



Boğaziçi University  
Institute of Film and Media Studies  
Certificate Programme in Film Studies

**FILM 416.01**

# **The Historical Film**

**Instructor:  
Asst. Prof. Cihat Arıncı**

**AUTUMN 2025**

# Key Course Information

Course Code and Title:  
FILM 416: The Historical Film

Section:  
01

Teaching Term:  
Autumn 2025 or 2025/2026-1

Unit:  
Institute of Film and Media Studies

Programme:  
Certificate Programme in Film Studies

Course Level:  
Undergraduate

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

Prerequisite:  
No prerequisite

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

ECTS Credit:  
6 credits

Class Days and Hours:  
Mondays, 2:00 PM – 5:00 PM

Office Days and Hours:  
Mondays, 5:00 PM – 6:00 PM (only by appointment)

Building:  
Mithat Alam Hall, South Campus

Classroom:  
Cinema Hall, Mithat Alam Hall

Virtual Classroom:  
BUCourseware, FILM 416.01, 2025/2026-1  
<https://moodle.bogazici.edu.tr>

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

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

Instructor's Email:  
[cihat.arinc@bogazici.edu.tr](mailto:cihat.arinc@bogazici.edu.tr)

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# 01 Course Overview

## Course Description

This course introduces students to the study and analysis of representations of history in film. The course explores the trajectories of the historical film as a genre in connection with critical discourses of public memory. In cinematic terms, a historical film is a fiction film showing past events and historical persons or set within a historical period. This extensive genre shares territory with the biopic, costume drama, heritage film, epic film, war film, and the Western. Historical films represent history and memory, at the same time raise numerous theoretical questions about representation, interpretation, hermeneutics, and cultural pragmatics. Therefore, the course starts from the premise that the content in historical films, as with written historical sources, should be critically analysed for its perspectives, interpretive choices, biases, and reliability. The course is designed to encourage graduate students to think critically about the cinematic images of the past, the possibilities and limitations of writing history in film, and the ways historical films reinforce or subvert dominant understandings of the past. More specifically, students will learn how to analyse historical films in their own readings, interpretations, discussions, writings, and oral presentations. Throughout the term, we will touch upon a wide range of theoretical questions and conceptual frameworks to study historical films: (1) the historical film's generic conventions and the issues related to authorship, authenticity, and ideology, (2) its role in shaping historical consciousness, public memory, and popular myths about national pasts, and (3) its varying forms of representation to depict political, colonial, racial, diasporic, gendered, sexual, class-oriented, personal, and difficult histories. During our sessions, we will also examine several historical films from a variety of cultural contexts and the relative successes or failures that these films have had in portraying the past. By examining particular scenes from these films in great detail in the classroom, we will be better able to recognise the complexities of the historical film genre and figure out how present events, cultures, and attitudes shape our view of the past.

## Instructor's Short Biography

Cihat Arınç is an Assistant Professor of Film Studies and the Director of the Institute of Film and Media Studies at Boğaziçi University. He teaches in the Institute's Certificate Programme in Film Studies and previously served as an adjunct faculty member in the Department of Western Languages and Literatures at Boğaziçi University and in the Department of Film and Television at Bahçeşehir University. He earned his PhD in Visual Cultures from Goldsmiths College, University of London. Prior to his doctoral studies, he completed an MA in Philosophy at Boğaziçi University and a BA in Film and Television at Istanbul University. Arınç's research explores the intersections of film, history, and memory. He has taught undergraduate and graduate courses on subjects including the representation of history and memory in cinema, urban space in film, adaptation studies, and film analysis. His publications include articles and book chapters in *Directory of World Cinema: Turkey* (London: Intellect Books, 2013), *World Film Locations: Istanbul* (Bristol: Intellect Books, 2011), and *The Curatorial: A Philosophy of Curating* (London: Bloomsbury Academic, 2013).

## Prerequisite

There are no prerequisites or minimum qualification requirements for this elective course beyond college-level proficiency in English—reading, writing, and speaking. A basic familiarity with key concepts in film studies is, however, desirable in order to contextualise filmmakers' formal, technical, aesthetic, and thematic choices. The course is open to both undergraduate and master's students.



## Enrolment and Consent Requests

Prospective students are strongly encouraged to enrol before the final day of the registration period, as enrolment is capped at 30 participants to ensure class cohesion, effective small-group work, and lively interactive discussions. Exceptions to this limit are rare and may only be granted at the instructor's discretion upon approval of individual consent requests.

## Objectives

The objectives of this course are:

- to introduce students to the major topics in historical film studies;
- to lay a solid foundation for students to examine the relationship between film and history;
- to discuss and critically analyse the historical films made by early and contemporary filmmakers from various traditions in world cinema and relate the significance of their works to the representation of history and memory in film;
- to encourage students to be original, innovative, and to gain experience in historical film analysis through individual writing exercises;
- to provide students an opportunity for individual oral presentations;
- to create a venue to foster interaction between students by having them participate in vibrant discussions around the relationship between film and history.

