



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Egyptian Cinema - 38961*

*Last update 04-12-2015*

*HU Credits: 2*

*Degree/Cycle: 2nd degree (Master)*

*Responsible Department: islamic & middle east stud.*

*Academic year: 0*

*Semester: 2nd Semester*

*Teaching Languages: English*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Dr. Deborah Starr*

*Coordinator Email: [deborah.starr@cornell.edu](mailto:deborah.starr@cornell.edu)*

*Coordinator Office Hours: 12:00-1:00 Mondays*

*Teaching Staff:*

---

Prof Deborah Starr

Course/Module description:

*This course will trace the development of the Egyptian film industry from the 1930s, through the “Golden Age” during the Nasser era, to the rise of gritty urban films in the 1970s. We will also discuss the decline in film production, and the challenges the film industry faces today.*

Course/Module aims:

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

- 1. Develop a critical language for analyzing film, and integrate a variety of approaches to film criticism.*
- 2. Construct a history of Egyptian cinema within the context of political and social developments in Egypt from 1919 to the present.*
- 3. Evaluate the limitations of studying cinema industries as a national enterprise, and identify international influences on Egyptian cinema production, distribution, and consumption.*
- 4. Design and implement an independent research project, and present findings orally and in writing.*

Attendance requirements(%):

*Class Participation accounts for 30% of final grade*

*Teaching arrangement and method of instruction: This course is designed as a discussion-based seminar. Students are expected to come prepared to discuss assigned material.*

Course/Module Content:

- 1. Egyptian Cinema, the Early Years*
- 2. Nationalization and Golden Age -- Cinema in the Nasser Era*
- 3. Open Door Era – Cinema under Sadat*
- 4. Decline and Recovery – Cinema Under Mubarak*
- 5. Film and Visual Media Since 2011 (Student Projects)*

---

Required Reading:  
Required Readings:

Alex Cinema: The Birth of the Seventh Art in Alexandria,  
<http://www.bibalex.org/alexcinema/>

Dickinson, Kay. "I Have One Daughter and That Is Egyptian Cinema": 'Azīza Amīr amid the Histories and Geographies of National Allegory." *Camera Obscura* 22, no. 64 (January 2007): 136-177

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

Gordon, Joel. "Class-Crossed Lovers: Popular Film and Social Change in Nasser's New Egypt." *Quarterly Review of Film and Video* 18, no. 4 (2001): 385-96.

Gordon, Joel. "Broken Heart of the City: Youssef Chahine's *Bab al-Hadid* ( Cairo Station )." *Journal For Cultural Research* 16, no. 2/3 (April 2012): 217-237

Abu Shadi, Ali. "Genres in Egyptian Cinema." In *Screens of Life: Critical Film Writing from the Arab World*, ed. A. Arasoughly, 84-129. St-Hyacinthe, Quebec: World Heritage Press, 1996.

Farid, Samir. "Periodization of Egyptian Cinema." In *Screens of Life: Critical Film Writing from the Arab World*, ed. A. Arasoughly, 1-18. St-Hyacinthe, Quebec: World Heritage Press, 1996.

Colla, Elliot. "Shadi Abd al-Salam's *al-Mumiya*: Ambivalence and the Egyptian Nation State," In *Beyond Colonialism and Nationalism in the Maghreb: History, Culture, and Politics*. New York: Palgrave, 2000.

Gordon, Joel "The Slaps Felt around the Arab World: Family and National Melodrama in Two Nasser-Era Musicals." *International Journal of Middle East Studies* 39, no. 2 (2007): 209-28

Shafik, Viola "Egyptian Cinema." In *Companion Encyclopedia of Middle Eastern and North African Film*, edited by Oliver Leaman. London: Routledge, 2001, 23-129.

Shemer, Yaron. "From Chahine's *al-Iskandariyya*... *leh* to *Salata Baladi* and *cAn Yahud Misr*: Rethinking Egyptian Jews' Cosmopolitanism, Belonging, and Nostalgia in Cinema. *Middle East Journal of Culture and Communication*, 7 (2014): 351-375.

---

Viola Shafik, *Popular Egyptian Cinema: Gender, Class, and Nation*. Cairo: AUC Press, 2007. 119-178

Shafik, Viola. "Daoud Abd El-Sayed: parody and borderline existence." In *Ten Arab Filmmakers: Political Dissent and Social Critique*, edited by Josef Gugler. Bloomington: Indiana University Press, 2015.

Armbrust, Walter. "Islamists in Egyptian Cinema." *American Anthropologist* 104, no. 3 (2002).

Geer, Benjamin. "Yousry Nasrallah: the pursuit of autonomy in the Arab and European film markets." In *Ten Arab Filmmakers: Political Dissent and Social Critique*, edited by Josef Gugler. Bloomington: Indiana University Press, 2015.

Viola Shafik, *Popular Egyptian Cinema: Gender, Class, and Nation*. Cairo: AUC Press, 2007. 179-196

Armbrust, Walter. "When the Lights Go Down in Cairo: Cinema as Global Crossroads and Space of Playful Resistance" in *Cairo Cosmopolitan*, edited by D. Singerman and P. Amar. Cairo: AUC Press, 2006

#### REQUIRED FILMS

*Barsum Looks for a Job* (Muhammad Bayumi 1923)  
*Women Who Loved Cinema* (Marianne Khoury 2006)  
*Everything is Fine* (Niyazi Mustafa 1937)  
*Layla the School Girl* (Togo Mizrahi 1941)  
*Hasan and Marika* (Hasan al-Sayfi 1959)  
*Cairo Station* (Youssef Chahine 1958)  
*The Open Door* (Henri Barakat 1963)  
*The Mummy* (Shadi Abd al-Salam 1969)  
*My Father is Up a Tree* (Husayn Kamal 1969)  
*Karnak*, (Ali Badrkhan 1975)  
*Alexandria, Why?* (Youssef Chahine 1979)  
*Dreams of Hind and Camilia* (Muhammad Khan 1989)  
*Kit Kat* (Dawud Abd a-Sayyid 1991)  
*Terrorism and Kebab* (Sherif Arafa 1992)  
*Mercedes* (Yousry Nasrallah 1993)  
*Diary of a Teenager* (Inas Daghidi 2005)  
*Yacoubian Building* (Marwan Hamad 2006)

#### Additional Reading Material:

---

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 10 %

Participation in Tutorials 30 %

Project work 0 %

Assignments 0 %

Reports 0 %

Research project 60 %

Quizzes 0 %

Other 0 %

Additional information: