
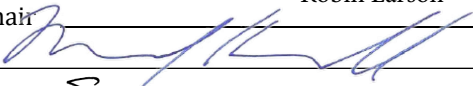
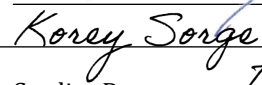

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>11-03-25</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____	
	Department College <i>(To obtain a course number, contact erudolph@fau.edu)</i>			
Prefix Number	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course	Course Title	
Credits <i>(See Definition of a Credit Hour)</i>	Grading <i>(Select One Option)</i> Regular Sat/UnSat	Course Description <i>(Syllabus must be attached; see Template and Guidelines)</i>		
Effective Date <i>(TERM & YEAR)</i>				
Prerequisites, with minimum grade*		Corequisites	Registration Controls <i>(Major, College, Level)</i>	
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course				
WAC/Gordon Rule Course Yes No WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines .		
Minimum qualifications to teach course				
Faculty Contact/Email/Phone Chris Robe' crobe@fau.edu		List/Attach comments from departments affected by new course		
Approved by Department Chair  Shane Eason College Curriculum Chair _____ Robin Larson College Dean  UUPC Chair  Corey Sorge Undergraduate Studies Dean  Dan Meerooff UFS President _____ Provost _____			Date Oct. 2, 2025 10/20/2025 10/20/2025 11-03-25 11-03-25 _____ _____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.



FLORIDA ATLANTIC UNIVERSITY

FIL 4828-001 15976

International Cinema: Israeli Cinema

Date: Friday 6:00 PM - 9:50 PM

Building: Culture and Society Bldg Boca **Room:** 107

4 Credit(s)

Fall 2025 - 1 Full Term

Instructor Information

Matthew Elfenbein

Email: melfenbe@fau.edu

Office: CU 209

Office Hours: Wednesdays 3:00 PM - 5:00 PM

Course Description

This course examines cinema and screen cultures from national, international, and transnational perspectives, exploring how films reflect cultural, social, and political dynamics across the globe. Students analyze the aesthetic, industrial, and historical contexts of film production and reception, investigating how global cinema shapes and is shaped by the movement of ideas, people, and cultural identities.

Instructional Method

In-Person

Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

Required Texts/Materials

The following texts will serve as the foundation for the course. Selected chapters and articles from these works will be provided via **Canvas**:

- Yosef, Raz. *Beyond Flesh: Queer Masculinities and Nationalism in Israeli Cinema*
- Kronish, Amy. *Israeli Film: A Reference Guide*
- Shohat, Ella. *Israeli Cinema: East/West and the Politics of Representation*
- Gertz, Nurith, and Galili, George. *Israeli Cinema: East/West and the Politics of Representation*
- Pick, Zvi. *Cinema in Israel: A Cultural History*

Additional articles and film excerpts will also be provided on Canvas.

Course Objectives/Student Learning Outcomes

Because International Cinema is a variable-topics course, the films, regions, and themes change each semester depending on the professor. By the end of this course, students will be able to:

1. Understand Cultural and Historical Contexts
 - Explain how films reflect and shape the cultural, social, and political contexts of the semester's topic.
2. Analyze Diverse Perspectives
 - Critically engage with representations of identity, nationality, and culture as expressed through cinema.
3. Develop Visual and Critical Literacy
 - Apply technical language and analytical tools to study cinematic techniques such as lighting, sound, costume, camera angles, set design, and editing.
4. Recognize Cinematic Forms and Genres
 - Distinguish between genres and forms, including fiction, documentary, propaganda, shorts, and feature films.
5. Integrate Context into Film Analysis
 - Incorporate historical, cultural, and theoretical perspectives into critical discussions and written analyses of films.

Faculty Rights and Responsibilities

Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

- Establish and implement academic standards.
- Establish and enforce reasonable behavior standards in each class.
- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct [University Regulation 4.007](#).

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Course Evaluation Method

Film Impact Presentation - 30%	Letterboxd Reviews - 30%
Midterm Exam - 17.5%	Attendance/Participation - 5%
Final Exam - 17.5%	Total = 100%

Letterboxd Review and Rating Assignment

Throughout the semester, you will use Letterboxd—a free, social film logging and review platform—as your primary space for reflection and critical engagement with the films we watch in class, along with any additional screenings you explore on your own.

Unlike a Canvas discussion board, Letterboxd places you in a real-world community of cinephiles, critics, and students, contributing to larger conversations about what cinema means, how it functions, and why it endures. By regularly reviewing films in a semi-public space, you will develop your critical voice, improve your analytical skills, and engage directly with broader film discourse.

