

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 request 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.
<i>Previous Value</i>	<i>Prereq: English 1110.</i>
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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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

COURSE CHANGE REQUEST
2244 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/03/2024

Attachments

- Cover Letter.pdf: Cover Letter
(Cover Letter. Owner: Carmichael, Phoebe Cullen)
- GE Theme course submission worksheet (Copy of responses).pdf: Enlarged text of GE worksheet
(Other Supporting Documentation. Owner: Carmichael, Phoebe Cullen)
- submission-lived-environments (1).pdf: GE worksheet
(Other Supporting Documentation. Owner: Carmichael, Phoebe Cullen)
- NELC 2244 Spring 2024 Online Syllabus.pdf: Syllabus
(Syllabus. Owner: Carmichael, Phoebe Cullen)

Comments

- Please see feedback email sent to department 10-27-2023 *(by Steele, Rachel Lea on 10/27/2023 04:57 PM)*

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
Revision Requested	Steele, Rachel Lea	10/27/2023 04:57 PM	ASCCAO Approval
Submitted	Carmichael, Phoebe Cullen	01/02/2024 04:14 PM	Submitted for Approval
Approved	Liu, Morgan Yih-Yang	01/02/2024 11:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/03/2024 05:15 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/03/2024 05:15 PM	ASCCAO Approval



Mehrak Kamali Sarvestani
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12/28/2023

Dear Review Committee,

I hope this message finds you in good health. Thank you for your valuable feedback on my recent report, which has been instrumental in improving the document's overall quality. In response to your insightful comments, I have implemented the following revisions:

- Comment i
I have included this cover letter detailing changes to the syllabus and submission form based on the committee's feedback.
- Comment ii
 1. I removed specific goals, objectives, and course learning outcomes, revising and maintaining goals and ELOs for GEN: Lived Environment. Goals and ELOs for GELs: Visual and Performing Arts, as well as Diversity: Global Studies, were added.
 2. Adjustments were made to the syllabus and submission form, including the description of the final project on page 10.
- Comment iii
All ELOs were revised to clearly explain how various activities/assignments contribute to achieving learning outcomes. Specific descriptions and examples for each ELO's assignments were added to the submission form.
- Comment iv
Responding to ELO 4.2, I revised the language, removing the word "could."
- Comment v
ELO 4.3 was revised to explicitly explain how students will connect theories to the lived environment.
- Comment vi
Explanations on how the course meets Lived Environments ELOs, GELs (Visual and Performing Arts, Diversity: Global Studies) were added to the syllabus on pages 2, 3, and 4. In addition to revising all the ELOS, I included explanations to the syllabus in a part entitled, "Assignment topics guideline". The reviewing faculty will see this part in pages 7 and 8 of the syllabus.



- Comment vii
Confronting this challenge, additional explanations were incorporated into the syllabus under "Assignment Topics Guideline" on pages 7 and 8.
- Comment viii
Goals and ELOs for GEL categories were included on pages 3 and 4 of the syllabus.
- Comment ix
A section was copied and pasted from related website based on the department's procedures.
- Comment x
Another section was copied and pasted based on related website.
- Comment xi
A specific part was copied and pasted in line with related website.
- Comment xii
The grading scale was corrected, removing the grade of D- from page 6 of the syllabus.
- Comment xiii
This cover letter details the changes made in response to the committee's feedback.

I am confident that these revisions align with your expectations, enhancing the report's intended purpose. Should you have any further suggestions or additional aspects to address, please feel free to let me know.

Thank you for your continued guidance and support.

Sincerely,

Mehrak Kamali Sarvestani

Mehrak Kamali Sarvestani
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Persian Program Coordinator
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THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

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.
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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 cinematic tools such as setting, mise-en-scene, editing, scene, and plot 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.

GEN: 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. 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.

- **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 3: 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 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.

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

- **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.

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.

GELS: Visual and Performing Arts; Diversity: Global Studies Goal

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

Visual and Performing Arts Goals and ELOs:

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

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

How This Course Meets the Visual and Performing Arts

Goal and ELOs:

In this course, students will watch and interpret a variety of films from different Middle Eastern countries. Students will learn how to effectively analyze both the artistic and technical aspects of film, gaining familiarity with different film traditions of the Middle East and the art of film more generally. This analysis will take place through weekly film journals, online discussions and class exams.

