



Drama Short Films in Palestine (Point of View analysis of Palestinian instructors at media facilities)

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ABSTRACT

This study investigates drama short films in Palestine; it aims to identify the impact of short Palestinian drama films on the recipient from the point of view of media teachers in Palestine. It also aims to verify motives, opinions, Cognitive and behavioral patterns from the point of view of specialists and experts as a result of their exposure to these films. The study sought to identify the extent to which the production of short dramatic films was affected by the digital environment, and to what extent Filmmaking techniques used in the Palestinian short drama films affect the delivery of the short dramatic film's messages to the Palestinian audience. The researcher utilizes analytical survey as it helps in obtaining data and interpretations about the phenomenon under study. In addition, the study sample consisted of 90 media teachers in Palestine, and the researcher used the questionnaire that was designed the research purposes. Findings of the study suggest that media teachers in Palestine watch short Palestinian drama films on a regular basis and that media professors in Palestinian universities prefer to watch the national drama. It was also found that there were no statistically significant differences in the effect size of Palestinian drama films on media professors in Palestinian universities due to the independent variables including gender, educational qualification, years of experience, and place of work.

Keywords: Drama Short Films, Palestine, media facilities, motives, opinions.



Introduction

Mass media in all its forms have become a prominent phenomenon that attracts researchers and influencers all over the world; these means of communication have become strategic devices that public and private institutions rely on to reach their target audiences. The dramatic art related to the production of films and cinema is considered one of the soft powers that affect societies and peoples (Abu Arja, 2000).

The short film is considered an educational tool that combines the arts of media, drama and cinema by promoting ideas through new media outlet. Content presented in the dramatic film have cultural implications, and it contains influential messages through which it conveys ideas and cultures, thanks to the diffusion and wide spread of modern filmmaking techniques. Such messages are conveyed by relying on the visual content. However, the short film is affected by technology and new media and communication developments (Al-Dabbagh, 1998).

The short Palestinian dramatic film is a fertile field for researchers and scholars, especially since the Palestinian context has a rich cultural aspect. Palestine has been a source of inspiration for artists and writers; however, there are difficult conditions as a result of the Palestinian-Israeli conflict. There are stories of suffering and pain. This context has created a state of contradictions, prompting many Palestinians to arm themselves with the will to challenge such difficulties. The Palestinian cinematographers and filmmakers were able to succeed in many fields. Therefore, Palestine was one of the first countries to incubate dramatic and cinematic works, and its filmmakers were able to make dramatic paintings that inspired the international audience, despite all the inconveniences surrounding them, in addition to the scarcity of capabilities and the lack of investment in Films of all kinds.

Those who are interested in the history of the film industry in Palestine realize that all the achievements that were recorded in drama were unorganized individual efforts. Despite this context that affects the institutionalization of the dramatic production process; Palestinian film makers seek to present good dramatic production with available technical and human capabilities. This has been achieved despite the absence of technical competencies from the official circle, and this in turn was reflected in the quality of filmmaking outputs.

As is the case in Palestine, the Arab world, and even internationally, the required elements and means of dramatic and cinematic industry play a major role in educating the recipient as the dramatic or cinematic film is like the mirror that reflects the will of people whether in creation and expression, and what these films carry in terms of contents and ideas expressed by Palestinian directors. This expressive art needs foundations that contribute to its value and preserve its moral and philosophical entities. The dramatic film is described as “a pulsating semantic entity that indicates meanings that the director seeks to achieve according to his vision, perspective, and goals during the artistic treatment of the dramatic work” (Mukhtar, 2020, 248).

Short drama films are consistent with the foundations and rules of this proposition. Therefore, the importance of this study lies in the fact that it is one of the few studies that deal with Palestinian drama films. This can be achieved by exploring the opinions of specialists in the fields of media studies and drama, and the study's importance



derives from the importance of producing short dramatic films in Palestine, which is considered a fertile field for research.

The researcher assumes that the components of the dramatic and cinematic visual language can embody the unity of the subject through the directorial method, and this should prompt researchers in Palestine to monitor the directorial solutions that filmmakers need by evoking the elements of the dramatic and cinematic language represented in the basic structural aspects of the film material, such as the content of the dramatic event, Characters, conflict and unity of place, unity of time, in addition to the adopted style of dramatic treatment.

Indeed, film director plays a central role in the dramatic and cinematic production process, This is crucial in managing the artistic work, given the authority granted to the director as a responsible of the directorial work, starting from the pre-production stage, passing through the production stage, and beyond, up to the stage of the presentation. It is a set of elements that together contribute to the production of the dramatic meaning through harmonious relationships of both image and sound. For these reasons, this study investigates drama short films in Palestine in order to provide new perspectives and illuminate a path for filmmakers in Palestine which needs good dramatic and cinematic production.

Statement of Problem

The Palestinian drama suffers from many technical problems as a result of the scarcity of financial capabilities, in addition to the lack of official interest in this important sector; in addition to that there are no specialized schools or institutes concerned with film and drama development in Palestine. However, Palestinian universities seek to bridge this gap by providing filmmaking industry with graduates with competence and experience, such universities are interested in teaching some courses related to film production, photography and lighting, so that media students can produce purposeful and planned dramatic content.

During the past few years, Palestinian drama has witnessed a renaissance in terms of production and methods of treatment. It has played an important and effective role in representing the Palestinian issue at all levels. Many of these short dramatic films contributed to the transmission of the Palestinian narrative, won awards, and participated in festivals at the local and international level, representing the suffering of the Palestinians, their conditions, and their issues as a field of production. Such complicated context shaped the attitudes and opinions of the audience towards these films. Therefore, the current study examines the impact of short Palestinian drama films on the recipient from the point of view of professors of media departments in Palestinian universities.

