



## *The Hebrew University of Jerusalem*

### *Syllabus*

## *Ethics and Esthetics - Documentary Cinema and Human Rights - 50426*

*Last update 13-08-2018*

*HU Credits: 2*

*Degree/Cycle: 1st degree (Bachelor)*

*Responsible Department: Communication & Journalism*

*Academic year: 0*

*Semester: 2nd 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, 1600-1700*

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Teaching Staff:

Prof Raya Morag

Course/Module description:

The course discusses central issues in documentary film theory, with an emphasis on the social documentary film. The discussion will be based on an analysis of prominent films of contemporary narrative and documentary cinema.

Course/Module aims:

Familiarity with cinema that deals with human rights in Israel and worldwide as well as with prominent theoretical paradigms of documentary film theory.

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 documentary films through discussion of major ethical issues with regard to both human rights and theoretical models.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: Analysis of films and discussion of key research papers.

Course/Module Content:

1. 12.3.19 Introduction - Human rights - between the narrative and the documentary cinema: *Little Soldier* - Annette K. Olesen (Denmark, 2008)
2. 19.3.19 Continued
3. 26.3.19 Case Study A: Three Looks on Immigrants and Refugees  
*Dimona* - Nathan Gross, Israel, 1962); *Dimona Twist* - Michal Aviad (Israel, 2016)
4. 9.4.19 Continued
5. 30.4.19 Refugees - Hotline - Silvina Landsmann (Israel, 2015)
6. 7.5.19 Continued
7. 14.5.19 *Fire at Sea* - Gianfranco Rosi (Italy/France, 2016)
8. 21.5.19 Case Study B: Women and the invisible war? *The Invisible War* - Dick Kirby (USA, 2012)
9. 28.5.19 Case Study C: Dealing with Racism: *I Am Not Your Negro* - Raoul Peck (Switzerland/France/Belgium/USA, 2016)

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10. 4.6.19 Continued

11. 11.6.19 Case Study D – Docu-activism - The Wolfpack

12. 18.6.19 Continued

13. 25.6.19 Case Study E – Cinema, Photography, and human rights: *The Salt of Earth* - Juliano Ribeiro Salgado and Wim Wenders (France/Italy/Brazil, 2014).

Students' presentations

Summary

Required Reading:

1. Nichols, Bill. *Introduction to Documentary*. 2nd Ed., Bloomington & Indianapolis: Indiana UP, ([2001] 2010).

2. Renov, Michael (1993). "Toward a Poetics of Documentary" *Theorizing Documentary* New York Routledge: 12-36.

3. Nichols, Bill (1991). "Axiographics: Ethical Space in Documentary Film" *Representing Reality: Issues and Concepts in Documentary* Bloomington: Indiana University Press: 76-103.

4. Even, Anat (2016). "The Grey Space of Truth: An Interview with Michal Aviad" *Takriv 13* (online). [Hebrew]

5. Fassin, Didier (2013) "The Precarious Truth of Asylum" *Public Culture* 25.1: 39-63.

6. Kushner, Tony (2016) "Lampedusa and the Migrant Crisis: Ethics, Representation and History" *Mobile Culture Studies* 1: 199-231.

7. Brownmiller, Susan (1975, 1990). "Introduction," *War in Against Our Will: Men, Women, and Rape*. Givatayim, Israel: The Second Sex Publishers: 13-31. (Hebrew)

8. May, Larry and Strikwerda, Robert (1994) "Men in Groups: Collective Responsibility for Rape" *Hypatia* 9. 2: 134-151.

9. Rascaroli, Laura (2008) "The Essay Film: Problems, Definitions, Textual Commitments" *Framework* 49.2: 24-47.

10. Crichlow, Warren (2017) "Baldwin's Rendezvous with the Twenty-first Century: I am Not your Negro" *Film Quarterly* 70.4: 9-22.

11. Linfield, Susie. "Photojournalism and Human Rights"(Ch. 2) in *The Cruel Radiance Photography and Political Violence*, Chicago: The University of Chicago Press (2010): 33-62

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 0 %

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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.*
2. *Required viewing of films on the website.*
3. *Submission of mid-term paper: (20% of final grade) - Length of the paper - up to 2 pages. A first draft of the final paper's sections: the chosen film, subject, research question/s (one page); and 3 relevant bibliographic sources. Explain the potential contribution of these sources to your paper (max. 10 lines for each reference). Submission deadline: Before 10:30 a.m. on June 4, 19. The paper should be turned in before the beginning of the class. No submissions will be accepted after the deadline.*
4. *Submission of final paper (80% of the final grade): Analysis of a documentary film (not discussed in the class) dealing with human rights violation. (please ask me for approval of the films). The paper must include a comparison between the chosen film and one of the films discussed in the class. Bibliographic sources - at least 3 items. Film Reviews are not to be used. Length of the paper - up to 5 pages. Deadline for submission: Four weeks after the last class meeting: before 13:00 on July 30, 19, to the Communication Department secretary. The submission must be recorded in the office. Detailed instructions will follow.*
5. *Submission of seminar paper. This submission is additional to the final paper. Analysis of a documentary film (not discussed in the class) dealing with human rights violation (please ask me for approval of the films). The paper must include a comparison between the chosen film and one of the films discussed in the class. Bibliographic sources - at least 6 items. Film Reviews are not to be used. Length of the paper - up to 15 pages. Deadline for submission: according to seminar paper submission rules, September 30, 2019, before 13:00, to the Communication Department secretary. The submission must be recorded in the office. Detailed instructions will follow.*