Amideast Education Abroad Programs
ART/MENA 330: Moroccan Cinema: History,
Politics and Society Syllabus

Program Location: Rabat, Morocco
Credit Hours: 3 Credit Hours
Term and Year:

Course Description:
This course aims to introduce students to Moroccan cinema and help them appreciate it as a cultural introduction to post-colonial Moroccan society. It focuses on the ways in which this popular art form has both chronicled the development of society, and provided a critical companion to its diverse political, social, and economic problems. First, the course explores the circumstances under which cinema circulated and was instrumentalized by the colonial authorities from 1912 to national independence in 1956. The course then examines how Moroccan national cinema emerged in the 1960s. The market reforms of the 1980s and the advent of globalization led to the rise of a strongly social realist cinema from the 1990s. More than any other mass art, cinema has deeply registered the subtle transformations of Moroccan society over the last three decades. The close study of themes and politics in Moroccan cinema during this period will help students in grasping Moroccan society and its history through the eyes of ordinary, and often times invisible, people. To accomplish this, we will explore a variety of films to appreciate how Moroccan cinema has represented youth, women, 'Years of Lead', urban space, Amazigh and Jewish communities, interfaith relations, diaspora, LGBTQ, the Arab spring, and the digital revolution. Ultimately, the course attempts to draw larger theoretical lessons about the nature and role of cinema, social change, and political transformations in contemporary Morocco and beyond in the wider MENA region.

Learning Outcomes:
   By the completion of this course, students will be able to:
   - Examine the role of cinema in Moroccan history through colonial and post-colonial times;
   - Understand the utility of cinema as visual art in a changing society;
   - Understand the contribution of filmmakers to political and social change;
   - Explain the funding ecosystem of Moroccan cinema;
   - Analyze the politics of representation on screen;
   - Analyze the interaction between audiences and cinema in Morocco;
   - Explain the dominant social realism and the inherent commitment of Moroccan filmmakers to changing their society; and
   - Understand how the digital revolution is affecting Moroccan cinema (e.g., film piracy) and the way filmmakers are responding to its challenges.

Knowledge:
   This course is designed to assist students to acquire and demonstrate knowledge about:
   - Moroccan visual arts and cultural politics.
   - Various theories about cinema in the MENA region.
   - Key concepts in understanding art and cinema in developing countries like Morocco.
   - The economic models of film funding.
   - Contributions of cinema to social and political change.

education abroad
2025 M Street, NW
Suite 600
Washington, DC 20036-3363
Telephone: (202) 776-9646
E-mail: edabroad@amideast.org
Website: www.amideast.org/abroad

Skills:

This course is designed to assist students in acquiring or enhancing the following skills:

- Understanding Moroccan visual culture and cultural politics.
- Critically analyzing concepts and theories related to postcolonial cinema.
- Analytically examining the thematic diversity and commitment of Moroccan cinema.
- Discussing and analyzing social and political questions in Morocco through a visual lens.

Attitudes:

This course is designed to encourage the development of the following attitudes:

- Appreciating the complexity of visual representation in Morocco.
- Individual and critical positions towards theories and case studies of films.
- Appreciation for the development and the renewal of knowledge and studies related to cinema as visual art.
- Appreciation of the dynamics between state and filmmakers in issues related to social and political change.

Course Materials:

- Textbook(s)
    - Carter, Sandra G. 2009. *What Moroccan Cinema? A Historical and Critical Study, 1956-2006*. Lexington Books.
    - Dwyer, Kevin. 2004. *Beyond Casablanca: M. A. Tazi and the Adventure of Moroccan Cinema*. Indiana UP.
    - Orlando, Valerie K. 2011. *Screening Morocco: Contemporary Film in a Changing Society*. Ohio UP.
    - Armes, Roy. 2005. *Postcolonial Images: Studies in North African Film*. Indiana UP.
- Other readings (these are the weekly readings to be covered)
    1- Slavin, Henry D. 1998. "French Colonial Film before and after Itto: From Berber Myth to Race War." *French Historical Studies 21 (1)*, 125-155.
    2- Armes, Roy. 2003. "Cinema in the Maghreb." In *Companion Encyclopedia of Middle Eastern and North African Film* (pp. 436-533). Routledge.
    3- Carter, Sandra G. 2009. "Laying the Industry Foundations, 1956–1970." In *What Moroccan Cinema? A Historical and Critical Study, 1956-2006* (pp. 43-64). Lexington Books.
    4- Carter, S. 2000. "Moroccan Cinema, What Cinema?" *The Maghreb Review, 25 (1-2)*, 66-97.
    5- Ames, Roy. 2005. "The 1970s." In *Postcolonial Images: Studies in North African Film* (23-38). Indiana UP.
    6- Ames, Roy. 2005. "The 1980s." In *Postcolonial Images: Studies in North African Film* (39-54). Indiana UP.
    7- Dwyer, Kevin. "'Hidden, Unsaid, Taboo' in Moroccan Cinema: Abdelkader Lagtaa's Challenge to Authority." *Framework: The Journal of Cinema and Media 43, no. 2* (2002): 117-133.
    8- Orlando, Valérie K. 2011 "Prison, Torture, and Testimony: Retelling the Memories of the Lead years." In *Screening Morocco* (pp. 101-22).
    9- Dinia, Saadia, and Oumlil Kenza. 2016 "Women in Contemporary Moroccan Cinema." *Journal of Middle East Media 12*. https://jmem.gsu.edu/files/2014/07/JMEM-2016_ENG_Dinia_Kenza.pdf
    10- Orlando, Valérie K. 2013. "Women, Religion, and Sexuality in Contemporary Moroccan Film: Unveiling the Veiled in Hijab al Hob (Veils of Love, 2009)." *Palimpsest 2 (1)*, 106-125.
    11- Bahmad, Jamal. 2013. "From Casablanca to Casanegra: Neoliberal Globalization and Disaffected Youth in Moroccan Urban Cinema." *Middle East Journal of Culture and Communication 6 (1)*, 15- 35.
    12- Orlando, Valérie K. 2011. "Mean Streets, Bad Boys, Drugs and Rock'n'Roll: Morocco's Urban Legends of the 21st Century." *South Central Review 28 (1)*, 52-73.
    13- Bahmad, Jamal. 2014. "Rebels with a cause: youth, globalisation and postcolonial agency in Moroccan cinema." *The Journal of North African Studies 19 (3)*, 376-389.
    14- Carter, Sandra G. 2001. "Moroccan Berberity, Representational Power and Identity in Video Films." *Gazette 63 (2-3)*, 241-262.
    15- Petty, Sheila, and Brahim Benbouazza. 2019. "Trans-Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video." *Expressions maghrébines 18 (1)*, 47-62.
    16- Kosansky, Oren, and Aomar Boum. 2012. "The "Jewish Question" in Postcolonial Moroccan Cinema." *International Journal of Middle East Studies 44 (3)*, 421-442.
    17- Chreiteh, Alexandra. "Haunting the Future: Narratives of Jewish Return in Israeli and Moroccan Cinema." *The Journal of North African Studies 23*, no. 1-2 (2018): 259-277.

Evaluation and Assessment:

Description	Weight	Due Date
Engagement	10%	Continuous + weekly reading assignments
Presentations	10%	Each student offers one presentation (or two depending on the size of the class).
Midterm Exam	25%	Week 7
End of Term Paper	25%	Proposal Outline Final Version
Final Exam	30%	Week 15

Attendance and Engagement:
Students are expected to attend all regularly scheduled classes and come prepared to participate fully in class activities. Students are further expected to be on time for all classes. Arriving late for class is disrespectful of both the instructor and fellow students.

