

Crossing Frontiers: Classroom Materials on Religious Diversity in the Maghreb

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In the summer of 2011, the U.S. Department of Education sponsored a Fulbright-Hays Seminar Abroad to Morocco and Tunisia for postsecondary educators in the United States. Sixteen participants from a range of disciplines, including Language and Literature, Art, History, Journalism, and Religious Studies, were awarded scholarships to study religious diversity in the Maghreb. The program included two weeks of intensive study of Arabic and a one-week homestay in the Moroccan capital, Rabat. Throughout the trip, participants traveled to numerous cities in both countries, and attended lectures by Moroccan, Tunisian, and American scholars, journalists, and writers. Lecturers spoke on such topics as the Gnawa music of Morocco, Moroccan Islam and Sufism, the Jewish communities of Morocco and Tunisia, the history of Christianity and contemporary West African communities, religion and politics, and women and religion in daily life. The study program also offered on-site visits to museums, monuments, archeological sites, and places of worship. In Morocco, participants traveled to Casablanca, the medieval city of Fez, and remote villages in the Middle Atlas Mountains, and, in Tunisia, to the capital city of Tunis, Carthage, several coastal cities, and the island of Djerba.

Fulbright-Hays Seminar Abroad participants are required to develop and submit a curriculum unit relevant to their teaching or administrative responsibilities. Each of the authors of this paper, both professors of French language and literature, accordingly wrote a unit intended for use in upper-level courses they regularly teach on Francophone Culture and France and the Arab World. Various sections of these units and the list of resources contained in them can be used at intermediate levels of instruction as well. The purpose of this article, which draws on the curricular units prepared by the authors following the Fulbright-Hays Seminar Abroad, is to provide secondary and postsecondary instructors of French with materials and resources on North African culture that they can integrate into their own classes. Background information in English and instructional activities in French are provided on *Dreams of Trespass*, the semi-autobiographical memoir of Moroccan feminist and sociologist, Fatima Mernissi, and the 1996 Tunisian film *Un été à La Goulette*, directed by Férid Boughedir. The article begins with an introduction to *Dreams of Trespass* and its theme of *hudud*, or boundaries, and is followed by a discussion of the theme of frontiers in Boughedir's film. The final section of the paper provides discussion topics and questions relating to religion for four chapters of *Dreams of Trespass* as well as an exam on the book. Next, are questions for classroom discussion on *Un été à La Goulette* followed by essay questions relating to themes of religion in the history and culture of Morocco and Tunisia.

***Dreams of Trespass* by Fatima Mernissi**

Mernissi's semi-autobiographical narrative, originally published in English and translated into French as *Rêves de femmes*, is an extremely readable and comprehensible text for advanced learners of French. In her metaphorical and beautifully written memoir, Mernissi explains the idea of the invisible harem – the social norms and boundaries that are internalized and held in the

mind – as she invites all readers, East and West, to contemplate the boundaries of their own culturally constructed identities.

Dreams of Trespass recounts the author's childhood in Fez, primarily in a harem in the medina of the city but also at her grandfather's farm, also a harem, in the country. Mernissi gives much thought throughout the work to the difference between the urban harem where she lives – with its walls, gates, and gatekeeper – and the rural harem, where the women are free to ride horses and swim in the river. The narrator of the story is Mernissi at different stages of her life. At times, she is a middle-aged woman writing her memoirs and looking back on her childhood; at other times she is a child, observing and reflecting on the world in which she lives but with observations colored by years of experience.

In the first chapter of *Dreams of Trespass*, “My Harem Frontiers,” Mernissi quotes her father saying that the “problems with the Christians start [...], as with women, when the *hudud*, or sacred frontier, is not respected” (Mernissi, *Dreams* 1). In Islam, the word *hudud* has a very specific meaning. According to the *Oxford Dictionary of Islam*, the word *hudud* signifies a “limit or prohibition” and, more specifically, a “punishment fixed in the *Quran* and hadith for crimes considered to be against the rights of God.”

Young Mernissi, in *Dreams of Trespass*, understands that Muslims must respect the *hudud* and she comes to the conclusion that, for children, this means to obey (Mernissi, *Dreams* 3). However, the idea of “frontier” takes on a larger meaning for her because she looks at it in the spiritual sense she has been taught to follow, and also in a more practical and physical sense. As her cousin Samir explains, “to create a frontier, all you need is soldiers to force others to believe in it. In the landscape itself, nothing changes. The frontier is in the mind of the powerful” (2-3).

Having grown up with the idea that the *hudud* is a set of religiously imposed limits that have to be followed, the idea that a group of people can simply create an invisible line, a representation of their access and power, is problematic for young Mernissi. She therefore seeks counsel from her cousin Malika who explains that the *hudud* is everything that is forbidden by their teacher (Mernissi, *Dreams* 3).

Young Mernissi is appeased by Malika's definition and finds comfort in the clear delineation of frontiers where she lives: the threshold separating her family's salon from the courtyard, a threshold she cannot breach until her mother wakes up each morning; the carpet in her grandmother's salon, on which she cannot step wearing slippers or with wet feet; the men's salon where the radio is kept, under lock and key, and to which women are not supposed to have access (Mernissi, *Dreams* 7). When visiting her grandmother Yasmina at her farm, she has trouble sleeping because the frontiers are “not clear enough” (25) and she struggles to understand that a harem does not require physical walls. The frontier of Yasmina's harem is an understanding that exists in the minds of the residents and larger community: the women on the farm belong to Grandfather Tazi (62).

As an adult, Mernissi comments that since childhood, “looking for the frontier” (Mernissi, *Dreams* 3) has become her life's occupation and she struggles to “situate the geometric line organizing [her] powerlessness” (3). She gradually becomes aware that frontiers are both

physical and symbolic, and a theme of the book becomes her struggles to identify frontiers, understand their purpose and her relationship with them.

A recurrent frontier in *Dreams of Trespass* is that of the gate to the harem in Fez. Children can pass through the gate, with their parents' permission, but women cannot exit. The harem is in the medina of Fez, the old part of the city where the Arab communities live. She describes the medina as having "narrow, dark, and serpentine" streets (Mernissi, *Dreams* 23). The streets of the *ville nouvelle*, where the French live, in contrast, are "large and straight, and lit by bright lights in the night" (23). The walls of the medina serve as the frontier between this dark, confusing land that is misunderstood by the Europeans, and the new city.

The freedom and mystery of passing from one city to the other, and from one language or culture to another is evoked as the narrator recalls a Tunisian neighbor, Madame Bennis, who led a double life, driving around, bare-headed, in an old black Oldsmobile in the European city, and at other times of day walking in the medina, wearing traditional clothing. The child is seduced by the idea of moving from one culture and code to another, which she compares to the opening of secret doors. The metaphors in the text (swimming, navigating, waltzing) suggest the fluidity and joy of the agile, tolerant mind. For Mernissi's father, however, it is a question of trespass: he sees boundaries as a needed protection of cultural identity.

Dreams of Trespass ends with a story of a more symbolic frontier: the passage from childhood to adulthood. Mernissi recounts an incident where her cousin Samir, at the age of nine, is thrown out of the women's *hammam* because he is looking at the women with a man's gaze (Mernissi, *Dreams* 240). Mernissi and Samir do not realize at the time that this moment signifies the end of their childhood and, more specifically, the period in their lives when playing together, boy and girl, does not matter. Eventually, Samir has to start joining the men at their *hammam*, and the separation between the cousins is inevitable. As Samir tells his cousin: "I am a man, although it does not show yet, and men and women have to hide their bodies from each other. They need to separate" (241).

Young Mernissi recognizes that Samir is describing another frontier and that they are "stepping over a threshold" (Mernissi, *Dreams* 241), but she does not yet know what waits on the other side. Again, young Mernissi seeks help from her elders and is told that "Men do not understand women [...] and women do not understand men, and it all starts when little girls are separated from little boys in the *hammam*. Then a cosmic frontier splits the planet in two halves. The frontier indicates the line of power because whenever there is a frontier, there are two kinds of creatures walking on Allah's earth, the powerful on one side, and the powerless on the other" (242).

***Un été à La Goulette* by Férid Boughedir**

In *Un été à La Goulette*, a comedy by Férid Boughedir set in a suburb of Tunis, La Goulette, in 1967, three young women (Catholic, Jewish, and Muslim), whose fathers are best friends, make a pact to lose their virginity by the end of the summer. Each daughter chooses a boy of a different religion from her own, which causes bedlam among the fathers. As the families try to

resolve their conflicts, the Six Day War breaks out in the Middle East. The film is a nostalgic and sometimes farcical coming-of-age story about cross-cultural misunderstanding.