Objectives of the study

This study aims to identify the impact of Palestinian drama films on the audience represented by media professors in Palestinian universities, as they are the most appropriate segment to be studied. Other minor objectives of the study can be expressed as follows:



- 1- Identifying the motives behind watching the short Palestinian drama films from the point of view of media professors in Palestine
- 2- Identifying opinions and attitudes of media professors in Palestine as a result of their follow-up of short Palestinian drama films.
- 3- Identifying behavioral effects of short Palestinian drama films on media teachers in Palestine as a result of their exposure to such films.
- 4- Investigating the cognitive effects of short Palestinian drama films on media teachers in Palestine as a result of their exposure to such dramatic films.
- 5- Identifying the impact of the production of short dramatic films on the digital environment from the point of view of media teachers in Palestine.
- 6- Appreciating the impact of the directing techniques used in the short Palestinian drama films in conveying the film's message from the point of view of media teachers in Palestine

Questions of the study

- 1- What are the motives for watching short Palestinian drama films from the point of view of media teachers in Palestine?
- 2- What are the opinions and attitudes of media professors in Palestine as a result of their follow-up of short Palestinian drama films?
- 3- What are the behavioral effects of short Palestinian drama films on media teachers in Palestine as a result of their exposure to short Palestinian drama films?
- 4- What are the cognitive effects of short Palestinian drama films on media teachers in Palestine as a result of their exposure to short Palestinian dramatic films?
- 5- To what extent is the production of short dramatic films affected by the digital environment from the point of view of media teachers in Palestine?
- 6- What is the impact of the directing techniques used in the short Palestinian drama films in conveying the message of the film from the point of view of media teachers in Palestine?

Literature Review and Theoretical Framework

1. Literature Review

A study by Raya Hassan Amin Abu Hasna & Hisham Abdel Rahman Mahmoud Maghribi: (2020) entitled: A Study of the Impact of Short Narrative Films on Saudi Society.

This study examines the impact of short films on Saudi society in light of the spread of satellite channels, Internet networks and platforms. The study focuses on the importance of producing Saudi short films that deal with contemporary dramatic issues. It also deals with the making and production of these films and the best methods of promoting films. It sought to achieve a set of objectives, the most prominent of which is to reveal the impact of short films on Saudi society. To achieve this end, the study was limited to the opinions of a sample of female university students, as a random sample was chosen, represented by female students of the College of Art and Design in Saudi universities. The study has adopted the descriptive approach, while the study sample was identified with a



sample of (100) students. Tits questionnaire was designed to measure the impact of short films on Saudi society, and among the most prominent findings of the study that Saudi short films have negative effects on the selected sample. The findings also showed that the characteristic features of the students' attitudes that were formed about the effects of short films on Saudi society are represented in their belief that the techniques by which short films are presented are the crucial factor that determine the effects of filmmaking industry has on Saudi society.

Al-Rikabi Hani Abd Ali, 2019. A study entitled: Employing modern techniques to embody the dramatic action in the contemporary cinematic film.

This study examines the employment of modern techniques to embody the dramatic action in the contemporary cinematic film, and the extent to which the film industry is related to the used techniques that work to achieve the credibility of the visual image by realizing the elements of the cinematic language that contribute to the transmission and embodiment of many of the extraordinary dramatic acts that characters performs. The researcher focused on modern technologies and their significant role in the cinematic image in addition to clarifying the methods of constructing the dramatic act. One of the most important findings of the study is that the employment of modern technologies of all kinds in the contemporary cinematic film would enhance the dramatic action. Such technology has an active role in constructing events and actions in a convincing visual way, in addition to enabling filmmakers to absorb 3D computer technologies and include them in their works. This is important to combine what is realistic and imaginary.

A study by Oraibi Juma Rasool, (2018), entitled: Multiple directorial visions for one topic in the short film.

This study examines the development taking place in cinema and the short films. Such films have its own entity at the level of construction and at the level of embodiment, and this prompts workers to innovate in dealing with issues through the multiplicity of directorial visions of one topic in the short film. The study aims to find out what the short films have achieved in terms of aesthetics by employing its expressive elements within the limits of experimentation. The researcher sought to reveal how the multiple directorial visions of one topic are formed and how they are embodied visually in the short film industry. One of the most important findings of the study is that the good use of the elements of cinematic work supports the director's idea with regard to the visually meanings, and that all production companies specializing in short films participated in the idea of reduction and intensification to express the scene, and intended to move away from long texts and crowded treatments, and focus on sound and image to enrich the films, with the presence of the element of experimentation, treatment, and subtraction. They also concluded that the methods of dealing with the various issues in such films varied, with a focus on the techniques of photography and production, and that each director added artistic value to the film treated at different directing patterns.



A study by Rania Ahmed Mahmoud Mustafa, (2006): entitled “The Impact of Arab and Foreign Drama Presented on Arab Satellite Channels on the Values and Attitudes of Arab Youth.”

The study aimed to identify the impact of Arab and foreign drama presented on satellite channels on the values and attitudes of Arab audience. It relied on the theory of cultural cultivation. The researcher also used the survey method, and developed a survey to apply on a sample of Arab youth residing in Egypt. The study was applied to a purposive sample of 400 participants.

Among the most important findings of the study is that positive social values came at the forefront of the values found in TV dramas. The study confirmed the correlation between the values that such the series promote. The Arabic series present positive values at a higher rate than the foreign series, and the Arab series gained the preferences of the Arab recipient. This supports the fact that drama affects the values and attitudes of the recipient. The study also indicates that Arab Drama films represent Arab reality in authentic manner, and this confirms that drama expresses such reality and thus affects it and the perceptions of the recipient as well.

2. Theoretical Framework

Dramatic short film: concept and origin

There are many definitions of the short dramatic film, and there is a debate about what it is and its artistic and technical identity. Some scholars consider it an exercise in cinematic techniques and methods alike, and others see it as a stage crossing into the world of the long film, and this is what researcher Thierry Meranger goes to, who explicitly indicated that entering the world of the cinema begins with the short film first, specifying its duration from 3 minutes to about 50 minutes, pointing that great directors such as Scorsese and Godard were short filmmakers in their early days, and that short dramatic forms require a well-constructed production process, an influential focus, and by following these Standards innovative practices will be developed (Meranger, 2007).

