**FILM 168: National Cinema & Culture**  
**Gender & Sexuality in Arab Film**  
**Summer 2020 (2nd session)**

Tues/Thu 10:00 am - 1:00 pm, *On Zoom* (online attendance mandatory)

**Lecturer:** Raed El Rafei  
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Office hours (via zoom or email): Wed 11:00 am – 1:00 pm, or by appt.

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**Introduction:**

The Arab region is a vast entity with a plethora of climates, geographies, cultural practices, social formations, histories, languages, habits, ethnicities and religious affiliations. This class pries open a window into the many ways that gender and sexuality are understood, imagined, embodied and practiced in the Middle East and North African region. Rather than arriving at totalizing definitions, the class explores how filmmakers and artists from various Arab countries and throughout different periods have adopted a multitude of approaches and strategies in tackling questions of gender and sexuality in realist, allegorical and fantastical ways. We will consider how filmic and artistic expressions of gender and sexuality have responded to major overarching political, social and religious contexts. We will watch diverse types of audio-visual works (documentary, fiction, essay films, video works, and music videos!) that vary in genre, nationality, form and content. We will unpack the films using textual analysis but also other analytical tools like affect theory and queer theory. In addition to scholarly articles in film studies, we will read a variety of texts, including poetry and autobiographical essays.

As you’ve probably experienced during the spring quarter, online courses present us all with a set of challenges. We are aware of the difficulties you might face in an online environment. Your lecturer and TA will be available to support you and make this experience as enriching, informative and pleasant as possible. But the success of this class, which has no discussion sections, requires your cooperation to create a forum in which vibrant, but respectful, dialogue and learning can take place.

**Texts:**

There are no required textbooks for this class, only articles from scholarly journals and other sources, as well as chapters and excerpts from a variety of books. All required texts will be uploaded as pdf documents to Canvas (under Files). The required films will be available for streaming via the McHenry library’s resources or the online platform, YuJa.

Please make sure, every week, to read all required texts and watch required film(s) by Tuesday’s class. Have the week’s reading ready for consultation during our online class. During lecture, we
will reference passages from the week’s texts or scenes from the week’s films and ask you to comment on them.

Assignments:
Attendance & Participation (in-class discussions): 10%
Even though class is online, it will be built around more discussion and dialogue than in traditional lectures, and thus preparation and participation are essential.
Weekly Reading/Viewing Quizzes: 40%
Every week, a take-home quiz on the film(s) and reading of the week will be posted on Canvas.
Final Paper Proposal: 15%
You will submit a detailed proposal and bibliography for your final research paper. More details in class. Due Friday, August 14 by midnight.
Final Research Paper: 35%
This paper will explore a theme or question related to gender and sexuality in Arab cinema by unpacking films that we have seen in class and/or others that you have gained access to. It should involve significant original research. More information will be given in class and on Canvas. Due Friday, August 28 by midnight.

PLEASE NOTE THE FOLLOWING
All assignments must be completed to pass the course.
Late work will not be accepted.
More than two unexcused absences from class will result in failure of the course.

Important Summer Session Remote 2020 Deadlines:
Drop: Monday, August 3
Request for “W”: Friday, August 14
Summer is unique. You will not be dropped for non-attendance or non-payment. You must drop yourself: Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund). For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar: https://summer.ucsc.edu/studentlife/index.html
For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Remote Accommodations:
The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

Small Group Tutoring:
Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the
Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students’ needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committing to attend every week. For Summer 2020, students can begin signing up for tutoring on Monday, June 22nd and tutoring will begin Wednesday, June 24th. Students only have to sign up once for tutoring and their appointments will repeat weekly. Sign-ups will close on Friday, August 14th for all Summer Session Sign-Ups. This means that after August 14th, no new students can sign up for tutoring.

Want SGT to be successful for you? Bring your books, lecture notes, questions, and be open to working collaboratively with your peers. You can sign up using this link: https://ucsc gordrock.com/tracweb40/NoAccess.4sp?errText=insufficient%20credentials%20to%20view%20content. You can also find the link on our website: https://lss.ucsc.edu/index.html

**Academic Dishonesty:**

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

Acts of academic misconduct during the course, including plagiarism, will result in failure of the course. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

**Title IX:**

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. Information about the Title IX Office, the online reporting link, applicable campus resources, reporting responsibilities, the UC Policy on Sexual Violence and Sexual Harassment, and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.
The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our online reporting link. For more information please visit the Title IX Operations under Covid-19 page.

Difficult Material Statement:
In Film and Digital Media courses you will often be assigned films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services https://caps.ucsc.edu) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

Distribution of Course Notes:
Please note that selling, preparing, or distributing for any commercial purpose course lecture notes or video or audio recordings of any course is explicitly forbidden by campus policy, unless authorized by the University in advance – for instance, by the Disability Resource Center, which can assign students who need one a notetaker with a laptop or other recording device – and explicitly permitted by the course instructor in writing.

Please note this syllabus is subject to change during the quarter. It will always be updated (with a date at the top) on Canvas and Canvas modules will be current always.

COURSE OUTLINE

Week 1 (Tu July 28 & Th July 30)
Feminism, Nationalism & Melodrama: Gender in Egyptian Cinema

Film(s):
I am Free, dir. Salah Abu Seif (Egypt, 1958) 115min.

Reading:
Shafik, Viola. Popular Egyptian Cinema: Gender, Class, and Nation. Cairo: American University of Cairo Press, 2007. [Introduction: 1-10; Excerpts from Chapter 3 - Feminism and Femininity: 119-142, 158-165 (Gender Spatiality)].
Week II (Tu August 4 & Th August 6)
Gender & Sexuality in Times of War, Uprisings & Occupation

Films:
*In the Battlefields*, dir. Danielle Arbid (Lebanon, 2004).
*Coma*, dir. Sara Fattahi (Syria, 2015).
*Chic Point*, dir. Sharif Waked (Palestine, 2003). (Screened online during class).

Suggested Film:
*Civilized People*, dir. Randa Chahal (Lebanon, 2000).
https://www.randachahal.com/civilisees

Reading:

Suggested Reading:
https://www.poetryfoundation.org/poems/53854/xxxix-from-the-arab-apocalypse
https://www.poetryfoundation.org/poems/53853/xxxvi-from-the-arab-apocalypse

Week III (Tu August 11 & Th August 13)
Veil, Pilgrimage & Sexuality: Questions of (Im)mobility
Films:

Reading:


Suggested reading/viewing:
Fanon, Frantz. “Algeria Unveiled.” In Decolonization: Perspectives from now and then, ed. Prasenjit Duara (London: Routledge, 2004), 42-55. (Excerpt)

Al-Adeeb, Dena and Nada Shalaby. “This Stays Between Us [Part I].” Contemporary, 2016. [https://contemptorary.org/this-stays-between-us/](https://contemptorary.org/this-stays-between-us/)

**Week IV (Tu August 18 & Th August 20)**
*(Homo)sexuality, Queer Imaginary & Exile*

Films:

*Deseos/Desires*, dir. Carlos Motta & Maya Mikdashi (Columbia/Lebanon, 2015).

Link: [https://vimeo.com/127254583](https://vimeo.com/127254583)

Reading:


Suggested reading/viewing:


Week V (Tu August 25 & Th August 27)

Bodies, Desire & the Gaze: Belly Dancing & Music Videos

Films:
*Red Satin,* dir. Raja Amari (Tunisia, 2002).

Reading:


Suggested Film:
*Kiss Me Not on the Eyes (Dunia),* Jocelyn Saab (Egypt, 2005).
(Available on Yuja)

Suggested reading: