

The Hebrew University of Jerusalem

Syllabus

Between Perpetrator and Victim: Israeli and Palestinian Intifada Cinema - 8238

Last update 09-09-2022

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: "Amirim" Honors Program

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, 1200-1300

Teaching Staff:

Prof Raya Morag

Course/Module description:

The course discusses the New Israeli Cinema: 2008-2018. Issues connected to representation of the trauma of terror, Animated Documentary, Censorship, and twenty-first century changes in style of war will be discussed through analysis of major narrative and documentary works. In addition, documentary literary works 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: frontal lectures, discussions, analyzing clips from the films

Course/Module Content:

1. Introduction
2. Israeli cinema:
The persecuted perpetrator: Waltz with Bashir – Ari Folman [2008]
3. Waltz with Bashir continued.
4. Waltz with Bashir continued.
Discussion – Noam Hayut – My Holocaust Thief [2009]
5. The female soldier: To See If I'm Smiling – Tamar Yarom [2007]
6. Cinematic shelter for a murderer? Z32 – Avi Mograbi [2008]; Liran Ran Furer, Checkpoint Syndrome [2003]

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7. *The Current Wave: #Schoolyard: An Untold Story* - Nurit Krdar [2021]; *Foxtrot* - Samuel Maoz [2017]
 8. *Palestinian cinema: The Naqba and the Occupation: Divine Intervention* [2002] – Elia Suleiman
 9. *The Female Director: Personal Affairs* – Maha Haj [2016]
 10. *Blood relation?: Arna's Children* – Juliano Mer-Khamis, Danniell Danniell [2004]Continued
 11. *Blood relation? Blood Relation* – Noa Ben Hagai [2009]
 12. *Summary: The Freedom Train* – Tawfik Abu Wael [2018]

Required Reading:

Required Reading:

1. Morag Raya. *Waltzing with Bashir: Perpetrator Trauma and Cinema*. London & New York: I.B. Tauris, 2013: 1-32.
2. Zertal, Idit. "The Tortured and the Sacred: The Establishment of National Martyrology," *Zmanim* 48, 1994: 26-45. (Hebrew)
3. Michael Menkin, Avichi Sharon, Yanai Israeli, Oded Na'aman, Levy Spector (eds.) *Occupation of the Territories: Soldiers' Testimonies* 10. *Breaking the Silence*, 2011. (Hebrew)
4. Hayut, Noam. *The Girl Who Stole My Holocaust: A Memoir*, Tel Aviv: Am Oved, 2009: 5, 75-89. (Hebrew).
5. Ziv, Effi. "Between the Glove and Resistance: The Dialectics of the Shame Mechanism," *Theory and Criticism* 32, Spring, Jerusalem: The Van Leer Institute, 2008: 99-128 (Hebrew).
6. Lifton, Robert Jay. "Haditha: In an "Atrocity-Producing Situation" - Who Is to Blame?" *Editor & Publisher* June 4, 2006. <http://editorandpublisher.com/PrintArticle/Haditha-In-an-Atrocity-Producing-Situation-Who-Is-to-Blame->
7. Crawford, Neta C.)1989("Individual and Collective Moral Responsibility for Systemic Military Atrocity." *The Journal of Political Philosophy* 15.2: 187-212.
8. Furer, Liron Ron. *Checkpoint Syndrome* Tel Aviv: Gavanim, 2003: 3-4, 82. (Hebrew)
9. Bashir Bashir and Goldberg Amos. "Reflections on Memory, Trauma, and Nationality in Israel/Palestine," *The Holocaust and the Naqba: Memory National Identity and Jewish-Arabic Cooperation* Van-Leer and Hakibutz Hameuhad 2015: 19-52. (Hebrew)
10. Gertz, Nurith, and George Khleifi. *Palestinian Cinema: Landscape, Trauma, and Memory*. Bloomington & Indianapolis: Indiana University Press, 2008: 1-73.
11. Suleiman Elia (2003) "The Occupation (and Life) Through an Absurdist Lens, Interview with Elia Suleiman" *Journal of Palestine Studies* Winter 32.2: 63-73.
12. Aburevia-Kwider S. and Weiner-Levy N. (2011) "The Palestinian Space, The Israeli Space and the Self: Relocating Palestinian Women in Israel" *Hamishpat* 16: 375-398
13. Morag, Raya. "'Roadblock' Films, 'Children's Resistance' Films and 'Blood Relations' Films: Israeli and Palestinian Documentary Post-Intifada II" *The*

Documentary Film Book ed. Brian Winston, London: BFI Palgrave MacMillan, 2013: 237-246.

14. Morag, Raya. (2017) "Blood Relations and Nonconsensual Ethics: Israeli Intifada Documentaries" *Post Script* 36.2-3: 75-85.

15. Morag Raya. *Waltzing with Bashir: Perpetrator Trauma and Cinema*. London & New York: I.B. Tauris, 2013: 211-218.

Additional Reading Material:

Optional Reading:

1. Kaldor, Mary. *New and Old Wars: Organized Violence in a Global Era*. 2nd. Ed., Stanford: Stanford University Press, 2007.

2. Nichols, Bill. *Introduction to Documentary*. 2nd Ed., Bloomington & Indianapolis: Indiana UP, [2001] 2010.

3. Crawford, Neta C. "Individual and Collective Moral Responsibility for Systemic Military Atrocity." *The Journal of Political Philosophy* 15.2, 1989: 187-212.

4. Ella, Shohat, *Israeli Cinema: History and Ideology*, Tel Aviv, 1991. 8:236-179 (Hebrew).

5. Weizman, Eyal. *Hollowland Israel: Architecture of the Occupation*. London: Verso, 2007.

6. David Wood's article "Grunts: Damned if They Kill, Damned if They Don't" in the *Huffington Post* <http://projects.huffingtonpost.com/moral-injury/the-grunts>

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 70 %

Assignments 30 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

Course Requirements:

1. Active participation. Required reading. For lessons 4 and 6 – Required reading of documentary literature in addition to the journal article - nos. 4, 8.

2. Required viewing of 10 films, on the course website.

3. Submission of 2 mid-term papers: (30% of final grade) –TBA. 6.12.22, 10.1.23

4. *Submission of preparation for final paper (0% of final grade): Topic of paper: A preparation for the final paper: films' titles, subject, main theses, 6 sources of bibliography list. Length: Up to one page (12 point font, double spaced). Submission deadline: Before 10:30 a.m. on 24.1.23. The paper should be turned in before the beginning of the class. No submissions will be accepted after the deadline.*

4. *Submission of final paper (70% 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. Use chapter no. 1 in my book to support your argument. Length of the paper – up to 10 pages. (12 point font, double spaced). Deadline for submission: Four weeks after the last class meeting: before 10:00 on 20.2.23, to Moodle.*