The short dramatic film is defined as a concept used for any dramatic film that is distinguished by its short time, which ranges from 30 minutes, and also includes those films that, according to the ratings of some drama schools, may reach duration of less than 59 minutes, so that it was likened to a short story. (Yassin, 2017, p. 299). In the United States of America, the term “short” films is associated with those films whose duration is less than 30 minutes, with this dramatic genre being likened to short films or documentaries made by students as practical graduation projects (Kevin, translated by Khader, 2008, p. 419).

According to the list of cinematic films issued in (1938) in England, the short film is a film that is less than 33 minutes, and includes a variety of dramatic and cinematic types that are characterized by the treatment of short topics. For an uncomplicated plot, it may show a series of events or scenes of people at specific moments by highlighting events that took place from the beginning to the final, in a short time not exceeding 30 minutes. (Muhammad, 2016, p. 338). This can be applied to the short film with the same characteristics that apply to other film



genres, such as an idea, scenario, plot, drama, climax and end. This increases the challenges for filmmakers to be able to attract the audience and present their ideas through the frequency of events and their dramatic plotting, while they are keen to preserve the climax until the solution and tie it to an end that cannot be prolonged (Ismail 1978, p. 15).

Ateeqa Ezz El-Din defined the short dramatic film as a film genre characterized by its short time, which ranges from 3 to 30 minutes. What is less than this is considered a very short film that can be classified as films with educational or promotional contents, and what is more than that is considered as a medium film or long. Ateeqa classifies the content of short films as films dealing with the life or biography of a person at a given moment within a narrative structure similar to a short story. (Atiqa, 2018, p. 34)

The researcher assumes that the short drama is a story that is implemented by the director through the dramatic film, in which efforts are required to express dramatically the idea and goals, as it contains central and secondary characters united by a struggle, revolving around a topic in which values and humanitarian issues play a decisive role, which can be expressed through the culture of the characters, and the cultural environment here plays an important role in controlling the conflict between two conflicting powers.

Short films in Palestine

The studies and literature that traced the stages of the development of the Palestinian film indicated that Palestine was one of the pioneering countries in the emergence of the art of dramatic and cinematic production, and that it was similar to many neighboring countries in film production. These studies attribute credit for the emergence of cinema in Palestine to the Lumiere brothers, who began filming in Palestine and the Arab countries at the end of the nineteenth century and the beginning of the twentieth century.

However, there is a debate about film industry in Palestine before the 1948 Nakba. The period that preceded the Nakba witnessed some directors produce documentaries or semi-documentaries, introducing Palestine, its cities, and the lives of its inhabitants. (Bashar, 2000). However, most of literature indicated that the first beginning of the launch of cinema in Palestine, according to historians and researchers, was in 1935, when Ibrahim Hassan Sarhan filmed a short documentary film; (For 20 minutes), during which he summarized King Saud's visit to Palestine, emphasizing that Palestinian cinema, in the period before the Nakba in 1948, was purely individual attempts (Bashar, 2011).

According to the researchers, the Palestinian cinema was based on four main stages, all of which interacted dialectically with each other until it formed the character of film production in Palestine (Bashar, 2000). The first stage is the stage of the Palestinian Nakba films, or the films of the Palestinian revolution in the diaspora. During this period, many Palestinian filmmakers sought refuge in several Arab countries. And the makers of those films began to address the issue of Palestinian displacement with their films. Among the most prominent directors



who contributed to the production of films in that era, Ibrahim Hassan Sarhan, and the films of that era were feature films and documentaries that talked about the Nakba, freedom and independence, and the duration of these films ranged from 13-20 minutes.

The second stage is the stage of “new” films. This stage witnessed the beginnings of the birth of the first feature films, and they occupied a good position and met with success in film festivals. It is important here to point out that the multiplicity of production agencies in the second phase was a positive factor because the multiplicity of productions helped in the emergence of feature films and achieved a big success. Among the most prominent directors, who brought their Palestinian films to the world in this era, are Michel Khleifi, Elia Suleiman, Rashid Masharawi, Hani Abu-Assad and others.

The third stage is the stage of Palestinian women’s cinema. This stage can be limited to the post-Oslo stage or the entry of the Palestinian Authority from 2000-2015, as the “Shashat” institution, based in Ramallah, is considered one of the most prominent Palestinian cinema institutions whose activities focused on Women's cinema, as it produced more than 60 long-form films that dealt with the life of Palestinian women. In the same period, films by Palestinian women directors appeared, such as Mai Al-Masry, Annemarie Jacir, and Najwa Najjar (Arsghali, 2013).

The fourth stage is the stage of contemporary cinema; the researcher assumes that this stage began after the millennium - until the preparation of this study, as it witnessed many dramatic and cinematic achievements at the level of production, and the Palestinian filmmakers at this stage led their country's films to the world despite the difficult circumstances they live in. Despite the lack of financial capabilities, it was able to win many awards, and the Palestinian film was able to compete for many awards.

There are indicators of the birth of a contemporary Palestinian cinema, which takes advantage of the technological capabilities related to cinematic production, in addition to what the technology has produced in terms of contemporary means of communication, as an opportunity to transfer the Palestinian film to the world, and many short filmmakers have benefited from social media platforms to display their films. In light of the spread of smart phones, it opened the way for young filmmakers to enter this field with contemporary Palestinian content. Such endeavors prompted the young generations, through their dramatic productions, to find contemporary fields that contributed to the delivery of the Palestinian narrative to the world, in addition to the great contributions created by the media departments by graduating young generations who became professional in acting and directing, and many of them went through academic and training courses. Such efforts are needed for Palestinian cinema and drama with capabilities and competencies that will be reflected in the growth and development of the film production industry.

What distinguishes Palestinian films in recent years is that they are more diverse in dealing with various Palestinian social issues, by presenting rich dramatic



visions, and the humanitarian stories is evident in most of the works. The conditions that the Palestinians lived in, in addition to the centrality of Palestine on the Arab and international levels, contributed to pushing the public to follow the Palestinian dramas presented on television networks and social media platforms which have become a contemporary field that Palestinian filmmakers exploited to market their films (Al-Abd, 2001).