In addition, course assignments are geared to help students:

- acquire critical thinking and writing skills and tools necessary for advancing arguments about the cinematic images of the past, the possibilities and limitations of writing history in film, and the ways historical films reinforce or subvert dominant understandings of the past;
- develop oral and written expression skills;
- continue to develop and improve research and presentation skills;
- apply their learning beyond the classroom.

## Teaching Methods

The course is primarily organised around the following teaching methods:

- in-class lectures;
- required/suggested readings;
- individual film viewings;
- in-class screenings of extracts from films;
- group discussions;
- independent study;
- virtual interactions;
- individual oral presentations, and,
- preparation for and completion of one historical film analysis essay.

## Learning Outcomes

Having successfully completed this course, students will be able to:

- demonstrate knowledge and understanding of the core concepts of historical film studies;
- examine the content in historical films and critically analyse their perspectives, interpretive choices, biases, and reliability;



- use techniques of close reading and critical analysis to interpret the representation of history and memory in films;
- express and discuss their ideas about historical films through written and oral arguments, using visual/aural/verbal/textual evidence to support their arguments.

## Class Meetings

Class meetings will be conducted in a variety of formats—lectures, discussions, screenings, oral presentations, and group activities—designed to foster critical thinking and active student engagement. Lectures delivered by the instructor will expand upon and synthesise the assigned readings, supplemented when appropriate by audio-visual materials. To encourage focus and participation during class, lecture slides will typically be uploaded to the course Moodle page after each session.

## Virtual Classroom

All course materials will be posted on the Moodle homepage created for this course: <https://moodle.bogazici.edu.tr> (click on “2025/2025-1, FILM 416.01: The Historical Film”). Moodle is the university-wide learning management system (LMS) where students, using their usernames and passwords to log in, can have access to the course syllabus, announcements, class cancellation notices, direct messages from the instructor, reading materials, lecture notes, lecture slides, guides, handouts, exam results, and other documents. Students may also post their questions and exchange ideas with the instructor and their fellow classmates on the discussion board. Students are required to check their Moodle accounts and messages regularly. Students’ overall grades will be available on Boğaziçi University’s Student Information and Registration System (ÖBİKAS) at the end of the term: <https://registration.bogazici.edu.tr>.

## Course Texts

Textbooks

There is no specific textbook for this course. All required weekly readings are included in the Course Schedule and will be made available in PDF format via Moodle. Additional readings may be assigned later if needed, thus students are required to check their Moodle accounts regularly for further texts.

## Instructor’s Office Hours

Weekly office hours are a dedicated time that the instructor of this course is available to answer students’ questions, discuss course content, and generally be of support. The instructor’s office hours are from 5:00 PM to 6:00 PM on Mondays and meetings will be held at Mithat Alam Hall. Students should make an appointment via email before visiting the instructor during office hours. If students would like help in the course but have a scheduling conflict that prevents them from attending the instructor’s regular office hours, they should email the instructor to schedule an appointment for an alternative day or time.

## Instructor’s Contact Information

Course communication will mostly occur through email. Students can contact the instructor at [cihat.arinc@bogazici.edu.tr](mailto:cihat.arinc@bogazici.edu.tr). When students send an e-mail to the instructor, they must be sure to include the course code (FILM 416) in the subject line to reduce confusions. The instructor will do his utmost to respond to emailed requests within 24 (twenty-four) hours during weekdays, or 48 (forty-eight) hours at weekends. All emails will be responded to within 48 (forty-eight) hours Monday through Friday.



## Important Dates and Deadlines

Important dates and deadlines for add/drop and withdrawal periods, midterm and final assignments, and group presentations are listed below.

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	Monday, 3 November 2025, 2:00 PM
Final Exam	The final exam schedule will be announced near the end of the academic term.
Individual Oral Presentations	Monday, 6 October 2025 — Monday, 15 December 2025

## 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

Throughout this course, students will be exposed to a variety of films which were created and produced by unaffiliated third parties. These films are selected for their cultural/historic/aesthetic importance and intrinsic qualities. They are meant to be examined in the context of intellectual inquiry of the sort encountered at the university level. Students are kindly reminded that some of the films selected for this course may depict violence, drug use, explicit or suggestive sexuality and/or nudity, and contain coarse language. They may also include cultural, religious, and/or political themes and opinions that some viewers may find offensive and/or controversial in nature. The ideas expressed in any given film are those of the content producers and do not necessarily reflect the views of the instructor, the institute, or the university. A student’s enrolment in this course indicates his or her awareness of this and his or her willingness to approach these films in an open-minded, adult, responsible, and critical manner. Students will not be excused from class meetings, assignments, or exams for any reason related to film content.

## Copyright and Fair Use Disclaimer

The Moodle homepage for this course contains copyrighted materials, including textbooks and films, which may not always have been expressly authorised by the copyright holders. These materials are provided exclusively for educational purposes, with the aim of enhancing students’ understanding of intellectual, cultural, and aesthetic issues. Their use is regarded as falling within the scope of “fair dealing” or “fair use”, as recognised under national and international copyright laws and treaties. Relevant legislation—including the Turkish Copyright Law (The Intellectual and Artistic Works Act 1951, No. 5846, Article 33), the Berne Convention for the Protection of Literary and Artistic Works (Article 10/2), the TRIPS Agreement (Article 13), the WIPO Copyright Treaty (WCT, Article 10), and the WIPO Performances and Phonograms Treaty (WPPT, Article 16)—explicitly permits the use and screening of cinematic works in educational institutions, provided that no financial gain is involved. Students are reminded that any use of copyrighted material from this course’s Moodle homepage beyond the scope of “fair dealing” or “fair use” requires prior legal permission from the copyright holder.



