

Moroccan Cinema: History, Politics and Society Syllabus

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 instrumentalised 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 od 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 for the course

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.

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.

Required Reading

1) Textbook(s)

1. Carter, Sandra G. 2009. What Moroccan Cinema? A Historical and Critical Study, 1956-2006. Lexington Books.
2. Dwyer, Kevin. 2004. Beyond Casablanca: M. A. Tazi and the Adventure of Moroccan Cinema. Indiana UP.
3. Orlando, Valerie K. 2011. Screening Morocco: Contemporary Film in a Changing Society. Ohio UP.
4. Armes, Roy. 2005. *Postcolonial Images: Studies in North African Film.* Indiana UP.

2) Other readings (these are the weekly readings to be covered; all Available in Moodle).

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

Cinema." *The Journal of North African Studies* 23, no. 1-2 (2018): 259-277.

15- Bahmad, Jamal. 2013. "Casablanca Unbound: The New Urban Cinema in Morocco." *Francospheres* 2 (1), 73-85.

16- Hirchi, Mohammed. 2013. "Visual Reconfigurations of Casablanca in Nour-Eddine Lakhmari's Casanegra." *Quarterly Review of Film and Video* 30 (2): 115-126.

17- 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.

18- Higbee, Will. 2019. "Moroccan diasporic cinema: the 'rooted transnationalism' of the cinéastes de passage." *Transnational Screens* 10 (2), 75-88.

19- Temple, Walter S. 2017 "Transitions Within Queer North African Cinema: Nouri Bouzid, Abdellah Taïa, and the Transnational Tourist." *Screen Bodies* 2 (2), 64-77.

20- Orlando, Valérie K. 2014 "L'Armée du Salut directed by Abdellah Taïa." *African Studies Review* 57 (2), 245-250.

21- 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 Through Alternate Channels of Obtaining Content* (pp. 78-91).

22- 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.

Assessment Overview

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. Failure to attend mandatory program activities therefore reflects negatively on students' attendance and engagement grade.

Overview of Attendance Policy

For AMIDEAST courses that meet once a week, students are permitted one unexcused absence; in courses that meet twice a week, students are permitted two unexcused absences; in courses that meet three or more times a week, students are permitted three unexcused absences. If a student has more than the permitted number of unexcused absences, their grade for the course will be lowered by one "mark" for each additional unexcused absence. In other words, after four unexcused absences from the integrated Arabic course, an A becomes an A-; after five an A becomes a B+; after six an A becomes a B, etc.

An unexcused absence is one not caused by illness or otherwise not approved in advance by AMIDEAST staff. An excused absence means written approval from the Program Manager (and sometimes a doctor) justifying the absence. Arriving late to class may also count towards an absence.

Summary of Attendance Policy

1. Four occurrences of tardiness are equivalent to one unexcused absence; each subsequent instance of tardiness is considered an additional unexcused absence.
2. Students are expected to do the required reading and/or exercises before class, volunteer for presentations, and participate actively in class discussions.
3. Excused absences are determined by the lead AMIDEAST staff member; in some instances, a doctor's note or some other certification may be required.
4. Deadlines for assignments and scheduled or unscheduled assessments must be respected, even in cases of excused absences. Instructors are under no obligation to accept any work missed due to unexpected absences. AMIDEAST Education Abroad is under no obligation to reschedule any assessments missed due to unexpected absences. Attendance at office hours is not a substitute for class attendance. Students are expected to review course materials and identify their problems and questions in preparation for office hours.

5. Students are responsible for getting homework assignments they miss and submitting them in a timely manner. Assignments turned in after the due date result in a penalty to be determined by the instructor.
6. Any assignments not submitted will result in that assignment being given a grade of 0 (zero).
7. The Attendance Policy is in effect until the last day of the program.

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	Date	Class Work	Exams, Trips and Holidays
		Orientation Week	
Week 1		Course Presentation: Defining and Presenting Approaches and Concepts	Introducing the course.
Week 2		<p>1- Slavin, Henry D. 1998. "French Colonial Film before and after Itto: From Berber Myth to Race War." <i>French Historical Studies</i> 21 (1), 125-155.</p> <p>2- Edwards, Brian T. 2003. "Preposterous Encounters: Interrupting American Studies with the (Post) Colonial, or Casablanca in the American Century." <i>Comparative Studies of South Asia, Africa and the Middle East</i> 23 (1), 70-86.</p> <p>FILM VIEWING 1: <i>Casablanca</i> (1942).</p>	Students are supposed to read the weekly assigned readings before coming to class.
Week 3		<p>3- Armes, Roy. 2003. "Cinema in the Maghreb." In <i>Companion Encyclopedia of Middle Eastern and North African Film</i> (pp. 436-533). Routledge.</p> <p>4- Carter, Sandra G. 2009. "Laying the Industry Foundations, 1956–1970." In <i>What Moroccan Cinema? A Historical and Critical Study, 1956-2006</i> (pp. 43-64). Lexington Books.</p>	Distributing students' presentations
Week 4		<p>5- Carter, S. 2000. "Moroccan Cinema, What Cinema?" <i>The Maghreb Review</i>, 25 (1-2), 66-97.</p> <p>6- Ames, Roy. 2005. "The 1970s." In <i>Postcolonial Images: Studies in North African Film</i> (23-38). Indiana UP.</p> <p>7- Ames, Roy. 2005. "The 1980s." In <i>Postcolonial Images: Studies in North African Film</i> (39-54). Indiana UP.</p> <p>FILM VIEWING 2: <i>Door to the Sky</i> (1989)</p>	

