

## WOMEN FILMMAKERS IN THE MIDDLE EAST

### MEL 321/MES 342/WGS 340

### FALL 2015

**Unique #** 40745/ 40955/ 46135  
**Instructor:** Jeannette Okur  
**Office:** CAL 509  
**Office Hours:** TBA

**Course Hours:** Mo 1-3 PM, We/Fr 1-2 PM  
**Course Room:** Mo MEZ 1.216, We/Fr PAR 304  
**Email:** [jeannette.okur@austin.utexas.edu](mailto:jeannette.okur@austin.utexas.edu)

### COURSE DESCRIPTION:

This course introduces students to the vast array of subject matter and cinematographic styles engaged by contemporary women filmmakers in the Middle East, with special focus on Turkey as home to one of the emerging centers of women filmmakers in the region. Students will view and discuss at least 20 films produced and/or directed by women filmmakers of varied national, ethnic, racial, religious and linguistic backgrounds. Five of these films will be Turkish, and the remaining films will be from Iran, Israel, and the Arab world. Weekly readings, post-viewing discussions and response papers about the documentary, autobiographical, fictional and art films selected will deepen participants' insight into the socio-cultural dilemmas and political conflicts experienced by many Middle Eastern women in the 20<sup>th</sup> and 21<sup>st</sup> centuries and also heighten their awareness of the filmmakers' political, economic and aesthetic concerns. Participants will be expected to attend the weekly film screenings, complete weekly reading and writing assignments, participate actively in class discussions, and pursue one thematically organized, independent viewing project. All films will be screened in the original language/s with English subtitles. No prior knowledge of a Middle Eastern language is necessary; however, students with knowledge of a particular Middle Eastern language or country may choose to focus their viewing project on a film, set of films or a filmmaker related to that language/country.

**Prerequisites:** The course has no prerequisites.

**Global Cultures Flag:** This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

**Writing Flag:** This course carries the Writing Flag. Writing Flag courses are designed to give you experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work.

**Languages Across the Curriculum Component:** Students who have completed the Intensive Turkish sequence (ie. have earned a grade of C or higher in TUR 611C) are eligible to sign up for an additional credit hour in Turkish language via the "Languages Across the Curriculum Program". Students taking this credit hour with Dr. Okur will read and discuss short texts in Turkish (and view and discuss additional Turkish films) related to the main course topics.

## **COURSE MATERIALS:**

**Required Viewing (Films are screened weekly, mostly on Mondays, and are also on reserve/available for reviewing at the Fine Arts Library):**

1. *Hollywood Harems*, dir. Tania Kamal-Eldin. (U.S., 1999, 25 min.)
2. *The Play*, dir. Pelin Esmer (Turkey, 2005, 70 min.)
3. *Four Women of Egypt*, dir. Tahani Rached (Canada/Egypt, 1997, 90 min.)
4. *Nargess*, dir. Rakhsad Bani Etemad (Iran, 1992, 100 min.)
5. *Araf*, dir. Yeşim Ustaoglu (Turkey/Germany/France, 2012, 124 min.)
6. *The Color of Love*, dir. Maryam Keshavarz (Iran, 2007, 69 min.)
7. *The Kite*, dir. Randa Chahal Sabag (Lebanon, 2003, 80 min.)
8. *Frontiers of Dreams and Fears*, dir. Mai Masri (Palestine/U.S.A., 2011, 56 min.)
9. *Blackboards*, dir. Samira Makhmalbaf (Iran, 2000, 85 min.)
10. *Journey to the Sun*, Yeşim Ustaoglu (Turkey, 1999, 104 min.)
11. *Rachida*, dir. Yamina Bachir-Choikh (Algeria, 2002, 100 min.)
12. *Persepolis*, dir. Marjane Satrapi (France, 2007, 95 min.)
13. *Once upon a Time in Beirut*, dir. Jocelyn Saab (Germany, 1995, 101 min.)
14. *Measures of Distance*, dir. Mona Hatoum (United Kingdom, 1988, 15 min.)
15. *Women of Turkey: Between Islam and Secularism*, dir. Olga Nakkas (Lebanon/Turkey, 2006, 52 min.)
16. *The Light in Her Eyes*, dirs. Julia Meltzer and Laura Nix (United States, 2012, 58 min.)
17. *Wadjda*, dir. Haifaa Al-Mansour (Saudi Arabia/Germany, 98 min.)
18. *Noodle*, dir. Ayelet Menachemi (Israel, 2007, 90 min.)