These reviews are not formal academic essays; they are a hybrid of personal reflection and critical analysis. While your writing may be conversational and creative, your reviews must demonstrate thoughtful engagement with the material and awareness of our course themes.

Getting Started

- Create a free account at letterboxd.com.
- Follow me, Dr. Elfenbein: <https://boxd.it/K9h9>
- Log, rate, and review all required films from the course schedule, plus any relevant leisure screenings you choose to include.

Review Guidelines

Each review should include:

1. Introductory Context
 - o Briefly summarize the film's premise.
 - o Identify central characters and actors.
 - o Provide basic information on the film's production context (time, place, industry background).
2. Cinematic Analysis
 - o Discuss how the film reflects, challenges, or expands cinematic norms of its time.
 - o Connect the film to relevant historical events, global movements, or stylistic trends.
 - o Incorporate assigned readings or lectures to deepen your interpretation.
 - o Analyze how meaning is communicated through cinematic language—camera work, editing, sound, mise-en-scène, performance, and narrative structure.
3. Personal Insight & Interpretation
 - o Reflect on what you took away from the film.
 - o What resonated with you, challenged you, or surprised you?
 - o Did the film change your perspective on cinema, culture, or history?
4. Style & Creativity
 - o Use your own voice—witty or conversational tones are encouraged, as long as they support analysis.
 - o A one-liner is fine, but it cannot replace a thoughtful review.
 - o Aim for clarity, originality, and critical depth.

Due Dates

- Reviews should be logged weekly in tandem with our in-class screenings.
 - Grades will be assessed at Midterm and Final based on both quality and consistency.
-

Film Impact Presentation

Once during the semester, you will deliver a short in-class presentation analyzing one of the films we screen. Your presentation should explore the film's relationship to course themes, its historical context, and its influence on cinema and culture.

Presentation Guidelines

- Length: 5–8 minutes
- Present in person on your assigned week.
- Use specific scenes, performances, and stylistic elements from the film to support your points.
- Reference at least one assigned reading or lecture concept.
- Visual aids (e.g., clips, stills, slides) are encouraged but not required.

Grading Criteria

(50 points total)

- Content & Analysis (20) – Depth of insight, clarity of argument, connection to course themes and historical context.

- Use of Evidence (10) – Specific examples from films and readings; effective integration of lecture material.
- Organization & Clarity (10) – Clear structure and pacing.
- Delivery & Engagement (5) – Confident, natural, and engaging delivery.
- Professionalism (5) – Preparedness and responsiveness to audience questions.

Due Dates

- Sign up for a presentation week during the first week of class.
 - Presentations are due in class on your assigned date.
-

Midterm Exam

- Format: 50 multiple-choice questions
 - Coverage: Material from Week 1 through the week prior to the exam
 - Open Notes/Resources: Yes
 - Time Limit: 90 minutes
 - Location: Administered in class
-

Final Exam

- Format: 50 multiple-choice questions
 - Coverage: Material from Midterm through the week prior to the exam
 - Open Notes/Resources: Yes
 - Time Limit: 90 minutes
 - Location: Administered in class
-

Attendance & Participation

Because this is an in-person course, consistent attendance and engagement are required. Film screenings, discussions, and collaborative activities are central to your success.

- Attendance: You are expected to attend all class meetings and screenings. Excessive absences will negatively affect your grade.
- Participation: Active engagement in discussions, in-class exercises, and group work is required.

Expectations:

- **Attendance policy:** Participation and presence during the scheduled class time is MANDATORY and will be collected each period. It is also courteous to your fellow classmates and peers who might be presenting or trying to engage with the material.

Excused absences will be up to the instructor's discretion, with credit recovery options on an as-needed basis.

