Syllabus

INTERTEXTUALITY - LANGUAGE TRADITON IN CINEMA - 50513

Last update 26-09-2016

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: Aner Preminger

Coordinator Email: aner.preminger@mail.huji.ac.il

Coordinator Office Hours: Monday 15:00-16:00, Tuesday 10:00-11:30 by appointment

Teaching Staff:
Course/Module description:
The course introduces inter-textuality as a key method to understand cinematic text. What is inter-textuality? How does a given text activate number of additional texts simultaneously? Intertextual reading of films is examined in the broader context of intertextual reading of cultural texts wherever they are and in the context of the fundamental significance of intertextuality in any language. How does a cinematic text use earlier cinematic texts? Is this just a possible option, or is it a necessary part of the process of a growing language layers upon layers? What is the difference between homage, reverberation, quotation, allusion, influence, rewrite, misreading, miswriting, and parody? The course will discuss inter-textual theories as those of Riffaterre and Bloom and their application to films, with reference to a variety of works from the cinematic canon.

Course/Module aims:
Exposing the complex dialogue mechanism through which films interact among themselves and with other cultural texts. Understanding that there are not closed texts and in order to fully interpret any text it must be treated as an open text. Internalize a new observation of cinema as a whole organism whose organs are the individual films made during the development of the medium. Exploring the relationship between cinema and literature, poetry, theater, semiotics, and other cultural disciplines using key inter-textual theories.

Learning outcomes - On successful completion of this module, students should be able to:
Define and categorize the different types of resonance between texts. Identify homage, reverberation, quote, allusion, influence, rewrite, misreading, miswriting, and parody. Interpret and evaluate any film - based on intertextual approach.

Attendance requirements(%):
100

Teaching arrangement and method of instruction: Thorough discussion of intertextuality theories and approaches by: T.S. Eliot, Julia Kristeva, Ziva Ben-Porat, Harold Bloom, Michael Riffaterre, Aner Preminger. Before class Students must read relevant selected articles and summarize them. The articles are discussed and learnt in class using examples. In most lessons clips of different films that demonstrate the inter-textual approaches and the different types of texts echo each other as well as the different inter-textual functions and their implications for the
interpretation of the text.

**Course/Module Content:**
- text; inter-text; visual text; verbal text; audio text; inter-textuality; linguistic inter-textuality; rhetoric inter-textuality; primary text; secondary text; intertextuality in advertising, commercial, politics; visual intertextuality; literal intertextuality; intertextuality in cinema; cinematic intertextuality; Eliot's tradition and the individual talent; Reflexive cinema; the relationship between intertextuality and reflexivity; myth; Neorealism as an intertext of modern cinema; Neorealism and Hollywood as intertexts in Antonioni's cinema; intertextuality as defined by Julia Kristeva and Mikhail Bakhtin; Bloom's anxiety of influence; misreading; miswriting; Classical cinema as an intertexts in the French New Wave's cinema; Riffaterre's Compulsory reader response: the intertextuality drive; mimetic gap as a signifier for intertextuality; exclusiveness as a condition for inter-textuality; Inter-textual nexus; homage; reverberation; quotation; allusion; influence; rewrite; misreading; miswriting; parody; plagiarism; canon;

**Required Reading:**
- Ben-Porat, Z., 1976, The Poetics of Literary Allusion, PTL, 1, 105-128
- Riffaterre, M., 1990, Compulsory reader response: the intertextuality drive, In: Intertextuality, Ch. 3, p. 56-78

**Additional Reading Material:**
- Ben-Porat, Z., 1976, The Poetics of Literary Allusion, PTL, 1, 105-128


Hedges, I., 1991, Breaking The Frame, Film Language and the Experience of Limits, Bloomington: Indiana UP.

Hirsh, A., 1979, Truffaut's Subversive Siren: Intertextual Narrative in Mississippi Mermaid, Film Criticism, Fall 1979, Meadville, U.S.A.


Overbey, D., (editor), 1979, Springtime in Italy: A Reader on Neo-Realism, Shoe String Press Inc.


Riffaterre, M., 1978, Semiotics of Poetry, Bloomington: Indiana UP.


Stam, R., 1992, Reflexivity in Film and Literature, From Don Quixote to Jean-Luc Godard, Columbia University Press. New York.


Course/Module evaluation:
End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 80 %
Assignments 10 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information:
None