Frontiers in *Un été à La Goulette*

Religious Frontiers

At the beginning of the film, religious differences do not seem to be an issue, at least among the three central families who are Catholic, Jewish, and Muslim. The three girls' fathers are long-time friends. They used to play soccer together, are neighbors, and play cards and socialize at the café where Youssef, Meriem's father and a Muslim, reprimands a jokester who is telling anti-Semitic jokes in their presence. The girls' mothers share dishes they have prepared and Gigi's family (which is Jewish) is willing to make an exception from their usual kosher diet to try foods prepared by the other families. The families seem to accept each other and religious differences are ignored.

This situation changes when the fathers find the girls kissing boys of different faiths. Meriem is beaten by her father for being with a Sicilian, or, as he says, "a wop. A Christian. A greaseball." Meriem's mother is not concerned about the difference in religion, as the boy can convert to Islam. Gigi's father, Jojo, asks if she "couldn't find anything better than a Muslim" and tells her that she needs to marry within her religion. He had always been told to "never trust an Arab" and had not listened to that advice. He draws a line, though, at his daughter marrying a Muslim. Tina's father, a Christian, tells her that he will not have "whores in [his] house!" and continues by saying that her act is worse because it was "with a Jew!" The fathers yell at each other from their balconies, blaming each other. The girls are forbidden from seeing each other; the fathers stop speaking and ignore each other at the café.

The mothers have a calmer reaction and continue to be gentle toward their daughters. Tina's mother refuses to let her be "inspected" to see if she is still a virgin and they have an honest talk about men. Meriem's mother protects her from a beating by her father, and asks him to stop shouting. Later, she explains that Meriem is no longer a child and needs to learn how to wear the veil. She tells her daughter that she likes the fact that the veil allows her to be incognito, something that will come in handy at the end of the film. Gigi's mother is blamed by her husband for what happened. She doesn't think what her daughter did is serious but tells her daughter that if she marries a Muslim, her family will no longer speak to her. She starts working on an arranged marriage, with a Jewish boy, for her daughter. Gigi says that she wants to marry for love.

What had seemed liked religious acceptance between the families now appears more like tolerance. Religious differences were fine until a line, a frontier, was crossed. Youssef finally breaks the silence by going to see Gigi's father, Jojo. Jojo is trying to make *briks* (a Tunisian specialty: deep-fried pastry that is normally filled with tuna, egg, and potatoes) but cannot turn on the stove because it is the Sabbath. Youssef helps Jojo make his *briks* and they have a drink together and then get Tina's father to join them. When the festival of Madonna of Trapani rolls around, all three men participate in the ceremony, carrying the Madonna through the streets. The

frontier becomes invisible again.

Age Frontiers

Although religion plays an important role in *Un été à La Goulette*, it is first and foremost a coming-of-age film, where three girls want to mark their transition to adulthood by losing their virginity. This frontier, the passage from childhood to adulthood, was presented by Fatima Mernissi in *Dreams of Trespass*, when Samir is no longer allowed in the women's *hammam* and young Mernissi learns that her relationship with her cousin is forever changed.

Férid Boughedir presents a similar story in his first feature film, *Halfaouine, l'enfant des terrasses* (1990). The film is about a boy, Noura, who, like Samir, is starting to look at the women at the *hammam* with a man's gaze. He is no longer permitted in the women's *hammam* but the older boys, who are constantly chasing girls, continue to treat him as a child. There are two frontiers he has to cross: the first, from childhood to adolescence, and the second from adolescence to manhood. Unlike other periods in life, where there are rituals that delineate the frontier such as the upcoming circumcision of his little brother, Noura does not have a roadmap for these transitions and has to count on others to recognize them for him.

In *Un été à La Goulette*, Tina, Gigi, and Meriem have decided to draw that map for themselves and take control of their bodies. They are establishing the frontier they are going to cross to womanhood by deciding the act (losing their virginity), determining the time (August 15), and selecting their partners (boys of different faiths). Rather than letting their parents make decisions for them, for instance allowing Jojo and his wife to select Gigi's future husband, they are asserting their power to choose.

Classroom Materials on *Dreams of Trespass* and *Un été à La Goulette*

The information provided in this article on both *Dreams of Trespass* and *Un été à La Goulette* as well as the proposed activities were designed to be used primarily in advanced French classes. However, since *Dreams of Trespass* was originally written in English and *Un été à La Goulette* is available with English subtitles, both works are accessible to non-French-speaking students. Furthermore, the topics and themes covered in these works make them ideal for a variety of disciplines including, but not limited to, Area Studies, English, History, Religious Studies, and Gender Studies. The discussion, exam, and essay questions included at the end of this article could all be translated for classes taught in English.

