

ISRAELI CINEMA: AN INTRODUCTION

ICINE-UT 136

Instruction Mode: In Person

Fall 2022

Mondays, 10am-1pm

NYU Tel Aviv Academic Center

Course Description

This course will engage the various ways through which the filmic medium has portrayed Israel's complex matrix of cultural identities. Oscillating between considerations of social history and film aesthetics, the different sessions will address the major factors shaping Israeli culture: war and the demands of battlefield heroism; the trauma of the Holocaust; the Mizrahi-Ashkenazi ethnic divide; the contemporary immigration experience; engagements with the Palestinian Other; gender politics; queer identity and the threat of "pinkwashing"; kibbutz life and the decline of collectivism; and the challenge of Judaism to Israeli secularity. Through our discussions, class participants will gain a more comprehensive perspective on Israeli society than is usually offered in mainstream US media, as well as acquire intimate familiarity with certain milestones of Israeli filmmaking, most of which have rarely been screened outside of Israel's national borders.

Lecturer Contact Information

Dr. Dan Chyutin

dc1352@nyu.edu

Lecturer Office hours

In-person office hours: Mondays, 1:30pm-2:30pm (on campus)

Lecturer Bio

Dr. Dan Chyutin (NYU [MA], University of Pittsburgh [PhD]) is a film scholar focusing on Israeli cinema, film and religion, transnational film studies, and postwar Hollywood. He is a teaching fellow at Tel Aviv University's Steve Tisch School of Film and Television, and has also taught undergraduate and graduate classes at the University of Pittsburgh, American University (Washington DC), University of Haifa, The Open University of Israel, and Sapir Academic College. His essays appeared in such peer-reviewed publications as *Cinema Journal*, *Shofar*, *Journal of Film and Video*, *Jewish Film & New Media*, *Short Film Studies*, and *Journal of Jewish Identities*. He is also the co-editor (together with Rachel S. Harris) of the anthology *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, which was published by Indiana University Press in 2021. In addition to his scholarly activities, Dan is a practicing film programmer and a trained filmmaker.

Prerequisites: None

Units earned: 2

Course Structure

The course is geared towards an intensive engagement with Israeli cinema through viewing, discussing, and writing. It incorporates screenings of feature-length films, either during the class sessions or separately in pre-organized viewing sessions. Meetings will include the instructor's introductory lectures (which incorporate clips), student presentations on feature films, and class discussions. The final assignment would require the students to provide detailed, theoretically grounded analyses of Israeli films; a short proposal is submitted for review mid-term, allowing class participants to receive feedback and improve on their analytic abilities.

In an effort to have students acquire intimate knowledge of Israeli filmmaking, the course will include Q&A sessions with local directors, who will share the secrets of their practice. Moreover, we will have special visits to film-centered institutions so as to better understand how Israeli cinema is preserved and presented.

Course Objectives

Upon completion of this course, students will be able to:

- Possess familiarity with the history and contemporary landscape of Israeli cinema
- Speak with assuredness to various dimensions of Israeli society and culture, as they are captured and negotiated on-screen
- Analyze filmic texts with accuracy and depth, based on a proper use of theoretical terminology

Assessment Components

Attendance is mandatory and will be checked at each class meeting.

Failure to fulfill any required component may result in failure of the class:

Class Participation: 20%

Film Presentation: 20%

Project proposal: 20%

Final Project: 40%

Class Participation (20%)

Participation in class discussion is not only a mandatory requirement but a key ingredient in shaping the quality of teaching and learning. Students are expected to arrive on time and ready to share their thoughts, after having reviewed the necessary class materials.

Film Presentation (20%)

Each student will be assigned one of the pre-screened films, and will have to present on it during class (approx. 10 minutes, excluding clips). The presentation is expected to be a structured account of the student's reflections on the viewed film, as they relate to the assigned reading.

Project proposal (20%)

Close to the end of the semester, students will be asked to submit written proposals (two pages, double spaced) which outline their final essay projects. As the final paper will focus on analysis of a film of the student's choosing, the proposal has to include the title of the film, a research question that relates this film to class topics, suggested structure of the argument,

and three potentially useful bibliographical references. Following submission, the students will receive their proposals back with comments.

Final Paper (40%)

At the end of term, students will develop their project proposals into final papers. The paper should be between 2000-2500 words in length (roughly 6-8 pages, double spaced), and include 5-7 bibliographical references.

