrich our learning experience throughout the semester. The activities include weekly discussion boards, reading responses, and other forms of discussions that will be offered during the semester.

Each week you will need to:

- Submit your reading response based on the reading assignments
- Participate in the discussion Boards.

Therefore, I expect you connect to the class platform (Carmen) at least four times/week. If you ignore the class, you may fail this course. If you don't connect to the class for more than 10 days, you will fail the course automatically. To provide a fair grading system, I will use online activity monitoring tools.

As your facilitator, I may assist the discussions by posting questions on your responses or provide a thought or reference to lead a discussion. I will NEVER answer questions or explain them with lengthy answers if other participants (i.e. YOU) already provided an appropriate comprehensive response to it. None of us are "oceans of knowledge" and we ALL learn from each other through active dialogue and efficient knowledge sharing. I am NOT an exception and will expect to LEARN FROM AND WITH YOU through our weekly discussions and via observing your active participation.

Talk about Yourself   **1% of final grade**

From the very beginning of the semester, the first week, students are encouraged to connect course themes to their out-of-classroom experiences. It will be a starting point for Students to explore their own implicit and explicit beliefs about Middle East societies in a variety of contexts. The instructor gives them his feedback and the dialogue between him, and the students continues throughout the semester in the frame of two self-assessments.

Self-Assessments   **3% of final grade**

Evaluating their progress, students are required to submit two self-assessments during the semester. In addition to assess the learning outcomes of the course, students will be asked for writing about changes in their attitudes and beliefs about Middle Eastern people.

Peer Reviews   **4% of final grade**

Students are required to write and submit two peer reviews of their classmates' works per semester. Peer reviews provide a space for dialogue among students, improve the quality of their work, and make a course community in a manner that supports everyone's learning process and dignity.

Weekly Film Journals   **36% of final grade**

Each week on Friday, you are expected to write 2 to 4 paragraphs response about the movies and assignments of previous week (at least 300 words) and post your responses on Carmen. I ask you to integrate the **weekly journal** with your personal experience in your responses.

To evaluate your responses, I will look for an **integration of the readings** in the chapters or credible on-line information to support your opinions. Remember that you will not gain the full credit if you only provide your views. Please make sure to **provide citations** whenever you use others' viewpoints, ideas, words, or research. Students who do not submit their own work, or do

not provide referencing for others' ideas, words, research, or artistic creations will fail the course.

Weekly Discussions   **26% of final grade**

- o Students will be expected to participate in online discussions at least twice each week. For participation in the discussion, I have posted "Discussion Guideline" in Carmen.
  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. A question should not be more than 50-70 words. **(13 Questions for 13 weeks, 13% of discussion grade)**
  - ▪ **An answer.** Every student is expected to answer a question a classmate has asked. Your answers should engage with the readings and movies and your responses should be polite. If you disagree with what your classmates may have implied, respond with proof from readings or movies and be respectful. Answers will be due by midnight every week on Thursdays. 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 80-120 words. **(13 responses for 13 weeks, 13% of discussion grade)**
  - ▪ Note: Everyone's postings will be accessible for everyone else to read.

2 Quizzes   **6% of final grade**
There will be two online quizzes given at regular intervals throughout the semester to measure your understanding of the course materials. Online quizzes will consist of essay, multiple answer, false/true, and multiple-choice questions. Each quiz is worth 5 points.

Midterm Exam   **10% of final grade**
Online midterm exam will consist of essay, multiple answer, false/true, and multiple-choice questions based on readings, lectures, and discussions that students have familiarized with in the first half of the semester. The midterm exam instruction will be available on Carmen.

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Final Exam   **14% of final grade**
The comprehensive online final exam Online midterm exam will consist of essay, multiple answer, false/true, and multiple-choice questions based on readings, lectures, and discussions that students have familiarized with during the semester. The final exam instruction will be available on Carmen.

Extra Credits   **3 points**
There will be opportunities for students to do extra works and get extra credits.

Late assignments

Late assignments will not be graded unless the student can provide written medical excuses from a physician's office.