**Recommended Viewing (films on reserve/available for individual/small group viewing at the Fine Arts Library):**

1. *The Best of Times*, dir. Hala Khalid (Egypt, 2004, 114 min.)
2. *Caramel*, dir. Nadine Labaki (Lebanon, 2007, 93 min.)
3. *Women without Men*, dir. Shirin Neshat (Iran, 2009, 95 min.)
4. *Or (My Treasure)*, dir. Keren Yedaya (Israel, 2004, 100 min. – available at Vulcan Video)
5. *Honey & Ashes*, dir. Nadia Fares (Egypt, 1996, 80 min.)
6. *Diary of a Teenager*, dir. Inas Al Deghedi (Egypt, 2004, 114 min.)
7. *The Hidden Half*, dir. Tahmineh Milani (Iran, 2001, 108 min.)
8. *Hidden Faces*, dir. Handan İpekçi (Germany/Turkey, 2007, 127 min.)
9. *Little Jerusalem*, dir. Karin Albou (France, 2005, 94 min.)
10. *Waiting for the Clouds*, Yeşim Ustaoglu (Turkey, 2003, 90 min.)
11. *The Silences of the Palace*, dir. Tlatli Moufida (Tunisia, 1994, 128 min.)
12. *The House is Black*, dir. Forough Farrokhzad (Iran, 1962, 22 min.)
13. *The Price of Change, Women under Siege, A Veiled Revolution, The Road to Peace: Israelis and Palestinians, Living with the Past, The Struggle for Peace: Israelis and Palestinians, Saints and Spirits*, dir. Elizabeth Fernea (U.S., 1999-2008, approx.. 20-30 min. each)
14. Short films by Olga Nakkas, Hatice Güleriyüz, Marwa Arsanios and Lisa Steele in the *Radical Closure* Video Databank (Canada/Lebanon/Palestine/Turkey, 1974-2005)
15. *Iraqi Women: Voices from Exile*, dir. Maysoon Pachachi (Iraq/UK, 54 min.)
16. *The Nouba of the Women of Mount Chenoua*, dir. Assia Djebar (Algeria, 115 min.)

17. *The Day I Became a Woman*, dir. Marziyeh Meshkini (Iran, 2000, 75 min.)
18. *A Door to the Sky*, dir. Farida Benlyazid (Morocco, 1988, 90 min.)
19. *Red Satin*, dir. Raja Amari (France/Tunisia, 2003, 95 min.)
20. *Covered: The Hejab in Cairo, Egypt*, dir. Tania Kamal-Eldin, 1995, 30 min.)
21. *Voices Unveiled: Turkish Women Who Dare*, dir. Binnur Karaevli (U.S./Turkey, 2010, 69 min.)
22. *Men on a Bridge*, Asli Özge (Turkey, 2009, 87 min.)
23. *Afula Ekspres*, dir. Julie Shles (Israel, 1999, 95 min.)
24. *11'e 10 kala*, dir. Pelin Esmer (Turkey, 2009, 110 min.)

\*\*\* More films will be recommended as the course progresses.

#### Required Reading (texts to be provided via Canvas):

1. Antoni, Janine. "Mona Hatoum". In: *Bomb – Artists in Conversation*. 63 Spring 1998:  
<http://bombmagazine.org/article/2130/mona-hatoum>
2. Arasoughly, Alia. "Haunted Mothers in War in the Video of Mona Hatoum, Measures of Distance":  
<http://virtualgallery.birzeit.edu/media/artical?item=11712>
3. Beşpınar, Fatma Umut. "Women in Turkey: caught between tradition and modernity". In: *Women in the Middle East and North Africa: Agents of Change*. (2011). Eds. Fatima Sadiqi and Moha Ennaji. Routledge. New York, NY, 173-187.
4. Dönmez-Colin, Gönül. „Introduction“, „Representations of Women“ and „Women’s Films, Films about Women“. In: *Women, Islam and Cinema*. (2004) Reaktion Books. London, pgs. 7-72, 103-154.
5. Dönmez-Colin, Gönül. "Rakhshan Bani-Etemad/The Hidden Half." In: *Cinemas of the Other. A Personal Journey with Film-makers from the Middle East and Central Asia*. (2006) Intellect Books. Bristol, UK/Portland, OR, pgs. 19-26.
6. Dönmez-Colin, Gönül. "Yeşim Ustaoglu/Taboos Can Also Be Broken". In: *Cinemas of the Other. A Personal Journey with Film-makers from the Middle East and Central Asia*. (2006) Intellect Books. Bristol, UK/Portland, OR, pgs. 129-139.
7. Dönmez-Colin, Gönül. "Denied Identities" and "Gender, Sexuality and Morals in Transition". In: *Turkish Cinema. Identity, Distance and Belonging*. (2008) Reaktion Books. London, 89-115, 142-179.
8. Egan, Eric. "Stray Dogs (Marziyeh Meshkini): Cruelty and Hate amid Hardship in Afghanistan". In: *Film in the Middle East and North Africa: Creative Dissidence*. (2011) Ed. Josef Gugler. University of Texas Press. Austin, TX, 1-36, 95-103.
9. Elahi, Babak. "Frames and Mirrors in Marjane Satrapi's Persepolis". *symplokē*, Vol. 15, No. 1/2, Cinema without Borders (2007), pp. 312-325.
10. Fathi-Rizk, Nazli. "The veil: religious and historical foundations of the modern political discourse". In: *Women in the Middle East and North Africa: Agents of Change*. (2011). Eds. Fatima Sadiqi and Moha Ennaji. Routledge. New York, NY, 15-35.
11. Gugler, Josef. "Creative Responses to Conflict" In: *Film in the Middle East and North Africa: Creative Dissidence*. (2011) Ed. Josef Gugler. University of Texas Press. Austin, TX, 1-36.
12. Halle, Randall. "Offering the Tales They Want to Hear: Transnational European Film Funding as Neo-Orientalism". In: *Global Art Culture: New Theories and Histories* (2010). Eds. Rosalind Galt and Karl Schoonover. Oxford University Press. Oxford/New York, pgs. 303-319.
13. Jones, Dorian. "Women directors stand their ground in Turkey's film industry". 11/18/2010.  
<http://www.dw-world.de/dw/article/0,,6240588,00.html>
14. Kaplan, E. Ann. Part II of "Introduction". In: *Women & Film: Both Sides of the Camera*. (1983) Methuen. New York/London, 11-20.

15. Khaleeli, Homa. "Maryam Keshavarz: 'In Iran, anything illegal becomes politically subversive'". *The Guardian*, 8/23/2012: <http://www.theguardian.com/film/2012/aug/23/maryam-keshavarz-iran-circumstance> .
16. Khatib, Lina. "Kan Ya Ma Kan Beirut/Once Upon a Time in Beirut". In: *The Cinema of North Africa and the Middle East* (2007). Ed. Gönül Dönmez-Colin. Wallflower Press. London, pgs. 157-168.
17. ---. "Introduction: Lebanese Cinema and the Civil War". In: *Lebanese Cinema: Imagining the Civil War and Beyond*. (2008) I.B. Tauris. London/New York, xvii-xxv.
18. ---. "Introduction: Orientalism and the Cinematic Middle East" and "Chapter II: Gendered Tools of Nationalism". In: *Filming the Modern Middle East: Politics in the Cinemas of Hollywood and the Arab World*. (2006) I.B. Tauris. London/New York, pgs. 1-14, 63-104.
19. Kirel, Serpil. (2010). "A Struggle to Change World: Pelin Esmer' s Documentary *The Play*." *Culture, Language and Representation*, no. 8., vol. 8, 97-113.
20. Kronish, Amy. "Women in Israeli film". In: *World Cinema: Israel*. (1996) Fairleigh Dickinson University Press.
21. --- and Coastel Safirman. "A National Cinema in the Making: An Overview". In: *Israeli Film: A Reference Guide*. (2003) Praeger. Westport, CT/London, 1-21.
22. Kuhn, Annette. "Passionate Detachment". In: *Women's Pictures: Feminism and Cinema*. 2<sup>nd</sup> Edition. (1994) Verso. London/New York, 3-18.
23. Lesage, Julie. "The Political Aesthetics of the Feminist Documentary Film." In: *Issues in Feminist Film Criticism* (1990). Ed. Patricia Erens. Indiana University Press. Bloomington/Indianapolis, IN, 222-237.
24. "The Light in Her Eyes" (reviews): <http://thelightinhereyesmovie.com/press-media/>
25. "Makhmalbaf Film House": <http://www.makhmalbaf.com/persons.php?p=6>
26. Martin, Florence. "Overture" and "Yamina Bachir-Choikh's Transvergent Echoes: Rachida (Algeria, 2002)". In: *Screens and Veils: Magrebi Women's Cinema*. (2011) Indiana University Press. Bloomington/Indianapolis, IN, 1-40, 91-112.
27. "Maryam Keshavarz": <http://www.maryamkeshavarz.com/> .
28. McManus, Anne-Marie. Review of *The Light in Her Eyes* Julie Melzer and Laura Nix. In: *Journal of Middle East Women's Studies*, Vol. 9, No. 1 (Winter 2013), 137-139.
29. Moghadam, Valerie M. "Gendering the Middle East and North Africa" in *Modernizing Women: Gender and Social Change in the Middle East*. 3<sup>rd</sup> Ed. (2013) Lynne Rienner Publishers. Boulder/London, 1-36.
30. Monceau, Nicholas. "Confronting Turkey's Social Realities: An Interview with Yeşim Ustaoglu". (2004) Film Booklet. Facets Video. Chicago.
31. Naficy, Hamid. "Palestinian Exilic Cinema and Film Letter". In: Dabashi, Hamid. *Dreams of a Nation: On Palestinian Cinema*. (2006). Verso. London/New York, pgs. 90-104.
32. ---. "Veiled Voice and Vision in Iranian Cinema: The Evolution of Rakhshan Banietemad's Films". In: *Social Research*, Vol. 67, No. 2, Iran: Since the Revolution (Summer 2000), pgs. 559-576.
33. NYFF Press Conference Interview with Yeşim Ustaoglu (21 min.): <https://www.youtube.com/watch?v=0VjBlgVbS-w>
34. "Samira Makhmalbaf": <http://www.makhmalbaf.com/persons.php?p=4>
35. Selected bibliographical entries, essays, and interviews from Hillauer, Rebecca. *Encyclopedia of Arab Women Filmmakers*. (2005) American U. in Cairo Press. Cairo/New York: "The History of the Camera and the Veil", 9-26; "Egypt", 35-42; "Rached, Tahani (1947—)", 105-109; "The Mashreq" and "Women as Film Directors in Iraq", 117-124; "Iraq - Introduction" and "Panorama of Lebanese Cinema", 130-141; "Chahal-Sabbag, Randa (1953--)", 147-156; "Nakkas, Olga (1953--)", 167-172; "Saab, Jocelyn (1948--)", 173-182; "Palestine – Introduction", "Film in Palestine-Palestine in Film" and "Palestinian Society as Reflected in its Cinema", 196-208; "Hatoum, Mona (1952--)", 212-217; "Masri, Mai (1959--)", 223-235; "When the Exiled Films Home", 237-243; "Syria – Introduction" and "Few Oases in the Desert", 244-252; "Yemen – Introduction", 256-260; "Algeria – Introduction", 263-271; "Bachir-Choikh, Yamina (1954--)", 275-283.
36. Shabi, Rachel. "Wadjda and the Saudi women fighting oppression from within". *The Guardian*, 8/7/2013: <http://www.theguardian.com/commentisfree/2013/aug/07/wadjda-saudi-women-fighting-oppression>