<p>Week 5</p>		<p>8- Dwyer, Kevin. "'Hidden, Unsaid, Taboo' in Moroccan Cinema: Abdelkader Lagtaa's Challenge to Authority." <i>Framework: The Journal of Cinema and Media</i> 43, no. 2 (2002): 117-133.</p> <p>9- Orlando, Valérie K. 2011 "Prison, Torture, and Testimony: Retelling the Memories of the Lead years." In <i>Screening Morocco</i> (pp. 101-22).</p> <p>FILM VIEWING 3: <i>A Thousand Months</i> (2003)</p>	<p>Research for students' presentations</p>
<p>Week 6</p>		<p>10- Dinia, Saadia, and Oumlil Kenza. 2016 "Women in Contemporary Moroccan Cinema." <i>Journal of Middle East Media</i> 12. https://jmem.gsu.edu/files/2014/07/JMEM-2016_ENG_Dinia_Kenza.pdf</p> <p>11- Orlando, Valérie K. 2013. "Women, Religion, and Sexuality in Contemporary Moroccan Film: Unveiling the Veiled in <i>Hijab al Hob (Veils of Love, 2009)</i>." <i>Palimpsest</i> 2 (1), 106-125. Youth-Related Challenges", in Mediterranean Paper Series, May, http://shar.es/1X6ieV.</p> <p>FILM VIEWING 4: <i>Veiled of Love</i> (2009)</p>	
<p>Week 7</p>	<p>(Midterm)</p>	<p>12- Bahmad, Jamal. 2013. "From Casablanca to Casanegra: Neoliberal Globalization and Disaffected Youth in Moroccan Urban Cinema." <i>Middle East Journal of Culture and Communication</i> 6 (1), 15-35.</p> <p>13- Orlando, Valérie K. 2011. "Mean Streets, Bad Boys, Drugs and Rock'n'Roll: Morocco's Urban Legends of the 21 st Century." <i>South Central Review</i> 28 (1), 52-73.</p> <p>14- Bahmad, Jamal. 2014. "Rebels with a cause: youth, globalisation and postcolonial agency in Moroccan cinema." <i>The Journal of North African Studies</i> 19 (3), 376-389.</p> <p>FILM VIEWING 5: <i>Ali Zaoua, Prince of the Streets</i> (2000)</p>	<p>Midterm</p>
<p>Week 8</p>		<p>Fall Break</p>	

<p>Week 9</p>		<p>15- Carter, Sandra G. 2001. "Moroccan Berberity, Representational Power and Identity in Video Films." <i>Gazette</i> 63 (2-3), 241-262.</p> <p>16- Petty, Sheila, and Brahim Benbouazza. 2019. "Trans-Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video." <i>Expressions maghrébines</i> 18 (1), 47-62.</p> <p>FILM VIEWING 6: <i>A House in the Fields</i> (2018)</p>	
<p>Week 10</p>		<p>17- Kosansky, Oren, and Aomar Boum. 2012. "The "Jewish Question" in Postcolonial Moroccan Cinema." <i>International Journal of Middle East Studies</i> 44 (3), 421-442.</p> <p>18- Chreiteh, Alexandra. "Haunting the Future: Narratives of Jewish Return in Israeli and Moroccan Cinema." <i>The Journal of North African Studies</i> 23, no. 1-2 (2018): 259-277.</p> <p>FILM VIEWING 7: <i>They Were Promised the Sea</i> (2013)</p>	
<p>Week 11</p>		<p>19- Bahmad, Jamal. 2013. "Casablanca Unbound: The New Urban Cinema in Morocco." <i>Francospheres</i> 2 (1), 73-85.</p> <p>16- Hirchi, Mohammed. 2013. "Visual Reconfigurations of Casablanca in Nour-Eddine Lakhmari's Casanegra." <i>Quarterly Review of Film and Video</i> 30 (2): 115-126.</p> <p>- FILM VIEWING 8: <i>Casanegra</i> (2008)</p>	
<p>Week 12</p>		<p>17- Khalil, Andrea, and Kevin Dwyer. "Through the lens of diaspora: North African cinema in a global context." <i>The Journal of North African Studies</i> 12, no. 3 (2007), 273-379.</p> <p>18- Higbee, Will. 2019. "Moroccan diasporic cinema: the 'rooted transnationalism' of the cinéastes de passage." <i>Transnational Screens</i> 10 (2), 75-88.</p> <p>- FILM VIEWING 9: <i>The Sleeping Child</i> (2004)</p>	
<p>Week 13</p>		<p>19- Temple, Walter S. 2017 "Transitions Within Queer North African Cinema: Nouri Bouzid, Abdellah Taïa, and the Transnational Tourist." <i>Screen Bodies</i> 2 (2), 64-77.</p> <p>20- Orlando, Valérie K. 2014 "<i>L'Armée du Salut</i> directed by Abdellah Taïa." <i>African Studies Review</i> 57 (2), 245-250.</p> <p>- FILM VIEWING 10: <i>Salvation Army</i> (2013)</p>	

Week 14		<p>21- Mattelart, Tristan. 2013. "Audiovisual piracy, informal economy, and cultural globalization." In <i>Piracy Cultures: How a Growing Portion of the Global Population Is Building Media Relationships Through Alternate Channels of Obtaining Content</i> (pp. 78-91).</p> <p>22- Bahmad, Jamal. 2016. "The Good Pirates: Moroccan Cinema in the Age of Digital Reproduction." In <i>The State of Post-Cinema</i> (pp. 89-98). Palgrave Macmillan.</p>	
Week 15			Final Exam
Week 16		Reflection	