



The Hebrew University of Jerusalem

Syllabus

Contemporary World Cinema - 50941

Last update 13-08-2018

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 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 Pahn, 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 - *The Milk of Sorrow* - Claudia Llosa
2. 22.10.18 Continued
3. 29.10.18 Iranian Cinema: *A Separation* - Asghar Farhadi
4. 5.11.18 Continued
5. 12.11.18 Return of the repressed: *Caché* - Michael Haneke
6. 19.11.18 Continued
7. 26.11.18 Chinese Cinema and the Cultural Revolution: *Coming Home* - Zhang Yimou
8. 3.12.18 Continued
9. 10.12.18 Contemporary European Cinema and the Holocaust: *Ida* - Paweł

Pawlikowski

10. 17.12.18 Continued

11. 24.12.18 Post Khmer Rouge Cambodian Cinema: The Missing Picture - 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. Nataša Đurovičová 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. Caché 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.*