## 02 Schedule

### WEEK 1 · MONDAY, 22 SEPTEMBER 2025

#### Screening the Past: Introduction to the Historical Film

##### Required Reading:

- Jonathan Stubbs, “What is Historical Cinema?” in *Historical Film: A Critical Introduction* (London: Bloomsbury, 2013), 9–35.

##### Required Viewing:

- No film viewing assignment for the first session.

### WEEK 2 · MONDAY, 29 SEPTEMBER 2025

#### Camera Historica: “Historiophoty”, Historical Fiction, and Cinematic Representation

##### Required Reading:

- Robert A. Rosenstone, “History in Images / History in Words: Reflections on the Possibility of Really Putting History onto Film,” in *Visions of the Past: The Challenge of Film to Our Idea of History* (Cambridge, MA: Harvard University Press, 1995), 19–44.
- Robert A. Rosenstone, “The Historical Film: Looking at the Past in a Postliterate Age,” in *Visions of the Past: The Challenge of Film to Our Idea of History* (Cambridge, MA: Harvard University Press, 1995), 45–79.
- Hayden White, “Historiography and Historiophoty,” in *The History on Film Reader*, ed. Marnie Hughes-Warrington (New York, NY, Routledge, 2009), 53–59.
- Robert Brent Toplin, “The Filmmaker as Historian,” *The American Historical Review* 93, no. 5 (Dec., 1988): 1210–1227.
- Kim Nelson, “Narration,” in *Making History Move: Five Principles of the Historical Film* (New Brunswick, NJ: Rutgers University Press, 2024), 38–70.
- Kim Nelson, “Evidence,” in *Making History Move: Five Principles of the Historical Film* (New Brunswick, NJ: Rutgers University Press, 2024), 71–106.
- Jonathan Stubbs, “Detail, Authenticity, and the Uses of the Past,” in *Historical Film: A Critical Introduction* (London: Bloomsbury, 2013), 37–59.
- Marnie Hughes-Warrington, “Genre,” in *History Goes to the Movies: Studying History on Film* (New York, NY: Routledge, 2007), 36–57.
- William Guynn, “The Historical Character,” in *Writing History in Film* (New York, NY: Routledge, 2006), 97–132.
- Rasmus Greiner, “Film/History/Experience,” in *Cinematic Histospheres: On the Theory and Practice of Historical Films* (Cham, Switzerland: Palgrave Macmillan, 2021), 49–72.
- Leger Grindon, “Analysing the Historical Fiction Film,” in *Shadows on the Past: Studies in the Historical Fiction Film* (Philadelphia, PA: Temple University Press, 1994), 1–26.

##### Required Viewing:

- *JFK* (Oliver Stone, United States/France, 1991)
- *Napoleon* (Ridley Scott, United Kingdom/United States, 2023)

##### Suggested Further Reading:

- William Guynn, “Historiography: Stories of a Particular Kind,” in *Writing History in Film* (New York, NY: Routledge, 2006), 23–44.
- Robert A. Rosenstone, “The History Film as a Mode of Historical Thought,” in *A Companion to the Historical Film*, eds. Robert A. Rosenstone and Constantin Parvulescu (Oxford: Wiley- Blackwell, 2013), 71–87.



- Pierre Sorlin, “How to Look at an Historical Film,” in *Film in History: Restaging the Past* (Totowa, NJ: Barnes and Noble, 1980), 3–37.
- Rasmus Greiner, “Fiction Film and History,” in *Cinematic Histospheres: On the Theory and Practice of Historical Films* (Cham, Switzerland: Palgrave Macmillan, 2021), 17–35.
- William Guynn, “Refiguring History in Film,” in *Writing History in Film* (New York, NY: Routledge, 2006), 133–163.
- Robert A. Rosenstone, “History on Film,” in *History on Film / Film on History*, 3rd ed. (New York, NY: Routledge, 2018), 1–10.
- William Hughes, “The Evaluation of Film as Evidence,” in *The Historian and Film*, ed. Paul Smith (Cambridge: Cambridge University Press, 1976), 49–79.
- John E. O’Connor, “History in Images/Images in History: Reflections on the Importance of Film and Television Study for an Understanding of the Past,” *The American Historical Review* 93, no. 5 (1988): 1200–1209.