Important Dates and Times

Talk about yourself	January 10
Quiz one	February 2nd
Midterm exam	March 1st
First self-assessment	March 3rd
Frist peer review	March 10th
Quiz two	March 29th
Second self-assessment	April 20th
Second peer review	April 22nd
Final exam	April 26th

Faculty feedback and response time

Grading and feedback: For large weekly assignments, you can generally expect feedback within **7 days**.

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 boards every **24 hours on school days**.

Remember that you can call **614-688-HELP** at any time if you have a technical problem.

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 TWO TIMES 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 and live discussions, 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 time outside my scheduled office hours.

- **Participating in discussion forums**: **3+ TIMES PER WEEK**
  As participation, each week you can expect to post at least three 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 (kamalisarvestani.1@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

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; 614-292-3307; 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 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

Course schedule

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.

	Modules	Reading/Viewing
Week 1 January 8 - 14	Module 1 What is the Middle East? What is Middle Eastern Film? (Middle Eastern Cinema)	Amanat, Abbas. 2012. "Introduction: *Is There a Middle East?"* In *Is There a Middle East? The Evolution of a Geopolitical Concept*, edited by Michael E Bonine, Abbas. Amanat, and Michael Ezekiel Gasper. Stanford, Calif.: Stanford University Press. Chapman, James. 2003. "Middle East Cinemas' In *Cinemas of the world*. 386-401. London: Reaktion.
Week 2 January 15- 21	Module2 Tradition & Individuality in Saudi Arabia (Cinematography: quality and scale)	Fernea, Elizabeth W. 2002. "The Veiled Revolution." In *Everyday life in the Muslim Middle East*. Bloomington: Indiana University Press. Yale Film Analysis Guide, Part 3 "Cinematography": Quality (Section 1); Scale (Section 3) Movie: *Wadjda* (Saudi Arabia) (check on gowatchit.com). Wadjda (2012) is a Saudi Arabian drama film written and directed by Haifaa Al-Mansour. It is the first feature film shot entirely in Saudi Arabia. The film tells the story of Wadjda, a 10-year-old girl who lives in Riyadh and dreams of owning a green bicycle. In order to buy the bicycle, she enters a Koran recitation competition, which is only open to boys.
Week 3 January 22 - 28	Module 3 Gender Issues in Iran (Cinematography-Mise-en-scene": Décor, lighting, space)	Abu-Lughod, L. (2002), "Do Muslim Women Really Need Saving?" *Anthropological Reflections on Cultural Relativism and Its Others. American Anthropologist*, 104: 783–790. Yale Film Analysis Guide, Part 2 "Mise-en-scene": Décor (Section 1); Lighting (Section 2); Space (Section 3) Movie: *Cold Sweat* (Iran) https://osu.kanopy.com/video/cold-sweat

		Cold Sweat depicts the lived environment of Iran in detail, from the bustling streets of Tehran to the remote villages. The film also explores the challenges of being a woman in Iran, particularly a woman who wants to pursue a career in sports. Afrooz's husband's control over her life is seen as a metaphor for the patriarchal society in Iran. However, Afrooz is determined to achieve her dreams, and she eventually finds a way to leave the country and play in the Asian Games. Cold Sweat is a powerful film that challenges the stereotypes about Iran and the role of women in the country. The film was praised for its realistic depiction of life in Iran and for its strong female protagonist.
Week 4 January 29 – February 4	Module 4 Egypt and Dialectic of Change and Continuity (Editing)	Gaffney, Jane. "The Egyptian Cinema: Industry and Art in a Changing Society" *Arab Studies Quarterly* 9, no. 1 (1987): 53-75. Yale Film Analysis Guide, Part 4 "Editing" Movie: *Cairo 678* (Egypt) https://www.justwatch.com/us/movie/cairo-6-7-8 Cairo 678 (2010) tells the story of three women who are united by their shared experiences of sexual harassment in Cairo. The film is set in the city of Cairo, and it depicts the lived environment of the city in detail, from the bustling streets to the crowded subway cars. The film was praised for its realistic depiction of sexual harassment in Egypt, and it won several awards, including the Golden Pyramid Award for Best Film at the Cairo International Film Festival. **Quiz 1: February 2nd**
Week 5 February 5 - 11	Module 5 Iranian Revolution and the Challenge of Lifestyle (Editing: Styles)	Abrahamian, Ervand. "Islamic Republic", chapter of the book, *The History of Modern Iran,* page 155 – 195. PDF file available on carmen. Yale Film Analysis Guide, Part 4 "Editing": Styles (Section 2) PowerPoint: 1979 Iranian Revolution available on carmen.