Diversity: Global Studies Goal and ELOs

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

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

How This Course Meets the Diversity: Global Studies

Goal and ELOs:

In this course, students will understand key political, social and cultural aspects of different

Middle Eastern countries such as Algeria, Egypt, Iran, Lebanon, Israel/Palestine, and Turkey. Students will use film as a window onto different Middle Eastern societies, but readings and class lectures will give them the tools to critically analyze the relationship between a national cinema and the society that produces and consumes it. Comparisons with American, European and other Middle Eastern societies will help students situate Middle Eastern films globally, and consider their own place as global citizens and viewers.

Course Materials

Yale Film Analysis Guide: <https://filmanalysis.yale.edu/>

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
6 Biweekly film journals	4 points each	24
13 Weekly discussion boards	2 points each	26
2 Quizzes	3 points each	6
2 Self-assessments	1 points each	2
2 Peer reviews	1 points each	2
Midterm exam		10
Final project		20
Final exam		10
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:

93-100	A	80-83	B-	67-70	D+
90-93	A-	77-80	C+	60-67	D
87-90	B+	73-77	C	0-60	E
83-87	B	70-73	C-		

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.

Assignment topics guideline

Discover the world of Middle Eastern cinema with these engaging assignments. Explore cinematic tools, analyze human-environment interactions, connect academic knowledge with personal experiences, foster self-discovery, challenge complexity through creative tasks, scrutinize critical essays, and delve into human perception. Search the exciting world of Middle Eastern films through the following topics, guiding you on a fulfilling journey of exploration, analysis, and connection.

1. Explore Cinematic Tools in Middle Eastern Films:
 - 1.1 Engage in online discussions dissecting how settings, shot composition, editing techniques, and plot contribute to the sense of place in the films.
 - 1.2 Keep a film journal scrutinizing a chosen Middle Eastern film, specifically focusing on how cinematic tools such as genre, plot, and diegesis contribute to the creation of a "lived environment."
2. Analyze the Relationship Between Individuals and Their Surroundings:
 - 2.1 Participate in critical discussions investigating how characters interact with their surroundings, considering shot composition, scene structure, and plot developments in the films.
 - 2.2 Take a quiz assessing your understanding of the interplay between individuals and their surroundings in Middle Eastern films, examining scenes with editing techniques and specific plot points.
3. Connect Academic Knowledge with Personal Experiences:
 - 3.1 Create a visual storyboard merging personal experiences with cinematic knowledge, paying special attention to the use of genre, auteur, and diegesis.
 - 3.2 Reflect on your evolving understanding of the relationship between individuals and their lived environments through a self-assessment, incorporating insights gained from genre, auteur, and diegesis.
4. Foster a Developing Sense of Self as a Learner:
 - 4.1 Participate in a collaborative online discussion sharing experiences of personal growth in understanding Middle Eastern films, emphasizing the significance of shot composition, genre, and setting.
 - 4.2 Conclude with a final creative project, crafting a reflective essay or multimedia presentation showcasing your journey of self-discovery, specifically highlighting moments of shot composition, genre, and diegesis.
5. Challenge Complexity Through Creative and Analytical Assignments:
 - 5.1 Develop a short film script creatively exploring the complexity of human-environment interactions in the Middle East, incorporating techniques such as editing, shot composition, and plot structure.
 - 5.2 Conduct a comparative analysis of how human-environment interactions are portrayed, considering editing techniques, shot composition, and genre.
6. Describe Examples of Human Interaction with Environmental Change:

- 6.1 Document instances of human interaction with environmental change in Middle Eastern movies emphasizing the use of shot composition, editing techniques, sound, and scene structure.
- 6.2 Engage in an online discussion exploring the connections between societal shifts and human interactions, using scenes with setting, editing techniques, and shot composition.
7. Scrutinize Human-Environment Interactions through Critical Essays:
- 7.1 Compose critical film analysis essays examining how human interactions shape attitudes, beliefs, values, and behaviors in Middle Eastern films considering flashback, flashforward, genre, and plot developments.
- 7.2 Conduct a comparative study analyzing the evolution of attitudes, beliefs, and values in Middle Eastern films emphasizing the impact of shot composition, scene structure, and protagonists' developments.
8. Explore Human Perception and Representation in Cinematic Narratives:
- 8.1 Keep weekly film journals exploring the visual and narrative elements of Middle Eastern films with a focus on the use of genre and plot dynamics.
- 8.2 Conclude with a final project, creating a visual essay showcasing how human perception and representation are woven into the fabric of Middle Eastern films, incorporating protagonists' changes, editing techniques, and plot developments.
9. Critically Analyze Conventions, Theories, and Ideologies Shaping Discourses:
- 9.1 Investigate feminist theories in Middle Eastern films analyzing gender dynamics and societal challenges in the lived environments, with consideration for the use of protagonists' developments, genre, and plot structures.
- 9.2 Conclude with a comprehensive research paper critiquing ideologies in Middle Eastern films using theoretical frameworks and scholarly literature to illuminate intricate relationships between human interactions and societal transformations, incorporating insights from editing techniques, genre, and plot developments.

