



FILM 302.01

Film History I: Beginning to 1960

Instructors:

Cihat ARINÇ (PhD), Assistant Professor in Film Studies

Gesufrancesco PETRILLO (MA, PhD Cand.), Instructor in Film Studies

Semester: Autumn 2025 / 2025–2026-1

Course Level: Undergraduate

Course Type: Unrestricted and HSS (Humanities and Social Sciences) Elective

Prerequisite: None

Course Credits: 3 credits (3+0+0)

ECTS Credits: 6 credits

Class Days and Hours: Monday, 11:00 – 13:50

Office Hours: Monday, 14:00 – 15:00 (by appointment), Mithat Alam Hall, South Campus

Building: Boğaziçi University, Faculty of Education Building (North Campus)

Classroom: Room EF 04

Virtual Classroom: BU Courseware, FILM 302.01, 2025/2026-1

Online Learning Management System: <https://moodle.bogazici.edu.tr>

Student Information and Registration System: <https://registration.bogazici.edu.tr>

Instructor 1 Email: cihat.arinc@bogazici.edu.tr

Instructor 2 Email: gesufrancesco.petrillo@ogr.iu.edu.tr

Last Update: Monday, September 22, 2025



Instructors' Welcome Message:

Dear students,

We hope this message finds you well and welcomes you with enthusiasm at the start of the new academic semester. My name is **Cihat Arınç**, and together with **Gesufrancesco Petrillo**, we will be your instructors for **FILM 302.01 – Film History I: Beginning to 1960**, Fall 2025 semester. We would like to thank you for choosing this course and for giving us the opportunity to guide you in studying the origins and development of world cinema, from its earliest inventions to the late 1960s.

In this course, we will explore the major phases in the history of cinema, with particular attention to technological, aesthetic, industrial, and cultural aspects. We will also analyze how films were both shaped by and contributed to broader historical, political, and social contexts. Each lecture will be accompanied by the viewing and discussion of selected sequences from historical films, paired with contemporary works, in order to stimulate critical connections and contextual reflections.

The course syllabus, available on Moodle, contains all the necessary information: description, objectives, schedule, assessment methods, assignments, criteria, policies, and more. We strongly encourage you to read it carefully.

Our goal is to create an engaging, interactive, and stimulating learning environment where each of you can actively participate. We encourage you to attend classes regularly, prepare by completing the readings and film viewing assignments, and contribute to classroom discussions with your insights and reflections. Your participation will be essential in making this learning journey meaningful and enriching for everyone.

For our part, we are committed to coming to class fully prepared, open-minded, and available, and to supporting you with constructive feedback and opportunities for discussion during office hours. Please do not hesitate to contact us by email or in person if you have any questions, concerns, or suggestions.

We are confident that we will share an intense and stimulating semester together, discovering cinema not only as an art form but also as a mirror and agent of twentieth-century cultural history.

We look forward to seeing you in class every **Monday** from **11:00 to 13:50**.

Best regards,

Cihat ARINÇ (PhD), Assistant Professor in Film Studies

Gesufrancesco PETRILLO (MA, PhD Cand.), Instructor in Film Studies



01 Course Overview

Course Description:

This course provides a **first** introductory historical overview of world cinema from its origins in the **late nineteenth century** up to the **1960s**. Its primary goal is to offer students a solid and structured understanding of the key technological, industrial, formal, and stylistic developments of cinema, always situated within their broader cultural, social, and political contexts. The course follows a **chronological approach**. In the **first part**, we will examine the inventions that led to the birth of cinema and its earliest silent films, before analyzing the expansion of national cinemas and the major avant-garde movements of the period, such as French Impressionism, French Surrealism, German Expressionism, and Soviet Montage. We will also address the rise and consolidation of Hollywood, the development of film genres, the transition to sound, and the technological innovations that strengthened the studio model both in the United States and in other national contexts. The **second part** will focus on the 1930s and 1940s, with particular attention to the relationship between cinema and politics: the rise of totalitarian regimes (Socialism, Fascism, and Nazism), the impact of the Second World War, the role of documentary and political cinema, the beginnings of international experimental cinema, and the reorganization of film industries during wartime. We will then move to the postwar era, analyzing the transformations of Hollywood, the emergence of new film genres, and the rise of innovative European movements, with Italian Neorealism as a central case study, as well as the growing significance of cinemas in Asia, Oceania, Latin America, and Eastern Europe. Throughout the semester, selected sequences from representative films will be screened and discussed, alongside the analysis of the filmmakers' work, chosen among those who marked each historical period. By the end of the course, students will have gained a comprehensive understanding of the **first part of film history**, from its origins up to the 1960s, recognizing cinema as an art form, a cultural practice, and a global industry.

Prerequisites:

There are **no prerequisites** or **minimum requirements** for enrolling in this course, which serves as an introduction to the **first part** of world film history and provides the foundation for further studies in the field. A **university-level proficiency in English** (reading, writing, listening, and speaking) is required, as it is necessary for engaging with international texts and bibliographic materials, as well as for viewing films or excerpts in their original language with English subtitles. No specific background in film studies is mandatory; however, students are encouraged to have a **basic knowledge of modern world history**, particularly from the late nineteenth century to the 1960s, in order to better contextualize the topics addressed in the course. The course is open to both **undergraduate and master's students**.



Enrolment and Consent Requests:

Students are encouraged to complete their enrolment in advance of the official deadline in order to facilitate course organization and the planning of teaching activities. There is no minimum or maximum number of participants required, but the instructor reserves the right to review and approve specific requests through a student “**consent**” procedure.

Objectives:

The primary objective of this course is to provide students with a solid and critical historical understanding of the evolution of world cinema from its **origins** up to the **1960s**, while at the same time fostering the development of historical and cultural analytical skills.

The specific objectives of the course are to:

- Introduce students to the major phases in the development of cinema, from the birth of the medium to the end of the classical period, with particular attention to technological, aesthetic, and industrial transformations;
- Explain how different historical, social, and political contexts shaped film production, distribution, and reception;
- Identify and describe the main movements, avant-gardes, and trends of world cinema;
- Equip students with critical tools to situate cinematic works within their historical and cultural contexts;
- Encourage the ability to connect the historical development of cinema to broader historical, social, political, and cultural processes and to relate it to contemporary cinema through weekly comparisons between past works and current films;
- Develop skills in historical and analytical reading through the viewing and in-class discussion of significant film sequences;
- Stimulate active participation through debates, individual assignments, and weekly group work, fostering the exchange of ideas and interpretations;
- Establish a robust historical foundation for further studies in media, film, and visual culture.



Teaching Methods:

The course combines both theoretical and practical activities, designed to foster critical and participatory learning. **The main teaching methods include:**

- **Lectures;**
- **Required and suggested readings;**
- **Individual film viewing and in-class screenings of excerpts;**
- **Individual and group presentations and discussions;**
- **Independent study;**
- **Virtual interactions;**
- **A written paper on a female director and a specific historical period.**

Learning Outcomes:

Upon successful completion of this course, **students will be able to:**

- Demonstrate knowledge and understanding of the historical development of world cinema from its origins to the late 1960s;
- Identify and describe the main cinematic movements, trends, and schools within their historical, social, and cultural contexts;
- Explain the impact of technological innovations and industrial transformations on cinematic language and production;
- Critically analyze how major historical events such as the world wars, totalitarian regimes, and postwar reconstruction influenced film industries and aesthetics;
- Discuss and interpret film scenes or excerpts, recognizing the connections between form, content, and historical context;
- Formulate informed judgments about films, supporting them with historical and critical references;
- Develop written and oral communication skills through presentations and collective discussions, applying appropriate critical language to the study of film history.



Class Meetings:

Class sessions will be organized in various formats—lectures, screenings, individual or group presentations, and discussions—with the aim of stimulating critical reflection and active student engagement. Lectures delivered by the instructor will expand upon and synthesize the material covered in the assigned readings, while also providing historical and conceptual tools to understand the evolution of cinema from its origins to the 1960s. Whenever appropriate, audiovisual, photographic, and sound materials, as well as film excerpts, will be used to illustrate movements, trends, and technical innovations. Lecture slides will generally be uploaded to the Moodle platform after each class, in order to encourage students to focus during in-class explanations and to support independent study. While many lectures will focus on the key turning points in the history of world cinema and on the political, social, and cultural contexts that shaped its development, the ultimate goal of the course is for students to learn how to apply this knowledge to specific films, sequences, and case studies, always connecting historical analysis with critical reflection.

Virtual Classroom:

All course materials will be published on the Moodle homepage created for this course: <https://moodle.bogazici.edu.tr> (click on “**2025/2026-1, FILM 302.01 FILM HISTORY I: BEGINNING TO 1960**”). Moodle is the university’s Learning Management System (LMS), where students—using their own username and password—can access the syllabus, announcements, class cancellations, direct messages from the instructor, readings, lecture notes, slides, guides, handouts, exam results, and other documents. Students may also post questions and exchange ideas with the instructor and classmates through the discussion forum. They are expected to check their Moodle accounts and messages regularly. Final course grades will be made available through Boğaziçi University’s Student Information and Registration System at <https://registration.bogazici.edu.tr>.

Course Texts:

Main textbook:

- Thompson, K., & Bordwell, D. (2019). *Film history: An Introduction* (4th ed.). McGraw-Hill Education.

Note: A 5th edition has been published in the meantime and can be used.

Suggested textbooks:

- Nowell-Smith, G. (Ed.). (1996). *The Oxford History of World Cinema*. Oxford University Press.



* *Additional readings are assigned when needed, thus students are required to check the course schedule for further texts.*

Important Dates and Deadlines:

Below are important dates and deadlines for add/drop and drop periods, midterm and final papers, and group presentations.

Exam / Assignment	Date / Deadline
Add/Drop Period	Monday, 29 September 2025 – Wednesday, 1 October 2025 (without a grade)
Course Withdrawal	Monday–Friday, 17–21 November 2025 (with a “W” grade)
Midterm Exam (Written exam with closed and open answers)	7th week (Paper copy in the classroom)
Final Assignment (Essay on a chosen topic)	Last week (Online submission on Moodle)

Syllabus Disclaimer:

This syllabus is subject to occasional changes. It is students’ responsibility to keep track of those changes as we progress through the term.

Content Disclaimer:

During this course, students will be exposed to films and film excerpts created and produced by third parties not affiliated with the university. These works have been selected for their historical, cultural, and aesthetic significance and will be analyzed within the framework of critical, university-level study. Please note that some materials may include depictions of violence, drug use, suggestive or explicit sexuality, nudity, strong language, and cultural, religious, or political themes that may be considered controversial. Such content is presented solely for educational and critical analysis purposes. The views and perspectives expressed in the films are those of their creators and do not necessarily reflect those of the instructor, the institute, or the university. Enrollment in this course constitutes acknowledgment and acceptance of the possibility of encountering such content, as well as a commitment to approach it with an open, critical, mature, and responsible mindset. Exemptions from class meetings, assignments, or assessments will not be granted on the basis of film content.



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Important Reminder:

All lectures for FILM 302.01 will be delivered by **Mr. Gesufrancesco Petrillo**, who will be responsible for presenting course content, leading class discussions, and guiding students through the assigned readings and screenings. **Asst. Prof. Cihat Arınç** will oversee the administrative coordination of the course, including matters related to registration, student records, attendance tracking, and overall program requirements. Students are expected to direct questions regarding lectures, readings, and assignments to **Mr. Petrillo**, while administrative issues or concerns about course procedures should be addressed to **Asst. Prof. Arınç**. This division of responsibilities is designed to ensure that both the academic and administrative aspects of the course are managed effectively and that students receive clear and appropriate support in each area.

Instructor's Office Hours:

Weekly office hours are a dedicated time when the course instructor is available to answer students' questions, discuss course content, and provide academic support. For this course, office hours will be held by **Mr. Gesufrancesco Petrillo** on **Mondays** from **14:00** to **15:00** at **Mithat Alam Hall**. Students are kindly asked to make an appointment via email before attending office hours. If students have scheduling conflicts that prevent them from attending at the designated time, they may arrange an alternative meeting day or time with the instructor by email.

Instructors' Contact Information:

All course-related communication will be conducted primarily via email. Students may contact gesufrancesco.petrillo@ogr.iu.edu.tr regarding course content, and cihat.arinc@bogazici.edu.tr for administrative matters. When sending an email, students must include the course code (**FILM 302.01**) in the subject line to avoid confusion. The instructors will make every effort to respond to student inquiries within 24 hours on weekdays or 48 hours on weekends. In any case, all emails will receive a reply within 48 hours, Monday through Friday.