		Movie: *Persepolis*, (Iran) https://www.justwatch.com/us/movie/persepolis The film is set in Tehran, Iran, and it depicts the lived environment of the city in detail, from the bustling streets to the traditional homes. The film also explores the challenges of growing up in Iran during a time of great political and social upheaval. Satrapi's experiences as a young girl are seen as a metaphor for the challenges faced by Iran as a country. Persepolis was won several awards, including the Jury Prize at the 2007 Cannes Film Festival.
Week 6 February 12 - 18	Module 6 Intersection of Cultures in Morocco (Sound)	Caporale, Marzia. "'We are not in Hollywood anymore': Female Representation and Spatial Relations in Jacques Dillon's Film Raja" Yale Film Analysis Guide, Part 5 "Sound" Movie: *Raja* (Morocco) https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/watch/raja Raja is a 2003 French-Moroccan drama film directed by Jacques Doillon. It stars Pascal Greggory as Fred, a wealthy French businessman who lives in Morocco, and Najat Benssallem as Raja, a young Moroccan woman who works as a gardener in his home. The film explores the relationship between Fred and Raja, who are from very different worlds, and the power dynamics that emerge between them. The film was shot in Morocco and was partly financed by the Moroccan government. It premiered at the Venice Film Festival in 2003, where it won the Golden Lion for Best Film.
Week 7 February 19 -25	Module 7 Civil war in Lebanon (Cinematography: Framing and Movement)	Kennedy-Day, Kiki. "Cinema in Lebanon, Syria, Iraq and Kuwait." In *Companion Encyclopedia of Middle Eastern and North African Film*, London; New York : Routledge, 2001, pp. 364-388. Yale Film Analysis Guide, Part 3 "Cinematography": Framing (Section 2); Movement (Section 4) *Movie; Once Upon a Time, Beirut* (Lebanon) https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/watch/once-upon-a-time-beirut-story-of-a-star?source=suggestion

		Once Upon a Time, Beirut (French: Kanya Ya Ma Kan, Beyrouth) is a 1994 Lebanese documentary film by Jocelyne Saab. The film tells the story of two young women, Yasmine and Leila, who search for the "once upon a time" Beirut of their parents' generation through the magic of cinema. They meet with Mr. Farouk, a reclusive film collector who shows them rare footage of Beirut from the 1930s, 1940s, and 1950s. Through these films, Yasmine and Leila come to see a city that is vibrant, cosmopolitan, and full of promise. They also come to understand the destruction that has been wrought on Beirut by war and conflict.
Week 8 February 26 – March 3	Module 8 Midterm	**Midterm Exam** **March 1st** First self-assessment: March 3rd
Week 9 March 4 - 10	Module 9 Role of geography and lived environment in Turkey	Arslan, Savaş. "Introduction." In *Cinema in Turkey: a new critical history*. New York: Oxford University Press, 2011, pp. 1-22 *Once Upon a Time in Anatolia* (Nuri Bilge Ceylan, 2011) Kanopy Once Upon a Time in Anatolia (Turkish: Bir Zamanlar Anadolu'da) is a 2011 internationally co-produced drama film, co-written and directed by Nuri Bilge Ceylan based on the true experience of one of the film's writers, telling the story of a group of men who search for a dead body on the Anatolian steppe. The film, which went on nationwide general release across Turkey on 23 September 2011, premiered at the 2011 Cannes Film Festival where it was a co-winner of the Grand Prix. It is a beautifully shot film with stunning cinematography that captures the vastness and beauty of the Anatolian landscape. The performances are all excellent, and the film is a powerful and thought-provoking experience. Frist peer review: March 10th

