Syllabus

ISRAELI AND PALESTINIAN INTIFADA CINEMA - 50992

Last update 23-01-2014

**HU Credits:** 2

**Degree/Cycle:** 2nd degree (Master)

**Responsible Department:** Communication & Journalism

**Academic year:** 1

**Semester:** 2nd 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, 12:15-13:15

**Teaching Staff:**
  Prof Raya Morag
Course/Module description:

**BETWEEN PERPETRATOR AND VICTIM: ISRAELI AND PALESTINIAN CINEMA DURING THE INTIFADA:**

The course discusses the representation of the complex relations between the subject position of the victim and that of the perpetrator (male or female) in Israeli and Palestinian cinema during the Intifada. Issues connected to representation of the trauma of terror, the Occupation, and twenty-first century changes in war will be discussed through analysis of major narrative and documentary works in the two corpora. In addition, documentary literary works and books published by Breaking the Silence will be discussed.

Course/Module aims:

Familiarity with Israeli and Palestinian cinema in the age of the Intifada. Discussion of major ethical issues regarding the conflict emanating from the corpora. Familiarity and understanding of the central models in trauma studies and their application in cinema.

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

At the end of this course, students will be capable of independently analyzing Israeli and Palestinian films through discussion of the major ethical issues presented in them and in relevant theoretical models.

Attendance requirements(%):

100%

Teaching arrangement and method of instruction: lectures, screenings, films' analysis, students' presentations.

Course/Module Content:

1. 18.2.14 Introduction
2. 25.2.14 Israeli cinema: The persecuted perpetrator: Waltz with Bashir 🎥 Ari Folman [2008]
3. 4.3.14 Waltz with Bashir continued.
4. 11.3.14 Discussion with Noam Hayut 🎥 My Holocaust Thief [2009]
5. 18.3.14 Continued
6. 25.3.14 Testimonies of female soldiers: To See If I'm Smiling 🎥 Tamar Yarom [2007]
7. 11.3.14 Continued
8. 18.3.14 Cinematic shelter for a killer? Z32 🎥 Avi Mograbi [2008]
9. 25.3.14 Discussion with Breaking the Silence: Testimonies of Soldiers;
Liran Ran Furer, Checkpoint Syndrome [2003]

1.4.14 Continued
8. 29.4.14 Palestinian cinema:
The Perpetrator: Arna’s Children [Juliano Mer-Khamis, Danniel Danniel [2004]
9. 13.5.14 Continued
10. 20.5.14 The Naqba: The Time That Remains [Elia Suleiman [2009]
11. 27.5.14 The second generation: 3 cm Less [Azza El-Hassan [2003]
12. 3.6.14 Blood relation?
Five Broken Cameras - Emad Burnat and Guy Davidi [2011]; Papers
13. 10.6.14 Blood Relation [Noa Ben Hagai [2009]; Papers
14. 17.6.14 Summary

Required Reading:

Required Reading:
22. Gertz, Nurith & Hermoni, Gal. "Between Lebanon and Hirbet Hizaa Runs a Muddy Path: On Trauma, Ethics, and Revival in Israeli Cinema and Literature,"
Additional Reading Material:

Optional Reading:

Course/Module evaluation:
End of year written/oral examination 0 %  
Presentation 0 %  
Participation in Tutorials 0 %  
Project work 80 %  
Assignments 20 %  
Reports 0 %  
Research project 0 %  
Quizzes 0 %  
Other 0 %

Additional information:
Course Requirements: 
Active participation. Required reading of one journal article for each class meeting. For lessons 3 and 7 - Required reading of documentary literature in addition to the journal article (see nos. 25, 26, 27 on required reading list). 
Required viewing of 8 films:
My Father’s House – Herbert Kline [1947]  
Hole in the Moon – Uri Zohar [1964]  
The Time That Remains – Elia Suleiman [2009]  
3 cm Less – Azza El-Hassan [2003]  
Five Broken Cameras - Emad Burnat and Guy Davidi [2011]  
Blood Relation – Noa Ben Hagai [2009]  
Submission of papers: (20% of final grade)  
Topic of paper: The modes of representation of the subject position between victim and perpetrator in the two corpora.  
Length of report: Up to three pages (12 point font, double spaced).  
Choose one Israeli film (from the following list: Hill 24 Doesn’t Answer, Exodus, Paratroopers, Wooden Gun, Hole in the Moon, Blood Relation) and one Palestinian film (from the following list: Arna’s Children, The Time That Remains, 3 cm Less, Five Broken Cameras).  
1. Present a claim based on a comparison of the two films. 2. Choose a scene from each of the films on which to base your claim and describe the scene briefly (two lines for each scene). 3. Analyze the scenes based on two cinematic language strategies (one major strategy from each scene). Use two bibliographic entries from the list to support your argument. Explain the contribution of each of the scenes to the discussion of the claim. 5. What do each of the scenes contribute to the meaning of the film?  
Submission deadline: Before 10:30 a.m. on 29.4.14. The paper should be turned in before the beginning of the class. No submissions will be accepted after the deadline.
Students who chose to write a seminar paper will be required to present them in
front of the class after corrections have been made.
Submission of final paper (80% of the final grade): Analysis of an Israeli film and a Palestinian film not discussed in class (please ask me for approval of the films). Bibliographic sources at least 6 items. Length of the paper up to 10 pages.
Deadline for submission: Four weeks after the last class meeting: before 13:00 on 20.7.14, to the Communication Department secretary. The submission must be recorded in the office. Detailed instructions will follow.