

## Topics in Non-European Cinemas Special Subject: Arab Revolutions

FMST 620E/2AA, FMST 820E/2AA; Fall 2013 (3 credits)

Place and Time: FB-250; Tuesdays, 18.00-22.00

Instructor: Kay Dickinson

Office Hours: Tuesdays 2-4, FB 315-1

Please email in advance for an appointment: [kay.dickinson@concordia.ca](mailto:kay.dickinson@concordia.ca)

Our online repositories are awash with filmed material detailing, debating and promoting the compulsions and tactics of the current insurrections in the Arab world. Yet this body of work stands as simply the latest in a long line of alliances within the region between the capacities of film production and broader revolutionary praxis. For instance, *Layla* - purportedly Egypt's first ever feature film - erupted out of and fortified the feminist anti-colonial campaigns of the 1920s. Since then, a significant majority of Arab moviemaking has engrossed itself in similar struggles against injustice. This course seeks to acknowledge and analyze cultural-activist engagements with a history of revolt in countries like Egypt, Palestine, Algeria and Syria, alongside related exilic, diasporic and internationalist endeavours. More particularly, this class will ask: how have various revolutions been conceptualized and enacted, and what role has, and can, cinema play within them? The corpus of films onto which this course opens comprises everything from guerrilla ventures to state-sponsored industrial output. In terms of reading matter, the meagre Film Studies writing on these topics will be supplemented with political treatises, historical accounts, poetry, and anti-colonial theory.

### Course Commitments

Keeping up-to-date with your reading is an essential requirement for this course, and particularly important if you are unfamiliar with the historical and theoretical paradigms within which this course sits. Written commitments for this class are less demanding than they might be; instead please spend your time getting to know all of set texts detailed below.

### Assignments

**Presentation (10%):** Each week, one or two of you will be charged with establishing an historical-political-historical context for the film to be screened. The topics on which you should focus are detailed in the later sections of this syllabus and the presentation should run, in total, for no more than ten minutes. In addition, your grade for this assessment component will be tempered with an evaluation of your contributions to class debate with particular attention to how you set the readings, films and historical contexts in dialogue with each other.

**Undergraduate Assessment Project (40%):** In self-selected groups, design an assessment exercise for the upcoming winter undergraduate class “Arab Cinema.” A third of this course will fall under the heading “Film and Political Struggle” and it is this section that you are to address. It seems likely that the course will cover Palestine and the current insurrections, but the syllabus can certainly be rejigged in light of imaginative suggestions from you. For this assignment, please compile a resource pack for the undergraduates and then an exercise, which they will complete in response to it - an undertaking that will account for 30% of their final grade. The resource pack can comprise anything you judge to be pedagogically pertinent to thinking about Arab cinema politically and as political struggle. The task should be appropriate to 300-level undergraduate students and sensitive to the fact that many of them may not have much experience of this sort of material. Be ready to present your project in class on November 12th and to hand in a final version for grading by 5pm on November 15th. Unless atypical circumstances arise, the whole group will receive the same mark.

**Workshop Response (50%):** The last few weeks of this course will be substituted for a weekend workshop whose aim is to dissolve the distinctions between theory and action, academic writing and political filmmaking. To this end, we will be joined by filmmakers who have already produced work engaging with Arab revolutions and who want to generate ideas, materials and archives collectively for a new film project. The related assessment component asks you to reflect on what was presented or created during the workshop, or to generate something novel from the experience in whatever way you see fit. Be sure to involve the debates we have tapped into throughout the term in the work you submit. The deadline is 5pm on Friday December 6th.