Week 10 March 11 - 17		Spring Break
Week 11 March 18 - 24	Module 10 Class and religion in Iran	Read two articles: - "Class, Religion, and Gender in *A Separation*" PDF file is available on Carmen, Module 14 - Rediscovering Morality Through Asghar Farhadi's *A Separation* http://www.sensesofcinema.com.proxy.lib.ohio-state.edu/2011/feature-articles/rediscovering-morality-through-ashgar-farhadi%e2%80%99s-a-separation/ Watch the Movie: A Separation, Iran (Asghar Farhadi, 2011) https://www.justwatch.com/us/movie/a-separation A Separation is a 2011 Iranian drama film written and directed by Asghar Farhadi. It stars Leila Hatami, Peyman Moaadi, Shahab Hosseini, Sareh Bayat, and Sarina Farhadi. The film tells the story of a middle-class couple, Nader and Simin, who are going through a divorce. Simin wants to leave Iran with their daughter, Termeh, but Nader refuses to leave his father, who has Alzheimer's disease. The film explores the themes of marriage, divorce, family, religion, class, and gender in contemporary Iran.
Week 12 March 25 - 31	Module 11 Social challenges in Israeli communities	Abdel-Malek, Kamal. Chronology of Modern Palestine History; Chronology of Modern Israeli History. In *The rhetoric of violence: Arab-Jewish encounters in contemporary Palestinian literature and film.* New York: Palgrave Macmillan, 2005, pp. 9-21. Movie: Foxtrot (2017) Foxtrot tells the story of a couple who lose their son in the Israeli army. The film explores the grief of losing a child, and it challenges the Israeli government's policies on military service. The lived environment of Israel is depicted in detail, from the bustling streets of Tel Aviv to the remote desert kibbutzes. Quiz 2: March 29th

Week 13 April 1 - 7	Module 12 Becoming a woman in Turkey	'Is the Turk a White Man?' towards a Theoretical Framework for Race in the Making of Turkishness Author(s): Murat Ergin Source: Middle Eastern Studies , Nov., 2008, Vol. 44, No. 6 (Nov., 2008), pp. 827-850. PDF is available. Movie: Mustang (2015 Mustang tells the story of five sisters who are confined to their home by their father. The film explores the challenges of growing up as a woman in Turkey, and it challenges the traditional views of gender roles. The lived environment of Turkey is depicted in detail, from the bustling cities to the remote villages.
Week 14 April 8 – 14	Module 13 Living under occupation in Palestine	A Chronicle of Palestinian Cinema Nurith Gertz, George Khleifi https://doi.org/10.3366/edinburgh/9780748634071.003.0002 Pages 11–58 Movie: Omar (2013) Omar tells the story of a young Palestinian man who is caught up in the Israeli-Palestinian conflict. The film explores the challenges of living under occupation, and it challenges the stereotypes about Palestinians. The lived environment of the West Bank is depicted in detail, from the dusty streets of Nablus to the checkpoints and military bases.
Week 15 April 15 - 21	Module 14 Challenges of resettlement among Iraqi refugees	The Journey (2017) The Journey tells the story of a group of Iraqi refugees who flee to Europe. The film depicts the lived environment of Iraq and Europe in detail, from the violence of war to the challenges of resettlement. Second Self-assessment: April 20th
Week 16 April 22 – 28		**Final Exam: April 26th** Second peer review: April 22nd

GE Theme course submission worksheet: Lived Environments

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

In a sentence or two, explain how this class "fits' within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing "readings" without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their "coverage" in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

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

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.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
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.	

*See Connect to Goals sheet

Example responses for proposals within "Citizenship" (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	*This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:* *Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;* *Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;* *Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)*

	Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3) Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.
ELO 2.1 *Identify, describe, and synthesize approaches or experiences.*	*Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.* *Lecture* *Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.* *Reading* *The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.* *Discussions* *Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.* *Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.*
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.*	*Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.* *Some examples of events and sites:* *The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces*

	Jazz-Age Montmartre, where a small community of African-Americans– including actress and singer Josephine Baker, who was just inducted into the French Pantheon–settled and worked after World War I. *The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps* *The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.*

Goals and ELOs unique to Lived Environments

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their "coverage" in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

