

The Hebrew University of Jerusalem

Syllabus

Cinema in the eye of conflict - 50064

Last update 02-09-2019

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

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

Coordinator Office Hours: Tuesday, 1600-1700

Teaching Staff:

Prof Raya Morag

Course/Module description:

The course discusses the representation of the Israeli-Palestinian conflict from the '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.

Course/Module Content:

1. Introduction: The Gatekeepers - Dror Moreh (2012)
2. Continued
3. Censorship?: Khirbet Khizeh (By Ram Loevy (1978)
4. 6 Days War: Avanti Popolo - Rafi Bukai (1986)
5. The Palestinian Wave: Beyond the Walls - Uri Babash (1984)
6. Apocalypse Now? Life According to Agfa - Assi Dayan (1992)
7. First Lebanon War: Lebanon - Shmulik Maoz (2009) or Beaufort - Joseph Sedar (2007)
8. Second Intifada Terrorism: No 17 - David Ofek (2003), Paradise Now - Hany Abu Assad (2005)
9. Continued
10. The Collaborator: Bethlehem - Yuval Adler (2013), Omar - Hany Abu Assad (2013), The Green Prince - Nadav Schirman (2014)
11. Continued

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12. *The Palestinian-Arabic Family: Atash/Thirst* - Tawfik Abu Wa'al (2004)
 13. *Summary: Freedom Train* - Tawfik Abu Wa'al (2018)

Required Reading:

1. Moreh, Dror (2014) *The Gatekeepers*, Tel Aviv, Yediot Achronot,: 9-16, 355-376 (Hebrew)
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. Gertz, Nurith and Khleifi, George (2008) *Palestinian Cinema Landscape, Trauma, and Memory* Bloomington: Indiana University Press: 1-10, 134-170.
9. Gertz, Nurith, and Hermoni, Gal (2008) "Trauma and Subversiveness in *Kedma and Thirst*" *Israel* 14: 13-33. (Hebrew)
10. 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.

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 0 %
Project work 80 %
Assignments 20 %
Reports 0 %
Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

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

Required viewing of all 13 films on the website.

2. Submission of mid-term paper: (20% of final grade)

Topic of paper: A preparation for the final paper: film's title, subject, main theses, 4 sources of bibliography. Explain the contribution of each of the bibliographic sources to the discussion of the claim.

Length of report: Up to two pages (12 point font, double spaced).

Submission deadline: Before 10:30 a.m. on 20.5.19. The paper should be turned in before the beginning of the class. No submissions will be accepted after the deadline.

3. Submission of final paper (80% of the final grade): Analysis of an Israeli film not discussed in class (please ask me for approval of the film). Bibliographic sources – at least 4 items. Length of the paper – up to 6-8 pages. 12 point font, double spaced). Deadline for submission: Four weeks after the last class meeting: before 13:00 on 30.7.19, to the Communication Department secretary. The submission must be recorded in the office. Detailed instructions will follow.