The Appendix provides a list of resources, both online and print, which can help educators develop their knowledge of Islam, the Arab World, and the works by Mernissi and Boughedir featured in this article. Several of the recommended websites include instructional tools (audioclips, PowerPoint presentations, and videos) which can be used in class or as resources for further study.

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Dreams of Trespass

Questions for Writing or Discussion

Chapitre 1 – *Les frontières de mon harem*

1. A la première page, la narratrice présente le thème des frontières: “Quand Allah a créé la terre, disait mon père, il avait de bonnes raisons pour séparer les hommes des femmes, et déployer toute une mer entre chrétiens et musulmans. L’ordre et l’harmonie n’existent que lorsque chaque groupe respecte les *hudud*” (Mernissi, *Rêves* 5). La narratrice (retrouvant sa perspective d’enfant) évoque *les chrétiens* à travers son texte, dans le contexte des Croisades (“les chrétiens continuaient de traverser la mer, semant la mort et le chaos,” 2), de la colonisation (“Ils étaient français, chrétiens comme les Espagnols, mais parlant une autre langue,” 6), de la deuxième guerre mondiale (“Les Allemands sont des chrétiens, c’est sûr,” 90). Imaginez ce que les Européens chrétiens représentent pour la jeune fille marocaine.

Chapitre 10 – *Le salon des hommes*

1. Le but officiel de la prière publique du vendredi midi était religieux, mais quelle autre fonction, aussi sinon plus importante, avait-elle?
2. Expliquez les différents groupes sociaux à la mosquée.

Chapitre 11 – *La guerre vue de la cour*

Dans ce chapitre, la narratrice explique les efforts des enfants de la famille pour comprendre la persécution des juifs en Allemagne. La narratrice retrace l’histoire des juifs au Maghreb en expliquant que “les juifs ont vécu avec les Arabes depuis la nuit des temps, et le prophète Mohammed les aimait quand il a commencé à prêcher l’islam” (Mernissi, *Rêves* 92). Elle évoque aussi ce qu’elle a appris sur l’Andalousie, de la *convivencia*: pendant sept cents ans, ils “adoraient naviguer entre les langues, traversaient les cultures et valsaient entre les religions avec une agilité incroyable, pour ne pas dire ‘inconsciente,’ ajoutait mon père. Ils étaient tellement tolérants qu’on ne savait plus quelle était la religion du voisin, les gens changeaient de dogmes comme de caftans” (95).

Dans une note à la fin du livre, l’auteur commente l’histoire des juifs au Maroc: “A la fin des années 40, la communauté juive marocaine était impressionnante en nombre et constituait l’un des piliers de la tradition pluraliste nord-africaine, avec des racines puisant très loin dans la culture berbère pré-islamique [...] Cela c’était en 1947. Depuis, la plupart des juifs ont quitté le Maroc pour Israël, la France et la Canada. A l’heure actuelle, le Mellah de Fès est entièrement peuplé de musulmans, et les juifs restant dans le pays ne se comptent que par centaines” (Mernissi, *Rêves* 244).

1. Quelles similarités la narratrice remarque-t-elle entre les juifs et les femmes au harem de Fès?
2. Que dit-elle en comparant la vie des juifs et celle des musulmans à Fès?
3. Qu’est-ce qui a perturbé la vie des juifs et des musulmans en Andalousie?
4. Pourquoi Lalla Tam n’a-t-elle pas expliqué le Coran aux enfants?
5. Quelle est la théorie des enfants à propos de l’arrivée des juifs en Allemagne?
6. Comment la mère de Fatima explique-t-elle son refus de porter le voile?
7. Quelles frontières sont identifiées au cours de ce chapitre? Ces frontières, sont-elles physiques, spirituelles ou symboliques?

Chapitre 17 – *Mina la déracinée*

1. Qu'est-ce que les djinns?
2. Quel était le but de la cérémonie des danses rituelles de possession (les *hadra*)?
3. Pourquoi les nationalistes étaient-ils contre ces cérémonies?
4. D'où venait l'orchestre d'hommes de la *hadra*?