02 Schedule

WEEK 1 - Introduction to Film History I and The Birth of Cinema (1880s–1904)

The **introductory session** will present the objectives, structure, and methodology of the course “FILM HISTORY I: BEGINNING TO 1960.” It will then embark on a historical journey, tracing the origins of cinema: pre-cinematic devices and the international process of invention, the first forms of production and exhibition, global diffusion, and the contributions of France, Great Britain, and the United States. The material aspects of the medium (film, formats, sound, and projection) and the issues of conservation and restoration will also be introduced, offering students an initial overview of cinema as a cultural, technological, and industrial phenomenon.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **THE INVENTION AND EARLY YEARS OF THE CINEMA, 1880s–1904**. In *Film history: An introduction* (4th ed., pp. 3–21). McGraw-Hill Education.

Suggested Further Reading:

- Cherchi Usai, P. (1996). **Origins and Survival**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 6–13). Oxford University Press.
- Pearson, R. (1996). **Early Cinema**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 13–23). Oxford University Press.

Required Viewing:

- L'arrivée d'un train en gare de La Ciotat (***The Arrival of a Train at la Ciotat Station***, Auguste and Louis Lumière, 1896)
- Le Voyage dans la Lune (***A Trip to the Moon***, Georges Méliès, 1902)

Section 1

WEEK 2 - Silent Cinema until WWI: Early Industry Expansion and Narrative Development (1905–1919)

The **second session** will focus on the international expansion of cinema between 1905 and 1919, a period of transition from the first spectacular forms to the consolidation of national industries and the emergence of the Hollywood model. It will analyze the growth of European production, the rapid development of the US market, the emergence of feature films and stardom, and the shift of production to new film capitals. It will also discuss the evolution of film language toward greater narrative clarity, the emergence of an international style, and the



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role of serials and early animation in defining a mass audience. Ultimately, it will examine the impact of the First World War, which profoundly transformed the global cinema landscape and paved the way for the dominance of classical cinema.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **THE INTERNATIONAL EXPANSION OF THE CINEMA, 1905–1912.** In *Film history: An introduction* (4th ed., pp. 22–43). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **NATIONAL CINEMAS, HOLLYWOOD CLASSICISM, AND WORLD WAR I, 1913–1919.** In *Film history: An introduction* (4th ed., pp. 44–68). McGraw-Hill Education.

Suggested Further Reading:

- Pearson, R. (1996). **Transitional Cinema.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 23–42). Oxford University Press.
- Gomery, D. (1996). **The Hollywood Studio System.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 43–53). Oxford University Press.
- Uricchio, W. (1996). **The First World War and the Crisis in Europe.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 62–70). Oxford University Press.
- Crafton, D. (1996). **Tricks and Animation.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 71–78). Oxford University Press.
- Singer, B. (1996). **Serials.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 105–111). Oxford University Press.
- Abel, R. (1996). **French Silent Cinema.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 112–123). Oxford University Press.
- Cherchi Usai, P. (1996). **Italy: Spectacle and Melodrama.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 123–130). Oxford University Press.
- Elsaesser, T. (1996). **Germany: The Weimar Years.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 136–151). Oxford University Press.
- Cherchi Usai, P. (1996). **The Scandinavian Style.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 151–159). Oxford University Press.
- Tsivian, Y. (1996). **Pre-Revolutionary Russia.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 159–162). Oxford University Press.
- Routt, B. (1996). **The Emergence of Australian Film.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 422–427). Oxford University Press.

Required Viewing:

- **Quo Vadis?** (Enrico Guazzoni, 1913)
- **The Birth of a Nation** (David Wark Griffith, 1915)



WEEK 3 - National Cinemas after WWI: France, Germany, Soviet Union (1919–1929)

The **third session** will focus on the significant developments in European cinema after the First World War, with a particular focus on France, Germany, and the Soviet Union. We will analyze how each national context responded to the postwar economic, industrial, and cultural crisis, giving rise to distinctive styles and movements. In France, we will examine the sector's difficulties and the emergence of an innovative language that experimented with new visual and expressive forms. In Germany, we will discuss the role of cinema as a reflection of the social tensions of the period, transitioning from spectacular forms to radical aesthetic movements and subsequently to a more realistic and modernized language. The Soviet Union will be explored as it transitioned from the difficulties of the civil war to the creation of a centralized production system, which fostered new forms of experimentation and laid the foundations for a cinema capable of merging art, politics, and theory.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **FRANCE IN THE 1920s**. In *Film history: An introduction* (4th ed., pp. 71–85). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **GERMANY IN THE 1920s**. In *Film history: An introduction* (4th ed., pp. 86–102). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **SOVIET CINEMA IN THE 1920s**. In *Film history: An introduction* (4th ed., pp. 103–123). McGraw-Hill Education.

Suggested Further Reading:

- Rees, A. L. (1996). **Cinema and the Avant-Garde**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 95–105). Oxford University Press.
- Elsaesser, T. (1996). **Germany: The Weimar Years**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 136–151). Oxford University Press.
- Nussinova, N. (1996). **The Soviet Union and the Russian Émigrés**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 162–174). Oxford University Press.

Required Viewing:

- Coeur fidèle (*The Faithful Heart*, Jean Epstein, 1923)
- Nosferatu – Eine Symphonie des Grauens (*Nosferatu: A Symphony of Horror*, Friedrich Wilhelm Murnau, 1922)
- Броненосец «Потёмкин» rom. Bronenosets «Potyomkin» (*The Battleship Potemkin*, Sergei Eisenstein, 1925)



WEEK 4 – Late Silent Era: Hollywood and Avant-Garde (1920s)

The **fourth session** will focus on the late silent cinema of the 1920s, characterized by the expansion of the Hollywood industry and the growing vertical integration of major studios. It will analyze changes in style and technology, the spread of movie theaters, the development of genres, and the role of comedy and animation. At the same time, it will examine the period's major international trends: the European cooperation known as “Film Europe,” the emergence of a global style, the artistic avant-garde (abstraction, surrealism, lyrical documentary), as well as the growth of national cinemas in Great Britain, Italy, and Japan. Finally, it will discuss the role of music and the spectator experience that made silent cinema of the 1920s a global cultural phenomenon. The lecture will also consider the presence of black people in American cinema of the time, analyzing both the forms of stereotypical representation and the independent productions that offered spaces of visibility and alternative narratives.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **THE LATE SILENT ERA IN HOLLYWOOD, 1920–1928**. In *Film history: An introduction* (4th ed., pp. 124–146). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **INTERNATIONAL TRENDS OF THE 1920s**. In *Film history: An introduction* (4th ed., pp. 147–169). McGraw-Hill Education.