### WEEK 3 · MONDAY, 6 OCTOBER 2025

### Spectacular History: Antiquity, the Middle Ages, and Mythic Pasts in Historical Epics and Historical Fantasy Films

#### Required Reading:

- Constantine Santas, “The Historical Epic,” in *The Epic in Film: From Myth to Blockbuster* (Lanham, MD: Rowman and Littlefield, 2008), 83–106.
- Jon Solomon, “Mnemosyne: A Survey of the Genre,” in *The Ancient World in the Cinema*, revised and expanded ed. (New Haven, CT: Yale University Press, 2001), 1–35.
- Andrew B.R. Elliott, “Constructing Medieval Worlds: Conventions, Inventions, and Images,” in *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World* (Jefferson, NC: McFarland, 2011), 177–191.
- Andrew B.R. Elliott, “Guides to the Medieval Worlds,” in *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World* (Jefferson, NC: McFarland, 2011), 192–205.
- Andrew B.R. Elliott, “Authenticity and Accuracy in Medieval Worlds,” in *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World* (Jefferson, NC: McFarland, 2011), 206–222.

#### Required Viewing:

- *Spartacus* (Stanley Kubrick & Anthony Mann, United States, 1960)
- *Kingdom of Heaven* (Ridley Scott, UK/Germany/Spain/Morocco/USA/Italy/France, 2005)

#### Suggested Further Reading:

- Derek Elley, *The Epic Film: Myth and History* (London: Routledge, 1984), 76–135.
- Joanna Paul, “Surveying the Epic Tradition in Literature and Film,” in *Film and the Classical Epic Tradition* (Oxford: Oxford University Press, 2013), 1–36.
- Jonathan Stubbs, “The Age of Epics,” in *Historical Film: A Critical Introduction* (London: Bloomsbury, 2013), 85–108.
- Antonia Lant, “Cinema in the Time of the Pharaohs,” in *The Ancient World in Silent Cinema*, eds. Pantelis Michelakis and Maria Wyke (New York, NY: Cambridge University Press, 2013), 53–73.
- Roland Barthes, “The Romans in Films,” in *Mythologies*, ed. and trans. Annette Lavers (New York, NY: Noonday, 1972), 24–26.
- Jon Solomon, “Clio: Greek and Roman History,” in *The Ancient World in the Cinema* (New Haven, CT: Yale University Press, 2001), 37–100.
- Pantelis Michelakis, “Greece and Rome on Screen: On the Possibilities and Promises of a New Medium,” in *A Companion to Ancient Greece and Rome on Screen*, ed. Arthur J. Pomeroy (Malden, MA: Wiley–Blackwell, 2017), 17–35.
- Maria Wyke, “Ancient Rome, Cinema, and History,” in *Projecting the Past: Ancient Rome, Cinema, and History* (New York, NY: Routledge, 1997), 1–13.
- Jon Solomon, “The Sounds of Cinematic Antiquity,” in *Classical Myth and Culture in the Cinema*, ed. Martin M. Winkler (Oxford: Oxford University Press, 2001), 319–338.
- Bettina Bildhauer, “What is Medieval Film?” in *Filming the Middle Ages* (London: Reaktion Books, 2011), 7–24.
- Nickolas Haydock, “An Introduction to Movie Medievalism,” in *Movie Medievalism: The Imaginary Middle Ages* (Jefferson, NC: McFarland, 2008), 3–78.



- Andrew B.R. Elliott, “‘One Big Medieval Mess’: Accessing the Middle Ages,” in *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World* (Jefferson, NC: McFarland, 2011), 35–49.
- Andrew B.R. Elliott, “Authenticity and Accuracy in Medieval Worlds,” in *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World* (Jefferson, NC: McFarland, 2011), 206–222.
- Paul B. Sturtevant, “The Medieval Film,” in *The Middle Ages in Popular Imagination: Memory, Film, and Medievalism* (London: Bloomsbury Academic), 85–98.
- Paul B. Sturtevant, “Defining the Epic: Medieval and Fantasy Epics,” in *The Return of the Epic Film: Genre, Aesthetics and History in the 21st Century*, ed. Andrew B.R. Elliot (Edinburgh: Edinburgh University Press, 2014), 110–128.
- John Haines, “The Making of the Middle Ages,” in *Music in Films on the Middle Ages: Authenticity vs. Fantasy* (New York, NY: Routledge, 2014), 1–25.

### Suggested Further Viewing:

#### *The Ancient and Classical Worlds on Film:*

- *Ben-Hur* (William Wyler, USA, 1959) [historical epic film, Jerusalem, Roman Empire, 26 AD]
- *The Ten Commandments* (Cecil B. DeMille, USA, 1956) [historical/biblical epic film, New Kingdom of Egypt, 1290–1213 BC]
- *Socrates* (Socrate, Roberto Rossellini, Italy/Spain/France, 1971) [historical drama film, philosopher biopic, Athens, Ancient Greece, 399 BC]
- *Julius Caesar* (Joseph L. Mankiewicz, USA, 1953) [historical drama film, Roman Republic, 44–42 BC]
- *Cleopatra* (Joseph L. Mankiewicz, Switzerland/UK/USA, 1963) [historical drama film, Ptolemaic Kingdom of Egypt, 48–30 BC]
- *Quo Vadis* (Mervyn LeRoy, USA, 1951) [historical drama film, Roman Empire, 64–68 AD]
- *The Fall of the Roman Empire* (Anthony Mann, USA, 1964) [historical drama film, Danube Frontier, Roman Empire, 180 AD]
- *Gladiator* (Ridley Scott, USA/UK/Malta/Morocco, 2000)
- *Land of the Pharaohs* (Howard Hawks, USA, 1955) [historical epic film, Old Kingdom of Egypt, 2589–2566 BC]
- *Exodus: Gods and Kings* (Ridley Scott, UK/Spain/USA, 2014) [historical epic film, Memphis, New Kingdom of Egypt, circa 1300 BC]