**Important Note:** Students on this course are beholden to Concordia’s “Academic Code of Conduct” as regards matters of scholarly integrity and plagiarism. For further details, please visit:  
<http://www.concordia.ca/students/academic-integrity/code.html>

## **SCHEDULE:**

### **WEEK ONE: Introduction: Revolution? Arab?**

#### **Reading:**

- Shafik, Viola. “The History of Arab Cinema.” In *Arab Cinema: History and Cultural Identity*, 9-46. Cairo: American University in Cairo Press, 1998.
- Armbrust, Walter. “Political Film in Egypt.” In *Film in the Middle East and North Africa: Creative Dissonance*, edited by Josef Gugler, 228-252. Austin: Texas University Press, 2011.

- Hourani, Albert. "Part V: The Age of Nation-States." In *A History of the Arab Peoples*, 353-458. London: Faber and Faber, 1991.

#### Screening in Preparation for Next Week:

- *The White Rose* (Mohammad Karim, 1932)

#### Further Reading

- Foran, John. *Taking Power: On the Origins of Third World Revolutions*. Cambridge: Cambridge University Press, 2005.

#### Recommended Additional Viewing:

- *Caméra Arabe* (Férid Boughedir, 1987) - this documentary features as an "extra" on *Halfaouine* (Férid Boughedir, 1990) [DVD1743]

### WEEK TWO: Cinema's Role in Proto-Revolution

#### Readings:

- Amin, Qasim. "Women and the Nation." In *The Liberation of Women and The New Woman: Two Documents in the History of Egyptian Feminism*, translated by Samiha Sidhom Peterson, 62-75. Cairo: American University in Cairo Press, 2000.
- Amin, Qasim. "Women's Freedom" from *The New Woman*. In *The Liberation of Women and The New Woman: Two Documents in the History of Egyptian Feminism*, translated by Samiha Sidhom Peterson, 129-146. Cairo: American University in Cairo Press, 2000.
- Armbrust, Walter. "The Gifted Musician." In *Mass Culture and Modernism in Egypt*, 63-93. Cambridge: Cambridge University Press, 1996.
- Dickinson, Kay. "'I Have One Daughter and that is Egyptian Cinema': Aziza Amir Amid the Histories and Geographies of National Allegory." *Camera Obscura* 64 vol.22 no.1 (2007): 137-177.

#### Recommended Additional Viewing:

- *Women Who Loved Cinema (Part One)* (Marianne Khoury, 2002)

#### Screening in Preparation for Next Week:

- *Chronicle of the Year of Embers* (Mohammed Lakhdar-Hamina, 1975)

#### Preparatory Presentation Topic:

- The Algerian War of Independence

### WEEK THREE: "The Colonist Makes History": The Algerian Epic That Went to Cannes

#### Readings:

- Qabbani, Nizar. "Writing History." *On Entering the Sea: The Erotic and Other Poetry of Nizar Qabbani*, translated by Lena Jayyusi, 57. New York: Interlink Books, 1996.
- Fanon, Frantz. "On Violence" and "On National Culture." In *The Wretched of the Earth*, translated by Richard Philcox, 1-62, 145-180. New York: Grove Press, 2004.
- Hafez, Sabry. "Shifting Identities in Maghribi Cinema: The Algerian Paradigm." *Alif* 15 (1995): 39-80.

#### Useful Further Reading:

- Austin, Guy. *Algerian National Cinema*. Manchester: Manchester University Press, 2012.
- Brossard, Jean-Pierre, ed. *L'Algérie vue par son cinéma*. Locarno: Editions Festival du Film, 1981.
- Salhi, Kamal. "Visualizing Postcolonial Cultural Politics in Algeria: From State Cinema to *Cinéma d'auteur*." *Journal of North African Studies* 13/4 (2008): 441-454.
- Salman, Hala et al, eds. *Algerian Cinema*. London: BFI, 1976.
- Samak, Qussai. "The Arab Cinema And the National Question: from the Trivial to the Sacrosanct." *Cinéaste*, Vol. 9, No. 3 (Spring 1979): 32-34.