Suggested Further Reading:

- Vasey, R. (1996). **The World-Wide Spread of Cinema**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 53–62). Oxford University Press.
- Crafton, D. (1996). **Tricks and Animation**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 71–78). Oxford University Press.
- Robinson, D. (1996). **Comedy**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 78–86). Oxford University Press.
- Musser, C. (1996). **Documentary**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 86–95). Oxford University Press.
- Rees, A. L. (1996). **Cinema and the Avant-Garde**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 95–105). Oxford University Press.
- Hawkrige, J. (1996). **British Cinema from Hepworth to Hitchcock**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 130–136). Oxford University Press.
- Komatsu, H. (1996). **Japan: Before the Great Kanto Earthquake**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 177–182). Oxford University Press.
- Marks, M. (1996). **Music and the Silent Film**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 183–192). Oxford University Press.
- Nowell-Smith, G. (1996). **The Heyday of the Silents**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 192–204). Oxford University Press.



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- Altman, R. (1996). **Cinema and Genre**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 276–285). Oxford University Press.
- Pines, J. (1996). **The Black Presence in American Cinema**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 497–509). Oxford University Press.

Required Viewing:

- **The Kid** (Charlie Chaplin, 1921)
- Entr'acte (**Interlude**, René Clair, 1924)

WEEK 5 – The Coming of Sound: Technology and Early Talkies (1920s)

The **fifth session** will focus on the introduction of sound and its profound impact on the film industry and language. It will analyze the first experiments in the United States, the international diffusion of new technologies, and the transformations in production, distribution, and theaters. It will discuss the different strategies adopted by Europe, the Soviet Union, and Japan, as well as the difficulties of technical and linguistic standardization, and the aesthetic and narrative consequences that led to the emergence of a new classical model.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **THE INTRODUCTION OF SOUND**. In *Film history: An introduction* (4th ed., pp. 172–188). McGraw-Hill Education.

Suggested Further Reading:

- Dibbets, K. (1996). **The Introduction of Sound**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 211–219). Oxford University Press.

Required Viewing:

- **The Jazz Singer** (Alan Crosland, 1927)

WEEK 6 – Studio System: Hollywood and Others (1930–1945)

The **sixth session** will focus on the studio system between the 1930s and the end of World War II. It will analyze Hollywood's production and distribution structures, the role of large and small studios, the introduction of self-censorship, technological and stylistic innovation, and the transformation of major genres, from the advent of the musical to the consolidation of film noir and war films. At the same time, other industrial systems will be examined, including British cinema and its strategies during the conflict, Japanese cinema during the war, as well as the Indian and Chinese models, characterized by intense fragmentation, cultural pressures, and



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political tensions. The lecture will demonstrate how, in the 1930s and 1940s, cinema emerged as a global industry capable of combining mass production and aesthetic innovation.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **THE HOLLYWOOD STUDIO SYSTEM, 1930–1945.** In *Film history: An introduction* (4th ed., pp. 189–212). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **OTHER STUDIO SYSTEMS.** In *Film history: An introduction* (4th ed., pp. 213–232). McGraw-Hill Education.

Suggested Further Reading:

- Crafton, D. (1996). **Tricks and Animation.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 71–78). Oxford University Press.
- Hendrykowski, M. & M. (1996). **Yiddish Cinema in Europe.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 174–176). Oxford University Press.
- Schatz, T. (1996). **Hollywood: The Triumph of the Studio System.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 220–234). Oxford University Press.
- Maltby, R. (1996). **Censorship and Self-Regulation.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 235–248). Oxford University Press.
- Marks, M. (1996). **The Sound of Music.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 248–259). Oxford University Press.
- Belton, J. (1996). **Technology and Innovation.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 259–167). Oxford University Press.
- Moritz, W. (1996). **Animation.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 267–275). Oxford University Press.
- Altman, R. (1996). **Cinema and Genre.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 276–285). Oxford University Press.
- Buscombe, E. (1996). **The Western.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 286–294). Oxford University Press.
- Altman, R. (1996). **The Musical.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 294–303). Oxford University Press.
- Hardy, P. (1996). **Crime Movies.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 304–312). Oxford University Press.
- Sobchack, V. (1996). **The Fantastic.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 312–321). Oxford University Press.
- Lant, A. (1996). **Britain at the End of Empire.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 361–374). Oxford University Press.
- Rajadhyaksha, A. (1996). **Indian Cinema: Origins to Independence.** In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 398–409). Oxford University Press.



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- Berry, C. (1996). **China Before 1949**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 409–413). Oxford University Press.
- Komatsu, H. (1996). **The Classical Cinema in Japan**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 413–422). Oxford University Press.

Required Viewing:

- **Citizen Kane** (Orson Welles, 1941)
- 折鶴お千 lit. Osen of the paper cranes (**Orizuru Osen** or **The Downfall of Osen**, Kenji Mizoguchi, 1935)

WEEK 7 - Midterm

In the **seventh session**, there will be a written exam consisting of both multiple-choice and open-ended questions. The purpose of this exam is to assess students' knowledge and critical understanding of all topics discussed in the previous weeks.

Section 2

WEEK 8 - National Cinemas during WWII: Soviet Union, Germany, Italy, France (1930–1945)

The **eighth session** will focus on the relationship between cinema and political power in the 1930s and 1940s, with a comparative look at the main European and Soviet film industries. It will examine the transformations of production systems and film languages under totalitarian regimes and in times of crisis, oscillating between propaganda, ideological control, and the need for entertainment. Topics will include the features of Soviet socialist realism and the use of cinema as a tool of mobilization, the structure of the German industry under Nazism and its propagandistic function, as well as Italian cinema during Fascism, torn between escapist spectacle and early signs of a new realism. Alongside these cases, the lecture will also explore the French context, from surrealist experiments to poetic realism with its dark atmospheres and tragic destinies, the role of cinema during the Popular Front, and the challenges of production under the Occupation and the Vichy regime, marked by censorship and compromises but also by new forms of artistic expression. The session will highlight how cinema during this period served both as a central instrument for the construction of political consensus and as a space for cultural and stylistic resistance.

Required Reading:



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- Thompson, K., & Bordwell, D. (2019). **CINEMA AND THE STATE: THE USSR, GERMANY, AND ITALY, 1930–1945**. In *Film history: An introduction* (4th ed., pp. 233–251). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019). **FRANCE: POETIC REALISM, THE POPULAR FRONT, AND THE OCCUPATION, 1930–1945**. In *Film history: An introduction* (4th ed., pp. 252–269). McGraw-Hill Education.