37. Shafik, Viola. "Conclusion" and "Arab Cinema Today: A Postscript". In: *Arab Cinema: History and Cultural Identity. New Revised Edition.* (2007) The American University in Cairo, Press. Cairo/New York, pgs. 209-257.
38. Shohat, Ella. "The Cinema of Displacement: Gender, Nation, and Diaspora". In: Dabashi, Hamid. *Dreams of a Nation: On Palestinian Cinema.* (2006). Verso. London/New York, pgs. 70-89.
39. ---. "Gendered Cartographies of Knowledge: Area Studies, Ethnic Studies, and Postcolonial Studies", "Gender and the Culture of Empire: Toward a Feminist Ethnography of the Cinema" and "Post-Third Worldist Culture". In: *Taboo Memories, Diasporic Voices.* (2006) Duke University Press. Durham, NC, 1-69, 290-329.
40. Shohat, Ella (with Robert Stam). "The Cinema after Babel: Language, Difference, Power". In: *Taboo Memories, Diasporic Voices.* (2006) Duke University Press. Durham, NC, 106-138.
41. Suner, Asuman. "The Absent Women of New Turkish Cinema". In: *New Turkish Cinema. Belonging, Identity and Memory* (2010). I.B. Tauris. London/New York, pgs. 163-193.
42. Todd, Erica. [Review of] *Blackboards* by Samira Makhmalbaf: <http://www.austinfilm.org/program-notes-blackboards> .
43. Tusa, John. BBC Interview with Mona Hatoum: <http://www.bbc.co.uk/programmes/p00ncz8t> .
44. "Wadjda illustrates how Arab cinema is just beginning to come of age". *The Guardian Film Blog*: <http://www.theguardian.com/film/filmblog/2013/jul/24/after-hollywood-saudi-arabia-film-wadjda>
45. Zeydabadi-Nejad, Saeed. "State Control of Iranian cinema: the shifting 'red lines'", 30-54; "'Women's Films'", 104-137; and an excerpt of "Transnational circulation and national perceptions: art films in the Iranian context", 157-160. In: *The Politics of Iranian Cinema: Film and society in the Islamic Republic.* (2010) Routledge. London/New York.

**Recommended Texts (to be found on reserve at the Fine Arts and PCL Libraries, as e-books OR in Dr. Okur's office):**

1. Atakay, Eylem. (2012). *Women and Turkish Cinema: Gender Politics, Cultural Identity and Representation.* Routledge/Taylor and Francis. Hoboken.
2. *The Cinema of North Africa and the Middle East* (2007). Ed. Gönül Dönmez-Colin. Wallflower Press. London.
3. Dabashi, Hamid. (2007) *Masters & Masterpieces of Iranian Cinema.* Mage Publ. Washington, D.C.
4. Dönmez-Colin, Gönül. (2006) *Cinemas of the Other. A Personal Journey with Film-makers from the Middle East and Central Asia.* Intellect Books. Bristol, UK/Portland, OR.
5. Dönmez-Colin, Gönül. (2008) *Turkish Cinema. Identity, Distance and Belonging.* Reaktion Books. London.
6. Dönmez-Colin, Gönül. (2004) *Women, Islam and Cinema.* Reaktion Books. London.
7. *Film in the Middle East and North Africa: Creative Dissidence.* (2011) Ed. Josef Gugler. University of Texas Press. Austin, TX.
8. *Global Art Cinema. New Theories and Histories* (2010). Eds. Rosalind Galt and Karl Schoonover. Oxford UP. Oxford/New York.
9. Hillauer, Rebecca. (2005) *Encyclopedia of Arab Women Filmmakers.* American U. in Cairo Press. Cairo/New York. PICK PAGES!
10. *Images of Enchantment: Visual and Performing Arts of the Middle East.* (1998) Ed. Sherifa Zuhur. The American University in Cairo Press. Cairo/New York.
11. *Issues in Feminist Film Criticism.* (1990) Ed. Patricia Erens. Indiana University Press. Bloomington/Indianapolis, IN.
12. Kaplan, E. Ann. (1983) *Women & Film: Both Sides of the Camera.* Methuen. New York/London, 11-20.
13. Khatib, Lina. (2006) *Filming the Modern Middle East: Politics in the Cinemas of Hollywood and the Arab World.* I.B. Tauris. London/New York.
14. ---. (2008) *Lebanese Cinema: Imagining the Civil War and Beyond.* I.B. Tauris. London/New York.
15. Kronish, Amy. (1996) *World Cinema: Israel.* Fairleigh Dickinson University Press.
16. --- and Costel Safirman. (2003) *Israeli Film: A Reference Guide.* Praeger. Westport, CT/London.

