



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Revolution and Society: Marginal People in the Nasserist Cinema - 38546*

*Last update 23-10-2022*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* Islamic & Middle East Stud.

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Meir Hatina

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*Coordinator Office Hours:* Monday, 1400-1500

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Teaching Staff:

Prof Meir Hatina

Course/Module description:

The course explores the status of marginalized people in Egyptian society as reflected in cinema films made during the Nasserist era (1952-1970). Beyond their artistic richness, these movies also provide critical statements about social and gender rifts after the 1952 Revolution. Selected films (with English subtitles) will be screened and analyzed, offering a prism to monitoring the predicaments and hopes of Egypt's marginalized people.

Course/Module aims:

1. To have familiarity with Egyptian cinema as an important medium of popular culture under the Nasser regime.
2. To analyze representative films as a prism for social history under the revolutionary regime.
3. To highlight the resilience of critical cinema, and not just legitimizing cinema that promotes state's policies.

Learning outcomes - On successful completion of this module, students should be able to:

1. To explore the intertwined between cinema, politics and history.
2. To examine the functions of films as an important agent in molding national identity and culture.
3. To analyze the representations of marginalized people in Egypt's urban and agrarian milieus (women, laborers, fellahin) via the big screen under the Nasserist regime

Attendance requirements(%):

obligatory

Teaching arrangement and method of instruction: Screening and analyzing movies in the classroom, while combining student presentations.

Course/Module Content:

1. On cinema and history: A theoretical framework
2. Egyptian cinema: A portrait

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3. The 1952 revolution and Egyptian society
  4. Representations of marginalized people in Nasserist cinema

Required Reading:

למה זנד, הקולנוע כהיסטוריה - לדמיין ולבנים את המאה העשרים (תל אביב, עם עובד, 2002). עמ' 13-29.

Walter Armbrust, "The Golden Age before the Golden Age: Commercial Egyptian Cinema before the 1960s," in: idem (ed.), *Mass Mediations: New Approaches to Popular Culture in the Middle East and Beyond* (Berkeley: University of California Press, 2000), pp. 292-327.

Viola Shafik, *Popular Egyptian Cinema: Gender, Class, and Nation* (Cairo & New York: The American University in Cairo Press, 2007).

ג'מאל עבד אל-נאצר, הפילוסופיה של המהפכה (תל אביב: ספרי גדיש, תשי"ט), עמ' 20-11, 29-25, 54-50

M. Riad El-Ghonemy, "An Assessment of Egypt's Development Strategy, 1952-1970," in Elie Podeh and Onn Winckler (eds.), *Rethinking Nasserism* (Gainesville: The University Press of Florida, 2004), pp. 253-263.

רשימת הסרטים:

השב את ליבי (סרט סאטירה, 1957); בימוי: עז אל-דין ד'ו אל-פקאר

שער הברזל (סרט סאטירה, 1958); בימוי: יוסף שאהין.

מאבק בנילוס (סרט סאטירה, 1959); בימוי: יוסף שאהין.

הגנב והכלבים (סרט סאטירה, 1962); בימוי: כמאל אל-שיח'.

הדלת הפתוחה (סרט סאטירה, 1963); בימוי: הנרי ברכאת.

אני חופשייה (סרט סאטירה, 1959); בימוי: צלאח אבו סוף.

האישה השנייה (סרט סאטירה, 1967); בימוי: צלאח אבו סוף..

איננו זורעים את הקוצים (סרט סאטירה, 1970); בימוי: חסין כמאל.

Additional Reading Material:

\_\_\_\_\_. *Arab Cinema - History and Cultural Identity* (Revised and Updated Edition) (Cairo & New York: The American University in Cairo Press, 2016).

Walter Armbrust, "Political Film in Egypt," in: Josef Gugler (ed.), *Film in the Middle East and North Africa: Creative Dissidence* (Cairo: The American University in Cairo Press, 2011), pp. 228-251.

שריאל בירנבוים, בחזרה לעבר - היסטוריה מצולמת בקולנוע הערבי. ירושלים: מאגנס, 2015  
Joel Gordon, *Revolutionary Melodrama: Popular Film and Civic Identity in Nasser's Egypt* (Chicago: Middle East Documentation Center, 2002).

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Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 15 %

Project work 50 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 35 %

*presentation in class*

Additional information:

*The discussions will be based on the students' watching movies at home and presenting selected scenes and some insights at class (around 25-30 minutes)*