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.

Self-Assessments**2% 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**2% 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.

Biweekly Film Journals**24% of final grade**

Every two weeks on Friday, you are expected to write 3 to 6 paragraphs response about the movies and assignments of previous 2 weeks (at least 300 words) and post your responses on Carmen. I ask you compare the movies of past two weeks critically and integrate the **biweekly 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**

- 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.

Final Project**20% of final grade**

Final Project can be a paper, but other creative projects are also welcome.

If you want to write a paper it should be:

- a. At least 5 pages
- b. Double spaced, 12 Calibri or similar font.
- c. On a subject related to the course
- d. You need to talk to me before writing your project.

At the end of the semester, you should submit a final project, which may take the form of a paper, a short film production, a critical video essay, a documentary with your voice-over and analysis or any other format mutually agreed upon by you and the instructor. Talk to me if you have other ideas.

Final Exam**10% 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

Quiz one	February 2 nd
Midterm exam	March 1 st
First self-assessment	March 3 rd
Frist peer review	March 10 th
Quiz two	March 29 th
Second self-assessment	April 20 th
Second peer review	April 22 nd
Final exam	April 26 th
Final Project	April 30 th

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 Misconduct

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

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 maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the **Safe and Healthy Buckeyes site** for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

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

Religious Accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Mental Health Statement

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](tel:6142925766). 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](tel:6142925766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

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: <i>Is There a Middle East?</i> " In <i>Is There a Middle East? The Evolution of a Geopolitical Concept</i> , edited by Michael E Bonine, Abbas. Amanat, and Michael Ezekiel Gasper. Stanford, Calif.: Stanford University Press. Chapman, James. 2003. "Middle East Cinemas' in <i>Cinemas of the world</i> . 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 <i>Everyday life in the Muslim Middle East</i> . Bloomington: Indiana University Press. Yale Film Analysis Guide, Part 1 "Basic Terms": Focus, Scene, Plot, Flashback, Flashforward Movie: <i>Wadjda</i> (2012, Saudi Arabia) (check on gowatchit.com). <i>Wadjda</i> (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?" <i>Anthropological Reflections on Cultural Relativism and Its Others. American Anthropologist</i> , 104: 783–790. Yale Film Analysis Guide, Part 2 "Mise-en-scene": Décor (Section 1); Lighting (Section 2); Space (Section 3) Movie: <i>Cold Sweat</i> (2018, Iran) https://osu.kanopy.com/video/cold-sweat <i>Cold Sweat</i> 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

		<p>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. <i>Cold Sweat</i> 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.</p> <p>1st biweekly film journal due: Friday, January 26th</p>
<p>Week 4</p> <p>January 29 – February 4</p>	<p>Module 4</p> <p>Egypt and Dialectic of Change and Continuity</p> <p>(Editing)</p>	<p>Gaffney, Jane. “The Egyptian Cinema: Industry and Art in a Changing Society” <i>Arab Studies Quarterly</i> 9, no. 1 (1987): 53-75.</p> <p>Yale Film Analysis Guide, Part 4 “Editing”</p> <p>Movie: <i>Cairo 678</i> (2010, Egypt) https://www.justwatch.com/us/movie/cairo-6-7-8 <i>Cairo 678</i> (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.</p> <p>Quiz 1: February 2nd</p>
<p>Week 5</p> <p>February 5 - 11</p>	<p>Module 5</p> <p>Iranian Revolution and the Challenge of Lifestyle</p> <p>(Editing: Styles)</p>	<p>Abrahamian, Ervand. “Islamic Republic”, chapter of the book, <i>The History of Modern Iran</i>, page 155 – 195. PDF file available on carmen.</p> <p>Yale Film Analysis Guide, Part 4 “Editing”: Styles (Section 2)</p> <p>PowerPoint: 1979 Iranian Revolution available on carmen.</p> <p>Movie: <i>Persepolis</i>, (2007, 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</p>

