COLLEGE of CHARLESTON

Request Form for General Education Certification:
Humanities Requirement: (Please include a syllabus)

Faculty Member(s): Larry Krasnoff

Course Number: JWST 305

Course Name: Israeli Cinema

This Course is currently Listed in the Undergraduate Catalog  Yes____  No X____

(If your answer is “No”, please explain the status with the curriculum committee)  New course proposal submitted to FCC, 10/31/15____

Department of faculty member(s): Philosophy/Jewish Studies

Course Description: A study of Israeli cinema in the context of Zionism and Judaism, including the establishment of the state, its ethnic, gender, religious, and sexual diversity, the Holocaust, and the Palestinian conflict. We consider responses to the dreams and realities of Israel, formal techniques, and tensions between art, ideology, and money.

I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:

1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

   This course studies a particular expression of human culture, Israeli cinema, in the context of the aesthetics of film, Israeli culture and history, and the Jewish tradition more broadly.

2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.
Students must view the films and articulate the ways in which they reflect particular ideas, particularly about the condition of Israeli culture and society.

3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).

In Jewish Studies and in Film Studies, films are primary sources that are analyzed for their cultural and aesthetic significance.

4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

The course requires take-home essay midterm and final exams.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

See attached final exam; essay 1 would be the signature assignment.

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Evidence: Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

Standard At least 80% of students score 3 or 4 on rubric.

Rubric for SLO 1

<table>
<thead>
<tr>
<th>ANALYSIS OF IDEAS</th>
<th>Approaches expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
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</thead>
<tbody>
<tr>
<td>Does not meet expectations 1</td>
<td>Paper does not move beyond description, or offers significantly inaccurate or irrelevant interpretation.</td>
<td>Paper marginally moves beyond description; interpretation may contain inaccuracies or irrelevancies.</td>
<td>Interpretation clearly moves beyond description but is less than comprehensive.</td>
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<tr>
<th>WRITING</th>
<th>Approaches expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
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<tbody>
<tr>
<td>Does not meet expectations 1</td>
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</table>
Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Evidence: Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

Standard: 80% of students receive a score of 3 or 4 on each dimension.

Rubric for SLO 2

Use of Primary Sources/Disciplinary Methods

<table>
<thead>
<tr>
<th>USE OF PRIMARY SOURCES/DISCIPLINARY METHODS</th>
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<tr>
<td>Does not meet expectations 1</td>
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<tr>
<td>Paper (or equivalent) displays no real understanding of the kinds of primary sources emphasized by the discipline, and the ways in which those sources are to be analyzed as particular expressions of human culture.</td>
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<tr>
<td>Approaches Expectations 2</td>
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<tr>
<td>Paper (or equivalent) displays a flawed or weak understanding of the kinds of primary sources emphasized by the discipline, and the ways in which those sources are to be analyzed as particular expressions of human culture.</td>
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<tr>
<td>Meets expectations 3</td>
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<td>Paper (or equivalent) displays a basic understanding of the kinds of primary sources emphasized by the discipline, and the ways in which those sources are to be analyzed as particular expressions of human culture.</td>
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<td>Exceeds Expectations 4</td>
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<tr>
<td>Paper (or equivalent) displays an ease of understanding of the kinds of primary sources emphasized by the discipline, and the ways in which those sources are to be analyzed as particular expressions of human culture.</td>
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III. SYLLABUS REQUIREMENT

Syllabi should include the following:

"General Education Student Learning Outcomes" section where the general education outcomes are listed. After listing the outcomes, there should be a clear statement indicating where those outcomes will be assessed "These outcomes will be assessed in...final exam, essay 2, etc". The name of the assignment will have to match the one given under Evaluation/Grading Distribution and it should indicate clearly the percentage of the grade that the assignment has in the course.

Example:

**General Education Student Learning Outcomes**

- Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

- Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments. (do not include "or alternatives that require equally coherent and sustained analysis" IF YOU CHOOSE a writing assignment. Otherwise, replace "writing assignment" with the chosen alternative.)

These outcomes will be assessed on the SHORT ESSAY #3 (you must specify which one!!!)

LATER IN THE SYLLABUS...it should show the weight in the grade

**Grades**

Grades on individual assignments reflect the quality of your work in terms of how it meets the respective goals for each project. Your final grade will be calculated according to the following formula:

- Homework and Discussion 10%
- Quizzes 10%
- Short Essays (3, 2-3 pgs. each, in-class and take home) 15%
- Midterm Exam 20%
- Comparative Analysis Paper (6-8 pgs.) 20%
- Final Exam 25%
IV. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:

Mark Erhardt
Date: 10-25-15

2. Signature of Academic Dean:

Alvann Marion
Date: 10/30/15

3. Signature of Provost:

Date: 1/12/14

4. Signature of Committee on General Education Chair:

Date: 1/26/15

5. Signature of Faculty Senate Secretary:

Date: 

Date Approved by Faculty Senate: 

For Committee Review
Israeli Cinema in Search of Identity

(JWST 300.01 Special Topics in Jewish Studies)

Dr. Oren Segal

Course Description
This course is a study of Israeli cinema in the historical context of Zionism and Judaism, the establishment of the State, its ethnic, gender, religious, and sexual diversity, the Holocaust, and the continued Palestinian-Israeli conflict. Watching and analyzing major Israeli films, we will explore the intensity of the place, its trends throughout history, and see how filmmakers respond both to the dreams and the reality of modern Israel. We will also talk about genres, soundtracks, mise-en-scène, techniques, and the tension between art, ideology, and money.