Beyond being in class on time, expectations of student engagement that are accounted for in this portion of the grade include both quality and quantity: full involvement in in-class exercises, class discussions, active listening and asking questions, and proactively seeking additional help during office hours if needed. Throughout the semester, there are a number and variety of program activities that are mandatory for all students. They are announced in advance and reminders are sent. They have an Arabic language component and are tied to activities in Arabic classes.

For more on the attendance policy, please see the policy posted in the online course and on the Absence request site on the Student Portal.

Presentations:
Students are expected to give at least one presentation during the class. Students select one of the required readings, read it, summarize the main ideas, and present it to the class. The time allocated for each presentation is 20 minutes.

Midterm Exam:
The midterm will be an in-class exam on…. Students choose one question (out of 3 or 4) and write an essay of about 1,000 words. Duration: 1:20.

Research Paper:
Students will write a research paper on a topic related to the course. Ethnographic research is strongly recommended in order to benefit from your stay in this country. It should be between 2,500 and 3,500 words long. Students will need to submit a proposal for the topic of this research paper on…., an outline on…. And a final draft on….

Final Exam:
The final exam will be an in-class, open book exam on…. It will mainly cover material studied after the midterm exam. Students choose one question (out of 3 or 4) and write an essay of about 1,000 words. Duration: 1:20.

**Note on Film Viewings: Must be watched before coming to class.

Course Description (Weekly Readings):

Week	Classwork	Exams, Trips and Holidays
	Orientation Week	
Week 1	Course Presentation: Defining and Presenting Approaches and Concepts	**Introducing the course.**
Week 2	1- Slavin, Henry D. 1998. "French Colonial Film before and After Itto: From Berber Myth to Race War." *French Historical Studies 21(1)*, 125-155. 2- Edwards, Brian T. 2003. "Preposterous Encounters: Interrupting American Studies with the (Post) Colonial, or Casablanca in the American Century*." Comparative Studies of South Asia, Africa, and the Middle East 23 (1)*, 70-86. FILM VIEWING 1: *Casablanca* (1942).	**Students are supposed to read the weekly assigned readings before coming to class.**
Week 3	3- Armes, Roy. 2003."Cinema in the Maghreb" In *Companion Encyclopedia of Middle Eastern and North African Film* (pp.436-533). Routledge. 4- Carter, Sandra G. 2009."Laying the Industry Foundations, 1956-1970." In *What Moroccan Cinema? A Historical and Critical Study, 1956-2006* (pp.43-64). Lexington Books.	**Distributing students' presentations**
Week 4	5- Carter, S. 2000. "Moroccan Cinema, What Cinema?" *The Maghreb Review, 25 (1-2)*, 66-97. 6- Ames, Roy. 2005. "The 1970s." In *Postcolonial Images: Studies in North African Film* (23-38). Indiana UP. 7- Ames, Roy. 2005. "The 1980s." In *Postcolonial Images: Studies in North African Film* (39-54). Indiana UP. FILM VIEWING 2: *Door to the Sky* (1989)	
Week 5	8- Dwyer, Kevin. "Hidden, Unsaid, Taboo' in Moroccan Cinema: Abdelkader Lagtaa's Challenge to Authority." *Framework: The Journal of Cinema and Media 43, no. 2* (2002): 117-133. 9- Orlando, Valerie K. 2011 "Prison, Torture, and Testimony: Retelling the Memories of the Lead years." In *Screening Morocco* (pp. 101-22). FILM VIEWING 3: *A Thousand Months* (2003)	**Research for students' presentations**