	Course activities and assignments to meet these ELOs
ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.	
ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
ELO 4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
ELO 4.2 Describe how humans perceive and represent the environments with which they interact.	
ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	

*See Connect to Goals sheet

Connect to Goals: NELC 2244

ELO 1.1: The first three course goals relate to this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies. 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. 3) Students will develop basic skills for researching and writing about contemporary Middle Eastern films. These goals are supported by course assignments, including online discussion and film journal assignments. Film journals ask students to develop an argument linked to the movies and find scenic evidence to support and nuance their argument. Online discussions have purposely been selected to structure critical analysis and help students to argue with their classmates. Students are expected to extent, express, and question the content of the course. I use discussion posts to construct students' critical thinking about course themes and materials.

ELO 1.2: The first three course goals relate to this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies. 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. 3) Students will develop basic skills for researching and writing about contemporary Middle Eastern films. Besides watching the movies, students will read and critically analyze historical and scholarly texts about the Middle Eastern cinema throughout the semester. Their critical engagement with texts and movies will be assessed through online discussions, film journals, quizzes, and exams. Instructor's feedback creates spaces for students to practice scholarly approaches to course topics. As their final paper, students are also required to do research on their selected cinematic topic which is not already discussed deeply in class. I will suggest to them several topics and help them to develop their research. Students will submit a 150-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester, they will submit a 5-page final paper.

ELO 2.1: There are three course goals related to this ELO. 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies. 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. 4) Students will explore the most common stereotypes about Middle Easterners as well as their own implicit and explicit beliefs about Middle East societies in a variety of contexts. From the very beginning of the semester, the first week, students are encouraged to connect course themes to their out-of-classroom experiences. It will be in the form of a "Talk about Yourself" assignment. The instructor gives them his feedback and the dialogue between him and the students counties throughout the semester in this frame. The instructor guides the online discussions and film journals in a way that supports these goals. The final paper will be a creative writing assignment where students will be encouraged to make connections between out-of-classroom experiences with academic knowledge. The main content of the course, Middle Eastern movies, is strongly related to its historical, political, and social context. It is unavoidable for us to escape from some challenges like 'women issues' and 'socio-political suppressions' which are linked to human rights-based perspectives, or 'poverty' which is related to economy collapses and foreign interventions in the region. I try to help the students to understand the contexts of the movies we are watching during the semester. I include lectures and readings on topics related to the topics each week of the course.

ELO 2.2: Two course goals are relevant to this ELO. 4) Students will explore the most common stereotypes about Middle Easterners as well as their own implicit and explicit beliefs about Middle East societies in a variety of contexts; and 5) Students will be involved with our course community in a manner that supports everyone's learning process and dignity. Creative film journals, discussions, self and peer reviews, and course-assessments under the guidance of instructor support these goals. Students will do "Talk about Yourself" online assignment at the beginning of the course, where they are asked to detail the personal and academic experiences that brought them to the course. They fill out a midterm assessment where they reflect on how they are learning and to what extent the course is supporting their learning. I encourage each of the students to contact me if they need any especial support in their learning process. Finally, the final paper offers an opportunity for students to build on a scholarly conversation with the instructor,

peer feedback received in the course helps them to do better research. I encourage students to draw on the tools they have developed in the course to analyze a new topic in a more in-depth manner. As we, my students and I, do our best in the course, they are predictably skilled in seeing the connections between scholarly analysis, their own experiences, and creative treatments of course topics at this point.