#### Recommended Additional Viewing:

- *Leila and the Others* (Sid Ali Mazif, 1977)  
[<http://www.youtube.com/watch?v=lyW8QdcfX5Y> only available with French subtitles]
- *The Battle of Algiers* (Gillo Pontecorvo, 1966) [DVD1936]
- *Le Joli Mai* (Chris Marker, 1963) [VO1272]
- *We Began By Measuring Distance* (Basma Alsharif, 2009) [DVD4810]

#### Screening in Preparation for Next Week:

*A Man in Our House* (Henri Barakat, 1961)

#### Preparatory Presentation Topic:

- The Egyptian Officers' Revolt and the Nasser Regime

#### WEEK FOUR: Revolutionary Melodrama: Genre, Populism, Nation

#### Readings:

- Hussein, Taha. Chapters 52 and 59. In *The Future of Culture in Egypt*, translated by Sidney Glazer, 146-8 and 159-160. Cairo: Palm Press, 1998.
- Nasser, Gamal Abdel. "The Charter." In *Nasser Speaks, Basic Documents*, translated by E.S. Farag, 90-151. London: Morssett Press, 1972.

- Nasser, Gamal Abdel. "The Philosophy of the Revolution" In *Nasser Speaks, Basic Documents*, translated by E.S. Farag, 52-57. London: Morssett Press, 1972.
- Qabbani, Nizar. "When I Love You." In *On Entering the Sea: The Erotic and Other Poetry of Nizar Qabbani*, translated by Lena Jarryusi, 9. New York: Interlink Books, 1996.
- Gordon, Joel. "Revolutionary Melodrama: Torch Songs and Other Tropes." In *Revolutionary Melodrama: Popular Film and Civic Identity in Nasser's Egypt*, 95-132. Chicago: Middle East Documentation Center, 2002.

#### Useful Further Reading:

- Shafik, Viola. *Popular Egyptian Cinema: Gender, Class, and Nation*. Cairo: American University Press, 2007.
- Khouri, Malek. *The Arab National Project in Youssef Chahine's Cinema*. Cairo: American University Press, 2010.
- Samak, Qussai. "The Arab Cinema And the National Question: from the Trivial to the Sacrosanct." *Cinéaste*, Vol. 9, No. 3 (Spring 1979): 32-34.

#### Recommended Additional Viewing:

- *Night of Counting the Years* aka *The Mummy* (Chadi Abdel Salam, 1970) [<http://www.youtube.com/watch?v=qdcT9BAnQw0>]
- *The Open Door* (Henry Barakat, 1964) [DVD6559]
- *My Father is Up the Tree* (Husayn Kamal, 1968)
- *The Nightingale's Prayer* aka *Call of the Curlew* (Henri Barakat, 1959) [McGill library]

#### Screening in Preparation for Next Week:

- *Stars in Broad Daylight* (Oussama Mohammad, 1988)

#### Preparatory Presentation Topic:

- The Rise and Rule of the Syrian Ba'ath Party

### WEEK FIVE: Cinema as an Organ of the (Revolutionary?) State

#### Readings:

- "The Constitution of the Arab Resurrection. (Ba'ath) Socialist Party of Syria." Reprinted in *Middle East Journal*, Vol. 13, No. 2 (Spring, 1959): 195-200.
- Mohammad, Oussama. "Tea is Coffee, Coffee is Tea: Freedom in a Closed Room." In *Insights into Syrian Cinema: Essays and Conversations with Contemporary Filmmakers*, edited by Rasha Salti, 149-163. New York: Rattapallax Press, 2006.
- Dickinson, Kay. Extracts from "Red and Green Stars in Broad Daylight: The Journeys of Syrian State Cinema." In *Arab Cinema Travels: Syria*,

*Palestine, Dubai and Beyond*. London: British Film Institute Press/Palgrave, forthcoming.