#### *The Medieval World on Film:*

- *Braveheart* (Mel Gibson, USA, 1995) [historical drama film, Medieval Scotland, 1296–1305]
- *The Passion of Joan of Arc* (*La passion de Jeanne d’Arc*, Carl Theodor Dreyer, France, 1928) [historical drama film, hagiopic, Kingdom of France (Medieval France), 1431]
- *The Trial of Joan of Arc* (*Procès de Jeanne d’Arc*, Robert Bresson, France, 1962) [historical drama film, hagiopic, Kingdom of France (Medieval France), 1431]
- *Ran* (Akira Kurosawa, Japan/France, 1985) [historical drama film, Medieval Japan, 1500s]
- *Kagemusha* (Akira Kurosawa, Japan/USA, 1980) [historical drama film, Medieval Japan, 1570s]
- *The Seventh Seal* (*Det sjunde inseglet*, Ingmar Bergman, Sweden, 1957) [historical drama film, Medieval Sweden, 1351]
- *Andrei Rublev* (*Strasti po Andreyu*, Andrei Tarkovsky, Soviet Union, 1966) [historical drama film, artist biopic, Grand Principality of Moscow (Medieval Russia), circa 1360–1430]
- *Aleksandr Nevskiy* (Sergei M. Eisenstein and Dmitriy Vasilev, Soviet Union, 1938) [historical drama film, royal biopic, Kievan Rus (Medieval Ukraine), 1221–1263]
- *Monty Python and the Holy Grail* (Terry Gilliam and Terry Jones, UK, 1975) [historical comedy film, Medieval England, 400s or 500s AD]
- *Lancelot of the Lake* (*Lancelot du Lac*, Robert Bresson, France/Italy, 1974) [historical romance film, Medieval England, 400s or 500s AD]
- *The Name of the Rose* (*Der Name der Rose*, Jean-Jacques Annaud, West Germany/Italy/France, 1986) [historical drama film, Medieval Italy, 1327]
- *El Cid* (Anthony Mann, USA/Italy, 1961) [historical epic film, warrior biopic, Kingdom of Castile (Medieval Spain), 1040–1099]
- *The Decameron* (*Il Decameron*, Pier Paolo Pasolini, Italy/France/West Germany, 1971) [historical drama film, Medieval Italy, 1348]



## WEEK 4 · MONDAY, 13 OCTOBER 2025

### Personal History: Reframing the Lives of “Great Men” and Marginalised Figures in Biopics

#### Required Reading:

- Robert A. Rosenstone, “Telling Lives,” in *History on Film / Film on History*, 3rd ed. (New York, NY: Routledge, 2018), 79–97.
- Dennis Bingham, “A Respectable Genre of Very Low Repute,” in *Whose Lives Are They Anyway?: The Biopic as Contemporary Film Genre* (New Brunswick, NJ: Rutgers University Press, 2010), 3–28.
- Timothy Corrigan, “Biopics and the Trembling Ethics of the Real,” in *A Companion to the Biopic*, eds. Deborah Cartmell and Ashley D. Polasek (Hoboken, NJ: Wiley-Blackwell, 2020), 13–22.
- Belén Vidal, “The Biopic and its Critical Contexts,” in *The Biopic in Contemporary Film Culture*, eds. Tom Brown and Belén Vidal (New York, NY: Routledge, 2014), 1–32.

#### Required Viewing:

- *Lawrence of Arabia* (David Lean, United Kingdom/United States, 1962) [military biopic]
- *Amadeus* (Miloš Forman, United States/France, 1984) [musician biopic]

#### Suggested Further Reading:

- Robert Rosenstone, “In Praise of the Biopic,” in *Lights, Camera, History: Portraying the Past in Film*, eds. Richard Francaviglia and Jerry Rodnitzky (Arlington, TX: Texas A&M University Press, 2007), 11–29.
- Dennis Bingham, “The Lives and Times of the Biopic,” in *A Companion to the Historical Film*, eds. Robert A. Rosenstone and Constantin Parvulescu (Oxford: Wiley-Blackwell, 2013), 233–254.
- Ellen Cheshire, *Bio-pics: A Life in Pictures* (New York, NY: Wallflower, 2015), 1–133.
- Nigel Hamilton, “The Rise of Film,” in *Biography: A Brief History* (Cambridge, MA: Harvard University Press, 2007), 168–185.
- Ian Christie, “A Life on Film,” in *Mapping Lives: The Uses of Biography*, ed. Peter France and William St Clair (Oxford: Oxford University Press, 2004), 283–301.
- Thomas S. Freeman and David L. Smith, “‘Movies That Exist Merely to Tell Entertaining Lies’: Biography on Film,” in *Biography and History in Film*, eds. Thomas S. Freeman and David L. Smith (Cham: Palgrave Macmillan, 2019), 1–42.
- George F. Custen, “Configuring a Life,” in *Bio/pics: How Hollywood Constructed Public History* (New Brunswick, NJ: Rutgers University Press, 1992), 177–213.
- Scott C.M. Bailey, “Historical Biographical Films and World History,” in *Approaching Recent World History Through Film: Context, Analysis, and Research* (New York, NY: Routledge, 2021), 125–148.