ELO 3.1: Students will explore the interactions between films as a piece of art, movies as the representation of reality, and peoples' real lives. Each movie opens a cinematic perspective on the relationship between humans and their environment. This environment can be any agricultural, natural, cultural, religious, built, economic, and intellectual atmospheres in which humans live. The complexity and uncertainty of interaction between cinema, people, and environment makes the NELC 2244 course, Films of the Middle East, interesting and attractive. In this context, all course goals are relevant to this ELO. 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies. 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. 3) Students will develop basic skills for researching and writing about contemporary Middle Eastern films. 4) Students will explore the most common stereotypes about Middle Easterners as well as their own implicit and explicit beliefs about Middle East societies in a variety of contexts; and 5) Students will be involved with our course community in a manner that supports everyone's learning process and dignity. Assignments and practices that support this ELO include creative film journals, online discussions, self and peer reviews, quizzes, exams, final papers. Students are asked to listen and respond to multiple perspectives on the same text, film, or topic in creative film journals, online discussions, as well as self and peer reviews. Doing these assignments helps the students to encounter complexity, uncertainty, and ever-evolving understandings of human-environment interactions in contexts of Middle Eastern movies. By studying the movies, students will understand how human environments affect peoples' lives. For example, by watching the movie Persepolis, students will learn about Iran's intellectual, political, and religious environmental rapid transformation in the 1980s. Cairo 678, an Egyptian movie, shows how a violent environment encourages sexual harassment against women and, in return, makes them active agents.

ELO 3.1: There are two main course goals that support this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies; and 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. The structure of the course supports students' ability to see how humans' interaction with the

environment affects their lives and impacts on environmental change and transformation over time and across space. All topics of the course are about environmental change and transformation: tradition & individuality, changing gender roles, Egypt and dialectic of change and continuity, 1979 Iranian Revolution and challenge of lifestyle, and intersection of cultures. Each week of the course introduces a new framework and context of Middle East cinema that supports with a movie. Discussing the week's content helps students to understand changing environments in their cinematic representation. From this perspective, students could create a comparative and in-depth analysis of thematic and discursive dimensions of the topic of the week. Students' critical engagement with cinematic representations of environmental transformation will be assessed through online discussions, film journals, quizzes, and exams. Environmental transformation is an attractive topic for the students' final papers where they could explore environmental change and transformation over time and across space in Middle Eastern films.

ELO 4.1: There are two course goals that related to this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies; and 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. Interaction between humans and their environments changes both sides. Most of the course materials engage with humans' efforts for changing social, political, and religious environments, as well as thematic, and discursive dimensions of contemporary Middle Eastern societies. The main question of the course topics is how cinematic themes show changes in humans' understandings of self and the world. For example, the movie Wadjda from Saudi Arabia searches the transformation of a teenage girl from a suppressed to an active agent. Audiences of Wadjda get to know the characters before, during, and after the climax of the movie and how Wadjda and her mother experience shifts in their attitudes, beliefs, values, and behavior through time. Assignments that support this ELO include online discussions, film journals, and peer reviews that ask students to critically put what they have learned together to understand the cinematic representations of changing humans' attitudes, beliefs, values, and behaviors. As one of the main topics of the final paper, students are asked to investigate how the interaction with environments shapes humans' ideas.

ELO 4.2: There are two course goals that related to this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies; and 2) Students will focus on technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films. Students will study how humans perceive and represent the environments with which they interact. For example, in Persepolis, the Iranian movie, students could analyze several family relationships that were renovated after the 1979 Iranian Revolution and search for the reasons of them. These ELOs are supported by a number of course activities and assignments like weekly discussion, weekly film journals, final paper, quizzes, and exams.

ELO 4.3: There are two course goals that meet this ELO: 1) Students will examine how social, political, and religious issues are constructed in the films and, in return, how movies have engaged with social and political issues in Middle Eastern societies. 3) Students will develop basic skills for researching and writing about contemporary Middle Eastern films. The question of theories about and ideologies behind the Middle Eastern films is how cinematic representations of human and environmental changes and transformations can be described. The texts and films in the course engage with a range of discourses and ideologies that theorize self and other and the difference between lived environments include feminism, Islam, westernization, individualism, and humanism. In the course it is important for students to recognize the way that each of these ideologies poses a clear and binary difference between self and other, sometimes conceived of as men vs. women, oppressed vs. oppressor. These ideologies of difference help students to analyze how Middle Eastern movies are responding to and critiquing the challenging issues of the region. Assignments that support this ELO differ week by week. Students can use the theories of modernity in week 2, but they need to work with feminist theories for week 4 and revolutionary discourses for week 6. Students' usage and work with different theories and discourses are shown in online discussions, film journals, self and peer reviews, and the final paper.