**Useful Further Reading:**

- Salti, Rasha, ed. *Insights into Syrian Cinema: Essays and Conversations with Contemporary Filmmakers*. New York: Rattapallax Press, 2006.
- Wedeen, Lisa. *Ambiguities of Domination: Politics, Rhetoric, and Symbols in Contemporary Syria*. Chicago: University of Chicago Press, 1999.
- Wedeen, Lisa. "Tolerated Parodies of Politics in Syrian Cinema." In *Film in the Middle East and North Africa: Creative Dissonance*, edited by Josef Gugler, 104-112. Austin: Texas University Press, 2011.

**Recommended Additional Viewing:**

- *Nights of the Jackal* (Abdullatif Abdulhamid, 1990) - NB this is a very poor quality transfer.
- *The Chickens* (Omar Amiralay, 1977)  
[<http://www.youtube.com/watch?v=x3PAzOWRnDM> - for part one, then follow the links for the rest]
- *A Flood in Baath Country* (Omar Amiralay, 2003)  
[[http://www.youtube.com/watch?v=ntXy\\_R8xJu0](http://www.youtube.com/watch?v=ntXy_R8xJu0)]
- Others available upon request.

**Screening in Preparation for Next Week:**

- *They Do Not Exist* (Mustafa Abu Ali/Palestine Film Unit, 1974)
- *The Dream* (Mohammad Malas, 1981)
- *With Soul, With Blood* (Mustafa Abu Ali and Hani Jawhariya/Palestine Film Unit, 1977)
- Extract from *Return to Haifa* (Kassem Hawal, 1981)
- Extract from *Palestine in the Eye* (Mustafa Abu Ali, 1976)

**Preparatory Presentation Topic:**

- The Israel-Palestine Conflict, 1948-1987

**WEEK SIX: Frontline Filmmaking: Palestine's Film Units**

**Readings:**

- Habshneh, Khadija. "Palestinian Revolution Cinema." *This Week in Palestine*, 117, January 2008,  
<http://www.thisweekinpalestine.com/details.php?id=2355&ed=149&edid=149>.
- Palestinian Cinema Group. "The Palestinian Cinema and the National Question: Manifesto of the Palestinian Cinema Group." *Cinéaste*, Vol. 9, No. 3 (Spring 1979): 35.

- Popular Front for the Liberation of Palestine Information Commission. “Manifesto” cited in and translated by Ingy Salama N. Al-Sayed “Documentary Cinema Coverage of the Palestinian Question.” MA diss., American University in Cairo, 1997.
- “The Political Program of the Palestine Liberation Organization (January 1973).” Reprinted in *Palestinian Lives: Interviews with Leaders of the Resistance*, edited by Clovis Maksoud, 157-67. Beirut: Palestine Research Center, 1973.
- Zayyad, Tawfiq. “We Shall Remain.” [Various amalgamated translations]
- Qabbani, Nizar. “Posters.” In *On Entering the Sea: The Erotic and Other Poetry of Nizar Qabbani*, translated by Lena Jayyusi, 157-60. New York: Interlink Books, 1996.
- Said, Edward W. and Jean Mohr. “States.” *After the Last Sky: Palestinian Lives*, 11-49. New York: Columbia University Press, 1999.

#### Useful Further Reading:

- Hennebelle, Guy and Khemaïs Khayati (ouvrage collectif sous la direction de) *La Palestine et le cinéma*. Paris: E100, n.d.
- Gertz, Nurith and George Khleifi. *Palestinian Cinema: Landscape, Trauma and Memory*. Edinburgh: Edinburgh University Press.
- El Hassan, Azza. “When the Exiled Films Home.” *Framework* Vol.43, No. 2 (2002): 64-70.
- Said, Edward. “Review of *Wedding in Galilee* and *Friendship’s Death*.” In *The Politics of Dispossession: The Struggle for Palestinian Self-Determination 1969-1994*, 130-136. New York: Pantheon Books, 1994.
- Habiby, Emile. *The Secret Life of Saeed the Pessoptimist*. Translated by Salma K. Jayyusi and Trevor LeGassick. Northampton: Interlink Books, 2003.