		<p>country. Persepolis was won several awards, including the Jury Prize at the 2007 Cannes Film Festival.</p> <p>2nd biweekly film journal due: Friday, February 9th</p>
<p>Week 6</p> <p>February 12 - 18</p>	<p>Module 6</p> <p>Intersection of Cultures in Morocco</p> <p>(Sound)</p>	<p>Caporale, Marzia. ““We are not in Hollywood anymore’: Female Representation and Spatial Relations in Jacques Dillon’s Film Raja”</p> <p>Yale Film Analysis Guide, Part 5 “Sound”</p> <p>Movie: <i>Raja</i> (2003, Morocco) https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/watch/raja <i>Raja</i> 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.</p>
<p>Week 7</p> <p>February 19 -25</p>	<p>Module 7</p> <p>Civil war in Lebanon</p> <p>(Cinematography: Framing and Movement)</p>	<p>Kennedy-Day, Kiki. “Cinema in Lebanon, Syria, Iraq and Kuwait.” In <i>Companion Encyclopedia of Middle Eastern and North African Film</i>, London; New York : Routledge, 2001, pp. 364-388.</p> <p>Yale Film Analysis Guide, Part 3 “Cinematography”: Framing (Section 2); Movement (Section 4)</p> <p>Movie; <i>Once Upon a Time, Beirut</i> (1994, Lebanon) https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/watch/once-upon-a-time-beirut-story-of-a-star?source=suggestion <i>Once Upon a Time, Beirut</i> (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.</p> <p>3rd biweekly film journal due: Friday, February 23rd</p>

<p>Week 8 February 26 – March 3</p>	<p>Module 8 Midterm</p>	<p>Midterm Exam: March 1st First self-assessment: March 3rd</p>
<p>Week 9 March 4 - 10</p>	<p>Module 9 Role of geography and lived environment in Turkey</p>	<p>Arslan, Savaş. “Introduction.” In <i>Cinema in Turkey: a new critical history</i>. New York: Oxford University Press, 2011, pp. 1-22</p> <p>Yale Film Analysis Guide, Part 4 “Editing”: Devices (Section 1)</p> <p><i>Once Upon a Time in Anatolia</i> (Nuri Bilge Ceylan, 2011) Kanopy <i>Once Upon a Time in Anatolia</i> (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.</p> <p>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.</p> <p>Frist peer review: March 10th</p>
<p>Week 10 March 11 - 17</p>	<p style="text-align: center;">Spring Break</p>	
<p>Week 11 March 18 - 24</p>	<p>Module 10 Class and religion in Iran</p>	<p>Read two articles:</p> <ul style="list-style-type: none"> - “Class, Religion, and Gender in <i>A Separation</i>” PDF file is available on Carmen, Module 14 - Rediscovering Morality Through Asghar Farhadi’s <i>A Separation</i> http://www.sensesofcinema.com.proxy.lib.ohio-state.edu/2011/feature-articles/rediscovering-morality-through-ashgar-farhadi%e2%80%99s-a-separation/ <p>Yale Film Analysis Guide, Part 3 “Cinematography”: Quality (Section 1); Scale (Section 3)</p>

		<p>Watch the Movie: <i>A Separation</i> (2011, Iran) https://www.justwatch.com/us/movie/a-separation <i>A Separation</i> 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.</p> <p>4th biweekly film journal due: Friday, March 23rd</p>
Week 12 March 26 - 31	Module 11 Social challenges in Israeli communities	<p>Abdel-Malek, Kamal. Chronology of Modern Palestine History; Chronology of Modern Israeli History. In <i>The rhetoric of violence: Arab-Jewish encounters in contemporary Palestinian literature and film</i>. New York: Palgrave Macmillan, 2005, pp. 9-21.</p> <p>Movie: <i>Foxtrot</i> (2017, Israel) <i>Foxtrot</i> 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.</p> <p>Quiz 2: March 29th</p>
Week 13 April 1 - 7	Module 12 Becoming a woman in Turkey	<p>'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.</p> <p>Movie: <i>Mustang</i> (2015, Turkey) <i>Mustang</i> 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.</p> <p>5th biweekly film journal due: Friday, April 5th</p>
Week 14 April 8 - 14	Module 13	<p>A Chronicle of Palestinian Cinema <u>Nurith Gertz</u>, <u>George Khleifi</u></p>

	Living under occupation in Palestine	<p>https://doi.org/10.3366/edinburgh/9780748634071.003.0002</p> <p>Pages 11–58</p> <p>Movie: <i>Omar</i> (Palestine, 2013) <i>Omar</i> 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.</p>
Week 15 April 15 - 21	Module 14 Challenges of resettlement among Iraqi refugees	<p><i>The Journey</i> (2018, Iraq) <i>The Journey</i> 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.</p> <p>Second Self-assessment: April 20th</p> <p>6th biweekly film journal due: Friday, April 19th</p>
Week 16 April 22 – 28		<p>Final Exam: April 26th</p> <p>Final Project: April 30th</p> <p>Second peer review: April 22nd</p>

GE Theme course submission worksheet: Lived Environments (Copy of responses)

This document contains the responses from the GE Theme Worksheet for the NELC 2244 Lived Environments course submission. The responses seen here are the same responses on the worksheet copied over in a format that may be easier to review than in the spaces provided on the worksheet.