Criteria for Assessment of Written Work

- Critical: displaying complex, multivalent thinking which questions assumptions of the "natural" and entertains different, even contradictory possibilities, ultimately forging positions that are coherent and meaningful.
- Textual: reading with careful attention to detail, and providing nuanced analysis which seeks out and thoughtfully engages the complexities and ambiguities of the text (be it written or audiovisual).
- Contextual: researching and convincingly relating particular arguments to broader social-political-cultural contexts and concerns.
- Communicational: organizing and articulating claims in a manner that is ideationally cogent and stylistically elegant.

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0

A- = 90-93 or 3.7

B+ = 87-89 or 3.3

B = 84-86 or 3.0

B- = 80-83 or 2.7

C+ = 77-79 or 2.3

C = 74-76 or 2.0

C- = 70-73 or 1.7

D+ = 67-69 or 1.3

D = 65-66 or 1.0

F = below 65 or 0

Required Texts

Each session has one piece of required reading, which the student should review ahead of class discussion. In addition to the required text, the syllabus also assigns a few suggested readings per session, which expand on the discussed topic. All readings below can be found on Brightspace.

General overviews on the course topic for background and support with the final paper

- Ella Shohat, *Israeli Cinema: East/West and the Politics of Representation* (London & New York: I. B. Tauris, 1989/2010)
- Rachel S. Harris and Dan Chyutin (eds.), *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema* (Bloomington: Indiana University Press, 2021)
- Miri Talmon and Yaron Peleg (eds.), *Israeli Cinema: Identities in Motion* (Austin: University of Texas Press, 2011)
- Eran Kaplan, *Projecting the Nation: History and Ideology on the Israeli Screen* (New Brunswick: Rutgers University Press, 2020)
- Yosefa Loshitzky, *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001)
- Raz Yosef, *The Politics of Loss and Trauma in Contemporary Israeli Cinema* (New York: Routledge, 2011)
- Raz Yosef and Boaz Hagin (eds.), *Deeper than Oblivion: Trauma and Memory in Israeli Cinema* (London: Bloomsbury Academic, 2013)

Required Films

The films selected for this course will be presented in the context of group viewing (either during class time or in a separate, pre-organized screening session). They may contain "adult" themes, including what may be considered objectionable violence, language, and/or sexual content. The instructor will provide trigger warnings before viewing, and necessary context after.

Class Schedule

Week 1: Thinking and Writing about Israeli Film: Introductions

Monday (9/1/22)

Screening (pre-class): *Cock Fight* (Sigalit Lipshitz, 2000 [13m])

Required Reading:

- Janina Schupp, "Blocking Space: Metaphorical Spatial Constraints in the Cinematography and Mise-en-scène of *Cock Fight*," *Short Film Studies* 6.2 (Spring 2016): 147-150.
- Dan Chyutin, "'Strange Times to be a Chicken': The Meaning of a Metaphor," *Short Film Studies* 6.2 (Spring 2016): 163-166.

Suggested Reading

- Timothy Corrigan, "Writing about the Movies," *A Short Guide to Writing about Film (Ninth Edition)* (New York: Longman, 2014), 1-18.

Week 2: The History of Israeli Film

Monday (9/5/22)

Screening: None.

Required Reading:

- Yaron Peleg and Miri Talmon, "Introduction," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), ix-xvii.

Suggested Reading:

- Rachel S. Harris and Dan Chyutin, "Israeli Cinema Beyond the National: An Introduction," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 1-36.
- Dan Chyutin and Yael Mazor, "Israeli Cinema Studies: Mapping Out a Field," *Shofar* 38.1 (Spring 2020): 167-217.

Week 3: No Class (see Jerusalem visit in week 4)

Week 4: War and the Demands of Heroic Masculinity

Sunday (9/18/22): Visit to the Jerusalem Cinematheque-Israeli Film Center

Suggested Reading:

- Odeya Kohen Raz, "The Authorship of Uri Zohar: The Ethics and Aesthetics of the Archimedean Lever," *Journal of modern Jewish studies* 18.3 (2019): 343–368.

Monday (9/19/22)

Screening (pre-class): *Foxtrot* (Shmuel Maoz, 2017 [113m])

Required Reading:

- Yael Munk, "From National Heroes to Postnational Witnesses: A Reconstruction of Israeli Soldiers' Cinematic Narratives as Witnesses of History," *Narratives of Dissent: War in Contemporary Israeli Arts and Culture*, eds. Rachel S. Harris and Ranen Omer-Sherman (Detroit, MI: Wayne State University Press, 2013), 300-316.