#### Suggested Further Viewing:

- *Napoleon (Napoléon)* (Abel Gance, France, 1927) [political biopic]
- *The Passion of Joan of Arc (La passion de Jeanne d’Arc)* (Carl Theodor Dreyer, France, 1928) [hagiopic]
- *Viva Zapata!* (Elia Kazan, USA, 1952) [political biopic]
- *Lust for Life* (Vincente Minnelli, USA, 1956) [artist biopic]
- *The Gospel According to St. Matthew (Il vangelo secondo Matteo)* (Pier Paolo Pasolini, Italy/France, 1964) [hagiopic]
- *The Taking of Power by Louis XIV (La prise de pouvoir par Louis XIV)* (Roberto Rossellini, France, 1966) [royal biopic]
- *The Message (Al-Risâlah)* (Moustapha Akkad, Lebanon/Libya/Kuwait/Morocco/UK, 1976) [hagiopic]
- *Chariots of Fire* (Hugh Hudson, UK, 1981) [sports biopic]
- *Gandhi* (Richard Attenborough, UK/India/USA/South Africa, 1982) [political biopic]
- *The Last Emperor* (Bernardo Bertolucci, UK/China/Italy/France/USA, 1987) [royal biopic]
- *All the Mornings of the World (Tous les matins du monde)* (Alain Corneau, France, 1991) [musician biopic]
- *Malcolm X* (Spike Lee, USA/Japan, 1992) [black biopic]
- *Nixon* (Oliver Stone, USA, 1995) [presidential biopic]
- *Wilde* (Brian Gilbert, UK/Japan/Germany, 1997) [author biopic, queer biopic]
- *Elizabeth* (Shekhar Kapur, UK, 1998) [royal biopic]
- *Boys Don’t Cry* (Kimberly Peirce, USA, 1999) [queer biopic]
- *Ray* (Taylor Hackford, USA, 2004) [musician biopic, disability biopic, black biopic]
- *The Queen* (Stephen Frears, UK/USA/France/Italy, 2006) [royal biopic]



- *Milk* (Gus Van Sant, USA, 2008) [queer biopic]
- *The King's Speech* (Tom Hooper, UK/USA, 2010) [royal biopic, disability biopic]
- *Lincoln* (Steven Spielberg, USA/India, 2012) [presidential biopic]
- *Mandela: Long Walk to Freedom* (Justin Chadwick, UK/South Africa/France, 2013) [political biopic]
- *The Theory of Everything* (James Marsh, UK/Japan, 2014) [scientist biopic, disability biopic]
- *At Eternity's Gate* (Julian Schnabel, Ireland/Switzerland/UK/France/USA, 2018) [artist biopic]
- *Bohemian Rhapsody* (Bryan Singer, UK/USA, 2018) [musician biopic, queer biopic]
- *Oppenheimer* (Christopher Nolan, United States/United Kingdom, 2023) [scientist biopic]

## WEEK 5 · MONDAY, 20 OCTOBER 2025

### Hegemonic History: Ideology, Propaganda, and Mnemonic Regimes in Historical Cinema

#### Required Reading:

- Marnie Hughes-Warrington, "Propaganda," in *History Goes to the Movies: Studying History on Film* (New York, NY: Routledge, 2007), 144-164.
- David C. Gillespie, "The Course and Curse of History," in *Russian Cinema* (New York, NY: Routledge, 2014), 59-81.
- James Goodwin, "Alexander Nevsky: The Great Man in History," in *Eisenstein, Cinema, and History* (Urbana, IL: University of Illinois Press, 1993), 156-178.
- Rolf Giesen, "The Great King," in *Nazi Propaganda Films: A History and Filmography* (Jefferson, NC: McFarland, 2003), 143-150.
- Marcia Landy, "The Forms of History," in *Fascism in Film: The Italian Commercial Cinema, 1931-1943* (Princeton, NJ: Princeton University Press, 1986), 175-229.
- Carlo Celli, "Alessandro Blasetti and Representations of Fascism in the 1930's," *Italian Culture* 16, no. 2 (1998): 99-109.
- Angela Dalle Vacche, "National Tradition in Blasetti's *1860*," *Film Criticism* 9, no. 1 (1984): 74-81.