Page 1

NELC 2244 “Films of the Middle East” explores how movies as the intersection of reality, art, and representation connect with lived environments in Middle Eastern communities. The students engage critically with contemporary movies in cases of their mirroring of reality and their artistic features such as picture, sound, editing, framing, etc.

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. This online asynchronous course will focus on technical, aesthetic, thematic and social dimensions of Middle Eastern films. Students will become familiar with contemporary Middle Eastern cultures and different approaches to analyzing film.

The course gives students a review of significant historical cinematic events in several Middle Eastern countries, and ask them to explore historical, cultural, and aesthetic representations in the movies to understand the lived environment of Middle Eastern societies.

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ELO 1.1 This course aspires to instill students with advanced critical and logical thinking skills, achieved through a meticulous examination of the cinematic representation of social, political, and religious intricacies within Middle Eastern films. The objective is to foster an enlightened comprehension of lived environments of the Middle East through:

- Biweekly film journals which require the students to synthesize and critically evaluate the Middle Eastern lived environments.
- Engagement in online discussions and debates on lived environment-related topics using evidence-based logical reasoning to evaluate the content of Middle Eastern movies;
- Completion 2 self-assessments and 2 peer reviews which build skills in connecting students’ individual experiences with broader aspects of lived environment represented in the Middle Eastern movie;

- Completion of 2 quizzes, a midterm, and a final exam in which students demonstrate comprehension of the course readings and materials.

The emphasis lies in unraveling the technical, aesthetic, thematic, and discursive layers embedded in contemporary Middle Eastern films. Additionally, students will be empowered with fundamental competencies necessary for adeptly researching and articulating discernments on these films through articulate written discourse.

Examples of Assignments:

In week 5, students will do film journals and online discussions on the movie, *Persepolis* (2007, Iran) about the intricacies of the cityscape, exploring everything from bustling streets to traditional homes. The interpretation will extend to understanding Marjane Satrapi's coming-of-age experiences as symbolic of broader challenges faced by Iran during a transformative political and social era.

In week 14, students will do their assignments on the movie, *Omar* (Palestine, 2013) describing their understandings the West Bank's lived environment, intricately illustrating the dusty streets of Nablus, checkpoints, and military bases. Students will critically analyze how the film challenges stereotypes about Palestinians and delve into the challenges faced by the protagonist entangled in the Israeli-Palestinian conflict.

Regarding cinematic techniques, the students should explore diegesis in *Persepolis* and *Omar*, analyzing the interplay between the narrative's internal world and the external world presented on screen. This technique enhances their comprehension of the complexities within cinematic storytelling and human-environment interactions.

ELO 1.2 In pursuit of the elevated learning outcome 1.2, students will embark on a scholarly expedition into the realm of Middle Eastern films, immersing themselves in the intricacies of the portrayed lived environments through:

- Online discussion posts with a particular focus of the constructions of social, political, and religious issues, transcending surface-level examinations to unveil the contextual complexities embedded in the Middle East environments.
- Biweekly journals with focal point beyond the surface, exploring how lived environments influence the technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films.
- A Final Project where students will show their ability to contribute sophisticated insights to the scholarly discourse, shedding light on the multifaceted themes interwoven into the lived environments of Middle Eastern films.

Examples of Assignments:

In pursuit of the advanced learning outcome 1.2, students will concentrate on the lived environments depicted in the week 7 movie, *Once Upon a Time, Beirut* (1994, Lebanon) and the week 5 movie, *Persepolis* (2007, Iran).

In the weeks 5 and 7, students write biweekly film journals concentration in the following prompt: Once Upon a Time, Beirut offers a poignant juxtaposition of a vibrant, cosmopolitan past captured in rare footage with the stark reality of the contemporary environment transformed by war and conflict. Meanwhile, Persepolis set in Tehran, Iran, intricately portrays the city's lived environment as a metaphor for the challenges faced by Iran during a period of upheaval.

This advanced inquiry will also delve into cinematic techniques to explore advanced editing styles in Once Upon a Time, Beirut and Persepolis. By scrutinizing how editing influences the pace and narrative structure of these two movies, students gain a deeper understanding of the filmmakers' choices in representing lived environments. Complementing the film-watching experience, students will critically apply their insights to diverse assessments such as online discussions, film journals, exams, and final project.