17. Kuhn, Annette. (1994) *Women's Pictures: Feminism and Cinema*. 2<sup>nd</sup> Edition. Verso. London/New York.
18. Martin, Florence. (2011) *Screens and Veils: Magrebi Women's Cinema*. Indiana University Press. Bloomington/Indianapolis, IN.
19. Moghadam, Valentine. M. *Modernizing Women: Gender and Social Change in the Middle East*. 3<sup>rd</sup> ed. (2013) Lynne Rienner Publishers, Inc. Boulder.
20. Orlando, Valérie K. (2011) *Screening Morocco: Contemporary Film in a Changing Society*. Ohio University Press. Athens, OH.
21. Parsipur, Shahrnush. (1998). *Women without Men: a novella*. Trans. Kamran Talattof and Jocelyn Sharlot. Syracuse University Press. Syracuse, NY.
22. Satrapi, Marjane. (2007) *The Complete Persepolis*. Pantheon Books. New York.
23. Shohat, Ella. (2006). *Taboo Memories, Diasporic Voices*. Duke University Press. Durham, NC.
24. Shafik, Viola. (2007) *Arab Cinema: History and Cultural Identity. New Revised Edition*. The American University in Cairo, Press. Cairo/New York.
25. Suner, Asuman. (2010). *New Turkish Cinema. Belonging, Identity and Memory*. I.B. Tauris. London/New York.
26. *Women in the Middle East and North Africa: Agents of Change*. (2011). Eds. Sadiqi, Fatima and Moha Ennaji. Routledge. New York.
27. Zeydabadi-Nejad, Saeed. (2010). *The Politics of Iranian Cinema: Film and society in the Islamic Republic*. Routledge. London/New York.

## **COURSE OBJECTIVES:**

Upon successful completion of "Women Filmmakers in the Middle East", students will:

- ❖ Be familiar with the content (narrative, imagery, themes, etc.), style and reception of at least 20 documentary and fictional films directed by contemporary women filmmakers in the Middle East.
- ❖ Be familiar with the socio-economic, cultural and political challenges facing contemporary women filmmakers in the Middle East; ie. with the cultural practices, beliefs, and histories that inform their cinematic work.
- ❖ Have improved their skills in inquiry and analysis, critical thinking, and written communication, in particular, their ability to
  - Form and support a thesis.
  - Interpret and critique primary film texts as well as arguments presented by various authors and artists.
  - Synthesize information and identify patterns.
  - Carry out comparative research.
- ❖ Have improved their oral communication skills, in particular, their ability to
  - Identify and portray character/speaker motivation.
  - Capture the listeners' attention and/or imagination when reading or speaking to a group.
  - Listen and respond constructively to classmates' comments.
  - Disagree agreeably and support oral arguments in a logical, effective manner.
  - Discuss independently, without the constant prodding of the instructor.
- ❖ Have gained greater awareness and appreciation of and insight into transcultural nature of cinematic production and distribution.

## **GRADE DISTRIBUTION:**

Attendance and Participation	20%
Reader Response Papers	40%
Mid-Term Critical Essay Test	15%
Final Viewing Project	25%

Students' course grade will be based on active participation in class discussions (20%); satisfactory completion of (4 out of 5) reader response papers (40%); their performance on a mid-term critical essay test (15%) and the quality of their final viewing project, which will include both a critical essay and an oral presentation (25%).

Please note that in this course, your final grade will be based mostly upon the quality of work you do all along, rather than on performance on one or two "big exams." Hence, you should pace yourself, work consistently, and stay organized. Consistent effort will pay off in the end!

## **GRADE DISTRIBUTION/COURSE REQUIREMENTS IN DETAIL:**

### **1. Attendance and Participation (20%):**

Most (Wednesday and Friday) class time will be devoted to discussing/interpreting the films you will have viewed (on Monday) and texts you will have read prior to coming to class. Some contextual background information and analysis will be given by the instructor in the form of occasional mini-lectures, but the bulk of course activity will depend on students' active oral and written participation. Viewing activities require students' critical attention, i.e. note-taking, and their critical response, i.e. active discussion. Small group work should be taken seriously. This part of your grade will be based on a daily "attendance and participation" grade assigned by your instructor according to the following criteria:

- 3-** You are **actively** engaged in discussing the course material with your partner/classmates/teachers from the moment you walk into the class until you leave it.

Full credit will be given when you,

- i. arrive to class on time
- ii. are well prepared for the class, which means that you have carefully viewed the assigned film/s, read the assigned pages, taken note of particularly interesting, moving or puzzling sections of the assigned work, and/or completed any assigned pre-discussion activity/exercise before coming to class.
- iii. bring the necessary materials to class, including paper for note-taking during film screenings and print-outs of shorter texts/handouts you have downloaded from the course Canvas. (You may use your laptop to refer to longer electronic texts during discussions.)
- iv. are alert and participate actively when we are working together as a class
- v. make maximum use of pair/group work time by
  - a) understanding the learning objectives of tasks assigned
  - b) staying focused on those objectives
  - c) continuing to work with your partner/group on the task objectives even if you "finish" an assigned task before the allotted time is up (Ask your TA or instructor for additional instructions if you aren't sure what to do next).

