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ILIAD & FILMS IN COPRODUCTION WITH SAYA PRESENT

THIS IS MY LAND

A FILM BY
TAMARA ERDE

ILIADE & FILMS
PRESENTS

**THIS
IS MY
LAND**

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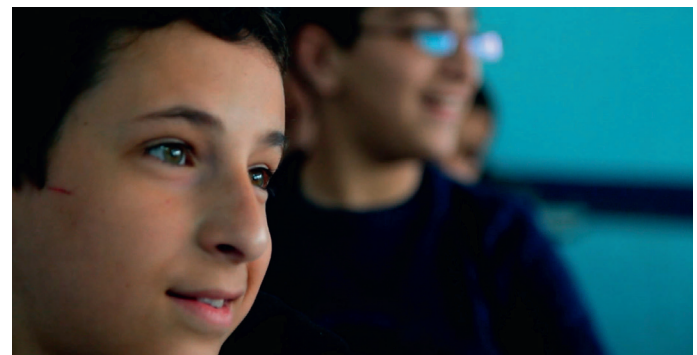
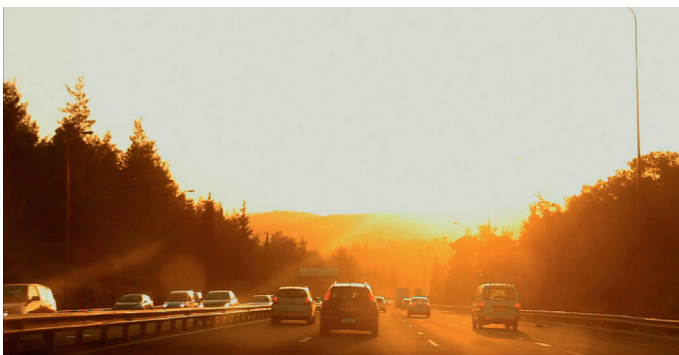
2014 - 93 MINUTES - COLOR



LOGLINE

How do the Palestinian and Israeli (Arab and Jewish) education systems teach the history of their nations? The film follows several Israeli and Palestinian teachers over one academic year. Through observing their exchanges and confrontations with students, debates with the ministries curriculum and its restrictions, the viewers obtain an intimate glimpse into the profound and long lasting effect that the Israeli/Palestinian conflict transmits onto the next generation.

SYNOPSIS



THROUGH INTIMATE portraits of history teachers and close observations of their pupils, the film will reveal the different approach of the two public education systems to teach the complex and charged narrative of their country's history. The chosen schools are set in locations that emphasize the changing daily life of the conflict - The schools are set in Jerusalem, The North of Israel, Nablus, Ramallah and a colony. The film will interweave the story of the teachers and their classes in parallel, constructing for the viewer the different and sometimes opposing universes of the teachers and their schools. We film the teachers sharing their beliefs, motivations, and dreams, in dialogue with students in and outside the classroom, at national ceremonies, at special school events and on school trips.

We've been following these teachers and their students for one academic year, which enables us to authentically capture their questions and dilemmas both inside and outside the class. Some examples include:

- In the Memorial Day in the mixed school, students begin to realize that the Arab and the Jewish youth can't live together as easily as they might have been thinking, as this day of 'Memorial' has very different significance for these two nationalities.

- During an Israeli public school trip to concentration camps in Poland, some Jewish students discuss the changes in their thinking during the journey - "I came here thinking about the Jewish nation and how important it is to protect our nation... And now I start thinking that the of main important, what it means to be a human being, without difference of religion or nation. This is what should be important for us. It confuses me now, to have this changes of perspectives"

- In a class in an Arab school in Ramallah, the students are asked to "confess" their sins, are especially in regards to understanding the differences between Israelis, Jews, Zionists. For the first time, some students are confronted and understand the critical difference between these terms. A few days later it is one of these students who remind his



teacher about this differentiation, proving to what extent the teacher's role and influence are crucial when coming to these delicate themes.

Critical is what is said and what is left unsaid? What are the teachers' dilemmas, every one from his/her side and belief, when coming to teach the history of the on-going conflict? What is the relation between the ministry of education's regulations and the teachers' own choices; how much freedom exists or doesn't? What are the pupils' approaches to these topics in classes?

Dealing with themes and dilemmas sometimes "bigger" than their age and stage – Holocaust, Nakba, colonies, heritages, refugees, the camera reveals the surprising and fascinating way these young people interpret and approach the complex reality in which they are living

Teaching a nation's history, especially teaching about its often controversial and sometimes painful historical events, is difficult. History is forever a subject of interpretations, deformations and selective choices. When it comes to teaching it, those questions are even more present. Then, if we look at a situation in which two nation's histories are still being created, written, everyday, in which the teachers and pupils are living under occupation or in existential fear,

where the conflict is still in its midst, these questions and dilemmas are even more problematic.

