



## 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.*