

The Hebrew University of Jerusalem

Syllabus

CONTEMPORARY WORLD CINEMA - 50941

Last update 25-09-2017

HU Credits: 2

<u>Degree/Cycle:</u> 2nd degree (Master)

Responsible Department: communication & journalism

Academic year: 0

Semester: 1st Semester

<u>Teaching Languages:</u> Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof Raya Morag

<u>Coordinator Email: raya.morag@mail.huji.ac.il</u>

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.

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

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

- 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.

Elsaeeser, 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:

- 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.