#### Recommended Additional Viewing:

- *Fertile Memory* (Michel Khleifi, 1980) [DVD3658]
- *Noce en Galilée/Wedding in Galilee* and *Ma’loul Celebrates its Destruction* (Michel Khleifi, 1987 and 1985) [both on the same DVD at McGill library]

#### Screening in Preparation for Next Week:

- *The Red Army/PFLP: Declaration of World War* (Masao Adachi and Koji Wakamatsu, 1971)
- *Ici et ailleurs* (Dziga Vertov Group, 1976)

#### Preparatory Presentation Topic:

- Leftist Internationalism

#### WEEK SEVEN: Film Internationalism

### Readings:

- Prashad, Vijay. "Introduction." In *The Darker Nations: A People's History of the Third World*, xv-xix. New York: The New Press, 2007.
- Castro, Fidel. "On Behalf of the Movement of Nonaligned Countries." In *The Fidel Castro Reader*, edited by David Deutchmann and Deborah Shnookal, 387-416. Melbourne: Ocean Press, 2007.
- Various. "Resolutions of the Third World Filmmakers Meeting Algiers, Dec. 5-14 (1973)." Reprinted in *Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality*, edited by Michael T. Martin, 252-262. Detroit: Wayne State University Press, 1995.
- Furuhata, Yuriko. "Hijacking Television: News and Militant Cinema." In *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics*, 149-182. Durham, NC: Duke University Press, 2013.

### Useful Further Reading:

- Eshun, Kodwo and Ros Gray, eds. *The Militant Image: A Ciné-Geography* special issue of *Third Text*, Vol. 25 (2011).
- Lee, Christopher, J. ed. *Making a World After Empire: The Bandung Moment and Its Political Afterlives*. Athens, OH: Ohio University Press, 2010.
- Khatibi, Abdelkebir. *Maghreb pluriel*. Paris: Denoël, 1983. [in French]
- Slobodian, Quinn. *Foreign Front: Third World Politics in Sixties West Germany*. Durham, NC: Duke University Press, 2012.

### Recommended Additional Viewing:

- *L'Olivier* (Groupe Cinéma Vincennes, 1976) [in French]
- *Far From Vietnam* (Joris Ivens, William Klein, Claude Lelouch, Agnès Varda, Jean-Luc Godard, Chris Marker, Alain Resnais, 1967)

### Screening in Preparation for Week:

*The Closed Door* (Atef Hetata, 1999)

### Preparatory Presentation Topic:

- The Rise of Political Islam

## WEEK EIGHT: Another Internationalism: Political Islam

### Readings:

- Al-Banna, Hasan. "Toward the Light." In *Princeton Readings in Islamist Thought: Texts and Contexts from al-Banna to Bin Laden*, edited by Roxanne L. Euben and Muhammad Qasim Zaman, 49-78. Princeton: Princeton University Press, 2009.
- Qutb, Sayyid. "Signposts Along the Road." In *Princeton Readings in Islamist Thought: Texts and Contexts from al-Banna to Bin Laden*,



edited by Roxanne L. Euben and Muhammad Qasim Zaman, 129-144. Princeton: Princeton University Press, 2009.

- Qutb, Sayyid. Extract from *Milestones*. In *The Sayyid Qutb Reader: Selected Writings on Politics, Religion, and Society*, edited and translated by Albert Bergesen, 35-42. New York: Routledge, 2008.
- Armbrust, Walter. "Islamists in Egyptian Cinema." *American Anthropologist*, 104, Part 3 (2002): 922-930.
- Said, Edward. "Identity, Negation and Violence." *New Left Review* 171 (September-October 1988): 46-60.