Suggested Reading:

- Philip Hollander, "Shifting Manhood: Masculinity and the Lebanon War in *Beaufort* and *Waltz with Bashir*," *Narratives of Dissent: War in Contemporary Israeli Arts and Culture*, eds. Rachel S. Harris and Ranen Omer-Sherman (Detroit, MI: Wayne State University Press, 2013), 346-363.
- Raz Yosef, *The Politics of Loss and Trauma in Contemporary Israeli Cinema* (New York: Routledge, 2011), 21-59, 139-161.
- Yaron Peleg, "Ecce Homo: The Transfiguration of Israeli Manhood in Israeli Films," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 43-58.
- Uri S. Cohen, "From Hill to Hill: A Brief History of the Representation of War in Israeli Cinema," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 43-58.
- Eran Kaplan, "From Hero to Victim: The Changing Image of the Soldier on the Israeli Screen," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 59-69.
- Eran Kaplan, *Projecting the Nation: History and Ideology on the Israeli Screen* (New Brunswick: Rutgers University Press, 2020), 105-127.

- Alison Patterson and Dan Chyutin, "Teaching Trauma in (and Out of) Translation: Waltzing with Bashir in English," *Media and Translation: An Interdisciplinary Approach*, ed. Dror Abend-David (London: Bloomsbury Academic, 2014), 221-241.

Week 5: Israeli Women and Feminism's Challenges

Monday (10/3/22)

Screening (pre-class): *Zero Motivation* (Talya Lavie, 2014 [97m])

Required Reading:

- Rachel S. Harris, *Warriors, Witches, Whores: Women in Israeli Cinema* (Detroit: Wayne State University Press, 2017), 65-87.

Suggested Reading:

- Yael Munk, "In the Face of Violence: A Political Reading of IDF Women Soldiers in Two Israeli Films of the 2000s," *Feminist Media Studies* 19.8 (2019): 1144-1158.
- Anat Zanger, "Women, Border and Camera: Israeli Feminine Framing of War," *Feminist Media Studies* 5.3 (2005): 341-357.
- Yael Zerubavel, "Coping with the Legacy of Death: The War Widow in Israeli Films," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 84-95.
- Yael Munk, "Hagar Ben Asher's *The Slut* as the First Israeli Transnational Feminist Film Text," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 316-332.
- Orly Lubin, "The Woman as Other in Israeli Cinema," *Israeli Women's Studies: A Reader*, ed. Esther Fuchs (New Brunswick: Rutgers University Press, 1995), 301-316.
- Ella Shohat, "Making the Silences Speak in Israeli Cinema," *Israeli Women's Studies: A Reader*, ed. Esther Fuchs (New Brunswick: Rutgers University Press, 2005), 291-300.

Week 6: Articulating a Palestinian IdentityMonday (10/24/22)Screening (pre-class): *In Between* (Maysaloun Hamoud, 2016 [103m])

Required Reading:

- Ariel M. Sheerit, "From Weddings as Resistance to Resistance to Weddings: Un-weddings in the Palestinian Films *Villa Touma* and *In Between*," *Middle East Journal of Culture and Communication* 14.3 (2021): 366-388.

Suggested Reading:

- Dorit Naaman, "A Rave against the Occupation? Speaking for the Self and Excluding the Other in Contemporary Israeli Political Cinema," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 257-275.
- Carol Bardenstein, "Cross/Cast: Passing Israeli and Palestinian Cinema," *Palestine, Israel, and the Politics of Popular Culture*, eds. Rebecca L. Stein and Ted Swedenburg (Durham, NC: Duke University Press, 2005), 99-125.
- Yaron Shemer, "Five Broken Cameras and the Metonymic Sixth Camera," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 175-188.
- Yael Friedman, "Guises of Transnationalism in Israel/Palestine: A Few Notes on *5 Broken Cameras*," *Transnational Cinemas* 6.1 (2015): 17-32.
- Amal Jamal and Noa Lavie, "Self-Categorization, Intersectionality and Creative Freedom in the Cultural Industries: Palestinian Women Filmmakers in Israel," *Ethnic and Racial Studies* 44.6 (2021): 1030-1050.

Week 7: Ethnic Divides: Mizrahi-Ashkenazi / The "Russian Aliyah"Sunday (10/30/22)Screening (pre-class): *The Ballad of the Weeping Spring* (Beni Torati, 2012 [106m])

Required Reading:

- Raz Yosef, "Forbidden Melodies: Music and Arab-Jewish Identity in Contemporary Mizrahi Cinema," *Middle East Critique* 31.2 (2022): 165-180.