Components of a short dramatic film

The Theme is the first component on which the dramatic work is based, and it is the central goal that is intended to be achieved through the film as it is a reflection of the writer's vision. The Theme should be interesting, attractive, and humane, and based on conflict. It should also be appropriate to the visual language. In addition, a dramatic work cannot succeed without a proper selection of characters. The characters in the dramatic work represent human models that carry out the dramatic events in the dramatic work, and the dialogue that reflects these characters revolves around them (Hamada, 1994). Descriptions of these characters are among the most important works of the author, because the script is originally employed in a substantial way to express these characters and their reactions, and films are usually based on a hero and a group of primary and secondary actors to achieve the purpose of the film, and from here the writer has the task of building or finding convincing characters Dramatic and humane, to give dynamism to the dramatic action. Other scholars consider the characters as the main engine of the event, and on its basis the plot and dialogue are developed. For these reasons it is necessary to define characteristics features of the characters and the mechanism necessary to communicate the idea of the film. Accordingly, the stages of drawing characters consist of three basic stages: the stage of values, the stage of features, and the stage of style in terms of dress, speech and emotions. The choice of characters is determined according to a number of dimensions, the most important of which are the physical dimensions and the physiological dimensions, and it is essential for "the character to be dramatized, to accomplish the dramatic event according to the writer's perceptions" (Martad, 1998).

Furthermore, Dialogue is considered the main factor through which ideas are expressed. It is a drama that serves social and psychological purposes. Theorists of the dramatic films describe dialogue as a part of comprehensive language of the film. The dialogue remains a reflection of the expression of thoughts, feelings and aspirations that affect evolution of characters in drama films.

The plot is also important element that makes up the drama films. The director cannot express the main framework of the act without a well-studied plot. The plot is also considered the active line for the development of the dramatic act in the story. Through it, the characters unfold and express their thoughts. the writer is able to tell the story in a logical manner through an orderly sequence of events, which creates the conflict that results from a series of crises, which leads to more complications that provoke conflict, so the plot is considered a main factor to



promote dramatic work. weak plot negatively affects the overall structure of the dramatic work, and reduces of the audience's interest in the film.

Music in dramatic films is considered one of the most prominent components on which drama is based on. It also plays a role in embodying movements and giving connotations about a certain historical era or civilization. It is also used to denote characters, place, time and civilizations, and is employed in the beginnings and endings of films. It is used to influence the audience, and the use of music in general is determined by the content and specifications of the image that the music covers or accompanies. It is a reflection of everything that is visible in the dramatic film.

Clothing and accessories in dramatic films are as important as the text and dialogue, as they are an important expressive means that express the essence of the dramatic work. It also reflects a psychological impact and bears social and expressive values about personalities, places and times. It reflects the features of the personality from the aforementioned aspects. In the same vein, Lighting has its influential power in dramatic works, as it describes and helps reflect many dramatic meanings, as it contributes to creating the atmosphere of the scene. It is an esthetic and expressive component in expressing the meanings of the scene such as depression, joy, happiness and terror, and works to attract the eye of the recipients and help them understand the dramatic content in convenient way.

The sound effects have also a great impact on the recipient whose ears ask to listen to the sound that reflects reality or brings it close to the truth, such as the sounds of nature or artificial sounds such as the sounds of falling water drops, or the sounds of climbing stairs and knocking on the door. For the film, because the effects carry meanings and characteristics that approximate the real things, and they evolve as is the case in music and speech. Today, sound effects have begun to crowd out music and dialogue in dramatic work so that they can be performed manually or artificially, and they contribute to defining the features of space, time and the dramatic environment that is being dealt with. In addition to these influences, silence is also considered an effective axis in conveying meanings, such as calmness and serenity in a dramatic moment. Moreover, the dramatic action in films is considered a group of situations through which the character becomes identified, and it is expressed through the dramatic event, which should be connected to the main idea of the film. Characters, as the element of dramatic conflict are considered one of the most important elements of dramatic formation. It is customary for filmmakers to divide the dramatic action into two stages: the conscious will, and the second stage is the stage of facing challenges and difficulties.

Methodology

This section includes a description of the methodology used in the study, the study population and its sample, the tools used in collecting data and their scientific transactions, as well as the study variables, procedures and statistical treatments.

Study Approach



The study used the descriptive analytical approach, which is based on a set of research procedures that depend on collecting facts and data, classifying them, processing them, and analyzing them sufficiently and accurately to extract their significance, develop results or generalizations about the phenomenon under study, and find the nature and direction of the relationship between the variables because this approach is most appropriate to conduct such a study.

The sample of the study

The study was conducted on a sample of (93) media professors in Palestinian universities, and they were chosen randomly from the study population, as the study sample responded to the tool electronically.

Method of data analysis

The questionnaire to measure the impact of Palestinian drama films on the recipient represented by media professors in Palestinian universities. They are as follows:

The first axis: the motives for following the short Palestinian drama films from the point of view of media professors in Palestinian universities.

The second axis: the opinions and attitudes of media professors in Palestine towards short Palestinian drama films as a result of their exposure to these films.

The third axis: the behavioral effects as a result of the exposure of media teachers in Palestine to short Palestinian dramatic films.

The fourth axis: the cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian dramatic films.

The fifth axis: the extent to which Palestinian drama production is affected by the digital environment from the point of view of media teachers in Palestine.

The Sixth Axis: The directing techniques used in the short Palestinian dramatic films and their ability to deliver the message of the film to the recipient from the point of view of media teachers in Palestine.

Validity

The tool, which is the questionnaire, is valid for use in the Palestinian environment, after it was codified in a study (Al-Rukbani, 2019) to suit the Palestinian environment. In the current study, the validity coefficient of the scale was confirmed by using the internal consistency validity and extracting the values of the Pearson correlation coefficient between domains and the total degree of the impact of Palestinian drama films on the recipient represented by media professors in Palestinian universities. The values of the Pearson correlation coefficient ranged between domains. The total score of the tool ranged between (0.80-0.66), and all of them were statistically significant ($\alpha \leq 0.01$), and thus the study tool achieves the purpose for which it was developed.