#### Useful Further Reading:

- Gugler, Josef and Kim Jensen. "Closed Doors: The Attractions of Fundamentalism." In *Film in the Middle East and North Africa: Creative Dissonance*, edited by Josef Gugler, 261-270. Austin: Texas University Press, 2011.
- Armbrust, Walter. "Islamically Marked Bodies and Urban Space in Two Egyptian Films." *Material Religion*, v8 n3 (2012): 354-373.
- Tartoussieh, Karim. "Pious Stardom: Cinema and the Islamic Revival in Egypt." *The Arab Studies Journal*, Vol. 15, No. 1 (Spring 2007): 30-43.
- Khouri, Malek. "Anxieties of Fundamentalism and the Dynamics of Modernist Resistance: Youssef Chahine's *Al Maseer (The Destiny)*." *Cineaction* 69 (2006): 12-23.

#### Recommended Additional Viewing:

- *Al Risala/The Message* (Moustapha Akkad, 1977) [DVD6563]
- *Destiny* (Youssef Chahine, 1997) [DVD 6118]
- *The Other* (Youssef Chahine, 1999) [McGill library]
- *Paradise Now* (Hany Abu-Assad, 2005) [DVD3680]
- *Yacoubian Building* (Marwan Hamed, 2005) [DVD6419]

Screening in Preparation for Week: *Divine Intervention* (Elia Suleiman, 2002)

#### Preparatory Presentation Topic:

- The Second Palestinian/al-Aqsa Intifada

#### WEEK NINE: Intifada

#### Readings:

- Al-Zobaidi, Sobhi. "Tora Bora Cinema." *Jump Cut: A Review of Contemporary Media*, No. 50 (Spring 2008): <http://www.ejumpcut.org/archive/jc50.2008/PalestineFilm/text.html>.
- Norman, Julie M. "Civil Resistance and Contentious Politics" and "Historical Background." In *The Second Palestinian Intifada: Civil Resistance*, 7-32. London: Routledge, 2012.

- Darwish, Mahmoud. "State of Seige." Translated by Sabry Hafez and Sarah Maguire. *The Word* 1 (January 2007): <http://www.alkalimah.net/en/article.aspx?aid=7>
- Suleiman, Elia. "The Occupation (and Life) Through an Absurdist Lens." *Journal of Palestine Studies*, Vol. 31, No. 2 (Winter 2003): 63-73.
- Porton, Richard and Elia Suleiman. "Notes from the Palestinian Diaspora: An Interview with Elia Suleiman." *Cinéaste*, Vol. 28. No. 3 (Summer 2003): 24-27.

#### Useful Further Reading:

- Carey, Roane, ed. *The New Intifada: Resisting Israel's Apartheid*. London: Verso, 2001.
- Dabashi, Hamid, ed. *Dreams of a Nation: On Palestinian Cinema*. New York: Verso, 2006.

#### Recommended Additional Viewing:

- *Chic Point* (Sharif Waked, 2003)
- *Route 181* (Michel Khleifi and Eyal Sivan, 2004)
- *Ford Transit* (Hany Abu-Assad, 2002)
- *Rana's Wedding* (Hany Abu-Assad, 2002) [DVD3678]
- *Palestine Blues* (Nida Sinnokrot, 2008) [DVD3333]
- *Chronicle of a Disappearance* (Elia Suleiman, 1996) [VO0180]

#### Screening in Preparation for Next Week:

- *Crop* (Marouan Omara and Johanna Domke, 2013)
- Selection of uploads to YouTube and Mosireen.

#### Preparatory Presentation Topic:

- The Causes of the So-Called "Arab Spring"

#### WEEK TEN: January 2011 Ongoing

#### Readings:

- Al-Shabbi, Abu al-Qasim. "The Will to Life." Translated and introduced by Gaelle Raphael. *Jadaliyya*, May 2, 2011: <http://www.jadaliyya.com/pages/index/1381/al-shabbis-the-will-to-life>
- Amin, Samir. "An Arab Springtime?" In *The People's Spring: The Future of the Arab Revolution*, 16-40. Nairobi: Pambazuka Press, 2012.
- Luxemburg, Rosa. "The Mass Strike, the Political Party and the Trade Unions," (extracts) (1906). Full text available via: <http://www.marxists.org/archive/luxemburg/1906/mass-strike/>
- Various communiqués and documents of the 2011 uprisings, from the appendices of Filiu, Jean-Pierre, ed. *The Arab Revolution: Ten Lessons from the Democratic Uprising*, 149-69. London: Hurst and Company, 2011.