ELO 2.1 Students pursuing ELO 2.1 will analyze Middle Eastern films, exploring their portrayal of social, political, and religious issues. The focus is on understanding how these films interact with the dynamic Middle Eastern landscapes, shaping and being shaped by the depicted environments. The analysis encompasses technical, aesthetic, thematic, and discursive aspects, highlighting the nuanced depiction of the lived environment in contemporary Middle Eastern cinema through:

- Lecture: Course materials come from a variety of sources to help students engage in the cinematic representation of the Middle Easterners' lived environments at an advanced level. Each of the 14 main modules contains 2 or 3 short lectures that cover information from both peer-reviewed and popular sources. Additionally, there will be lectures from experts in different parts of the Middle East to increase students' access to people with expertise in a variety of areas.
- Reading: The reading 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. Readings of the course guide students to consider the stereotypes about Middle Easterners, help them to reflect on their own beliefs in various contexts, synthesizing diverse perspectives of the multifaceted realities embedded within the lived environments presented in these films.
- Discussions: Discussions help students to express their attitudes and approaches toward the represented Middle East in the movies, contributing to a synthesis of perspectives that enriches their scholarly engagement with the subject matter.

Examples of Assignments:

To achieve ELO 2.1, students are required to focus on the following prompt for Wadjda (2012, Saudi Arabia) in week 2 and Raja (2003, Morocco) in week 6:

- Wadjda directed by Haifaa Al-Mansour, depicts the lived environment of a 10-year-old girl in Riyadh, Saudi Arabia, navigating gender norms through her pursuit of a green bicycle. Analyzing the content of the movie, students will identify and describe cultural and social dimensions embedded in the lived environment, especially related to gender and societal expectations. The instructor ask students to connect this cinematic experience to their personal lives and live environments.
- Raja directed by Jacques Doillon, the narrative unfolds in Morocco, portraying the disparate worlds of Fred, a wealthy French businessman, and Raja, a Moroccan gardener. Through a focused examination of the film's cinematography, students will analyze power dynamics and nuanced relationships within the lived environments of the characters. The instructor also ask students to compare the societal landscape of two movies and connect it to their personal lives and live environments.

Regarding cinematic techniques, students will explore how filmmakers use flashbacks and flashforwards in films like Raja and Wadjda to connect past experiences with current contexts. This technique enriches the narrative by providing insights into characters' backgrounds and their evolving relationships with the depicted environments.

ELO 2.2 Developing sense of self as a learner, students reflect on their prior experiences to respond to new and challenging contexts of the lived environment represented in contemporary Middle Eastern cinema through:

- Final Project: Students will conduct research on a specific topic in the movies which is not already discussed in depth in class. At the end of the semester, they should submit a final project, which may take the form of a paper, a short film production, a critical video essay, a documentary with their voice-over and analysis or any other format mutually agreed upon by them and the instructor.
For the paper, 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.
- Self-assessments and Peer Reviews: Students will embark on a journey of reflective self-assessment and peer review, cultivating a developing sense of self as learners. This endeavor involves interrogating their implicit and explicit beliefs through critical examination of course themes, particularly those related to the challenges presented in Middle Eastern films.
- Online Discussions: Students will extend their self-awareness by participating in the course community through online discussions. Through online discussions, students will

draw on prior experiences to respond to new and challenging contexts, thereby demonstrating a growing awareness of their evolving roles as learners.

The emphasis on reflection, self-assessment, and creative work will not only deepen their understanding of the lived environments portrayed in the films but also contribute to the development of a robust and adaptable approach to learning.

Examples of Assignments:

In the pursuit of ELO 2.2, students are urged to cultivate creative thinking, showcased in the analysis of two films, *Cold Sweat* (2018, Iran) and *Cairo 678* (2010, Egypt) in the weeks 3 and 4. To fulfill ELO 2.2, creative film journals, discussions, and self and peer reviews become integral components, aligned with course assessments under the guidance of the instructor.

As *Cold Sweat* delves into the challenges confronted by women in Iran, students are prompted to express how the cinematic portrayal impacts their self-awareness, particularly in relation to the metaphorical constraints of the patriarchal system depicted through Afrooz's journey.

In the case of *Cairo 678* which meticulously examines the lived environment of Cairo, spotlighting the portrayal of streets and subway cars as it delves into the pervasive issue of sexual harassment, students are prompted to assess their lived environment and compare it with that of the movie characters in Cairo, fostering a heightened sense of self-awareness.

