



The Hebrew University of Jerusalem

Syllabus

Israeli Film: Identity Culture and Society - 50420

Last update 04-10-2021

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Communication & Journalism

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Professor Aner Preminger

Coordinator Email: anerp@zahav.net.il

Coordinator Office Hours: Monday 15:00-16:30 by appointment.

Teaching Staff:

Prof Aner Preminger

Course/Module description:

The course will examine the evolution of Israeli cinema in the context of international cinema history and the Israeli culture. In the international context, Israeli cinema will be examined as part of the development of film language in the history of the medium: the nature of the interaction between the utterance of Israeli cinema and the cinematic utterance developed worldwide during hundred and twenty years of cinema history. The effect of the tension between American and European cinema on the development of Israeli cinema will be discussed as well as the Israeli cinema as a response to the developments in international cinema. In the national culture and local context, Israeli cinema will be examined as a mirror to the society development as well as its influence on Israeli society and culture. The course will suggest an analysis of the relationship between Israeli cinema and Israeli television and between both media and other cultural expressions such as visual arts and Hebrew literature. A special attention will be drawn to the relationship between images, sounds and voices of the Israeli films and the environment where they were created: the landscape, weather, light, the Israeli temperament, themes and modes of representation of characters. All these will be related to historical, social, cultural and political processes. The issues described above will be reviewed and explored while watching film clips from features and short films, documentaries and fiction. Except for films screened in class, students will be required to watch more films as part of their homework.

Course/Module aims:

Exposing the students to Israeli cinematic master pieces. Deepen the understanding of the dialectical relationship between cinema and cultural identity as well as its socio-political context for every nation with Israel society as a test case. Providing a fresh examination and provoking a new perspective for discussion and re-evaluating crucial issues that are in the center of Israeli identity.

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

At the end of the course students should be able to read any film in the context of the international cinematic utterance and history as well as in its own cultural, social and political context. More specifically, in the Israeli context, the students will be able to read Israeli films as a rich complex text in a dialectical relationship and dialogue with the controversial Israeli political discourse and as part of its growing and developing culture.

Attendance requirements(%):

Teaching arrangement and method of instruction: Each session will start with a theoretical introduction around a central theme. Theoretical lecture will be accompanied by a screening of excerpts from films related to the subject of the lesson. Every session there will include a screening of one full length film. If possible, sometimes students will be asked to see an additional film which will be an important part of the course.

Course/Module Content:

WEEK 1

Class 1 – Wednesday 13 March 16:30–19:00

Introduction to Israeli cinema - from the beginning of the twentieth century until the mid-sixties of the twentieth century: Soviet influence - socialist realism; Montage.

Influences of German Expressionism. Influences of Hollywood:

The turning point during the 60th, 3 factors: 1967; The world spirit of the 60th and the army troupes; two filmmakers: Uri Zohar and David Perlov.

Hole in the Moon/Uri Zohar - 1965; Hallelujah The Hills/Adolphas Mekas (1963)

David Perlov; Uri Zohar. Screening of excerpts from early sixties' films: Sallah (Sallah Shabbati)/Ephraim Kishon - 1964.

Screening 1 – Every Bastard a King-1968 – Zohar's 3rd feature

Screening 2 – Time of the Cherries (The Cherry Season)/Chaim Buzaglo 1991

WEEK 2

Class 2 – Wednesday 20 March 16:30–19:00

Talking on the previous week films: Godard's definition of the relationship between fiction & reportage; Zohar's opening scene – "The Israeli paradox"

Israeli Wars; American Wars; Metaphor. Realism-Surrealism; Fantastic Realism.

Screening 3 - Big Eyes/Uri Zohar, 1974 – context;

Screening 4 - Paratroopers: 1977 (84 minutes) – Introduction

WEEK 3

Class 3 – Wednesday 27 March 16:30–19:00

Talking about Big Eyes: Peeping Tom; Uri Zohar, Arik Einstein; The French New Wave and Italian Neo-realism; Greece tragedy and the chorus.

Talking about Paratroopers: 1977 (84 minutes) – Introduction: 1977, new wave, new sensitivity, neo-realism, Holywood. Two films, two protagonists. Death question. Yair and Weisman parallel plots.

Screening 5 – Fellow Travelers (Magash Hakesef)/Judd Ne'eman – 1983

Introduction: 1983- Lebanon war. Palestinian-Israelies; West bank Palestinians.

Screening 6 - Beyond the walls (MeAchorei Hasorragim)/Uri Barabash – 1984

WEEK 4

Class 4 – Wednesday 03 April 16:30–19:00

Wietzman paraphrase, Alterman's poem (1947). Summing up Fellow Travelers.
The evolution from Paratroopers to FellowTravelers.
Talking about Beyond the Walls; the ending; Rashid Mashrawi.
The Arab Other in Israeli Cinema and Discourse – the evolution of the Israeli-Palestinian conflict's representation.
Film excerpts from: They were Ten (Hem Hayu Asara)/Baruch Diner – 1960, Hole in the Moon (Hor Balevana)/Uri Zohar – 1965, My Michael (Michael Shely)/Dan Wolman – 1975.
Screening 7 - The smile of the Lamb (Chiuch Ha' Gdi)/Shimon Dotan – 1986

WEEK 5

Class 5 – Wednesday 10 April 16:30–19:00
Talking about Smile of the Lamb; The film versus the book;
Film excerpts from: Khirbet Hiza'a/Ram Loevy – 1978 – The opening; The deportation.
Screening 8 – Avanti Popolo/Raffi Bukae – 1986