Suggested Reading:

- Yaron Shemer, *Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel* (Ann Arbor: University of Michigan Press, 2013), 18-48.
- Yaron Peleg, "From Black to White: Changing Images of Mizrahim in Israeli Cinema," *Israel Studies* 13.2 (Summer 2008): 122-145.
- Merav Alush-Levron, "The Politics of Ethnic Melancholy in Israeli Cinema," *Social Identity* 21.5 (2015): 1-15.
- Rami N. Kimchi, "A Turn towards Modernity: The Ideological Innovation of *Sallah*," *Shofar* 29.4 (Summer 2011): 1-22.
- Ella Shohat, *Israeli Cinema: East/West and the Politics of Representation* (London & New York: I. B. Tauris, 1989/2010), 215-326.
- Yosefa Loshitzky, *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001), 72-89.

Monday (10/31/22)

Screening (in class): *White Panther* (Danni Reisfeld, 2012 [89m])

Required Reading:

- Olga Gershenson, "Immigrant Cinema: Russian Israelis on Screens and behind the Cameras," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 134-148.

Suggested Reading:

- Olga Gershenson, "'Is Israel Part of Russia?' Immigrants on Russian and Israeli Screens," *Israel Affairs* 17.1 (January 2011): 164-76.
- Olga Gershenson and Dale Hudson, "Absorbed by Love: Russian Immigrant Woman in Israeli Film," *Journal of Modern Jewish Studies* 6.3 (November 2007): 301-315.
- Nitzan Ben-Shaul, "Disjointed Narratives in Contemporary Israeli Films," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 113-119.
- Avi Santo, "Between Integration and Exile: 'Russian' Filmmaking in Israel," *Framework* 46 (Fall 2005): 22-42.

Week 8: New Queer Israeli FilmMonday (11/7/22)Screening (in class): *Sublet* (Eytan Fox, 2020 [89m])

Required Reading:

- Nir Cohen, *Soldiers, Rebels, and Drifters: Gay Representation in Israeli Cinema* (Detroit: Wayne State University Press, 2012), 89-128.

Suggested Reading:

- Boaz Hagin and Raz Yosef, "Fantasies of Other Desires: Homonationalism and Self-Othering in Contemporary Israeli Queer Cinema," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 293-315.
- Gilad Padva, "Discursive Identities in the (R)evolution of the New Israeli Queer Cinema," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 313-325.
- Raz Yosef, "Homonational Desires: Masculinity, Sexuality, and Trauma in the Cinema of Eytan Fox," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 181-200.
- Raz Yosef, *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema* (New Brunswick: Rutgers University Press, 2004), 142-171.
- Colleen Jankovic, "'You Can't Film Here': Queer Political Fantasy and Thin Critique of Israeli Occupation in *The Bubble*," *Canadian Journal of Film Studies* 22.2 (Fall 2013): 97-119.

Week 9: Holocaust MemoriesMonday (11/14/22)Screening (pre-class): *Past Life* (Avi Nesher, 2016 [109m])

Required Reading:

- Liat Steir-Livny, "Near and Far: The Representation of Holocaust Survivors in Israeli Feature Films," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 168-180.

Suggested Reading:

- Ilan Avisar, "The Holocaust in Israeli Cinema as a Conflict between Survival and Morality," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 151-167.
- Nurith Gertz and Gal Hermoni, "History of Violence: From the Trauma of Expulsion to the Holocaust in Israeli Cinema," *Deeper than Oblivion: Trauma and Memory in Israeli Cinema*, eds. Raz Yosef and Boaz Hagin (New York: Bloomsbury Academic, 2013), 223-261.
- Sandra Meiri, "Visual Responses: Women's Experience of Sexual Violence as Represented in Israeli Holocaust-Related Cinema," *European Journal of Women's Studies* 22.4 (2015): 443-456.
- Judd Ne'eman, "The Tragic Sense of Zionism: Shadow Cinema and the Holocaust," *Shofar* 24.1 (2005): 22-36.
- Régine-Mihal Friedman, "Witnessing for the Witness: Choice and Destiny by Tsipi Reibenbach," *Shofar* 24.1 (2005): 81-93.
- Yosefa Loshitzky, *Identity Politics on the Israeli Screen* (Austin: University of Texas Press, 2001), 32-71.

Week 10: Kibbutz Life and the Decline of CollectivismMonday (11/21/22)Screening (in-class): *Beautiful Valley* (Hadar Friedlich, 2011 [85m])

Required Reading:

- Eldad Kedem and Gilad Padva. "From *Sabra* to *Children of the Sun*: Kibbutz Films from the 1930s to the 2000s," *One Hundred Years of Kibbutz Life: A Century of Crisis and Reinvention*, eds. Michal Palgi and Shulamit Reinharz (New York: Routledge, 2014), 173-193.