- 2-** You are present but lacking in one or two of the above criteria for full credit in participation. A "2 points" grade is a warning that you are not working at your full potential. The most common reason for a "2 points" grade is arriving to class late.

- 1-** You are present but lacking in more than three of the above criteria. For instance, you come late to class, have forgotten to bring the text being discussed, and are not focused on the assigned task during group work. In other words, you are present in body, but absent in spirit. Sleeping through an entire film screening will also result in a participation grade of "1"!

- 0-** Absent

### Attendance Policies:

- If you are absent from class you will receive a "0" for that day's attendance and participation. Your lowest 3 grades for attendance and participation will be dropped for purposes of grade calculation.
- If you miss a film screening, you are responsible for viewing that film on your own in the Fine Arts Library, preferably within the week in which it is discussed.
- More than ten absences--whatever the reason--will result in an "F" for the course.
- Please inform your instructor by email of absence as soon as possible *before--not after--*the class you will miss. This helps her considerably in planning for daily class activities.

### Classroom Conduct Policies:

- Use of cell phones/i-phones is not permitted. Use of laptops is permitted ONLY IF we are discussing a longer text made available electronically via Canvas.
- Please do not chew gum in class.
- If you bring food, proper cultural etiquette dictates that you offer some to others in the room.

## 2. Reader Response Papers (40%)

At regular intervals throughout the course, you will be asked to write **500-800 word (2-3 page) reader-response "journals"**, in which you analyze and interpret the material you are reading or viewing. You must **complete 4 out of 5 reader-response papers in a timely fashion; and read and respond in writing (200-300 words) to at least one classmate's paper on 4 occasions.** These informal writing activities will enrich class discussions and serve as a warm-up for the mid-term critical essay test and your final viewing project critical essay.

You will be given a prompt (i.e. one or more discussion questions) for each reader response paper, which should serve as a guide for the content/organization of your writing; however, if you are particularly moved, puzzled or intrigued by another aspect of the material you've read or viewed, you are welcome to disregard the prompt and write about that, as long as you inform your instructor and partner. Each of your 4 reader response papers should be formatted and turned in the following manner:

1. It should be a **Word document**, using 12 pt. Times New Roman font, normal 1 inch margins and double-spaced lines (i.e. leave room for written feedback from your instructors).
2. The first page should contain your name, the course name, date, and **the homework number** (from the assignment schedule) at the top left and an appropriate title at the top center.
3. The document should **be uploaded to our Canvas course site by the assigned date and time for your instructor AND your reader response paper partner to read.** (Your partner will vary each time and will be determined via class email.)
4. The electronic document should be labeled in the following manner:  
**your first name.lastname.rr1** (or rr2, rr3, etc.)

Failure to do any of the above will lower your Reader Response grade by 10%.

Upon receiving your partner's paper via Canvas, you should **read and respond to it (again, writing 200-300 words) within 48 hours.** Your response should be focused on the content of the paper, i.e. with your partner's ideas, rather than with organization, grammar, spelling, etc. Each response to your partner's reader response paper should be formatted and turn in the following manner:

1. It should also be a separate Word document, using 12 pt. Times New Roman font, normal 1 inch margins and double-spaced lines (i.e. leave room for written feedback from your instructors).



2. The first page should contain your name, the course name, date, and **the homework number** (from the assignment schedule) at the top left and the title: "Response to \_\_\_\_\_'s RR paper entitled \_\_\_\_\_" at the top center.
3. The document should also **be uploaded to our Canvas course site within 48 hours (of the date and time you receive the reader response paper), so that your instructor AND your reader response paper partner can read it.** (If your partner sends his/her paper late, you will NOT be penalized for responding late, as long as you respond within 48 hours.)
4. The electronic document should be labeled in the following manner:  
**your first name.lastname.rr1+** (or rr2+, rr3+, etc.).**Resp to.your partner's first name**  
 Again, failure to do any of the above will lower your Reader Response grade by 10%.

Note: When you refer to a particular film, be sure to include the film title, writer/director and year of production in parentheses. Should you quote exact or paraphrased lines from a text, or another source in your response paper, please document the page number (of any primary text you're **discussing**), and/or any other important bibliographical information. In other words, give credit where credit is due! **Please remember that plagiarism is a violation of the Honor Code and will be treated accordingly.**

**Again, you may opt out of doing 1 of the 5** Reader Response papers. Please let your instructor know which RR paper you will NOT write per email, **at least one week before** the paper is due, so that she may remove you from that week's partner list. You may also choose to NOT opt out of the 5<sup>th</sup> RR paper, in which case your lowest RR paper grade will be dropped.

