Syllabus

CONTEMPORARY WORLD CINEMA - 50941

Last update 11-09-2015

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

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

Coordinator Office Hours: Tuesday, 1600-1700

Teaching Staff: Prof Raya Morag
Course/Module description:
The course addresses fundamental issues in contemporary world cinema – changing definitions of national cinema in the age of globalization; nationalism and trans-nationalism; identity and identification; homeland, diaspora, and immigration. Discussion will be based on textual analysis of narrative and documentary films from a number of countries and regions: The Milk of Sorrow (Claudia Llosa, Peru, 2009), Salem Cinema (Mohsen Makhmalbaf, Iran, 1995), Before the Rain (Milcho Manchevski, Macedonia, 1994), Caché (Austria, Michael Haneke, 2005), The Missing Picture (Rithy Pahn, Cambodia, 2013), Unforgiven (Clint Eastwood, USA, 1992), Divine Intervention (Elia Suleiman, Palestine, 2002), and others.

Course/Module aims:
Introduction to world cinema and issues of nationalism and globalization and their aesthetic and ethic representation, including subversive models.

Learning outcomes - On successful completion of this module, students should be able to:
By the end of this course the students will be familiar with non-mainstream world cinema and will have developed tools for interpreting it. In addition, they will be introduced to major approaches to issues of nationalism/globalism in cinema.

Attendance requirements(%):
100%

Teaching arrangement and method of instruction: Lectures, discussions, film analysis.

Course/Module Content:
Lesson no. Date Topic
1. 22.2.16 Introduction [excerpts from Salem Cinema - Mohsen Makhmalbaf]
2. 29.2.16 Ethnocide: Before the Rain - Milcho Manchevski
3. 7.3.16 Continued
4. 14.3.16 Return of the repressed: Caché - Michael Haneke
5. 21.3.16 Continued
6. 28.3.16 The struggle over memory: The Missing Picture - Rithy Pahn
7. 4.4.16 Continued
8. 11.4.16 Memory and nationalism - The Milk of Sorrow - Claudia Llosa
9. 9.5.16 Continued
10. 16.5.16 A subversive model? Unforgiven - Clint Eastwood
11. 23.5.16 Cinema without a nation? Divine Intervention - Elia Suleiman
Required Reading:
End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 0 %
Project work 80 %
Assignments 20 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information:

Course Requirements:
Required reading – one journal article for each class meeting.
Submission of paper 1 - Critical discussion comparing the central claims of two of
the authors regarding Cach (item 6). Length of paper: 2-3 pages, 12 point font,
double spaced. Cite page numbers when quoting or paraphrasing. Support your
argument. (10% of the final grade) Submission date: by the beginning of class,
14.3.16. Do not submit by email. No extensions will be granted.
Submission of paper 2 - Personal analysis of Milk of Sorrow. Topic: Memory and
Nationalism – The Personal and the National in Llosa’s film. Present your argument
at the beginning of the paper. Choose two important scenes and analyze them (one
cinematic language strategy for each scene) with reference to Marianne Hirsch’s
main arguments (item no. 9). Length of paper: 2-3 pages, 12 point font, double
spaced. (10% of the final grade) Submission date: by the beginning of class,
11.4.16. Do not submit by email. No extensions will be granted.
Required viewing of four films independently:
Cach for lesson 4; Milk of Sorrow for lesson 8; Unforgiven for lesson 10; Divine
Intervention for lesson 11.
Final Paper integrating lecture materials, the films, and the bibliography (80%).
Worksheet will be passed out during the final class. Submission date: Before 13:00
on 30.6.16 to the Communication Department office. Do not submit by email. No
extensions will be granted.