Suggested Further Reading:

- Nowell-Smith, G. (1996). **Socialism, Fascism, and Democracy**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 333–343). Oxford University Press.
- Vincendeau, G. (1996). **The Popular Art of French Cinema**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 344–353). Oxford University Press.
- Morandini, M. (1996). **Italy from Fascism to Neo-Realism**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 353–361). Oxford University Press.
- Rentschler, E. (1996). **Germany: Nazism and After**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 374–382). Oxford University Press.
- Kenez, P. (1996). **Soviet Film Under Stalin**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 389–398). Oxford University Press.

Required Viewing:

- Triumph des Willens (*Triumph of the Will*, Leni Riefenstahl, 1935)
- La règle du jeu (*The Rules of the Game*, Jean Renoir, 1939)

WEEK 9 – Political Cinema: Documentaries and Experimental Cinemas (1930–1945)

The **ninth session** will focus on political, documentary, and experimental cinema between the 1930s and the end of World War II. It will explore the spread of progressive-inspired cinema in various countries, along with the role of documentaries supported by governments and institutions, particularly during times of conflict. It will also discuss the forms of experimental cinema that developed during the same period, from alternative narratives to abstract films, from surrealism to animation, demonstrating how cinema combined aesthetic research, political engagement, and propaganda.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **LEFTIST, DOCUMENTARY, AND EXPERIMENTAL CINEMAS, 1930–1945**. In *Film history: An introduction* (4th ed., pp. 270–288). McGraw-Hill Education.

Suggested Further Reading:



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- Schatz, T. (1996). **Hollywood: The Triumph of the Studio System**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 220–234). Oxford University Press.
- Moritz, W. (1996). **Animation**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 267–275). Oxford University Press.
- Musser, C. (1996). **Documentary**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 322–333). Oxford University Press.

Required Viewing:

- *Man of Aran* (Robert J. Flaherty, 1934)

WEEK 10 – American Cinema after WWII: Hollywood Crisis and Transformation (1945–1960)

The **tenth session** will focus on postwar American cinema, spanning the years 1945 to 1960. It will explore the changes that marked the crisis of the studio system, from the impact of the Cold War and political investigations to the Paramount decision that transformed distribution and exhibition. It will discuss Hollywood's adaptation to television and new consumer habits, the rise of independents, and the technological innovations (widescreen, stereo) that transformed the cinematic experience. Finally, it will address the evolution of genres, with the revival of the Western, the musical, and other classic genres, alongside new, more complex, and realistic narrative forms.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **AMERICAN CINEMA IN THE POSTWAR ERA, 1945–1960**. In *Film history: An introduction* (4th ed., pp. 291–315). McGraw-Hill Education.

Suggested Further Reading:

- Marks, M. (1996). **The Sound of Music**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 248–259). Oxford University Press.
- Belton, J. (1996). **Technology and Innovation**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 259–167). Oxford University Press.
- Moritz, W. (1996). **Animation**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 267–275). Oxford University Press.
- Buscombe, E. (1996). **The Western**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 286–294). Oxford University Press.
- Altman, R. (1996). **The Musical**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 294–303). Oxford University Press.



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- Gomery, D. (1996). **Transformation of the Hollywood System**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 443–451). Oxford University Press.
- Nowell-Smith, G. (1996). **Independents and Mavericks**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 451–460). Oxford University Press.
- Brown, R. (1996). **Modern Film Music**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 558–566). Oxford University Press.

Required Viewing:

- **Strangers on a Train** (Alfred Hitchcock, 1951)

WEEK 11 – Italy after WWII: Neorealism (1945–1959)

The **eleventh session** will explore postwar European cinema, with a particular focus on Italian neorealism and its cultural context. It will examine the historical and industrial conditions of reconstruction, the emergence of a new realistic language capable of depicting everyday life and its social problems, and the role of cinema as an expression of collective identity. It will also discuss developments following neorealism, the return to modernism in other European countries, and the emergence of auteur cinema, which characterized the late 1950s. It will demonstrate how European cinema engaged in critical dialogue with Hollywood and established itself as an international benchmark.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **POSTWAR EUROPEAN CINEMA: NEOREALISM AND ITS CONTEXT, 1945–1959**. In *Film history: An introduction* (4th ed., pp. 316–333). McGraw-Hill Education.

Suggested Further Reading:

- Morandini, M. (1996). **Italy from Fascism to Neo-Realism**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 353–361). Oxford University Press.
- Nowell-Smith, G. (1996). **After the War**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 436–443). Oxford University Press.
- Brown, R. (1996). **Modern Film Music**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 558–566). Oxford University Press.

Required Viewing:

- Roma città aperta (**Rome, Open City**, Roberto Rossellini, 1945)



WEEK 12 – European Cinemas after WWII: France, Scandinavia, Great Britain (1945–1959)

The **twelfth session** will be dedicated to postwar European cinema, focusing on France, Scandinavia, and Great Britain between 1945 and the late 1950s. It will analyze the reconstruction processes of national industries, the new cultural balances, and the emergence of movements that marked the continent’s artistic revival. In France, the “Tradition of Quality” and the emergence of independent filmmakers will be discussed, while Scandinavia will be presented as an area of renewed creative vitality. In Great Britain, however, cinema found strength through literary adaptations, eccentric comedies, and auteur successes abroad, despite a fragile industrial context. The lecture will also include an in-depth look at the transformations of film music, with particular attention to the use of modern languages and Romantic influences that expanded the boundaries of the cinematic experience.

Required Reading:

- Thompson, K., & Bordwell, D. (2019). **POSTWAR EUROPEAN CINEMA: FRANCE, SCANDINAVIA, AND BRITAIN, 1945–1959**. In *Film history: An introduction* (4th ed., pp. 334–349). McGraw-Hill Education.

Suggested Further Reading:

- Brown, R. (1996). **Modern Film Music**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 558–566). Oxford University Press.

