



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Conflict Crisis and Transformation in European Cinema - 50090*

*Last update 04-09-2019*

*HU Credits: 2*

*Degree/Cycle: 2nd degree (Master)*

*Responsible Department: Communication & Journalism*

*Academic year: 0*

*Semester: 1st Semester*

*Teaching Languages: English*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Dr. Tobias Erbrecht-Hartmann*

*Coordinator Email: [tobias.ebbrecht-hartmann@mail.huji.ac.il](mailto:tobias.ebbrecht-hartmann@mail.huji.ac.il)*

*Coordinator Office Hours: Monday, 12.00-14.00*

---

Teaching Staff:

Dr. Tobias Ebbrecht Hartmann

Course/Module description:

The course introduces current tendencies in contemporary European cinema. We focus on cinematic engagement with questions of identity, migration, war and memory in films from West and East European countries ranging from Spain and France to Denmark, Germany and Austria, to Poland and Romania.

Course/Module aims:

The course offers insight into significant tendencies in contemporary European Cinema. We interrelate film historical (Neorealism, New Waves), film theoretical (transnational cinema) and political (European identity and memory) aspects in order to review how contemporary European filmmakers reflect within the framework of cinema on the present state of Europe and European societies as well as on challenges, conflicts and crisis.

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

- providing knowledge about significant tendencies on contemporary European cinema and European film history
- engaging into contemporary discourses on Europe and present challenges for European societies
- analyzing films and applying knowledge of narrative and stylistic conventions
- conducting independent research on different films, digital culture products and platforms

Attendance requirements(%):

80%

*Teaching arrangement and method of instruction:* Based on class room discussions of selected films different topics, elements and tendencies that characterize European cinema are analyzed. Group-work integrates context factors (historical and political). Basic reading material provides the ground for discussions in class and application of analytical concepts that are later applied to the mid-term assignment and the final paper.

---

Course/Module Content:

28-10-2019 | *Introduction: Intersections and Border-Crossings*

04-11-2019 | *Memories I: Persisting Pasts*

11-11-2019 | *Memories II: Exiled Cinemas*

18-11-2018 | *Memories III: Divided History*

25-11-2018 | *Traveling I: In the Borderlands*

02-12-2019 | *Traveling II: East-/Westwards*

09-12-2019 | *Migration I: In the Shadows*

16-12-2019 | *Migration II: Towards the Border*

23-12-2019 | *Conflicts I: The Balkans*

30-12-2019 | *Conflicts II: Terror*

06-01-2020 | *Families I: Broken Dreams*

20-01-2020 20-01-2020 | *Families III: Friendship*

27-01-2020 | *Conclusion: Europe in Motion*

Required Reading:

1. Bergfelder, T. (2005). *National, transnational or supranational cinema? Rethinking European film studies.* *Media, Culture & Society*, 27(3), 315-331.

2. Halle, R. (2014) *The Europeanization of Cinema: Interzones and Imaginative Communities.* 2014. Urbana: University of Illinois Press.

Additional Reading Material:

*A full reading list will be provided at the beginning of the course*

Course/Module evaluation:

*End of year written/oral examination 60 %*

*Presentation 0 %*

---

*Participation in Tutorials 0 %*  
*Project work 25 %*  
*Assignments 15 %*  
*Reports 0 %*  
*Research project 0 %*  
*Quizzes 0 %*  
*Other 0 %*

*Additional information:*