- **Participation and Screening policy:** You should read the material before class to come prepared to discuss and engage with the lecture. You'll need to come to class to watch the film and be ready to discuss the class objectives and concepts following the screening. If you are absent or unable to view the film in class, you must locate and screen it. I am here to assist and help but only provide screenings during class time.
- **Trigger Warnings and Content Advisory:** Cinema history is marked by transformative periods in which filmmakers sought to challenge societal norms and push the boundaries of what was considered acceptable or respectable by previous generations. These moments often reflect broader cultural shifts, as filmmakers experiment with new ideas, techniques, and narratives to question established conventions and redefine the art form. As a result, the films we study in this course may include themes, imagery, or content that some viewers find challenging or uncomfortable. It is your responsibility to research and familiarize yourself with any potential trigger warnings related to the films we will screen. This will allow you to engage with the material thoughtfully and prepare for discussions in a way that prioritizes both your learning and well-being.
 - Feeling uncomfortable with a film's content does not excuse you from attending class or participating in discussions. Discomfort is often an important part of engaging critically with art, especially in an era that sought to provoke thought and conversation about difficult subjects.
 - If you anticipate specific challenges with certain content, I encourage you to reach out to me as soon as possible. I am available to discuss your concerns and collaborate on reasonable and fair accommodations that allow you to continue engaging with the course material while maintaining your personal well-being. These accommodations may include:
 - Providing alternative ways to participate in the discussion.
 - Allowing you to step out briefly during particularly challenging scenes, provided you inform me beforehand.
 - By addressing concerns early and maintaining open communication, we can ensure a supportive environment that encourages critical engagement while respecting individual needs.
- **Email policy:** Please only use Canvas Mail. I will respond to emails within 48 hours, Monday through Friday. I will still respond on Saturday and Sunday but at my best. Please include a "Subject" to your emails and a signature with your name, and only send them using your FAU email through Canvas.
- **Screen/Screening policy:** Laptops are permitted for notetaking during the lecture. During the film screenings, NO screens are allowed to be on because of their distracting nature in the dark environment of the movie theater. Please put laptops and phones away and place any smartwatches in "Theater Mode." In addition, please refrain from conversation with others, snoring, and excessive reactions during the screening and lecture.
- **Emotions policy:** Movies are made to evoke emotions and feelings, so all emotions are welcome. This is a safe environment to express these feelings from the lecture and screening, as long as they do not immediately threaten you or your peers.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Religious Accommodation Policy Statement

In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at www.fau.edu/regulations.

Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

Time Commitment Per Credit Hour

For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

Course Grading Scale

Letter Grade	Percentage
A	100 - 94%
A-	< 94 - 90%
B+	< 90 - 87%
B	< 87 - 83%
B-	< 83 - 80%
C+	< 80 - 77%
C	< 77 - 73%
C-	< 73 - 70%
D+	< 70 - 67%
D	< 67 - 63%
D-	< 63 - 60%
F	< 60 - 0%

Grade Appeal Process

You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

[University Regulation 4.002](#) of the University Regulations contains information on the grade appeals process

Policy on Make-up Tests, Late work, and Incompletes

The deadlines for the assignments are posted on the Course Schedule below, these dates and times can also be found for each assignment on Canvas.

Grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Final grades will be based on the following breakdown. All assignments and examinations must be completed. Failure to do so will result in an "F" for the course.

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work.

FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. [\[Policy 12.16 Artificial Intelligence\]](#)

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the [Florida Atlantic Code of Academic Integrity, Regulation 4.001.](#)

Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit <https://fau.edu/ai/citation>

AI Language Specific To This Course

AI Flexible: The use of AI to assist in work assigned in this specific course is permitted only for specific assignments as indicated by the instructor. Use must be properly documented and cited per instructor guidelines (<https://fau.edu/ai/citation>).

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (**CAPS**) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Student Support Services and Online Resources

- [Center for Learning and Student Success \(CLASS\)](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [FAU Libraries](#)
- [Office of Information Technology Helpdesk](#)
- [Center for Global Engagement](#)
- [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- [Student Accessibility Services](#)
- [Student Athlete Success Center \(SASC\)](#)
- [Testing and Certification](#)
- [Test Preparation](#)
- [University Academic Advising Services](#)

The Center for Teaching and Learning (CTL)

The CTL has a variety of FREE TUTORING and other academic support services to help you succeed in your courses. You are encouraged to build your academic support team early in the term and meet with your team regularly. At the CTL, you can practice difficult course content, develop skills, and learn academic success strategies -- in person and online. Learn more about FAU academic support at www.fau.edu/ctl.

- FREE writing support is offered for this course through the **University Center for Excellence in Writing (UCEW)** at the CTL. Visit fau.edu/ucew to learn more.
- FREE speaking and presentation support is offered for this course through the **Speaking Center**. Visit fau.edu/speakingcenter to learn more.
- FREE eTutoring and eSuccess coaching is available for students taking online courses. Visit fau.edu/esuccess to learn more.