Required Viewing:

- **La Ronde** (Max Ophüls, 1950)

WEEK 13 – Beyond the West after WWII: East Europe, Asian Cinemas, Latin America (1945–1959)

The **thirteenth session** will focus on postwar cinema outside the West, between 1945 and the late 1950s. It will explore the processes of reconstruction and transformation in film industries across Asia, Eastern Europe, and Latin America, with a particular focus on the interplay between cultural tradition, artistic innovation, and political pressure. In Japan, the revival of the industry under the occupation and the emergence of a new generation of directors will be discussed; in the countries of the Soviet bloc, the transition from socialist realism to the thaw will be examined. The cases of China and India, where cinema combined modernization, tradition, and strong popular elements, will also be explored, as will the contexts of Brazil, Argentina, and Mexico, which marked the growth of a national cinema in Latin America. The lecture will demonstrate how postwar cinema, beyond the West, offered alternative and innovative models of representation, helping to redefine the global dimension of film culture.



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Required Reading:

- Thompson, K., & Bordwell, D. (2019). **POSTWAR CINEMA BEYOND THE WEST, 1945–1959**. In *Film history: An introduction* (4th ed., pp. 350–371). McGraw-Hill Education.

Suggested Further Reading:

- Hendrykowska, M. (1996). **East Central Europe Before the Second World War**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 383–389). Oxford University Press.
- Rajadhyaksha, A. (1996). **Indian Cinema: Origins to Independence**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 398–409). Oxford University Press.
- Komatsu, H. (1996). **The Classical Cinema in Japan**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 413–422). Oxford University Press.
- Chanan, M. (1996). **Cinema in Latin America**. In G. Nowell-Smith (Ed.), *The Oxford history of world cinema* (pp. 427–435). Oxford University Press.

Required Viewing:

- Los olvidados (*The Young and the Damned*, Luis Buñuel, 1950)



03 Requirements

Attendance and Tardiness:

Students are expected to attend classes regularly, arrive on time, and remain until the end of each session. **Attendance will be recorded at the beginning of class**, and students who arrive late without signing the attendance sheet will be marked absent. Each student is allowed **three (3) absences** for illness or unforeseen circumstances without direct penalty to the final grade. These should be used wisely and planned in advance. For every absence beyond the three allowed, the overall course grade will be lowered by one step (e.g., from AA to BA, from BB to CB, etc.). Students who accumulate **more than five (5) absences** will automatically receive a grade of F, regardless of whether assignments have been submitted. Only absences communicated in advance to the instructor or supported by official documentation (e.g., medical certificate, accident report, family bereavement, police report, court notice, etc.) will be considered excused. Even in the case of excused absences, students remain fully responsible for all course materials, including lectures, readings, assigned screenings, in-class film excerpts, handouts, announcements, and any changes to the schedule or assignments. In short, it is the student's responsibility to stay up to date with everything that occurs in class.

Preparation and Participation:

Each class meeting is designed as a moment of active dialogue and exchange between students and the instructor. Participation should not be passive: the quality of learning depends largely on each student's contribution to collective discussion.

Preparation for class requires:

- Completing the assigned readings from the main textbook, and consulting additional materials for further study;
- Watching in advance the films listed in the course filmography;
- Preparing (individually or in groups) weekly PowerPoint presentations on the topics covered in the previous lesson;
- Taking notes on materials screened and discussed in class;
- Formulating additional questions or discussion points to share during class.

Active participation involves:

- Voluntarily responding to the instructor's questions;
- Asking relevant and timely questions about class content;



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- Contributing to debate with informed observations, ideas, or critical connections;
- Following discussions attentively and showing respect to all participants.

Conscious and consistent engagement in discussions not only enhances individual learning but also raises the collective level of the entire group.

Reading Assignments:

A list of required readings is included in the course syllabus. Students should be aware that required readings may be adjusted according to the needs of the class, and additional materials may be assigned when necessary. Alongside required readings, optional suggested readings will also be provided for those who wish to pursue a more in-depth and specialized understanding of the topics discussed. All students are responsible for completing the required readings before each class session, as these form the basis for in-class discussions as well as for preparing written assignments and the final exam. All required and suggested materials will be made available in **PDF format** on the **Moodle platform** dedicated to this course. In compliance with copyright regulations, these materials will be password-protected and accessible only to enrolled students.

Viewing Assignments:

There will be no weekly collective screening sessions during the semester. Students are therefore responsible for watching the assigned films before the beginning of each new class session, which takes place on **Mondays** from **11:00** to **13:50** in the **EF 04 Room** of the **Faculty of Education Building (North Campus)**. To organize film viewings, students may use the **Film Viewing Room** at the **Mithat Alam Hall** on **weekdays** between **10:00** and **21:00**, individually or in groups, by booking in advance at **+90 212 359 7381 / +90 212 359 7382**. Early planning is strongly recommended to ensure access to the required screenings. The films are also available through public libraries, local video rental collections, and streaming platforms such as **MUBI, Criterion Channel, Kanopy, Hoopla, Fandor, YouTube TV, Internet Archive**, and in some cases on **Netflix, Amazon Prime Video, HBO Max, Disney Plus, Paramount Plus, Apple TV Plus, Hulu, and Peacock**. Availability may vary by region. Several of these platforms also offer free trial periods that students may use strategically. Assigned films should be treated as primary texts for study, not as mere entertainment. Active viewing is required: students should take notes during their screenings, as these will be essential for class discussions. Students are expected to come to class prepared to share their observations, questions, and interpretations. In addition, selected excerpts and scenes from various films may be screened during lectures and will be discussed collectively under the instructor's guidance, depending on the available time.



Group Presentation Assignments:

During the semester, each student will be required to participate in **one in-class PowerPoint presentation**, either individually or as part of a group. The purpose of this assignment is to develop skills in analysis, comprehension, and critical communication of the formal and historical elements of cinema discussed in the previous class, and to introduce and share them with the rest of the class.

Presentation Format:

- If the presentation is conducted in groups, teams will consist of **3–4 students** (to be formed by the **second class**).
- Each group will select, in agreement with the instructor, a historical period covered in class (see Section **02 Schedule**) and pair it with one or more films (from a list provided by the instructor). The task will be to summarize the main points addressed in the previous lecture (movement, historical period, cultural context, directors, styles, etc.) and connect them to a contemporary film. The choice of the contemporary film, along with a brief rationale, must be communicated to the instructor in advance.
- Individual presentations will follow the same model.

Structure and Timing:

- Each presentation must include a brief introduction to the chosen period, followed by the explanation of the film(s), an analysis of their main elements with reference to selected scenes from both the film(s) of earlier periods and contemporary films, and a concluding prompt for class discussion.
- Duration: **10–15 minutes** per student or **15–30 minutes** per group.
- In group work, responsibilities must be divided equitably.
- All group members will receive the same grade, which accounts for **10% of the final course grade**.