WEEK 6

Class 6 – Wednesday 01 May 16:30–18:00
Talking about Avanti Popolo
Film excerpts from:
Hamsin (Eastern Wind)/Dan Wachsmann – 1982
Screening 9 - Fictitious marriage (Marriage of convenience)/Chaim Buzaglo – 1988

WEEK 7

Class 7 – Wednesday 15 May 16:30–19:00
Talking about Fictitious marriage: Shlomo Bar-Aba, Eli Yazpan; The title's term in Israeli discourse; a political comedy.
Screening 10 – The Band's Visit/Eran Kolirin – 2007

WEEK 8

Class 8 – Wednesday 22 May 16:30–19:00
Talking about The Band's Visit.
Screening 11- Restoration (Good Morning Mr. Fiedelman)/Yossi Madmoni – 2011

WEEK 9

Class 9 – Wednesday 29 May 16:30–19:00
Talking about Restoration
Screening 12 - The Ballad of the Weeping Spring (Balada le'aviv ha'bohe)/Benny Toraty - 2012

WEEK 10

Class 10 – Wednesday 05 June 16:30–19:00

Talking about The Ballad of the Weeping Spring.
Conclusion.
Screening 13 - My Australia/Ami Drozed - 2011

Required Reading:

selected bibliography from the general one, according to the course development.

Additional Reading Material:

Bibliography:

Abramson Macabit, the 'New Psyche' - A Model of Different Femininity in Movies: Vivian Amsalem, Heroine of the Trilogy by Ronit & Shlomi Alkabetz, Jewish Film and New Media: An International Journal, Wayne State University Press, N.Y. 2016 (Spring).

Ben-Shaul Nitzan, Expressions of 'Siege Syndrom' in Israeli Film, New York: New York University (Phd dissertation), 1993.

Ben-Shaul Nitzan, Mythical Expressions of Siege in Israeli Films, Edwin Mellen Press, N.Y., 1997

Kracauer Siegfried, From Caligari to Hitler, Princeton University Press, Princeton, N.J., 1947

Kronish Amy, World Cinema-6: Israel, Associated University Presses, Cranbury, New Jersey, and Flick Books, Wiltshire, England, 1996.

Kronish Amy & Safirman Costel, Israel Film - A Reference Guide, Praeger Publishers, Westport, CT, USA, 2003.

Loshitzky Yossefa, Identity politics on the Israeli screen, Austin: University of Texas press, 2002.

Morag Raya, Waltzing With Bashir - Perpetrator Trauma and Cinema, J.B. Tauris, 2013.

Preminger Aner, 100 years of Zionism-100 years of Cinema in Israel, catalogue of "Die Neuen Hebräer, 100 Jahre Kunst in Israel", p. 524-531, Martin Gropius Bau, Berlin, 2005.

Preminger Aner, The Arab Other in Israeli Cinema and Discourse, Journalism and Mass Communication, Volume 2, Number 2, February 2012 (Serial Number 5) pp. 412-420, David Publishing Company, CA, USA, 2012.

Schweitzer Ariel, Le Cinéma Israélien de la modernité, Éditions L'Harmattan, 1997.

Yosef Raz, *Homoland: Interracial sex and the Israeli-Palestinian conflict in Israeli cinema*, GLQ, 8, 553-579, 2002.

Shohat Ella, *Israeli Cinema: East/west and the Politics of Representations*, University of Texas Press, Austin, 1989.

Zanger Anar, *Place, Memory and Myth in Contemporary Israeli Cinema*, Valentine Mitchell, London, 2012.

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 0 %
Assignments 30 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 60 %
Essay or Examination

Additional information:

- Screening Filmography
1. Every Bastard a King (Kol Mamzer Melech)/Uri Zoohar - 1968
 2. Time of the Cherries (The Cherry Season)/ Chaim Buzaglo - 1991
 3. Big Eyes (Einaim Gdolot)/Uri Zohar - 1974
 4. Paratroopers (Masa Alunkot)/Judd Ne'eman - 1977
 5. Fellow Travelers (Magash Hakesef)/Judd Ne'eman - 1983
 6. Restoration (Good Morning Mr. Fiedelman)/Yossi Madmoni - 2011
 7. Beyond the walls (MeAchorei Hasorragim)/Uri Barabash - 1984
 8. The smile of the Lamb (Chiuch Ha' Gdi)/Shimon Dotan - 1986
 9. Fictitious marriage (Marriage of convenience)/Chaim Buzaglo - 1988
 10. The Band's Visit/Eran Kolirin - 2007
 11. No Names on the Doors (Ein Shemot Al Hadlatot)/Nadav Levitan - 1997
 12. My Australia/Ami Drozed - 2011
 13. The Ballad of the Weeping Spring (Balada le'aviv ha'bohe)/Benny Toraty - 2012
 14. Three Days and a Child (Shlosa Yamim Veyeled)/Uri Zohar - 1967
 15. Sing Your Heart Out (The Troupe/Halahaka)/Avi Nesher - 1978
 16. Khirbet Hiza'a/Ram Loevy - 1978
 17. Hamsin (Eastern Wind)/Dan Wachsmann - 1982
 18. Final Cup/Eran Riklis - 1991
 19. Blind Man's Bluff/Aner Preminger - 1993
 20. Last Resort/Aner Preminger - 1999

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21. *Broken Wings*/Nir Bergman - 2000
 22. *Walking on Water*/Eithan Fuchs - 2004
 23. *My Father, My Lord (Chufshat Keitz)*/David Wallach - 2007
 24. *Strangers*/Erez Tadmor&Guy Nativ - 2008