



Syllabus

Contemporary World Cinema - 50941

Last update 13-08-2018

HU Credits: 2

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 films from a number of countries and regions: *The Milk of Sorrow* (Claudia Llosa, Peru, 2009), *Caché* (Austria, Michael Haneke, 2005), *The Missing Picture* (Rithy Panh, Cambodia, 2013), 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. | 15.10.18 | Introduction: Memory and nationalism - <i>The Milk of Sorrow</i> - Claudia Llosa |
| 2. | 22.10.18 | Continued |
| 3. | 29.10.18 | Iranian Cinema: <i>A Separation</i> - Asghar Farhadi |
| 4. | 5.11.18 | Continued |
| 5. | 12.11.18 | Return of the repressed: <i>Caché</i> - Michael Haneke |
| 6. | 19.11.18 | Continued |
| 7. | 26.11.18 | Chinese Cinema and the Cultural Revolution: <i>Coming Home</i> - Zhang Yimou |
| 8. | 3.12.18 | Continued |
| 9. | 10.12.18 | Contemporary European Cinema and the Holocaust: <i>Ida</i> - Paweł Pawlikowski |
| 10. | 17.12.18 | Continued |
| 11. | 24.12.18 | Post Khmer Rouge Cambodian Cinema: <i>The Missing Picture</i> - Rithy Panh |
| 12. | 31.12.18 | Continued |

-
13. 7.1.19 *The Refugees Question: Le Havre* - Aki Kaurismäki
14. 14.1.19 *Summation*

Required Reading:

1. 2. 1. Andrew, Dudley (2010) "Time Zones and Jetlag The Flows and Phases of World Cinema" *World Cinemas, Transnational Perspectives* eds. Nataa Urovi and Kathleen Newman NY and London Routledge: 59-89.
3. 4. בנדיקט, אנדרסון (2000) "מבוא", קהילות מדומיינות האוניברסיטה הפתוחה תל אביב: 31-38.2.
5. 6. 3. Jarvie, Ian (2000) "National Cinema A Theoretical Assessment" *Cinema & Nation* eds. Mette Hjort and Scott MacKenzie London Routledge: 75-87.
7. 4. Hirsch, Marianne (2001) "Surviving Images: Holocaust Photographs and the Work of Postmemory", *Yale Journal of Criticism*, 14.1: 5-37.
5. Rugo, Daniele (2016) "Asghar Farhadi Acknowledging Hybrid Traditions: Iran, Hollywood and Transnational Cinema, *Third Text*, 30.3-4: 173-187. □ פרידה"ב לדיון
8. 6. Cach© Dossier (2007) *Screen* 48.2: 211-249. □
9. 7. Elsaeser, Thomas (2009) "Mind Game film" *Puzzle Films: Complex Storytelling in Contemporary Cinema* ed. Warren Buckland Wiley-Blackwell: 13-41. □ לדיון "ב"מחבואים
8. Fredric Jameson (1986) "Third-World Literature in the Era of Multinational Capitalism" *Social Text* 15: 65-88. □ "הביתה"ב לדיון
9. Aijaz, Ahmad (1987) "Jameson's Rhetoric of Otherness and the National Allegory" *Social Text* 17: 3-25. □
10. Ratner, Megan (2014) "Displaced Persons IDA's Window on Vanished Lives" *Film Quarterly* 67.3 (Spring): 30-34.
11. Shohat, Ella (2006) "Post-Third-Worldist Culture: Gender, Nation, and the Cinema" *Transnational Cinema The Film Reader* eds. Elizabeth Ezra and Terry Rowden London Routledge: 39-56.
12. Landsberg, Alison (2003) "Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture" *In Memory and Popular Film*, ed. Paul Grainge, Manchester New York: Manchester University Press: 144-161.
13. Boyle, Deirdre (2014) "Confronting Images of Ideology: an Interview with Rithy Panh" *Cineaste* 39.3: 33-39.
14. Panh, Rithy and Bataille, Christophe (2014) *The Missing Picture*, Film Script. Publisher Editions Grasset.

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.*