#### Required Viewing:

- *Alexander Nevsky* (*Aleksandr Nevskiy*, Sergei Eisenstein and Dmitriy Vasilev, Soviet Union, 1938)
- *The Great King* (*Der große König*, Veit Harlan, Germany, 1942)
- *1860: Gesuzza the Garibaldian Wife* (*1860*, Alessandro Blasetti, Italy, 1933)

#### Suggested Further Reading:

- Giovanni Levi, "The Distant Past: On the Political Use of History," in *Political Uses of the Past*, eds. Jacques Revel and Giovanni Levi (New York, NY: Routledge, 2014), 61-73.
- Evgeny Dobrenko, *Stalinist Cinema and the Production of History* (Edinburgh: Edinburgh University Press, 2008), 1-108.
- James Goodwin, "Ivan the Terrible: An Inversion of History," in *Eisenstein, Cinema, and History* (Urbana, IL: University of Illinois Press, 1993), 179-209.
- David Welch, *Propaganda and the German Cinema, 1933-1945*, rev. ed. (London: I.B. Tauris, 2001), 123-158.
- Jo Fox, "The 'Men of Destiny': The Image of Wartime Leadership, Past and Present," in *Film Propaganda in Britain and Nazi Germany: World War II Cinema* (Oxford: Berg, 2007), 195-254.
- James Chapman, "History and Heritage," in *The British at War: Cinema, State, and Propaganda, 1939-1945* (London: I.B. Tauris, 1998), 232-248.
- Marcia Landy, "National History as Retrospective Illusion," in *Italian Film* (New York, NY: Cambridge University Press 2000), 48-71.

#### Suggested Further Viewing:

- *Ivan the Terrible, Part I* (*Ivan Groznyy*, Sergei Eisenstein, Soviet Union, 1944)
- *Ivan the Terrible, Part II: The Boyars' Plot* (*Ivan Groznyy, Skaz vtoroy: Boyarskiy zagovor*, Sergei Eisenstein, Soviet Union, 1946)
- *Fridericus* (Johannes Meyer, Germany, 1937)
- *The Making of a King* (*Der alte und der junge König: Friedrichs des Grossen Jugend*, Hans Steinhoff, Germany, 1935)



- *Robert Koch: The Battle Against Death* (*Robert Koch, der Bekämpfer des Todes*, Hans Steinhoff, Germany, 1939)
- *Bismarck* (Wolfgang Liebeneiner, Germany, 1940)
- *The Rothschilds* (*Die Rothschilds*, Erich Waschneck, Germany, 1940)
- *Uncle Kruger* (*Ohm Krüger*, Hans Steinhoff, Karl Anton, and Herbert Maisch, Germany, 1941)
- *Fire Over England* (William K. Howard, United Kingdom, 1937)
- *Henry V* (*The Chronicle History of King Henry the Fifth with His Battell Fought at Agincourt in France*, Laurence Olivier, 1944)
- *White Squadron* (*Lo squadrone bianco*, Augusto Genina, Italy, 1936)

## WEEK 6 · MONDAY, 27 OCTOBER 2025

### Difficult History: Contested Legacies, Ghostly Matters, and the Crises of Recent Pasts in Historical Memory Films

#### Required Reading:

- William Guynn, "Film: A Place of Memory," in *Writing History in Film* (New York, NY: Routledge, 2006), 165-196.
- William Guynn, "Making Experience Speak," in *Unspeakable Histories: Film and the Experience of Catastrophe* (New York, NY: Columbia University Press, 2016), 1-29.
- Russell J.A. Kilbourn, "The 'Crisis' of Memory: 'Traumatic Identity' in the Contemporary Memory Film," in *Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema* (New York, NY: Routledge, 2010), 95-140.
- Russell J.A. Kilbourn, "The Eye of History: Memory, Surveillance, and Ethicality in the Contemporary Art Film," in *Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema* (New York, NY: Routledge, 2010), 178-203.

#### Required Viewing:

- *The Zone of Interest* (Jonathan Glazer, United Kingdom/Poland/United States, 2023)
- *Farha* (Darin J. Sallam, Jordan/Saudi Arabia/Sweden, 2021)

#### Suggested Further Reading:

- Russell J.A. Kilbourn, "The 'Crisis' of Memory: 'Traumatic Identity' in the Contemporary Memory Film," in *Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema* (New York, NY: Routledge, 2010), 95-140.
- Russell J.A. Kilbourn, "The Eye of History: Memory, Surveillance, and Ethicality in the Contemporary Art Film," in *Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema* (New York, NY: Routledge, 2010), 178-203.
- William Guynn, "Film: A Place of Memory," in *Writing History in Film* (New York, NY: Routledge, 2006), 165-196.
- Maureen Turim, "Definition and Theory of the Flashback," in *Flashbacks in Film: Memory and History* (New York, NY: Routledge, 1989), 1-20.
- Maureen Turim, "The Subjectivity of History in Hollywood Sound Films," in *Flashbacks in Film: Memory and History* (New York, NY: Routledge, 1989), 103-142.
- Sam Edwards, "The Moving Image as Memory: Past and Present on Screen," in *Histories on Screen: The Past and Present in Anglo-American Cinema and Television*, eds. Sam Edwards, Faye Sayer, and Michael Dolski (London: Bloomsbury, 2018), 45-64.
- Marcia Landy, "Historical Capital: Mourning, Melodrama, and Nazism," in *Cinematic Uses of the Past* (Minneapolis, MN: University of Minnesota Press, 1996), 229-267.
- Scott C.M. Bailey, "Mass Violence, Oppression, and Global Conflict on Film," in *Approaching Recent World History Through Film: Context, Analysis, and Research* (New York, NY: Routledge, 2021), 125-148.