Suggested Reading:

- Ranen Omer-Sherman, *Imagining the Kibbutz: Visions of Utopia in Literature and Film* (University Park, PA: Penn State University Press, 2015), 204-257.
- Eldad Kedem, "Kibbutz Films in Transition: From Morality to Ethics," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 326-339.

- Nurith Gertz, "The Kibbutz Between the Past and the Present," *Israel Studies Review* 30.1 (2015): 86-100.
- Amir Har-Gil and Inbal Ben-Asher Gitler, "Kibbutz Landscape and Architecture as Represented in Film and Television: Kibbutz Yakum as a Case Study," *Israel Studies Review* 30.1 (2015): 101-129.

Week 11: Judaism's Challenge to Israeli Secularity

Monday (11/28/22)

Screening (pre-class): *The Wedding Plan* (Rama Burshtein, 2016 [110m])

Required Reading:

- Yaron Peleg, "Toward a Jewish Religious Realism in Israeli Cinema," *Jewish Film & New Media* 9.1 (2021): 76–93.

Suggested Reading:

- Yaron Peleg, *Directed by God: Jewishness in Contemporary Israeli Film and Television* (Austin: University of Texas Press, 2016), 1-52.
- Dan Chyutin, "'The King's Daughter Is All Glorious Within': Female Modesty in Judaic-Themed Israeli Cinema," *Journal of Jewish Identities* 9.1 (Spring 2016): 39-58.
- Dan Chyutin, "'Lifting the Veil': Judaic-Themed Israeli Cinema and Spiritual Aesthetics," *Jewish Film & New Media* 3.1 (Spring 2015): 25-47.
- Dan Chyutin, "Judaic Cinecorporeality: Fleshing Out the Haredi Male Body in Avishai Sivan's *The Wanderer*," *Shofar* 33.1 (Fall 2014): 57-82.
- Dan Chyutin, "Negotiating Judaism in Contemporary Israeli Cinema: The Spiritual Style of *My Father, My Lord*," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 201-212.
- Eran Kaplan, *Projecting the Nation: History and Ideology on the Israeli Screen* (New Brunswick: Rutgers University Press, 2020), 158-181.
- Nava Dushi, "Seeking the Local, Engaging the Global: Women and Religious Oppression in a Minor Film," *Israeli Cinema: Identities in Motion*, eds. Yaron Peleg and Miri Talmon (Austin: University of Texas Press, 2011), 213-224.

*****Submission of Paper Proposal*****

Week 12: Israeli Cinema from a Transnational Perspective: New Extremism and the Horror GenreMonday (12/5/22)

Screening (pre-class): *Big Bad Wolves* (Navot Papushado and Aharon Keshales, 2013 [110m])

Required Reading:

- Neta Alexander, "Blood, Sweat, and Tears: The Rise of Israel's New Extremism," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 357-374.

Suggested Reading:

- Olga Gershenson and Dale Hudson, "Nightmares of a Nation: Israeli Horror-Satires *Rabies* and *Big Bad Wolves*," *Journal of Cinema and Media Studies* 59.1 (Fall 2019): 44-65.
- Olga Gershenson, "Zombies and Zionism: The Dead and the Undead in Israeli Horror Films," *Shofar* 39.1 (2021): 147-175.
- Ido Rosen, "National Fears in Israeli Horror Films," *Jewish Film & New Media* 8.1 (2020): 77-103.
- Pablo Utin, "The Exchange: Reinventing Israeliness through Koreanness," *Casting a Giant Shadow: The Transnational Shaping of Israeli Cinema*, eds. Rachel S. Harris and Dan Chyutin (Bloomington: Indiana University Press, 2021), 375-396.
- Boaz Hagin, "'Our Traumas': Terrorism, Tradition, and Mind Games in *Frozen Days*," *Deeper than Oblivion: Trauma and Memory in Israeli Cinema*, eds. Raz Yosef and Boaz Hagin (New York: Bloomsbury Academic, 2013), 199–221.

Week 13: Conversation with an Israeli Filmmaker (TBD)Monday (12/12/22)

Screening (in-class): *TBD*

No Required Reading

Week 14: Exam weekSaturday (24/12/22)*****Submission of final paper*******Academic Policies****Attendance Policy**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspace if the course is remote synchronous/blended, is expected promptly when class begins. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to NYU Tel Aviv to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce

this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Tel Aviv site staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the NYU Tel Aviv Director.
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may

check your assignments by using TurnItIn or another software designed to detect offenses against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer **AND** the NYU Tel Aviv Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to

faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Tel Aviv.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277