For some of the teachers it is a living dilemma, while for others it remains a profession, clear facts to teach from a book. This film follows teachers who are conscious of the role of history in the construction of individual and national identity, and who, each from their own side, and in their own style, ask difficult questions about "the history" they should teach, and their choices around it.

In one component there seems to be an over-all agreement among the teachers from all sides – The ability of a teacher to shape and determine the pupil's mind and opinions, is profound and infinite. And thus the leading question – Is education in those two states serves as a peace motor, or is it a tool used by the governments to oil the wheels of war? Every school and teacher may present for the viewers a different answer.

DIRECTOR'S STATEMENTS



NELSON MANDELA once said that education is the only power to change the world.

But what if we look at it from the other direction? Can education also be the only power to not change the world? To preserve a situation, a status quo?

For me, this is a fundamental question regarding the Israeli-Palestinian conflict – How does the Israeli education system control the narrative of the national history and the history of the conflict. And how does the Palestinian education system ‘control the narrative’ of its people and also try to deal with complex questions of identity after years of occupation.

Only a few years after graduating, I began to understand how partial and selective was the history taught to me in school about my country. Having been born and raised in Israel, I have been educated in the Israeli system, since I was a little child, and until I have finished high school and went to the army. It was only later, during my army service, that I started to doubt and question the ‘facts’, history and values that I had learned in school.

During my army service, which took place during the second Intifada in 2002, I began to see up close the Israeli army’s operational methods in the operations held against the Palestinians. This was, for me, the first blinking of a red light, an alarm of sorts. But more time needed to pass before I discovered just how ‘blind and ignorant’. I was in terms of my knowledge about the “other side” and the history of my country and area.

Several years later, I found myself wondering ‘How could I have never doubted before what I was taught? I remember moments, that back then seemed so natural and evident. During the Memorial Day for the IDF’s victims, we used to have a special monument, on which were engraved the names of all the school’s graduates who were later killed during the army service. Every year, on the days leading up to this day we would practice reading these names, and singing the hymn and the national songs for the victims, for the ceremony. And on the day itself, all dressed in white shirts, we used to share the guard on the monument. Standing, each of the chosen pupils, for an hour or two, stretched by the flag, repeating the names of the list, by the candles lighten memorial in the school’s corridor, sharing sad and serious eye-exchanges, with all who was passing by, feeling the pride and sense of belonging to this state. This, for me, was part of the ordinary and obvious childhood, and school life.

In this film I chose to come back and look at this education and the system behind it, from my point of view today, after I chose to move away from Israel. I wish to return and see the way this education system is functioning, the way its carriers – the teachers- are thinking and driven, and the way it influences and shapes the children. From a new, distant and yet forever close and familiar, perspective, I intend to re- examine and visit again this moments of school-life, both in the territory that is well known to me – in a secular Zionist school, as well as in other schools, which I have not been familiar with, such as Palestinian schools inside and outside Israel, and Jewish religious school.

Even though the ability to change the way a child perceives his education is so small, the ability to change the education we give him and her, is much more probable and possible. For me, this voyage I wish to go on with this film, back to this primal encounter with the teachers and the school, is a way to make myself and my viewers think about the education system and to assure a better future society and life for the generations to come.

Tamara Erde

BIO-FILMOGRAPHY

TAMARA ERDE is a French-Israeli filmmaker living and working in Paris. She was born in Tel-Aviv on 1982. She graduated from Bezalel Academy, Jerusalem, and later attended the Le Fresnoy Film School, France. Tamara creates in various mediums- documentary and fiction films, performances and video installations. Her work was presented both in many film festivals (Clermont Ferrand, Angelica Spring festival NY, Jerusalem int. Film festival and on) as well as in Gallery spaces and theatrical venues. In addition, Tamara frequently participates in residency programs and international artists projects: New-York, Denmark, England, Spain, south Korea.

She often deals in her work with political and social issues focusing on the Israeli-Palestinian conflict. Her works mixes her personal and imaginary reflections, with a documentary approach accompanied by profound researches on the selected themes.

She directed two short fiction films (“Rober” and “Jericho” selected in 2011 in competition at the Clermont Ferrand International Film Festival) and her thirs one “Disney Ramallah” with the support of PACA region in France, has recently been accomplished.

Tamara is currently developing a long feature film entitled “One day my father died” produced by Les Films du Poisson, France (selected at les Ateliers d’Angers 2012, Equinoxe script development program and La Maison des scénaristes of Cannes).

In addition, her documentary film “This is my land” about the educational systems in Israel and Palestine will be released by the end of 2014.

She’s currently editing a documentary film produced by the French production company Artline about the Massacre of Deir Yassin for the Israeli channel TV8. In addition, Tamara collaborates in different films as scriptwriter or co-director (24h Jerusalem internet video for ARTE, etc.).

