



The Hebrew University of Jerusalem

Syllabus

CONTEMPORARY WORLD CINEMA - 50941

Last update 25-09-2017

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: 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:

1. 23.10.17 Introduction: Memory and nationalism - *The Milk of Sorrow* - Claudia Llosa
2. 30.10.17 Continued
3. 6.11.17 Global Cinema? *Birdman or the Unexpected Virtue of Ignorance* - Alejandro González Iñárritu
4. 13.11.17 Return of the repressed: *Caché* - Michael Haneke
5. 20.11.17 Continued
6. 27.11.17 Contemporary European Cinema and the Holocaust: *Ida* - Paweł Pawlikowski
7. 4.12.17 Iranian Cinema: *A Separation* - Asghar Farhadi

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8. 11.12.17 Continued
 9. 18.12.17 *The Refugees Question: Le Havre* - Aki Kaurismäki
 10. 1.1.18 Continued
 11. 8.1.18 *Chinese Cinema and the Cultural Revolution: Coming Home* - Zhang Yimou
 12. 15.1.18 Continued
 13. 22.1.18 Summation

Required Reading:

1. Andrew, Dudley (2010) "Time Zones and Jetlag The Flows and Phases of World Cinema" *World Cinemas, Transnational Perspectives* eds. Nataša Ďurovičová and Kathleen Newman Routledge NY and London: 59-89. 1.
2. Benedict, Anderson (1983) "Introduction" *Imagined Communities*, London: Verso: 48-59. 2.
3. Jarvie, Ian (2000) "National Cinema A Theoretical Assessment" *Cinema & Nation* eds. Mette Hjort and Scott MacKenzie Routledge London: 75-87. 3.
4. Hirsch, Marianne (2001) "Surviving Images: Holocaust Photographs and the Work of Postmemory" *Yale Journal of Criticism*, 14.1: 5-37. 4.
- Caché Dossier* (2007) *Screen* 48.2: 211-249. 5.
- Elsaeser, Thomas (2009) "Mind Game film" *Puzzle Films: Complex Storytelling in Contemporary Cinema* ed. Warren Buckland Wiley-Blackwell: 13-41. 6.
- Shohat, Ella (2006) "Post-Third-Worldist Culture: Gender, Nation, and the Cinema" *Transnational Cinema The Film Reader* eds. Elizabeth Ezra and Terry Rowden Routledge London: 39-56. 7.

Additional Reading Material:

Course/Module evaluation:

- End of year written/oral examination 0 %
- Presentation 0 %
- Participation in Tutorials 0 %
- Project work 90 %
- Assignments 10 %
- Reports 0 %
- Research project 0 %
- Quizzes 0 %
- Other 0 %

Additional information:

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- *Required reading - one journal article for each class meeting.*
 - *Submission of paper 1 - An analysis of a scene in Asghar Farhadi's A Separation (2011). Length of paper: 1 page, 12 point font, double spaced. Support your argument. (10% of the final grade) Submission date: 4.12.17 by the beginning of class,. Do not submit by email. No extensions will be granted.*
 - *Required viewing of all films independently:*
 - *Final Paper integrating lecture materials, the films, and the bibliography (90%). Worksheet will be passed out during the final class. Submission date: 22.2.18 Before 13:00 on to the Communication Department office. Do not submit by email. No extensions will be granted.*