Guidelines for an Effective Presentation:

- Plan ahead and clearly divide responsibilities.
- Rehearse together to ensure consistency and smooth delivery.
- Maintain a coherent structure with clear transitions between sections.
- Use visual aids and creativity to engage the class.



- Refer to classmates' points when relevant, while avoiding unnecessary repetition.

Presentations are designed as a participatory and collaborative activity: sharing the workload fosters confidence and dialogue but also requires coordination and commitment. Students are therefore encouraged to prepare thoroughly in order to contribute to the success of the activity.

Midterm and Final Assignments:

This course includes **two major assessments** that replace traditional exams. Their purpose is to evaluate both the students' historical and theoretical knowledge and their ability to apply critical analysis and academic writing skills.

Midterm Exam:

- The midterm will be a **written exam** consisting of **20 multiple-choice questions** and **2 open-ended questions**.
- It will assess knowledge of the main authors, works, movements, dates, and other concepts covered in the first part of the course (from the **origins** of cinema through the **1940s**).
- Students will be expected not only to recall facts and information but also to demonstrate the ability to connect events, concepts, and movements within a historical and comparative perspective.

Final Paper:

- The final assignment will be a **research paper** (minimum **2,500 words** / 5–6 pages) focusing on a specific period in world cinema, to be agreed upon in advance with the instructor.
- The paper must analyze in depth the **life, career, style, and filmography** of a **woman director**, situating her work within the historical, cultural, and industrial context of her time.
- The aim is to produce a critical analysis that highlights the director's contribution to the evolution of cinematic language and culture.

Formal Writing Requirements:

- The paper must be written in **standard academic English**, grammatically correct and free of spelling errors.



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- Formatting: **Times New Roman, 12 pt, single-spaced, 2.5 cm margins.**
- Citation style: **APA 7th edition** is required. See APA guidelines: <https://apastyle.apa.org/style-grammar-guidelines/references/examples>.
- Bibliography: A minimum of **two academic sources** (books, book chapters, or peer-reviewed articles) is required, either in print or through university databases. Non-academic websites may only be used as contextual support.
- Each paper must include: student's full name, student ID, departmental affiliation, course code and title, instructor's name, submission date, and the paper title.

Submission:

- Papers must be submitted digitally via **Moodle**.
- Deadlines are indicated in the course schedule and must be respected.
- Late submissions will incur penalties unless exceptional circumstances are communicated and properly documented in advance.

Evaluation Criteria:

Written papers and course presentations will be evaluated based on the following criteria.

Focus:

- Clear and coherent main idea;
- Relevance of supporting points to the main idea;
- Well-formulated and effective thesis statement.

Content:

- Development, clarification, and depth of ideas;
- Validity, coherence, and sufficiency of the argument;
- Ability to present and analyze textual, visual, and auditory evidence from films studied;
- Appropriate and accurate use of film studies concepts and terminology.

Organization:

- Clear structure (introduction, main body, conclusion);



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- Well-constructed and purposeful paragraphs;
- Logical and smooth sequence of ideas and arguments.

Style:

- Academic tone appropriate to the subject;
- Clarity and effectiveness of expression;
- Precision and variety in vocabulary.

Conventions:

- Grammatical and syntactical accuracy;
- Attention to technical aspects of writing (punctuation, spelling, formatting);
- Proper use of APA 7th edition for citations and references.



04 Policies:

Evaluation and Grade Breakdown:

Student grades will be determined based on their performance in written exams, presentations, and active participation in class discussions. Each component of the evaluation is designed to measure different skills: critical analysis, research and academic writing, communication abilities, and engagement in collaborative work.

The grading distribution is as follows:

Activity	Percentage of Final Grade
Midterm Exam (Written exam with multiple-choice and open-ended questions)	35%
Final Exam (Research paper on a woman director, 2,500 words, APA format)	35%
Individual or Group Presentation	10%
Active Class Participation	20%
Total	100%

Grading system:

The following table illustrates the grading system adopted in this course, showing the correspondence between numerical scores, letter grades, and GPA values. The second letters (e.g., BA, CB) indicate the student's standing within the corresponding performance range.

Score (Number/Letter)	GPA Value	Definition
90–100 / AA	4.00	Excellent — Demonstrates thorough knowledge of the subject; strong capacity for critical evaluation and original (creative, logical, analytical) thinking; excellent ability to organize, synthesize, and integrate ideas and to express them clearly and fluently.
85–89 / BA 80–84 / BB	3.50–3.00	Good — Shows solid knowledge of the subject; sound understanding of relevant issues; good familiarity with literature and methodologies; ability to organize and analyze material critically and constructively, with some elements of originality.
75–79 / CB 70–74 / CC	2.50–2.00	Satisfactory — Provides acceptable basic knowledge; fair understanding of relevant issues; general familiarity with the literature; ability to handle moderately complex problems and develop limited critical analysis.



60–69 / DC 50–59 / DD	1.50–1.00	Marginal Pass — Performance at the minimum acceptable level; demonstrates essential but limited knowledge; weak yet present analytical skills; partial success in applying concepts and addressing course-related problems.
0–49 / F	0.00	Fail — Unacceptable performance; failure to meet minimum course requirements; inadequate understanding of course content.

Academic Honesty and Integrity:

Students are strictly prohibited from committing or attempting to commit any act of academic dishonesty. The guiding principle of this policy is that all submitted work—whether written assignments, final papers, presentations, or any other form of coursework—must be completed independently by the student and must reflect their own ideas and personal efforts. All textual, visual, or audiovisual materials taken from external sources must be properly cited using APA style (7th edition). In cases of uncertainty regarding proper citation, it is the student’s responsibility to seek clarification from the instructor.

Acts of academic dishonesty include (but are not limited to):

- Plagiarism (presenting the work, ideas, or texts of others as one’s own);
- Copying from another student’s assignment or exam (identical or nearly identical answers will be considered suspicious);
- Obtaining or sharing exam questions or answers in advance;
- Cheating or communicating with others during an in-class exam;
- Altering or falsifying previously graded work;
- Submitting the same work in multiple courses without prior authorization from instructors;
- Providing false or misleading information.