Reliability Statistics

Cronbach's Alpha	N of Items
.828	5

Table (1): The internal validity of the questionnaire items

P value	Stability coefficient	No
Motives for following Palestinian short dramatic films from the point of view of media professors in Palestinian universities		
0.00	.305	1
0.00	.626	2
0.00	.703	3
0.00	.777	4
0.00	.728	5
Opinions and attitudes of media teachers in Palestine towards short Palestinian drama films as a result of their exposure to films		
0.00	.682	1
0.00	.649	2
0.00	.683	3
0.00	.638	4
0.00	.682	5
Behavioral effects as a result of exposure of media teachers in Palestine to short Palestinian drama films		
0.00	.775	1
0.00	.554	2
0.00	.572	3
0.00	.587	4
0.00	.660	5
Cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films		
0.00	.713	1
0.00	.741	2
0.00	.801	3
0.00	.652	4
0.00	.543	5
The extent to which Palestinian drama production is affected by the digital environment from the point of view of media		



teachers in Palestine		
0.00	.810	1
0.00	.850	2
0.00	.704	3
0.00	.602	4
0.00	.539	5

($0.01 \geq \alpha$) Statistically significant relationship at the level of significance**

Reliability

To ensure the coefficient of the study tool, the Cronbach alpha equation was used, where the stability coefficient for the tool as a whole was (0.90), and the values of the stability coefficient for the tool ranged between (83.6-74.4), and these values are good to achieve the purposes of the study. Table (2) shows the results:

Coefficient	Number	Paragraphs
%76.5	5	Motives for following Palestinian short dramatic films from the point of view of media professors in Palestinian universities
%97	5	Opinions and attitudes of media teachers in Palestine towards short Palestinian drama films as a result of their exposure to films
%74.4	5	Behavioral effects as a result of exposure of media teachers in Palestine to short Palestinian drama films
%82.1	5	Cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films
%82.8	5	The extent to which Palestinian drama production is affected by the digital environment from the point of view of media teachers in Palestine
%83.6	5	The directing techniques used in the short Palestinian dramatic films and their ability to communicate the message of the film to the recipient from the point of view of media teachers in Palestine
%90.2	30	Total

The response to each paragraph of the questionnaire was graded on a five-point scale (strongly agree, agree, neutral, disagree, strongly disagree) according to the applicability of the paragraph's content to the respondent. The following distribution was adopted in the process of correcting the study tool and extracting results according to the five-point Likert scale for identification on the answers of the study sample.

Study variables



1- Independent Variables:

Gender: It has two levels: (male, female)

Age: It has three levels, namely: (25-30, 31-35 years old, 36 and above)

The academic qualification has three levels (Master's, Ph.D., Ph.D. and above)

The number of years of experience in university teaching and has three levels: (1-5, 5-10, 10 years and above)

The university in which the faculty member works and has thirteen levels (Palestine Ahliya University, Kadoorie University, Polytechnic University, Hebron University, Dar Al-Kalima University, Bethlehem University, Al-Quds Open University, the American University, An-Najah University, Al-Quds University, Birzeit University, University of Al-Aqsa, Islamic University)

2- Dependent variables:

The dependent variables were represented by the degree of response of the study sample to the study tool, which is the impact of Palestinian drama films on the recipient represented by media professors in Palestinian universities.

Table 3

Distribution of the study sample according to the gender variable (n = 93)

Percentage	Repetition	Independent variables
Gender		
%76.3	71	Male
%23.7	22	Female
%100	93	Total

Table 4

Distribution of the study sample according to the age variable (n = 93)

Percentage	Repetition	Independent variables
Age		
%20.4	19	25 - 30
%37.6	35	35 - 31
%41.9	39	Above 36
%100	93	Total

Table 5

Distribution of the study sample according to the educational qualification variable (n = 93)

Percentage	Repetition	Independent variables
The academic qualification		
%53.8	50	Master
%41.9	39	PhD
%4.3	4	Post PhD
%100	93	Total

**Table 6**

The distribution of the study sample according to the variable number of years of university teaching experience (n = 93)

Percentage	Repetition	Independent variables
Years of experience		
%29.0	27	1 – 5
%31.2	29	5-10
%39.8	37	Above 10
%100	93	Total

Table 7

The distribution of the study sample according to the variable of the university in which the faculty member works (n = 93)

Percentage	Repetition	Independent variables
University		
8.6	8	Palestine Ahliya University
28.0	26	Khadoorie University
6.5	6	Polytechnic University
5.4	5	Hebron university
7.5	7	Dar al-Kalima University
5.4	5	Bethlehem University
6.5	6	Al-Quds Open University
6.5	6	American University
5.4	5	An-Najah University
5.4	5	Quds University
6.5	6	Birzeit University
4.3	4	Al-Aqsa University
4.3	4	Islamic University
%100	93	Total

Table 8

The distribution of the study sample according to the variable of the extent to which media teachers in Palestine watch short Palestinian drama films (n = 93)

Percentage	Repetition	Independent variables
The extent to which media teachers in Palestine watch short drama films		
%29.0	27	I watch short dramas once a day or more



%23.7	22	I watch short dramas once a week or more
%18.3	17	I watch short dramas once a month or more
%29.0	27	I always watch short dramas
%100	93	Total

Table 9

The distribution of the study sample according to the variable of the most influential elements in the popularity of the short Palestinian dramatic film from the point of view of media teachers in Palestine (n = 93)

Percentage	Repetition	Independent variables
The most influential elements in the popularity of the short Palestinian dramatic film from the point of view of media professors in Palestine		
%51.6	48	The issue addressed by the short dramatic film
%15.1	14	The issue addressed by the short dramatic film
%1.1	1	Filming locations
%23.7	22	film director
%8.6	8	Publicity of film
%100	93	Total

Table 10

The distribution of the study sample according to the dramatic color variable that media professors in Palestinian universities prefer to follow (n = 93)

Percentage	Repetition	Independent variables
The dramatic genre that media professors in Palestinian universities prefer to follow		
%29.0	27	Tragedy
%18.3	17	Comedy
%3.2	3	Melodrama
18.3	17	Popular drama
31.2	29	National drama
%100	93	Total

Study procedures

- Reviewing previous studies related to the subject of the study, designing or selecting appropriate study tools, and verifying their scientific characteristics.
- Determine the study population and sample.



