Course Description:
The course goals would be as follows: use cinema to enhance our knowledge and understanding of Muslim societies in North Africa and the middle-east; study how cinema as a cultural artifact and industrial product reveals the intimate and historical links between the local and global; see what the evolution, circulation and reception of cinema in this region can tell us about public and cultural life as well as how this region has interacted with and taken its place in the world; explore the evolving thematic preoccupations and aesthetic attributes of these cinemas. In order to make the course manageable we will focus mostly on fiction film. Further, we will strike a balance between breadth and more detailed study by concentrating on two national cinemas - Egypt and Iran - in the first part of the course. In the second part of the course we will look at how “muslim cinema” emerges as a minority film/film about minorities in diverse geographical contexts.

Our Goals will be as follows:
1. Define cinema in its national context by looking at textual elements like content and form but also industrial modes of production and distribution of cinema in these countries
2. Investigate how both cinematic content and form is shaped by historical, social, political and industrial contexts - for eg. the role political censorship has to play in the evolution of cinematic idiom and subject matter in Iran; how nationalization affects the Egyptian cinema.
3. Develop the skill of viewing and writing about films as an academic object. This will involve mastering over the course of the semester technical vocabulary specific to film analysis.
4. Combine our careful and diligent viewing and interpretation of films with readings so that the two mutually inform each other. Sometimes these readings will discuss specific films but more often, they will provide crucial historical and contextual information as well as critical frameworks to enrich our viewings.
5. Engage in critical dialogues about the films we watch with our peers in the online discussion forum

Class Meetings & Procedures: The class meets twice a week and attendance is mandatory since there are unannounced quizzes that will be based on the readings for the day. Further, I am not able to put the films on reserve in the library since I do not have multiple copies so if you miss a screening, you might have difficulty renting these titles from a store.

Screenings are typically on Thursdays. On the Tuesday following the screening, readings are due. Come prepared to discuss readings and screening on Tuesdays.

Academic Honesty & Plagiarism: You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your
work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. **At a minimum, documented plagiarism will result in course failure.**

**Access For Students With Disabilities:** If you have a disability, which you believe may affect your performance in this course, please contact me the first week of the term so we can make the necessary arrangements for your full access to the course and its activities.

**Evaluation:** Grades will be based on:

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<td>First Assignment</td>
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<td>Second Assignment</td>
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<td>Pop quizzes</td>
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<td>Discussion board</td>
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**Exams**
The first assignment is a take home exam and will consist of essay type questions and film analysis. The second assignment will have an in class film analysis as well as a take home component that will be due on the last day of classes. Questions will be posted 2 weeks before the date they are due. I will post detailed instructions under assignments at that time. Please note I accept only hard copies handed to me in person in class. I do not accept late work. Expect written work back two weeks after the due date.

**Discussion Board**
Please see detailed handout under Assignments. These will commence during Week 2 and conclude Week 9.

**Quizzes**
These are unannounced and based on the readings for that day and the screenings for the week. Please bring paper and pen to every class. Also bring your books since they may be open or closed book.

**SCHEDULE**
Subject to Change with Notice. Please check Blackboard at all times

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<tr>
<th>Date</th>
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| Mar 29 | **The Cinema of Egypt 1**  
Watch: *A Glass and a Cigarette* (Niazi Mostafa, 1955) |
| Mar 31 | Read: Corrigan on PDF                                                     |
| Apr 5  | **The Cinema of Egypt 2**  
Read: Vitalis and Armbrust (on BB)                                        |
| Apr 7  | Watch: *Alexandra...Why?* (Youssef Chahine, 1975)                           |
| Apr 12 | **The Cinema of Egypt 3**  
Read: Baker and Kiernan (PDFs)                                             |
| Apr 14 | Watch: *The Yakoubian Building* (Marwan Hamed, 2008)                        |
Apr 19
Read: Armbrust

Apr 21
The Cinema of Iran 1
Watch: Through the Olive Trees (Abbas Kiarostami, )

The Cinema of Iran 2
Read: Readings: Selections from Dabashi, Chaudhuri, Tapper, Reza Sadr
First Assignment Due

Apr 26
Watch: White Balloon (Panahi, 1994)

The Cinema of Iran 3
May 3
Read: Selections from Dabashi, Tapper, Reza Sadr

May 5
Watch: Unwanted Woman (Tahmineh Milani, 2005)

May 10
Read: Mottahdeh, Dabashi, Tapper

May 12
The Muslim Social: India
Watch: Fiza (Khalid Mohammed, 2000)

May 17
Read: Kumar and Bhaskar/Allen

May 19
Muslim Migrancy
Watch: Head On (Fateh Akin, 2005)

May 24
Read: Naficy, Berghahn and Erdogan

May 26
Watch: Amreeka (Cherian Dabis, 2009)

May 31
Read: TBA

June 3
Wrap Up