Course Topical Outline

COURSE SCHEDULE (Subject to Change without Notice)

Week 1 – Pre-State Israel: Pioneering Ideals

- **Topics:** Filmmaking in Mandate Palestine, propaganda & fundraising films, early newsreels, cinematic language basics
 - **Screening:** *Land of Promise* (1935)
 - **Reading:** Shohat, *Israeli Cinema: East/West and the Politics of Representation*, Ch. 1
-

Week 2 – The Kibbutz & Early Israeli Cinema

- **Topics:** Kibbutz imagery, sabra identity, national myths, propaganda & newsreels before 1960
 - **Screening:** *They Were Ten* (1960)
 - **Reading:** Gertz & Khleifi, *Palestinian Cinema*, Introduction
-

Week 3 – Tel Aviv: Ideology, Modernity & Leisure

- **Topics:** Urban imagery, cafes, beaches, bohemian life, cinematic shorthand, national identity
 - **Screening:** *Life According to Agfa* (1992)
 - **Reading:** Ezrahi, “Tel Aviv Imagined: Cinema and Urban Identity”
-

Week 4 – Aliyah & Absorption: Becoming Israeli

- **Topics:** Immigration, melting-pot ideals, Israeli humor, comic depictions of cultural tensions
 - **Screening:** *Sallah Shabati* (1964)
 - **Reading:** Shohat, Ch. 3 “Immigration and Integration on Screen”
-

Week 5 – Mizrahim & Bourekas Cinema

- **Topics:** Mizrahi representation, stereotypes, Bourekas films, emergence of New Mizrahi Cinema
 - **Screening:** *Kazablan* (1973)
 - **Reading:** Yosef, *Beyond Bourekas*, Ch. 2
-

Week 6 – Arabs & Palestinians in Israeli and Palestinian Cinema

- **Topics:** Tropes, stereotypes, Palestinian perspectives, gendered representation, key directors
 - **Screening:** *Paradise Now* (2005)
 - **Reading:** Gertz & Khleifi, Ch. 5
-

Week 7 – Militarism & Masculinity

- **Topics:** IDF in the national narrative, masculinity, evolving roles of women, new military cinema
 - **Screening:** *Beaufort* (2007)
 - **Reading:** Shohat, Ch. 5 “War and the Male Body”
-

Week 8 – The Arab-Israeli Conflict On Screen

- **Topics:** Differentiating military films vs. conflict narratives, multiple militia perspectives, contemporary war representations
 - **Screening:** *Foxtrot* (2017)
 - **Reading:** Peleg, “Representing the Conflict”
-

Week 9 – Women & Feminist Filmmaking

- **Topics:** Female representation, “the gaze,” feminist theory, women directors vs. feminist cinema
 - **Screening:** *Invisible* (2011)
 - **Reading:** Yosef, *Israeli Feminist Cinema*, Ch. 1
-

Week 10 – Religion in Israeli Cinema

- **Topics:** Representations of religious groups, secular vs. religious filmmakers, ideological conflicts
 - **Screening:** *Fill the Void* (2012)
 - **Reading:** Kaplan, “Faith and Film in Israel”
-

Week 11 – Foreign Workers & Migrant Labor

- **Topics:** Migration, gendered labor, refugees vs. foreign workers, contemporary portrayals

- **Screening:** *Children of the Sun* (2007)
 - **Reading:** Hever, “Migrant Bodies, Israeli Screens”
-

Week 12 – Israeli Film Aesthetics & Narrative Innovation

- **Topics:** Experimental storytelling, nonlinear narratives, visual style, editing techniques, and the evolution of Israeli cinematic language
 - **Screening:** *The Band's Visit* (2007)
 - **Reading:** Kronish, “The Poetics of Silence in Israeli Cinema”
-

Week 13 – Russian Immigration & Identity

- **Topics:** Soviet & post-Soviet immigration, Russian identity on screen, major filmmakers
- **Screening:** *Late Marriage* (2001)
- **Reading:** Neiger, “Russians in Israeli Cinema”

Title IX Statement

In any case involving allegations of sexual misconduct, you are encouraged to report the matter to the University Title IX Coordinator in the Office of Civil Rights and Title IX (OCR9). If University faculty become aware of an allegation of sexual misconduct, they are expected to report it to OCR9. If a report is made, someone from OCR9 and/or Campus Victim Services will contact you to make you aware of available resources including support services, supportive measures, and the University's grievance procedures. More information, including contact information for OCR9, is available at <https://www.fau.edu/ocr9/title-ix/>. You may also contact Victim Services at victimservices@fau.edu or 561-297-0500 (ask to speak to an Advocate) or schedule an appointment with a counselor at Counseling and Psychological Services (CAPS) by calling 561-297-CAPS.