Test

1. Personnages [20 pts]. Choisissez deux personnages de la liste suivante. Identifiez et décrivez le personnage (son caractère ou sa personnalité), et expliquez son importance pour la narratrice. Longueur: un bon paragraphe pour chaque terme.
 - Mina la déracinée
 - Samir
 - la mère
 - Tante Habiba
 - Schéhérazade
 - Zin
 - Madame Bennis
2. Lieux / Espaces [20 pts.]. Choisissez deux espaces de la liste suivante. Expliquez-en les caractéristiques importantes ou la valeur métaphorique. Longueur: un bon paragraphe pour chaque terme.
 - la terrasse
 - la médina vs. la ville nouvelle
 - le salon des hommes
 - la ferme de Yasmina
 - la ville de Vienne
 - l'île déserte des paons
 - le *hammam*
 - le puits (trou) noir
3. Concepts / thèmes [50 pts]. Choisissez deux thèmes de la liste suivante. Longueur: deux ou trois bons paragraphes pour chaque thème.
 - a. les frontières, la transgression (quelles frontières la narratrice évoque-t-elle? comment peut-on traverser ces frontières et quels sont les plaisirs / dangers de la transgression?)
 - b. le harem (qu'est-ce que le harem? qui se trouve dans un harem dans *Rêves de femmes*?)
 - c. le pouvoir des paroles, du récit et "l'art de parler dans la nuit" (Mernissi, *Rêves* 22)
 - d. le pouvoir des hommes, des femmes (quelles sortes de pouvoir voit-on dans la cour, sur la terrasse, dans la ville, au Maroc? en quoi consiste le pouvoir féminin traditionnel?)
 - e. la guerre vue de la cour (qu'est-ce que les enfants comprennent ou ne comprennent pas à propos de la guerre, des Nazis, des juifs, des Américains?)
 - f. la liberté (quels sont les différents symboles de la liberté dans *Rêves de femmes*?)

Un été à La Goulette

Questions for Writing or Discussion

1. Faites des recherches sur la guerre des Six Jours en 1967. Qu'est-ce qui s'est passé et quelles ont été les conséquences de cette guerre en Afrique du Nord et ailleurs?
2. En quoi consiste l'humour du film? Pensez aux personnages, aux situations, aux parallélismes.
3. Décrivez les pères, les mères, les filles, et les garçons dans le film. Quels groupes de personnages sont les plus importants? les plus sympathiques?
4. Quelle est l'importance ou le rôle de la religion pour les pères, et pour leurs filles?
5. Connaissez-vous d'autres exemples (aux États-Unis, par exemple) des problèmes et des conflits de religion dans les relations familiales?
6. Pour le réalisateur, que représente le souvenir de cet été à La Goulette (autrement dit, quel est le message communiqué par le film)? Pourquoi voulait-il en faire un film, et pourquoi a-t-il choisi de faire une comédie, à votre avis?

Essay Questions on Religion in the Maghreb

1. *Le printemps arabe et la religion*. Consultez la presse francophone en Tunisie pour expliquer et évaluer l'évolution (s'il y en a une) de la religion dans le contexte du printemps arabe et par suite aux élections d'octobre 2011, soit: rapports entre groupes religieux différents (chrétiens, juifs, musulmans), rapports entre la religion et le gouvernement (l'influence des partis politiques islamistes, ou la question de la laïcité), ou questions sociales (le port du voile, pratiques religieuses visibles).
2. *Islams*. Consultez des sources maghrébines et françaises (dont au moins deux de langue française) pour expliquer les différents islams qui existent actuellement au Maghreb (en Tunisie, en Algérie, ou au Maroc), et leur statut dans le pays. Jouent-ils un rôle dans la politique ou la vie sociale?
3. *La laïcité*. Faites de la recherche en consultant des sources francophones maghrébines pour tracer l'histoire du principe de la laïcité en Tunisie.
4. *Islam et laïcité en France*. Consultez des sources francophones maghrébines et françaises pour mieux comprendre et expliquer la relation en France actuellement entre la pratique religieuse de l'islam par les communautés musulmanes, et le principe traditionnel de la laïcité dans le gouvernement français.
5. *Le Judaïsme au Maghreb*. Faites de la recherche sur la présence des juifs en Afrique du Nord. Tracez les grandes lignes de l'histoire de la communauté juive dans un des trois pays maghrébins. Expliquez la situation actuelle.
6. *Le Christianisme au Maghreb*. Faites de la recherche sur la présence des chrétiens en Afrique du Nord. Tracez les grandes lignes de l'histoire de la communauté chrétienne dans un des trois pays maghrébins. Expliquez la situation actuelle.
7. *L'Étranger*. Selon le soufisme, l'étranger est un miroir; c'est l'Autre en nous-mêmes. L'islam lui-même est né étranger, parce que la tribu n'a pas soutenu Mohammed; il a dû sortir de la famille pour trouver un appui. La sociologue et écrivaine Fatima Mernissi (*Islam and Democracy*) pose la question de savoir si l'islam va pouvoir s'ouvrir aux étrangers (non-musulmans), et elle prétend que si on veut comprendre un pays, il faut

connaître le statut de l'étranger qu'on y trouve. Dans ce contexte, faites de la recherche sur la vision et le statut de l'Autre dans la relation Occident-Orient ou Europe-Maghreb.