The **tentative** dates for the Reader Response papers are:

<i>RR Papers</i>	<i>Date</i>
<i>RR 1</i>	<i>Friday, Sept. 11<sup>th</sup> at 11:59 p.m.</i>
<i>RR 2</i>	<i>Friday, Sept. 25<sup>th</sup> at 11:59 p.m.</i>
<i>RR 3</i>	<i>Monday, Oct. 12<sup>th</sup> at 11:59 p.m.</i>
<i>RR 4</i>	<i>Monday, Oct. 26<sup>th</sup> at 11:59 p.m.</i>
<i>RR 5</i>	<i>Monday, Nov. 9<sup>th</sup> at 11:59 p.m.</i>

### 3. **Mid-Term Critical Essay Test: (15%)**

The mid-term examination will contain short identification questions and an essay question related to the course material viewed/read and discussed up to this point in the semester. Students will receive more detail exam information and practice questions via Canvas 1-2 weeks before the exam. Students will write the mid-term exam **during regular class time on Friday, October 16, 2014.** (See the tentative course calendar.)

### 4. **Final Viewing Project: (25%)**

In the first month of the semester, you will plan a thematically organized, independent viewing project. (Students with knowledge of a particular Middle Eastern language or country may choose to focus their viewing project on a film, set of films or a filmmaker related to that language/country.) Students are highly encouraged to explore secondary sources, sample films and consult other MES faculty before settling on any particular topic and/or set of films. Later in the semester, after a period of research and viewing, you will begin to draft a critical essay which compares 3-5 films made by contemporary women filmmakers in the Middle East. (Of these 3-5 films,

only 1-2 may be films we have viewed together in class. That is, essays comparing 3 films may only include one film we have viewed together; essays comparing 4 or 5 films may include two films we have viewed together.) Your final critical essay topic may be as narrow as the analysis of language or camera/shot sequence in three individual scenes, or much broader; but, it should be content that you can discuss intelligently and with mention of the broader context in which the works were produced -- in the space of **8-12 pgs.** (Those who would like to write up to 20 pages may.) **The final draft of your critical essay will be due on Monday, December 7, 2014, at 11:59 p.m.** Finally, during the final exam period **on Saturday, December 12, 2015, 2:00-5:00 p.m., you will present the highlights of your paper to your classmates in multi-media fashion.**

Over the course of the semester, you must complete all steps of this final viewing project to receive full credit for the project, ie:

TASK	DATE DUE
○ Selection of an appropriate, self-generated topic	Monday, Sept. 21 <sup>st</sup> at 11:59 p.m.
○ Reading/viewing list/task plan	Friday, Oct. 2 <sup>nd</sup> at 11:59 p.m.
○ Clustering/Mapping of Patterns; Formation of a thesis	Tuesday, Oct. 27 <sup>th</sup> at 11:59 p.m.
○ Outline (or diagram/map) of paper	Friday, Nov. 6 <sup>th</sup> at 11:59 p.m.
○ Rough draft	Friday, Nov. 13 <sup>th</sup> at 11:59 p.m.
○ Peer review of 1 classmate's rough draft	Monday, Nov. 16 <sup>th</sup> at 11:59 p.m.
○ Revised draft	Monday, Nov. 30 <sup>th</sup> at 11:59 p.m.
○ Peer review of 1 classmate's revised draft	Wednesday, Dec. 2 <sup>nd</sup> at 11:59 p.m.
○ Final, edited version	Monday, Dec. 7 <sup>th</sup> at 11:59 p.m.
○ Oral multi-media presentation of the paper's major points (may include Powerpoint slides, film and/or interview clips, etc.)	Thursday, Dec. 10 <sup>th</sup> at 11:59 p.m.

You can expect to receive instructor feedback on all of these tasks and to give/receive peer feedback on some of them. You will receive more detailed information about this sequence of tasks by the 12<sup>th</sup> day of class, ie. by September 11, 2015; and you will receive information about the evaluation criteria for major tasks in a timely fashion all semester. In particular, you will receive evaluation rubrics for the final version of your critical essay and your final oral multi-media presentation at least 2 weeks before they are due.

### Course Extras

Students may earn extra credit by attending other course-relevant lectures, film screenings and/or performances and by writing/presenting critical reviews of these events during fall semester 2015. Any extra credit review must be approved by Dr. Okur PRIOR to submission.

### Final Grade Calculation and Grade Policies:

Number/Letter grade equivalents are:

Number	Letter	Number	Letter	Number	Letter	Number	Letter
94 - 100	A	87 - 89.9	B+	77 - 79.9	C+	67 - 69.9	D+
		84 - 86.9	B	74 - 76.9	C	64 - 66.9	D
90 - 93.9	A-	80 - 83.9	B-	70 - 73.9	C-	60 - 63.9	D-

(Below 60%F)

- Grades on the border between two letter grades (89.9 for instance) may or may not be rounded up to the next higher letter grade, at the instructor's discretion.

- No Incompletes will be given for this course.
- Auditing is not permitted.