Class Format and Participation
In college level classes, knowledge is not simply transmitted to students from teachers and books. Rather, it is created collectively by students in the class’ interactive environment. Israeli Cinema in Search of Identity is therefore a dynamic workshop class: discussion is a crucial part of this class, and students’ thoughtful contributions will make or break how interesting the class is. Students are expected to actively participate in class discussions throughout the semester. The final grade will reflect one’s preparation and the quality of his or her contributions to the class. Please see the rubrics in the end of this syllabus.

Attendance Policy
A student can only miss eight classes during the semester. Students do not have to provide documentation for their absence.

Course Materials
Course pack is on OAKS. Israeli films could be found in the college library, online, or will be given to students for limited time (I can provide films for viewing and reviewing, which are not mentioned in the syllabus). Ideally, a student should watch one or two films a week.

Gadgets: Cell Phones, Tablets, and Computers
It is not allowed to use cell phones in class or any other unauthorized gadget, including labtops.
Exam and Other Ways of Assessment
A ten page take home exam will be given (about) three weeks before the end of the semester. I will gladly read drafts and comment them as many times as needed. Your essay must be typed, paginated, double-spaced, and using 12 points Times New Roman. It must bear a title, your name and the date. It also must be proof-read for spelling and grammatical mistakes. It is a good idea to find a classmate with whom you can exchange papers for brainstorming and proofreading. The Mid-Term, which is attached in the end of this syllabus, could be done in your own time, and you can rewrite it even after I grade it in order to improve you writing skills (and your grade).

General Education Student Learning Outcomes

- Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

- Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed by an essay question on the take-home final exam.

Grades
The final grade in this class will be based on a student performance in:

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<th>Component</th>
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<td>Final Essay</td>
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<td>Mid-Term Essay</td>
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<td>OAKS discussions</td>
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<td>Class Involvement</td>
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<td>Presentation</td>
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Extra-Curricular Activities (Extra Credit)

There will be opportunities to gain up to ten points of extra credit by participating in approved extra-curricular activities:

1. Watch films at the Israeli Movie Night this semester, write a short review, and earn one point every time

2. Go to events that I will announce, write a short report, and earn one point every time.
Special Needs

If you have special learning needs or you are entitled to certain accommodations please discuss this with me ASAP and in full confidentiality.

Disclaimer and Trigger Warning

Since Israeli cinema is quite different than American cinema, expect some nudity, including frontal nudity, as well as explicit sex acts and sexual language. Also be aware of other adult content, such as violence, sexual violence, obscene language, and drug abuse. This disclaimer should not be consider as a negative judgment on Israeli cinema, but simply signals the difference between Israeli and American cultures regarding representations of adult behavior in mainstream cinema.

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1. Introduction

Murray Rosenberg – *The First Film of Palestine* (1911).


Ariel Feldstein, *Cinema and Zionism: The Development of a Nation through Film* (Portland: Vallentine Mitchell, 2012), 13 – 125. [This is not in the course pack. It will be given in class]

2. First Steps of “Hebrew Cinema”

Ya’akov Ben Dov – *Dreamers and Builders* (1920’s)

Natan Axelrod – *Oded the Wanderer* (1933).

Avigdor Hameiri – *This is the Land* (1935).

3. **New Jews: Zionist Masculinities**


4. **New Jews: The Heroic Years**


5. **New Jews: Zionist Masculinities and The Heroic Years Revisited**


6. **New Jews: Looking for “Normal Life” (the New Sensibility cinema)**

Uri Zohar – *Three Days and A Kid* (1967)  
Uri Zohar – *Peeping Tom* (1972).  

7. **The Israeli-Palestinian Conflict: From One Narrative to Two Narratives**


8. **The Israeli-Palestinian Conflict: Jews Imagine Arabs in a Jewish State**

9. The Israeli-Palestinian Conflict: Seeing the Conflict through Israeli-Arab Eyes


10. The Israeli-Palestinian Conflict: Ebtisam Mara'ana Films - Gender in Israeli-Arab Society

*Paradise Lost* (2003).


*Three Times Divorced* (2010)

11. Holocaust: Sabras Imagine Survivors

Yosef Milo – *He Walked through the Fields* (1967).


12. Holocaust: Second Generation

Orna Ben-Dor Niv – *Because of that War* (1988).


13. **Holocaust: Children Imagine Their Parents as Survivors**


Boaz Davidson – *Alex is Lovesick* (1986).


14. **Mizrahim: The Orientalization of Arab-Jews**


15. **Mizrahim: Arab-Jews Reappropriating Mizrahi Identities**


16. Mizrahim: Gender in Post-Bourekas Films

Mosh Mizrahi - *Every Time We Say Goodbye* (1986).

17. Student-Instructor Conference


Joel Silberg – *Kuni Lemel in Tel Aviv* (1976)
Joel Silberg - *Kuni Lemel in Cairo* (1983)
Amos Gitai – *Kadosh* (1999)


20. Ultra-Orthodox, Haredim, and Religious Zionists: Homosexuality and Judaism


21. **Reading the final assignment and brainstorming it in class**

22. **Gays and Lesbians: New Israeli Queer Cinema**


Yair Hochner – *Good Boys* (2005),


Yair Hochner - *Fucking Different Tel-Aviv* (2009).


23. **Gays and Lesbians: Amos Gutmann as a Pioneer Gay Filmmaker**

*Drifting* (1983)

*Bar 51* (1985)

*Amazing Gaze* (1992)

24. **Gays and Lesbians: Queering the Israeli-Palestinian Conflict**

Dan Wolman – *Hide and Seek* (1980).


25. Where are the Women?


26. Where are the Women? Ronit Elkabetz’s Case

*To Take a Woman* (2004)

*Seven Days* (2008)

*Gett* (2014)

27. Epilogue: Are Undocumented Workers the New Arabs?


28. Conclusion