8. *Les missions chrétiennes au Maghreb*. Faites de la recherche sur la présence des missionnaires en Afrique du Nord, dont les Pères Blancs, par exemple. Quelle sorte de travail ont-ils fait et quel a été l'effet de ces efforts sur la population?
9. *Bourguiba et l'islam en Tunisie*. Expliquez l'effort du premier président de la Tunisie indépendante, Habib Bourguiba, pour créer un état moderne. Sur quelles réformes a-t-il insisté? Quels principes fondateurs (par exemple, du Code du Statut Personnel de 1956) ont prévalu? Quels conflits y a-t-il eu entre le président et les chefs religieux du pays?

Reflecting on Religious Diversity

Dreams of Trespass and *Un été à La Goulette* offer a glimpse into the heritage of religious diversity in Morocco and Tunisia. Mernissi presents a world in which the longstanding traditions of Islam are confronted with the increasing presence of Europeans in Morocco. The memoir addresses the issue of living on the frontier of these different cultural worlds, of navigating between them, and transcending their boundaries. The trespass of frontiers is represented in the memoir as a flight of freedom. Boughedir depicts a moment in Tunisian history immediately prior to the Six Day War when religious tolerance among Catholics, Jews, and Muslims was becoming more precarious. Both texts prompt consideration of questions concerning religious differences, politics, cultural crossroads, and the individual's place in society, questions whose resonance remains strong in today's world, as Maghrebi governments negotiate the competing demands of modernity and tradition. Morocco continues to preserve and memorialize its heritage of religious diversity as an emblem of its moderation and difference among nations of the Arab World, while Tunisia's traditions of tolerance and of secularism in government are being tested, as previously repressed Islamist currents find new expression. Given the ongoing relevance of the issues raised by Mernissi and Boughedir and the interest and importance of the Arab World for students of many disciplines today, the materials proposed in this article can contribute to the curricular goal of fostering cultural understanding in French programs and beyond.

Works Cited

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- . *Rêves de femmes: Une enfance au harem*. Trans. Claude Richetin. Paris: Albin Michel, 1994.

Appendix

Websites on Religion and the Arab World

<http://education.francetv.fr/dossier/islam-et-civilisation-arabo-musulmane-o1696> (A la découverte de l'islam et de la civilisation arabo-musulmane).

This instructional site has a wealth of accessible material on religion, arts, and culture for

French-speaking learners, including a *labo interactif* (on-line activities for the classroom), videos, a lexicon of vocabulary relating to Islam, short interviews, and *espace enseignants*.

<http://education.francetv.fr> (search for "Idées fausses sur l'Islam" and "Idées fausses sur le christianisme").

Ten minute interviews dealing with common misunderstandings about Islam, *arabité*, and Christianity.

<http://islamfrance.free.fr>

Short explanations of the five pillars of Islam, the Koran, Islamic tradition and practices, arts and culture, and bibliographic resources in English and French on Islam.

<http://www.mosquee-de-paris.org>

Includes the history and a photo gallery of the Paris mosque.

www.unc.edu/depts/europe/conferences/Veil2000

Comprehensive dossier of articles in English and French and multi-media resources concerning the history of and recent developments on the veil in France.

www.ajib.fr/tag/voile-intégral

Articles from English and French language press on current affairs relating to Islam and Muslims in France.

www.islamlaicite.org

Site created in 1997 by the Commission Islam et Laïcité with the aim of engaging Muslims, Christians of various denominations, Jews, agnostics and atheists in constructive dialogue about the place of Islam in France. For advanced learners.

www.expositionsitinerantes.org

Powerpoint presentations from the traveling exhibits of the Institut du monde arabe, Paris.

www.tv5.org/cultures (search for *médiathèque*).

Photos, audioclips and videoclips on world cities and a variety of themes, including art, history, and religion.

Further Readings

Mernissi, Fatima (author)

Beyond the Veil: Male-Female Dynamics in a Modern Muslim Society. Cambridge, MA: Schenkman, 1975.

Scheherazade Goes West: Different Cultures, Different Harems. New York: Washington Square Press, 2001.

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