



The Hebrew University of Jerusalem

Syllabus

Contemporary World Cinema - 50941

Last update 03-09-2019

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), *Caché* (Austria, Michael Haneke, 2005), *Coming Home* (Zhang Yimou, China, 2014), 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. Introduction: Memory and nationalism - *The Milk of Sorrow* - Claudia Llosa
2. Continued
3. Iranian Cinema: A Separation - Asghar Farhadi
4. Continued
5. Return of the repressed: *Caché* - Michael Haneke
6. Continued
7. Chinese Cinema and the Cultural Revolution: *Coming Home* - Zhang Yimou
8. Continued
9. Contemporary European Cinema and the Holocaust: *Ida* - Paweł Pawlikowski
10. Continued
11. Post Khmer Rouge Cambodian Cinema: TBA

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12. Continued
 13. The Refugees Question: Le Havre - Aki Kaurismäki
 14. Summation

Required Reading:

1. 1. Hayward, Susan (2005) *Framing National Cinemas Cinema and Nation* by Mette Hjort (Editor), Scott Mackenzie (Editor) Routledge: 88-102. - למבוא
2. בנדיקט, אנדרסון (2000) "מבוא", קהילות מדומיינות האוניברסיטה הפתוחה תל אביב: 31-38.2
3. 3. Jarvie, Ian (2000) "National Cinema A Theoretical Assessment" *Cinema & Nation* eds. Mette Hjort and Scott MacKenzie London Routledge: 75-87. - למבוא
4. 4. Hirsch, Marianne (2001) "Surviving Images: Holocaust Photographs and the Work of Postmemory", *Yale Journal of Criticism*, 14.1: 5-37. - "הצער חלב"ב לדיון
5. Rugo, Daniele (2016) "Asghar Farhadi Acknowledging Hybrid Traditions: Iran, Hollywood and Transnational Cinema", *Third Text*, 30.3-4: 173-187. - "פרידה"ב לדיון
6. *Caché Dossier* (2007) *Screen* 48.2: 211-249. - "מחבואים"ב לדיון
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 לחזור"ב לדיון
9. Aijaz, Ahmad (1987) "Jameson's Rhetoric of Otherness and the National Allegory" *Social Text* 17: 3-25. - "הביתה לחזור"ב לדיון
10. Ratner, Megan (2014) "Displaced Persons IDA's Window on Vanished Lives" *Film Quarterly* 67.3 (Spring): 30-34. "אידיה"ב לדיון -
11. הפריט לגבי הקולנוע הקמבודי "מסר מאוחר יותר".
12. Andrew, Dudley (2010) "Time Zones and Jetlag The Flows and Phases of World Cinema" *World Cinemas, Transnational Perspectives* eds. Nataša Ďurovičová and Kathleen Newman NY and London Routledge: 59-89. - לסיכום
13. 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. - לסיכום

Additional Reading Material:

- Supplementary reading material:
1. 2. 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.
 3. 4. Benedict, Anderson (1983) "Introduction" *Imagined Communities*, London: Verso: 48-59. 2.
 5. 6. Jarvie, Ian (2000) "National Cinema A Theoretical Assessment" *Cinema & Nation* eds. Mette Hjort and Scott MacKenzie Routledge London: 75-87. 3.
 7. 8. Hirsch, Marianne (2001) "Surviving Images: Holocaust Photographs and the

Work of Postmemory" *Yale Journal of Criticism*, 14.1: 5-37. 4.

9. *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.

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:

Course Requirements:

- 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: 9.12.19 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: 30.2.20 Before 13:00 on to the Communication Department office. Do not submit by email. No extensions will be granted.