FILMOGRAPHY

In production and development

“One day my father died”

Feature fiction film, produced by Les films du Poisson

“Crazy People Here”

Docu-fiction film, produced by Artline Films 2014

“Wondering photographer”

Documentary film, produced by Iliade & Films

“El Rais”

Documentary film, produced by Rotem Faran.

FILMS AND VIDEOS

“This is my land”

Documentary, 90min. + 52min. produced by Iliade & Films, 2013 / 2014

“Disney Ramallah”

Short fiction, produced by Tita Productions, 2014

“Jericho”

Short fiction, produced by Le Fresnoy France, 2010

“Rober”

Short documentary Israel, 2009

“Very Heavy Stones”

Documentary Israel, 2009

“Galibor”

Documentary Slovenia, 2012

EXPERIMENTAL

“A Path to the North”

Director, d.o.p, South Korea (13 min, experimental)

“Forgotten Oceans”

Director, d.o.p. , Spain, 2011 (16 min, experimental)

«TU2»

Director, d.o.p. France, 2010 (4.5 min, Video dance).

“Morning glory”

Director, d.o.p, 2009 (18 min, experimental)

RESIDENCIES AND FUNDS

Writing residency and fund in La maison Bleu, contis, Aquitaine. 2014

eQuinoxe MEDIA scripwriters program 2014

Greenhouse documentary residency-fund. 2013

Guestroom Maribor, Capital of culture residency, Slovenia, 2012

The Old school, Gorna Lipnitsa Bulgaria, 2012

Les Ateliers d’Angers, France. 2012

Berlinale Talent Campus, Berlinale festival, 2012

Sierra Arts Center, Spain, fund for the female route project, 2012.

Nottle Theatere Company, South Korea, September-October 2011

CACIS, Spain. August 2011

NY studio gallery, July 2009

STUDIES

SPEAP - Scines Po program for artists. 2014-2015

Le Fresnoy, Studio national des arts contemporains,

France MA. 2010-2011

Bezalel Academy Arts and design Jerusalem BA. 2004-2007



WITH THE PARTICIPATION OF THE TEACHERS AND THEIR PUPILS
RAIDA AIASHE-KATIB
 NEVE SHALOM / WHAHAT AL SALAM ELEMENTARY SCHOOL, ISRAEL

MENAHM BEN SHACHAR
 TALMUD TORAH SCHOOL, ITAMAR

NOOR JABER
 UNRWA BOYS SCHOOL, BALATA REFUGEE CAMP, NABLUS, PALESTINE

ZIAD KHADASH
 AMIN AL HUSSEINI ELEMENTARY SCHOOL, AL-BIREH, RAMALLAH, PALESTINE

OREN HARZMAN
 HAREALI SCHOOL, HAIFA, ISRAEL

DR JOHNNY MANSOUR
 MAR ELIAS HIGH SCHOOL, IBILLIN, GALILEE

AND THE RESEARCHERS
 PROF. NURIT PELED-ELHANAN
 PROF. MOHAMMED S. DAJANI DAUDI

A FILM BY	TAMARA ERDE
PRODUCERS	TATIANA BOUCHAIN - OURY MILSHEIN
COPRODUCER	JULIEN LORON
CINEMATOGRAPHER	TAMARA ERDE
EDITOR	AUDREY MAURION
FINE CUT EDITOR	BARBARA BASCOU
SOUND EDITOR	LAURE-ANNE DARRAS
SOUND MIXER AND STUDIO RECORDINGS	CÉDRIC LIONNET
ORIGINAL MUSIC BY	SIEGFRIED CANTO
PRODUCTION SOUND MIXER (ISRAEL)	ANAN KSYM

A PRODUCTION	ILIADE & FILMS
IN COPRODUCTION WITH	SAYA

THIS FILM WAS DEVELOPED THROUGH **GREENHOUSE**
 A DEVELOPMENT PROGRAM FOR DOCUMENTARY FILMMAKERS.

PITCHING FORUMS

EDN LISBON DOCS, 2012, HANNE SKJØDT
 RENCONTRES PRODUIRE EN MÉDITERRANÉE, CINEMED EURODOC 2013
 DOCS IN PROGRESS, THESSALONIKI DOCUMENTARY FESTIVAL 2013, YANNA SARRI
 MEDIMED 2013, SERGI DOLADÉ

LENGTH	93 MINUTES (52 MINUTES ALSO AVAILABLE)
SHOOTING FORMAT	HD 1.85 COLOR
SCREENING FORMAT	DCP
SOUND	5.1
LANGUAGES	HEBREW, ARABIC, ENGLISH
SUBTITLES	FRENCH AND ENGLISH VERSIONS
DATES OF PRODUCTION	2013 / 2014

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