### Useful Further Reading:

- Gelvin, James L. *The Arab Uprisings: What Everyone Needs to Know*. Oxford: Oxford University Press, 2012.
- Moll, Yasmin. "The Revolution Will Be Filmed ." *Anthropology Now* Vol. 4, No. 2 (September 2012): 89-95.
- Dickinson, Kay, ed. "In Focus: Middle Eastern Media (Arab Revolutions)" *Cinema Journal* Vol. 52, No.1 (Fall 2012): 132-172. [essays by Miriyam Aouragh, Walter Armbrust, Aaron Bady, Kay Dickinson, Rasha Salti, Karim Tartoussieh, and Helga Tawil-Souri]
- Dabashi, Hamid. *The Arab Spring: The End of Postcolonialism*. New York: Zed Books, 2012.

### Bonus Screening:

- *La Nouba des Femmes du Mont-Chenoua* (Assia Djebar, 1977)

### WEEK ELEVEN: Presentation of Undergraduate Assessment Project

There will be no sessions during the remaining 6-10 Tuesday slots for the rest of term. These free periods will function as time in lieu for the workshop, which will run some time between the 21-24 November, to be confirmed.

### Other Resources:

Jadaliyya.com is a great website, encompassing political analysis, regular digests of the Arabic-language news, and strong culture sections. Its contributors are largely academics and intellectuals from around the Arab world and beyond.

In addition to the films mentioned in the schedule above, there are also many others housed in the McGill library and the following at the Concordia VMR:

- *Budrus* (Julia Bacha, 2009): a documentary about the peaceful resistance to the separation wall in a West Bank village.
- *Chronicle of a Disappearance* (Elia Suleiman, 1996): Suleiman's first feature and clearly related to *Divine Intervention*.
- *Dunia* (Jocelyne Saab, 2005): Sufism and "belly dancing" open up a young woman's world.
- *Forget Baghdad* (Samir, 2002): a documentary about Jewish Israelis of Arab descent.
- *Gaza Strip* (James Longley, 2002): filmed in Gaza during the Second Intifada and following a young school dropout.
- *Halfaouine* (Ferid Boughedir, 1990): a Tunisian coming of age narrative.

- *I Want to See* (Joana Hadjithomas and Khalil Joreige, 2008): Catherine Deneuve meets the Lebanese art film scene, and a war.
- *Lemon Tree* (Eran Riklis, 2008): said lemon tree becomes a point of conflict between its Palestinian owner and an IDF officer.
- *Man of Ashes* (Nouri Bouzid, 1986): another Tunisian feature, this time dealing with child abuse and taboos around homosexuality.
- *Run Lara Run* (Larissa Sansour, 2008): a tongue-in-cheek Palestinian take on the famous German film.
- *Salt of This Sea* (Annemarie Jacir, 2010): a Palestinian heist and road movie by one of the directors discussed in Zobaidi's "Tora Bora Cinema".
- *Silences of the Palace* (Moufida Tlatli, 1994): gender and class inequality during the freedom struggles of mid-twentieth century Tunisia.
- *This Smell of Sex* (Danielle Arbid, 2008): a short wherein a bunch of people reveal to camera their sexual desires.
- *Tale of the Three Jewels* (Michel Khleifi, 1995): another film by the pioneer of Palestinian narrative features.
- *Wall* (Simone Bitton, 2004): an informative French-made documentary about the separation wall in the West Bank
- *West Beirut* (Ziad Doueiri, 1998): kids growing up in the Lebanese Civil War.