- Data and responses of the study sample were collected and processed statistically using the SPSS statistical package for social sciences program.

Statistical Tests

To answer the study questions, the SPSS statistical package for social sciences program was used by applying the following tests:

- Extracting the arithmetic means, standard deviations and percentages of the questionnaire items
- Person Correlation Matrix
- Independent Sample t-test for independent samples
- Test (One Way Analysis of Variance) (One Way ANOVA)
- (LSD) test to indicate differences in the answers of the study sample

Analysis

This section includes the findings of the study after answering the questions arising from the main study questions. The main question of the study is; what is the impact of Palestinian dramatic films on the audience represented by media professors in Palestinian universities?)

Question (1): What are the motives for watching short Palestinian drama films from the point of view of media professors in Palestinian universities?

In order to answer this question, means and standard deviations were calculated for each of the paragraphs of the questionnaire. Table (11) shows the results:

Table (11)

Means and standard deviations for the motives of watching Palestinian short drama films from the point of view of media professors in Palestinian universities

Answer	standard deviations	Mean	Variables	Order	No
Strongly Agree	.55883	4.7204	Learning and gaining experience	1	.1
Strongly Agree	.76491	4.3763	Interaction with community issues	5	.2
Agree	.69729	4.0538	Self-actualization	2	.3
Agree	.82688	4.0323	entertainment	3	.4
Agree	.83923	3.7634	Interact with others	4	.5
Agree	.47946	4.1892	Motives for following Palestinian short dramatic films from the point of view of media professors in Palestinian universities		

The previous table shows the means of the motives for watching Palestinian short drama films from the point of view of media professors in Palestinian universities. It is clear that learning and gaining experience are the most important motives, as it got the highest arithmetic average of (4.72) with a strongly agreeing response, followed by interaction with community issues with an arithmetic average of (4.37) and a strongly agreeing response. Then, self-realization motive, with an average of (4.05)



and an agreeable response, then entertainment and entertainment, with an arithmetic average of (4.03) and an agreeable response, and finally the interaction with others, with an arithmetic mean of (3.76) and an agreeable response.

The researcher argues that the motives for watching short Palestinian drama films from the point of view of media professors in Palestinian universities were the general goal and the most important thing is learning and gaining experience, as it motivates them to read more about the Palestinian cause, which promote them to recognize the suffering of Palestinian people. This result is consistent with the study of Mosleh and Kazaz (2022), whose results showed that the interest of media students in Palestinian universities to watch Egyptian feature films that deal with the Palestinian issue had a moderate degree of acceptance. As for the effect of Egyptian feature films that present the Palestinian issue on the attitudes and behavior of science students in Palestinian universities, the degree of acceptance is high and moderate.

Question (2). What are the opinions and attitudes of media professors in Palestine towards short Palestinian drama films as a result of their exposure to these films?

To answer this question, the arithmetic means and standard deviations were calculated for each of the paragraphs of this axis. Table (12) shows the result:

Table (12)

Means and standard deviations of the opinions and attitudes of media teachers in Palestine towards short Palestinian drama films as a result of their exposure to these films

Answer	standard deviations	mean	Variables	Order	No
Strongly Agree	.72924	4.5591	Drama films enhanced my understanding of the technical methods used in the production of short films	1	.1
Strongly Agree	.58159	4.5376	Drama films contributed to the development of my technical analytical capabilities	3	.2
Strongly Agree	.70958	4.3226	Drama films enhanced my understanding of the Palestinian societal issues presented in the films	2	.3
Agree	.75985	4.2043	Drama films contributed to enhancing feelings of belonging and empathy with the issues raised by these films	5	.4
Agree	.80685	3.8495	Drama films changed my attitude towards some of the societal issues that these films dealt with	4	.5
Strongly Agree	.47967	4.2946	Opinions and attitudes of media teachers in Palestine towards short Palestinian drama films as a result of their exposure to such films		

The previous table shows the arithmetic averages of the opinions and attitudes of media professors in Palestine towards short Palestinian drama films as a result of their exposure to these films. It is clear that the short Palestinian dramatic films have



enhanced their understanding of the technical methods used in the production of short films. I got the highest arithmetic average of (4.55) with a strongly agreeable response, followed by contributing to the development of my technical analytical capabilities with an arithmetic average of (4.53) and an agreeable response. Then, it enhanced my understanding of the Palestinian societal issues presented by the films, with an arithmetic mean of (4.32) and a strongly agreeable response, and then contributed to enhancing the feelings of belonging and sympathy for the issues raised by these films, with an arithmetic mean of (4.20) and an agreeable response. Attitudes towards some of the societal issues dealt with in these films, with an average of (3.84), with an (agree) response.

The researcher believes that the opinions and attitudes of media professors in Palestine towards short Palestinian drama films as a result of their exposure to these films were mostly high. This is due to awareness of Palestinian university professors of the importance of dramatic films in conveying the image and suffering of the Palestinian people on the ground. This result is consistent with the study of Raya Abu Hasna & Hisham Maghribi: (2020), the results showed that the most important features of the students' attitudes that were formed were about the effects of short films on Saudi society, represented in their vision that the method of showing short films addressed the audience in an attractive way.