Such behaviors will not be tolerated and will result in an automatic failure of the course, in addition to other possible disciplinary sanctions as established by university regulations. For more information, students are encouraged to consult Boğaziçi University’s Academic Honesty Policy and Student Code of Conduct: <https://bogazici.edu.tr/en/pages/student-rights-and-responsibilities/769>



Generative AI Tools Policy:

This course places a strong emphasis on the development of critical thinking skills and requires students to demonstrate their own independent understanding and application of the course content. Students may use basic word-processing tools (e.g., spell checkers and grammar checkers) to improve the readability of their work. However, the use of generative artificial intelligence (AI) tools—such as large language models, chatbots, text generators, paraphrasers, summarizers, or problem-solvers (e.g., ChatGPT, Bing AI, Quillbot, DALL·E, etc.)—is strictly prohibited for completing, in whole or in part, any assigned coursework, even if the generated text is subsequently edited, revised, or paraphrased by the student. The use of generative AI tools in assignments is considered a violation of academic honesty and will result in a grade of “**0 (zero)**” for the assignment, in addition to possible further disciplinary measures in accordance with university regulations. All written work submitted in this course will be checked via **Turnitin** in order to identify potential use of AI tools or other unauthorized textual similarities.

Student Conduct and Classroom Etiquette:

Participation in an academic community requires respect for standards of conduct, collaboration, and shared responsibility. Every student enrolled in this course is part of the Boğaziçi University learning community and, as such, has specific rights and responsibilities.

Respect and Learning Environment:

Students are expected to contribute to the creation of a safe, open, inclusive, and productive environment. They must treat the instructor and classmates with respect and dignity, recognizing and accepting the diversity of opinions, cultures, experiences, and learning styles. Any form of aggressive behavior or disrespect toward the instructor or fellow students may result in removal from the classroom and/or referral to the Dean’s Office.

Prohibited Language and Discriminatory Behavior:

Racist, xenophobic, Islamophobic, antisemitic, sexist, misogynistic, ableist, classist, homophobic, or otherwise discriminatory and offensive language or behavior will not be tolerated. Written assignments, oral presentations, or in-class comments that include such language will automatically receive a grade of “**0 (zero)**.”

Course Language:

This course is conducted entirely in English. The use of other languages during lectures, exams, presentations, or written assignments is not permitted.

Classroom Etiquette:



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Distracting or disrespectful behaviors that may negatively affect evaluation or lead to disciplinary action include:

- Chronic absenteeism or missing multiple classes;
- Repeated tardiness or leaving the classroom before the end of the session;
- Eating, sleeping, reading unrelated material, or using phones/devices for non-academic purposes (calls, texting, videos, music, games, social media);
- Talking or disturbing classmates during lectures;
- Monopolizing class discussions without allowing space for others to contribute.

Respecting these rules is essential to ensuring a positive and productive learning experience for all participants.

Late Assignment Submission:

Students are expected to act professionally and submit all assignments by the stated deadlines in order to receive full credit. **Penalty for late submissions:** Assignments submitted after the deadline will incur a penalty of **10% of the total grade per day of delay**, up to a maximum of **7 (seven) days** (including weekends and holidays). **After 7 days:** The assignment will no longer be accepted and will automatically receive a grade of **0 (zero)**. Each 24-hour block will be calculated starting from the exact deadline time provided. Technical problems such as computer malfunctions or internet connectivity issues will not be accepted as valid excuses. It is the student's responsibility to plan ahead for both the preparation and submission of assignments. All written assignments must be uploaded to Moodle by the specified deadline: <https://moodle.bogazici.edu.tr>.

Make-Up Assignments:

No make-up assignments or exams will be offered for the midterm exam or the final paper. Students who fail to submit their required assessments by the deadlines specified during the semester will automatically receive a grade of **F** for the course.

Extra Credit:

No specific extra credit opportunities are planned for this course. Any additional assignments or supplementary activities may be introduced at the instructor's discretion and will be announced during the semester.



Course Drop and Withdrawal:

Students may drop the course without a grade appearing on their transcript during the official add/drop period established by the university.

Drop during add/drop period: No grade will appear on the student's transcript.

Withdrawal after the add/drop period: Students who wish to withdraw must:

- Discuss the decision with the course instructor;
- Respect the official university deadline for withdrawal without penalty;
- Submit a withdrawal request through the Student Information and Registration System (ÖBİKAS);
- Obtain approval from their academic advisor.

After completing the withdrawal procedure, students are responsible for verifying their updated course list on ÖBİKAS and, in case of discrepancies, contacting the Coordinator of the Certificate Program in Film Studies. Withdrawals completed within the official deadlines will result in a grade of “W”, which will appear on the transcript but will not affect the GPA. Students who fail to complete the withdrawal procedure by the official deadline will receive a regular letter grade for the course, which may include an F if the coursework is incomplete or if attendance is discontinued. Official deadlines for add/drop and withdrawal are published each year in the Boğaziçi University Academic Calendar and are binding.

Class Cancellation:

In the event that a class must be canceled due to severe weather conditions, illness, unforeseen circumstances, or other reasons, the instructor will notify students by posting an announcement on Moodle as early as possible, prior to the scheduled class time. Students are therefore expected to check Moodle regularly, as well as their university email and official messages, to remain promptly informed of any changes to the class schedule.

Electronic Devices:

The use of **laptops, notebooks, tablets, and other electronic devices** is permitted **only for course-related activities** (e.g., reading assigned texts, consulting dictionaries, taking notes). Any other use will not be tolerated.

In particular, the following are not allowed during class:



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- Making or receiving phone calls;
- Sending text messages or instant messages;
- Watching online videos or using multimedia platforms;
- Listening to music or podcasts;
- Browsing the internet for non-academic purposes;
- Recording audio/video or taking photographs during class.

Students are required to turn off their cell phones or switch them to silent/vibration mode during class time. In case of urgent calls, students must leave the classroom without disturbing the instructor or classmates.

Students with Disabilities:

Access to education requires the availability of tools, services, and accommodations designed to ensure equal educational opportunities for all students, regardless of disability status. Any student enrolled in this course who believes they may require accommodations due to a chronic, psychological, visual, mobility, and/or learning disability, or in cases of deafness or hearing impairment, must register with the **Students with Disabilities Unit at Boğaziçi University**.

- The unit operates as a service affiliated with the Rector's Office and is located at the **North Campus (Park Building, 1st floor)**.
- Contact: **+90 212 359 7538 / 359 7659** (phone) | **+90 539 308 9577** (WhatsApp Line, messages only) | getem@bogazici.edu.tr (email).

Students are also encouraged to inform the instructor at the beginning of the semester of any specific needs, in order to allow sufficient time to coordinate accommodations.

For more information:

- <https://www.getem.bogazici.edu.tr>
- <https://advising.bogazici.edu.tr/en/content/students-disabilities-unit>