## HOW TO DO WELL IN THIS CLASS

**This class is a group effort!** We can make much more progress as a class than as individuals by creating an engaged community, of which you will be a fully participating member. The following suggestions will help you get the most out of the course:

- 1. Be an active learner.** Active learners often have questions that reflect their engagement of the material. Take initiative in class and in your homework/reader response papers. This effort will be rewarded both in your grade and in your relations with your classmates.
- 2. Put yourself out there.** Learning requires you to make mistakes, both in your assignments and in front of your peers. In this class, you will never be penalized for a mistake that you make when trying to understand or express your thoughts about something new. Feedback from your instructors is intended to support you as you develop your analytical skills, and not as criticism.
- 3. Prepare for active participation in class by anticipating what you will do.** You should soon be able to predict what kinds of activities we'll do in class. As you read new material and complete assignments before each class, think about how you will use the new material. This will help you to prepare for the discussion activities we'll be doing in class.
- 4. Extend learning beyond the classroom.** Study with classmates: ask each other questions, brainstorm about assignments, go over materials –and do this as much as possible. Look out for films and cultural activities on campus and around town and go attend them.

### Principles for Group Activities

There can be no application of learning without community. In our class community, respect for each other at all times will ensure a positive and fruitful learning experience. We will spend at least 50% of class time in small group or pair activities so that each one of you gets the maximum possible time to participate and share ideas. During these activities, the instructor plays the role of personal trainer. Discussing material read at home is a lot like going to the gym: the personal trainer guides you, but you have to do the work to get the benefit. Please keep in mind the following principles for group work:

- Help and encourage your classmates, and accept help from them: each of you can learn with and from everyone else.
- Work with different people on a regular basis.
- Come prepared. Don't be someone who slows down colleagues by not being able to fully participate in the work. If you are not prepared for class let your instructor know beforehand and s/he will arrange for you to learn by listening on that day.
- Stay focused on the task at hand and do not rush to finish. Most activities are designed to elicit your opinions and ideas about the arguments/ideas/examples at hand. If you do the minimum, you will get only minimum benefit. Take advantage of class time by pushing yourself to be creative and say as much as you can.
- When your group finishes the task, raise your hand to let the instructor know.
- The instructor may call time before everyone is finished. If your group does not finish, you may want to take a few minutes after class to complete the exercise.

## IMPORTANT UT POLICIES AND REGULATIONS THAT APPLY TO THIS COURSE

### Important Dates

**Monday, August 31<sup>st</sup>** is the last day of the official add/drop period; after this date, changes in registration require the approval of the department chair and usually the student's dean.

**Friday, September 11<sup>th</sup>** is the last day to drop a class for a possible refund and without a possible academic penalty (a Q on your record).

**Tuesday, November 3<sup>rd</sup>** is the last day a student may change registration in a class to or from the pass/fail or credit/no credit basis.

**Tuesday, November 3<sup>rd</sup>** is also the last day an undergraduate student may, with the dean's approval, withdraw from the University or drop a class except for urgent and substantiated, nonacademic reasons.

### UT Honor Code

The UT Honor code is in effect in this class. The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Submitting any assignment or exam that is not your own, or that you did not participate fully in doing, is a violation of that code. As a research university, the University of Texas at Austin takes plagiarism very seriously. Do not risk getting involved in a plagiarism infraction. Always cite your sources, and when in doubt, consult a professor or librarian. You may read more about plagiarism at the Student Judicial Services website:

<http://deanofstudents.utexas.edu/sjs/academicintegrity.html> . Also consult the plagiarism file on the University's library site: <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism> .

### Disabilities

Students with disabilities who require special accommodations need to get a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor in each course at the beginning of the semester and accommodations needed should be discussed at that time. Five business days before an exam the student should remind the instructor of any testing accommodations that will be needed. See website below for more information: <http://deanofstudents.utexas.edu/ssd/providing.php>

**Religious holy days.** If you will miss class in order to observe any **religious holy days** during the semester, you must inform your instructor per email by the 12<sup>th</sup> class day, ie. by Friday, September 11, 2015. These absences will be excused. If you also miss a class quiz or fail to complete a homework assignment due to the observance of a religious holy day, you will be given opportunity to complete the missed work within a reasonable time after the absence.

### Use of Canvas

This course uses Canvas, a Web-based course management system in which a password-protected site is created for each course. You are responsible for checking the Canvas course site regularly for class work and announcements. Canvas is available at <http://courses.utexas.edu>. Support is provided by the ITS Help Desk at 475-9400 Monday through Friday 8 am to 6 pm.

### Use of E-mail for Official Correspondence to Students

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be

checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/policies/emailnotify.html>.

**Email Etiquette:** Emails should open with an appropriate address to the instructor and TA. Refrain from using Hi, Yo, or no address at all. Please make sure you identify yourself and clearly indicate your question or request. Emails will be answered in a timely fashion, depending on circumstances and need.

#### **Behavior Concerns Advice Line (BCAL)**

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

#### **Q drop Policy**

The State of Texas enacted a law limiting the number of course drops for academic reasons to six (6). Senate Bill 1231: "Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number."

#### **Emergency Evacuation**

Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside. Hence, you should familiarize yourself with all exit doors of each classroom and building our class occupies. Remember that the nearest exit door may not be the one you used when entering the building. Students requiring assistance in evacuation should inform their instructor in writing during the first week of class. In the event of an evacuation, follow the instruction of faculty or class instructors; and do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office. The Office of Campus Safety and Security, 512-471-5767, <http://www.utexas.edu/safety/> has also prepared a link to information regarding Link to information regarding emergency evacuation routes and emergency procedures: [www.utexas.edu/emergency](http://www.utexas.edu/emergency)

***Welcome to class!***