Question (3). What are the behavioral effects as a result of exposure of media teachers in Palestine to short Palestinian dramatic films? In order to answer this question, means and standard deviations were calculated for each paragraph of the axis and for the overall level. Table (13) shows the result:

Table (13)

Means and standard deviations of the behavioral effects as a result of exposure of media professors in Palestine to short Palestinian drama films

Answer	standard deviations	mean	Variables	Order	No
Strongly Agree	.55800	4.5806	Watching dramatic movies enhanced my personal skills	3	.1
Strongly Agree	.66906	4.4731	Watching dramatic films prompted me to develop my educational skills in the field of short film production	2	.2
Strongly Agree	1.06465	4.2688	Watching dramatic films prompted me to practice directing dramas	1	.3
Strongly Agree	.73578	4.2581	Watching dramatic films made me interested in the research field related to filmmaking	4	.4
Agree	1.05638	3.6667	Watching movies made me change some lifestyles and routines	5	.5
Strongly	.52887	4.2495	Behavioral effects as a result of exposure of media		



Answer	standard deviations	mean	Variables	Order	No
Agree			teachers in Palestine to short Palestinian drama films		

The previous table shows the arithmetic averages of the behavioral effects as a result of exposure of media teachers in Palestine to short Palestinian drama films. It is clear that watching dramatic films prompted teachers to develop their educational skills towards media students. This got the highest arithmetic average of (4.58) with a strongly agreeable response, followed by watching dramatic films prompted me to develop my educational skills in the field of producing short films with an average of (4.47). And the response score is strongly (agree). Then, watching dramatic films prompted me to move towards practicing dramatic directing, with an arithmetic mean of (4.36) and a strongly agreeable response, and then watching dramatic films prompted teacher to pay attention to the research field related to filmmaking, with an arithmetic average of (4.25) and a strongly agreeable response, and at the last degree watching movies changes some lifestyles and routines with an arithmetic mean of (3.66).

The researcher concludes that the behavioral effects as a result of the exposure of media professors in Palestine to short Palestinian dramatic films were mostly high, as a result of the awareness of Palestinian university professors of the importance of the behavioral effects of dramatic films in increasing their ability to follow up teaching students and interest in the field of research related to directing dramatic films.

This result is consistent with the study of Rania Mostafa (2006). Among the most prominent findings of the study is that positive social values found in TV dramas. The study confirmed the existence of a relationship between the values of the series (whether it is Arab or foreign), so that the Arabic series present positive values at a higher rate than the foreign series, and the Arab series gained the preferences of the Arab recipient. This also confirms that drama affects the values and attitudes of the recipient, and among the reasons Watching Arab TV series, the study indicates that it is similar to reality, and that drama expresses such reality.

Question (4). What are the cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian dramatic films? In order to answer this question, means and standard deviations were calculated for each paragraph of the axis and for the overall level. Table (14) shows the result:

**Table (14)**

Means and standard deviations of the cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films

Answer	standard deviations	mean	Variables	Order	No
Strongly Agree	.73148	4.4839	The short films are characterized by their interactive, human and spiritual nature	1	.1
Strongly Agree	.79105	4.3656	The content of the short films is appropriate in terms of artistic form and direction	2	.2
Strongly Agree	.77085	4.3333	The content of the short films corresponds to the issues they address	3	.3
Strongly Agree	.60753	4.3118	Dramatic films have become more able to distinguish different dramatic types	5	.4
Strongly Agree	.65689	4.2151	The topics addressed in the short films raise the level of awareness of the recipient	4	.5
Strongly Agree	.49658	4.3419	Cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films		

The previous table shows the arithmetic averages of the cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films. It is clear that the short films are characterized by interactive, human and spiritual nature. They obtained the highest arithmetic mean of (4.48) and a strongly agreeable response, followed by the content of the presented short films, in terms of artistic form and directing, with an arithmetic mean of (4.36) and a strongly agreeable response. . Hence, the content of the short films corresponds to the issues it addresses with an arithmetic average of (4.33) and a strongly agreeable response, and then it became more capable of distinguishing different dramatic colors with an arithmetic average of (4.31) and a strongly agreeable response.

The researcher believes that the cognitive effects as a result of the exposure of media professors in Palestine to short Palestinian drama films were mostly high, as a result of the awareness and awareness of the study members of Palestinian university professors of the importance of the cognitive effects of dramatic films in distinguishing them from different types of drama.

This result is consistent with the study of Ezza Mohamed (2000), and among the most important findings of the study: The motive of education and acquisition of knowledge is one of the most important basic motives for watching drama, and this study agrees with what the current study concluded, that the motive of education and



acquisition of knowledge is one of the most important basic motives for watching drama.

Question (5). To what extent the production of a Palestinian drama affected by the digital environment from the point of view of media teachers in Palestine? In order to answer this question, means and standard deviations were calculated for each paragraph of the axis and for the overall level. Table (15) shows the result:

Table (15)

Means and standard deviations of the extent to which Palestinian drama production is affected by the digital environment from the point of view of media teachers in Palestine

Answer	standard deviations	mean	Variables	Order	No
Strongly Agree	.54998	4.6237	Film production has become more adaptable to the digital environment in modern media platforms	1	.1
Strongly Agree	.60638	4.6237	The duration of the short drama films is commensurate with the production requirements of the modern digital environment	3	.2
Strongly Agree	.55231	4.6129	The audience has become more interactive with the content of short drama films through new media platforms	5	.3
Strongly Agree	.63353	4.4409	Promoting Short drama films have become easier through new media platforms	4	.4
Strongly Agree	.88439	4.3118	The production of short films in Palestine keeps pace with the technological development in the film industry	2	.5
Strongly Agree	.46065	4.5226	The extent to which Palestinian drama production is affected by the digital environment from the point of view of media teachers in Palestine		

The previous table shows the arithmetic averages of the extent to which the production of a Palestinian drama was affected by the digital environment from the point of view of media professors in Palestine. It was found that the arithmetic mean for the total field was (4.52), with a strongly agreeable response. It important to state that film production has become more capable of adapting to the digital environment in modern media platforms. This got the highest arithmetic average of (4.62) with a strongly agreeable response, followed by the duration of short drama films commensurate with the production requirements of the modern digital environment with an arithmetic average of (4.62). Hence, the audience is more interactive with the



content of short dramatic films through new media platforms, with an arithmetic average of (4.61) and a strongly agreeable response. Then, it became easier to promote short dramatic films through new media platforms, with an arithmetic average of (4.44) and a strongly agreeable response. The last degree is the production of short films in Palestine keeping pace with the technological development in the film industry, with an arithmetic mean of (4.31), and with a response score that is strongly in agreement.