Regarding cinematic techniques, in the weeks 3 and 4 students concentrate on the following prompt: they will examine the authorship of directors in *Cold Sweat* and *Cairo 678*, considering how the director's distinctive style and creative decisions shape the cinematic representation of lived environments. This exploration fosters a deeper connection between the students' evolving sense of self as learners and the creative choices made by filmmakers. Scene/sequence analyses of *Cold Sweat* and *Cairo 678* encourage students to connect their personal experiences and reflections with the broader context presented in the cinematic narratives.

ELO 1.1 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)

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ELO 2.1 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.

Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.

ELO 2.2 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

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ELO 3.1 ELO 3.1 requires students to actively navigate the complexity and uncertainty inherent in human-environment interactions. By analyzing diverse cinematic narratives, students explore intricate relationships in agricultural, built, cultural, economic, intellectual, and natural contexts. Critically examining films provides insights into the dynamics, challenges, and impacts of these interactions, fostering a nuanced understanding of complexities and uncertainties

shaping the human experience within diverse environments. This equips students to comprehend the intricate interplay between humans and varied landscapes.

Assignments:

During weeks 9 and 15, students focus on the following prompt:

- In week 9, students must write creative film journals and do discussions to critically analyze *Once Upon a Time in Anatolia* (2011, Turkey), where the vast and stunning Anatolian landscape becomes a central element, offering insights into the intricate relationships between the characters and their environment.
- In week 15, students will be asked to focus on *The Journey* (2018, Iraq) to understand the lived environments of Iraq and Europe, exploring the challenges of war and resettlement. Through the assignments of week 15, students will develop a deeper appreciation for the nuanced perspectives on human-environment interactions presented in *The Journey*.

Regarding cinematic techniques, students will analyze the diegesis in *Once Upon a Time in Anatolia*, distinguishing between the narrative's internal world and the external world presented on screen. Examining the use of focus in scenes from *The Journey*, students will discern how filmmakers guide attention to specific elements within the environment. This tool aids in navigating the complexities of the depicted human-environment relationships.

ELO 3.2 ELO 3.2 demands adept descriptions of human interaction and impact on environmental change and transformation. Students will explore themes like tradition, individuality, evolving gender roles, the dialectic of change and continuity, the conflicts in the Middle East with their impact on the peoples' lifestyle, and cultural intersections. These topics serve as lenses to analyze the intricate relationships shaping environmental change. By critically engaging with historical and contemporary perspectives, students gain nuanced insights into how human actions intricately influence and mold their lived environments over time and across spatial contexts.

Assignments:

In pursuit of ELO 3.2, during weeks 7 and 12 students are required to submit biweekly film journals and participate in the discussions focusing on the following prompt: undertake a multifaceted exploration of cinematic representations of environmental transformation, with a focus on the films *Once Upon a Time, Beirut* (1994, Lebanon) and *Foxtrot* (2017, Israel). Critical assignments encompass film journals and online discussions, prompting students to analyze the lived environments of Beirut and Israel over time, delving into the impact of war and conflict. Analytical assignments, such as comparative analyses, prompt students to dissect the differences in how Beirut and Israel's lived environments are depicted, considering cinematography, narrative techniques, and broader socio-political contexts. Through these integrated assignments, students navigate the complexities of human-environment

interactions, gaining a holistic perspective on the transformative forces shaping Beirut and Israel landscapes as portrayed in cinematic narratives.

Regarding cinematic techniques, students will focus on specific scenes or sequences and describe the nuanced ways human interactions contribute to environmental change. Focusing on specific scenes helps in dissecting the transformative impacts on the depicted landscapes. Understanding the genres of films like *Once Upon a Time*, *Beirut* and *Foxtrot* provides insights into how different narrative styles contribute to the portrayal of environmental change. Genre conventions influence the audience's perception of the depicted transformations.

ELO 4.1 ELO 4.1 invites students to scrutinize the reciprocal relationship between human interactions and their lived environments, analyzing the impact of this relationship on attitudes, beliefs, values, and behaviors. The course delves into the technical, aesthetic, thematic, and discursive dimensions of contemporary Middle Eastern films, recognizing their profound influence on both humans and their environments. The inquiry hinges on a fundamental question: How do cinematic themes reflect the metamorphosis in humans' perceptions of self and the world? For example, the Saudi Arabian film *Wadjda* serves as a lens into the transformation of a suppressed teenage girl into an active agent. Additionally, the Israeli drama *Foxtrot* offers insights into the evolution of attitudes, beliefs, values, and behaviors as characters navigate through the challenges and landscapes of Israel.

