



## *Syllabus*

### *Cinema in the Eye of Conflict - 50064*

*Last update 08-08-2023*

*HU Credits:* 2

*Responsible Department:* Communication & Journalism

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Prof Raya Morag

*Coordinator Email:* [Raya.morag@mail.huji.ac.il](mailto:Raya.morag@mail.huji.ac.il)

*Coordinator Office Hours:* Tuesday, 1000-1100

*Teaching Staff:*  
Prof Raya Morag

*Course/Module description:*

*The course discusses the representation of the Israeli-Palestinian conflict from the*

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'70s - 2000s through analysis of major narrative and documentary works in the two corpora.

Course/Module aims:

Familiarity with Israeli (and Palestinian) cinema on the Israeli-Palestinian conflict. Discussion of major ethical issues regarding the conflict emanating from the corpora. Familiarity and understanding of the central models in research on Israeli cinema.

Learning outcomes - On successful completion of this module, students should be able to:

At the end of this course, students will be capable of independently analyzing Israeli films through discussion of the major ethical issues presented in them and in relevant theoretical models.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: lectures, discussions, close reading, scenes analysis.

Course/Module Content:

1. Introduction: Khirbet Khizeh (By Ram Loevy (1978)
2. Foxtrot - Shmulik Maoz (2020)
3. 6 Days War: Avanti Popolo - Rafi Bukai (1986)
4. The Palestinian Wave: Beyond the Walls (1984) and One of Us (1989) □ Uri Babash
5. Apocalypse Now? Life According to Agfa - Assi Dayan (1992)
6. First Lebanon War: Lebanon - Shmulik Maoz (2009)
7. Second Intifada Terrorism: No 17 - David Ofek (2003), Paradise Now - Hany Abu Assad (2005)
8. Continued
9. Intersectionality and LGBTQ: Yossi and Jagger □ Eitan Fox (2002)
10. Gevald □ Netalie Braun (2008)
11. The Collaborator: Bethlehem - Yuval Adler (2013), Omar - Hany Abu Assad (2013)
12. The Green Prince - Nadav Schirman (2014)
13. The Gatekeepers - Dror Moreh (2012)
14. Empathic Unsettlement
15. Summary: Freedom Train - Tawfik Abu Wa'al (2018)

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Required Reading:

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1. Nora, Pierre (1993) "Between History and Memory: The Problem of the Place" *Zmanim* 45: 4-19.
2. Shohat, Ella (2010) *Israeli Cinema: East/West and the Politics of Representation*, rev. ed. London and New York: I.B. Tauris: 215-47.
3. Shohat, Ella (1990) "Master Narrative/Counter Readings: The Politics of Israeli Cinema." In *Resisting Images: Essays on Cinema and History*. Edited by Robert Sklar and Charles Musser, Philadelphia: Temple University Press: 251-78..
4. Neeman, Jaad and Munk, Yael (2013) "Magic Realism in Avanti Popolo" *Mikan* 13 : 68-83 (Hebrew)
5. Shams, Anton (1990) "He Mixed the Performances" *Avanti Popolo, the Script* Jerusalem: Kineret: (Hebrew)
6. Gertz, Nurith, and Hermoni, Gal (2011) "The Muddy Path Between "Lebanon" and "Khirbet Khizeh" - Trauma, Ethics, and Redemption in Israeli Film and Literature." In *Just Images: Ethics and the Cinematic*. Edited by Boaz Hagin, Sandra Meiri, Raz Yosef, and Anat Zanger. Cambridge Scholars Publishing: 35-58.
7. Morag, Raya (2013) "The Body as the Battlefield" (Ch. 1) *Waltzing with Bashir Perpetrator Trauma and Cinema* New York: I.B.Tauris: 35-71.
8. Morag, Raya (2013) "QUEERNESS, ETHNICITY, AND TERROR" (Ch. 3) *Waltzing with Bashir Perpetrator Trauma and Cinema* New York: I.B.Tauris: 127-157.
9. Gertz, Nurith and Khleifi, George (2008) *Palestinian Cinema Landscape, Trauma, and Memory* Bloomington: Indiana University Press: 1-10, 134-170.
10. Morag, Raya. 2018. "Blood Relations and Nonconsensual Ethics: Israeli Intifada Documentaries." *Post Script* 36.2-3: 75-85.
11. Bashir Bashir and Goldberg Amos (2018) "The Holocaust and the Nakba: A New Syntax of History, Memory, and Political Thought" in *The Holocaust and the Nakba A New Grammar of Trauma and History* Edited by Bashir Bashir and Amos Goldberg. Columbia University Press
12. Nashef, H. (2016) "Demythologizing the Palestinian in Hany Abu-Assad's *Omar and Paradise Now*" *Transnational Cinemas* 7.11: 82-95.

Additional Reading Material:

Viewing Recommendation: A film (Raphael Nadjary's) or a TV series (Noit Geva's) on history of Israeli Cinema.

Moreh, Dror (2014) *The Gatekeepers*, Tel Aviv, Yediot Achronot,: 9-16, 355-376 (Hebrew)

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*Grading Scheme:*

*Essay / Project / Final Assignment / Home Exam / Referat 100 %*

*Additional information:*

*Course Requirements:*

*1. Active participation. Required reading of one journal article for each class meeting.*

*Required viewing of all 15 films on the website.*

*2. Submission of final paper: (100% of final grade)*

*Length of paper: 3-4 pages (12 point font, double spaced).*

*Submission deadlines: Before 12:00 a.m. on Feb. 2, 24*

*No submissions will be accepted after the deadline.*

*3. Submission of seminar paper: Analysis of an Israeli film not discussed in class (please ask me for approval of the film). Bibliographic sources □ at least 6 items.*

*Length of the seminar paper □ up to 20 pages. 12 point font, double spaced).*

*Deadline for submission: 13:00, 30.9.24. The submission must be recorded in the office: [communic@savion.huji.ac.il](mailto:communic@savion.huji.ac.il) . Detailed instructions will follow.*