Therefore, the extent to which Palestinian drama production was affected by the digital environment from the point of view of media professors in Palestine was mostly high. Palestinian university professors believe that the audience has become more interactive with the content of short drama films through new media platforms. This result is consistent with the study of Al-Rikabi Ali (2019), and one of the most important findings of the study is that the employment of modern technologies of all kinds in the contemporary cinematic film would embody the dramatic action. And that new technology has an active role in constructing events and actions in a convincing way, in addition to enabling filmmakers to absorb 3D computer technologies and include them in their works, to integrate both realistic and imaginary aspects.

Question (6). What are the directing techniques used in the Palestinian short dramatic films and their ability to convey the message of the film to the recipient from the point of view of media teachers in Palestine? In order to answer this question, means and standard deviations were calculated for each paragraph of the axis and for the overall level. Table (16) shows the result:

Table (16)

Means and standard deviations of the directing techniques used in Palestinian short dramatic films and their ability to communicate the message of the film to the recipient from the point of view of media teachers in Palestine.

Answer	standard deviations	mean	Variables	Order	No
Strongly Agree	.46399	4.7419	Camera angle affects the delivery of the film's message to the audience	1	.1
Strongly Agree	.64232	4.6882	The size of the shot affects the expression of the film's content and the delivery of its message	2	.2
Strongly Agree	.54464	4.6452	The movement of the camera contributes to creating feelings and emotions, giving the film a dynamic charge	3	.3
Strongly Agree	.61213	4.5914	Lighting contributes to expressing the general atmosphere in the short dramatic film	5	.4
Strongly Agree	.74572	4.2903	Decoration and accessories used in the	4	.5



Answer	standard deviations	mean	Variables	Order	No
			film affects the delivery of the message to the recipient		
Strongly Agree	.43230	4.5914	The directing techniques used in the short Palestinian dramatic films and their ability to communicate the message of the film to the recipient from the point of view of media professors in Palestine		

The previous table shows the arithmetic averages of the directing techniques used in the Palestinian short dramatic films and their ability to communicate the message of the film to the recipient from the point of view of media professors in Palestine. It is clear that the filming angle affects the delivery of the film's message to the recipient. This got the highest arithmetic average of (4.74) with a strongly agreeing response, followed by the shot size affecting the expression of the film's content and delivering its message with an arithmetic mean of (4.68) and a strongly agreeing response. Then the movement of the camera in Motion is Emotion contributes to the creation of feeling and sentimentality, giving the film a dynamic charge with an arithmetic average of (4.64) and a strongly agreeable response, and then the lighting contributes to expressing the general atmosphere in the short dramatic film (4.59) with a strongly agreeable response, and decoration and accessories used in the film affects the delivery of the message to the recipient with an arithmetic mean of (4.29) with a strongly agreeable response.

Responses about the directing techniques used in the short Palestinian drama films and their ability to convey the message of the film to the recipient from the point of view of the media professors in Palestine were mostly high. In addition, the value of the image is related to lighting, which affects the size of the shot in expressing the content of the film and delivering its message.

This result is consistent with the study of Hassan (2020), and one of the most important findings of the study is that lighting has a fundamental role in the cinematic film, as it has a dramatic, psychological and esthetic role. On the other side, it turned into a realistic or impressionistic school of cinema, which depicts the latter often in studios and requires controlled artificial lighting, while the former is depicted from the outside under natural lighting.

Conclusions

This current study, which aims to investigate the impact of Palestinian drama films on the audience represented by media professors in Palestinian universities, suggests the following results and conclusions:

1. Media teachers in Palestine watch short Palestinian drama films on a permanent basis.



2. The most influential elements in the popularity of the short Palestinian drama film from the point of view of media professors in Palestine is the issue that the short drama film deals with.
3. The dramatic genre that media professors in Palestinian universities prefer to follow the national drama.
4. The arithmetic mean for the field of motives for watching short Palestinian drama films from the point of view of media professors in Palestinian universities was (4.18), with an agreeable response rate.
5. The arithmetic mean of the opinions and attitudes of media professors in Palestine towards the short Palestinian drama films as a result of their exposure to these films was (4.29), with a strongly agreeable response.
6. The arithmetic mean of the field of behavioral effects as a result of exposure of media professors in Palestine to short Palestinian drama films was (4.24), with a strongly agreeable response.
7. The arithmetic mean of the field of cognitive effects from the point of view of media teachers in Palestine as a result of their exposure to short Palestinian drama films was (4.34), with a strongly agreeable response.
8. The arithmetic mean for the extent to which the production of Palestinian drama was affected by the digital environment from the point of view of media teachers in Palestine was (4.52), with a strongly agreeable response.
9. The arithmetic mean for the domain of the extent to which the production of Palestinian drama was affected by the digital environment from the point of view of media teachers in Palestine was (4.52), with a strongly agreeable response. (4.59) with a strongly agreeable response score.
10. It was found that there were no statistically significant differences in the effect of Palestinian drama films on the recipient represented by media professors in Palestinian universities due to the variables (gender, educational qualification, years of experience, and place of work).

Recommendations

1. It is necessary for the producers of Palestinian drama to present contents in their works that offer solutions and address the real contexts related to the Palestinian issue.
2. The need for the content of the short films to be consistent with the issues they address.
3. It is also important for the production of short films in Palestine to keep pace with the technological development in the film industry.
4. We recommend promoting short dramatic films through social media platforms, as it is one of the effective ways to spread such content.
5. Conducting quantitative and qualitative studies to examine the directing techniques used in the dramatic film, as they express the general atmosphere in the short dramatic film.



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