Assignments:

In the pursuit of ELO 4.1, students will focus on the movies such as *Wadjda* (2012, Saudi Arabia) in week 2 and *Foxtrot* (2017, Israel) in week 12. Through critical film journals, students will dissect the construction of social, political, and religious issues in this kind of movies. The analytical journal calls for a comparative study, prompting students to juxtapose *Wadjda* and *Foxtrot* to discern how each uniquely captures the evolution of attitudes, beliefs, values, and behaviors over time within distinct cultural contexts. Discussion posts will draw on the cinematic richness of *Wadjda* and *Foxtrot*, exploring the thematic and discursive dimensions that contribute to the depiction of societal changes. By scrutinizing the intricate relationship between human interactions and societal transformations, students will be asked to contribute to the scholarly discourse while honing their critical, creative, analytical, and advanced research skills within the context of the cinematic narratives of *Wadjda* and *Foxtrot*.

Regarding cinematic techniques, students will analyze the story/plots of films like *Wadjda* and *Foxtrot* to discern how the characters' interactions with their environments influence their attitudes, beliefs, values, and behaviors.

ELO 4.2 Achieving ELO 4.2, students must systematically analyze cinematic storytelling, emphasizing the visual and narrative elements employed to convey the complexities of human interaction with diverse surroundings. Films such as *A Separation* (2011), an Iranian drama

portraying the intricate dynamics of a divorcing couple amidst societal challenges, and Omar (2013), providing insights into the Israeli-Palestinian conflict with detailed portrayals of the West Bank's lived environment, serve as prime examples. Subsequent assignments delve into the nuanced cinematic representation of these environments, fostering critical insights into the power of visual storytelling and its impact on audience perceptions of the Middle East.

Assignments:

In weeks 11 and 14, creative discussions provide a platform for critical inquiry, prompting students to dissect how characters in films like *A Separation* (2011, Iran) and *Omar* (Palestine, 2013) perceive and navigate their environments, fostering an understanding of the complex interplay between individuals and their surroundings. The weekly film journals encourage students to delve into the visual and narrative elements of the chosen movies, scrutinizing the filmmakers' choices in representing the lived environments of Iran and the West Bank. Focusing on detailed narratives of *A Separation* and *Omar* in the course assignments, students cultivate a nuanced appreciation for the power of cinematic storytelling in shaping perceptions and representations of diverse lived experiences within the region.

Regarding cinematic techniques, students will analyze the focus and focal points within frames and describe how characters in films like *A Separation* and *Omar* perceive and represent their environments. This tool enables a detailed exploration of the visual and narrative elements shaping the movies like *A Separation* and *Omar*.

ELO 4.3 ELO 4.3 directs students to critically navigate and analyze the theoretical landscape surrounding cinematic representations of human and environmental changes, engaging with discourses that examine the intersections of feminism, Islam, westernization, individualism, liberalism, socialism, and humanism. As examples, films such as *Mustang* (2015, Turkey) and *The Journey* (2018, Iraq) in weeks 13 and 15, provide bright portrayals of the contradicted ideologies in lived environments in Turkey, Iraq, and Europe. *Mustang* provides an example of the challenges of growing up as a woman in Turkey and the grief associated with rigid traditions. For *The Journey*, the Iraq crisis under ISIS serves as a critical lens through which students explore the conflicts between different ideologies, discerning binary distinctions that influence self and others shaping the peoples' lived environments.

Assignments:

In week 13 with *Mustang* (2015, Turkey), students delve into theories of modernity, exploring how lived environment in the film reflects evolving societal values and beliefs. In Week 4, centered around *Cairo 678* (2010, Egypt), the focus shifts to feminist theories, prompting students to critically examine the depicted environment and the challenges faced by women in Egyptian society. As the course progresses to Week 12 featuring *Foxtrot* (2017, Israel) and Week 15 with *The Journey* (2018, Iraq) students navigate conflict discourses, unraveling the lived environments of Israel and Iraq. Based on these two movies, the nuanced application of

different theories of militarization and immigration becomes evident in students' contributions to online discussions, film journals, self and peer reviews, culminating in the final project. Regarding cinematic techniques, students will analyze the use of montage in films and critique conventions and ideologies shaping discourses around environments in the movies such as Mustang, Cairo 678, Foxtrot and The Journey. Examining the use of symbolism in this kind of movies, students evaluate how symbols contribute to conveying ideologies and adding the layers of meaning embedded in the cinematic representations.