Week 6	10- Dinia, Saadia, and Oumlil Kenza. 2016 "Women in Contemporary Moroccan Cinema." Journal of Middle East Media 12. https: //jmem.gsu.edu/files/2014/07 /JMEM- 2016 ENG Dinia Kenza.pdf 11- Orlando, Valerie K. 2013. "Women, Religion, and Sexuality in Contemporary Moroccan Film: Unveiling the Veiled in Hijab al Hob (Veils of Love, 2009)." 12- Palimpsest 2 (1), 106-125.Youth-Related Challenges", in Mediterranean Paper Series, May, http:/ /shar.esi1x6iev. FILM VIEWING 4: _Veiled of Love_ (2009)	
Week 7	13- Bahmad, Jamal. 2013. "From Casablanca to Casanegra: Neoliberal Globalization and Disaffected Youth in Moroccan Urban Cinema." Middle East journal of Culture and Communication 6 (1), 15-35. 14- Orlando, Valerie K. 2011. "Mean Streets, Bad Boys, Drugs and Rock'n'Roll: Morocco's Urban Legends of the 21st Century." South Central Review 28 (1), 52-73. 15- Bahmad, Jamal. 2014. "Rebels with a cause: youth, globalization and postcolonial agency in Moroccan cinema." _The Journal of North African Studies 19 (3)_, 376-389. FILM VIEWING 5: _Ali Zaoua, Prince of the Streets_ (2000)	**Midterm**
Week 8	Break	
Week 9	16- Carter, Sandra G. 2001. "Moroccan Berberity, Representational Power and Identity in Video Films." _Gazette 63 (2-3)_, 241-262. 17- Petty, Sheila, and Brahim Benbouazza. 2019. "Trans- Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video." _Expressions maghrebines 18 (1)_, 47-62. FILM VIEWING 6: _A House in the Fields_ (2018)	
Week 10	18- Kosansky, Oren, and Aomar Bourn. 2012. "The "Jewish Question" in Postcolonial Moroccan Cinema." _International Journal of Middle East Studies 44 (3)_, 421-442. 19- Chreiteh,Alexandra."Haunting the Future: Narratives of Jewish Return in Israeli and Moroccan Cinema." _The Journal of North African Studies 23, no. 1-2_ (2018): 259-277. FILM VIEWING 7: _They Were Promised the Sea_ (2013)	

Week 11	20- Bahmad, Jamal. 2013. "Casablanca Unbound: The New Urban Cinema in Morocco."Francospheres 2 (1), 73-85. 21- Hirchi, Mohammed. 2013. "Visual Reconfigurations of Casablanca in Nour-Eddi ne Lakhmari's Casanegra." Quarterly Review of Film and Video 30 (2): 115-126. FILM VIEWING 8: *Casanegra* (2008)	
Week 12	22- Khalil. Andrea, and Kevin Dwyer. "Through the lens of Diaspora: North African cinema in a global context." The Journal of North African Studies 12, no. 3 (2007), 273-379. 23- Higbee, Will. 2019. "Moroccan diasporic cinema: the 'rooted transnationalism' of the cineastes de passage." Transnational Screens 10 (2), 75-88. FILM VIEWING 9: *The Sleepina Child* (2004)	
Week 13	24- Temple, Walter S. 2017 "Transitions Within Queer North African Cinema: Nouri Bouzid, Abdellah Tai'a, and the Transnational Tourist." Screen Bodies 2 (2), 64-77. 25- Orlando, Valerie K. 2014 "L 'Armee du Salut directed by Abdellah Tai'a." African Studies Review 57 (2), 245-250. FILM VIEWING 10: *Salvation Armv* (2013)	
Week 14	26- Mattelart, Tristan. 2013. "Audiovisual piracy, informal economy, and cultural globalization." In *Piracy Cultures: How a Growing Portion of the Global Population Is Building Media Relationships Throuqh Alternate Channels of Obtaining Content* (pp. 78-91). 27- Bahmad, Jamal. 2016. "The Good Pirates: Moroccan Cinema in the Age of Digital Reproduction." In *The State of Post-Cinema* (pp. 89-98). Palgrave Macmillan.	
Week 15		**Final Exam**
Week 16	Reflection Excursion: *90 min session*	