#### Suggested Further Viewing:

- *Hotel Rwanda* (Terry George, UK/South Africa/Italy/USA, 2004)
- *The Killing Fields* (Roland Joffé, UK, 1984)
- *Snow* (Snijeg, Aida Begić, Bosnia and Herzegovina/Germany/France/Iran, 2008)
- *Shadow of a Hero* (Skyggen af en helt, Laurits Munch-Petersen, Denmark/Spain, 2015)



- *The Chronicles of Melanie* (*Melānijas hronika*, Viesturs Kairiss, Latvia/Czech Republic/Finland, 2016)
- *The Ditch* (Jiabiangou, Wang Bing, Hong Kong/Belgium, 2010)
- *The Guide* (*Povodyr*, Oles Sanin, Ukraine, 2014)
- *Bitter Harvest* (George Mendeluk, Canada/UK, 2017)
- *Mr. Jones* (Agnieszka Holland, Poland/UK/Ukraine, 2019)

### WEEK 7 · MONDAY, 3 NOVEMBER 2025

#### Midterm Exam

#### Required Reading:

- No reading assignment for the seventh session.

#### Required Viewing:

- No film viewing assignment for the seventh session.

### WEEK 8 · MONDAY, 10 NOVEMBER 2025

#### Spatial History: Cities, Heterotopias, Migration, and Diasporic Pasts in Urban Films and Historical Road Movies

#### Required Reading:

- Christiane Harzig and Dirk Hoerder, "Migration in Human History," in *What is Migration History?* (Cambridge: Polity, 2009), 8–52.
- Scott C.M. Bailey, "Film and Global Migration, Immigration, and Mobility," in *Approaching Recent World History Through Film: Context, Analysis, and Research* (New York, NY: Routledge, 2021), 100–124.

#### Required Viewing:

- *America America* (Elia Kazan, United States, 1963)
- *Belfast* (Kenneth Branagh, United Kingdom, 2021)

#### Suggested Further Reading:

- Isolina Ballesteros, "Border-Crossing Road Movies: Inverted Odysseys and Roads to Dystopia," in *Immigration Cinema in the New Europe* (Bristol: Intellect, 2015), 175–203.
- Kris Van Heuckelom, *Polish Migrants in European Film, 1918–2017* (Cham, Switzerland: Palgrave Macmillan, 2019).
- Ilaria Serra, "Cinema Casts the Immigrant," in *The Imagined Immigrant: Images of Italian Emigration to the United States between 1890 and 1924* (Cranbury, NJ: Fairleigh Dickinson University Press, 2009), 96–130.

#### Suggested Further Viewing:

- *Rome, Open City* (*Roma città aperta*, Roberto Rossellini, Italy, 1945)
- *Germany Year Zero* (*Germania anno zero*, Roberto Rossellini, Italy/France/Germany, 1948)
- *Cabaret* (Bob Fosse, United States, 1972)
- *La Commune: Paris, 1871* (Peter Watkins, France, 2000)
- *Is Paris Burning?* (*Paris brûle-t-il?*, René Clément, France/United States, 1966)
- *Good Bye Lenin!* (Wolfgang Becker, Germany, 2003)
- *'71* (Yann Demange, United Kingdom, 2014)
- *West Beirut* (*West Beyrouth: À l'abri les enfants*, Ziad Doueiri, France/Norway/Lebanon/Belgium, 1998)
- *City of Life and Death* (*Nanjing! Nanjing!*, Chuan Lu, China/Hong Kong/United Kingdom, 2009)
- *The Emigrants* (*Utvandrarna*, Jan Troell, Sweden, 1971)
- *The Emigrants* (*Utvandrarna*, Erik Poppe, Sweden/New Zealand, 2021)
- *The Immigrant* (James Gray, United States, 2013)
- *Brooklyn* (John Crowley, UK/Canada/Ireland, 2015)



## WEEK 9 · MONDAY, 17 NOVEMBER 2025

### Black History: Slavery, Segregation, White Supremacy, and Racial Politics in Black History Films

#### Required Reading:

- Michael T. Martin and David C. Wall, “The Politics of Cine-Memory: Signifying Slavery in the History Film,” in *A Companion to the Historical Film*, eds. Robert A. Rosenstone and Constantin Parvulescu (Oxford: Wiley-Blackwell, 2013), 445–467.
- Vivian Bickford-Smith, “The African Past on Screen: Moving beyond Dualism,” in *A Companion to the Historical Film*, eds. Robert A. Rosenstone and Constantin Parvulescu (Oxford: Wiley-Blackwell, 2013), 468–489.

#### Required Viewing:

- *Amazing Grace* (Michael Apted, United States/United Kingdom, 2006)
- *12 Years a Slave* (Steve McQueen, USA/UK, 2013)
- *Malcolm X* (Spike Lee, USA/Japan, 1992)
- *Selma* (Ava DuVernay, United Kingdom/United States/France, 2014)

#### Suggested Further Reading:

- Sean Stilwell, *Slavery and Slaving in African History* (New York, NY: Cambridge University Press, 2014), 29–59.
- Natalie Zemon Davis, *Slaves on Screen: Film and Historical Vision* (Cambridge, MA: Harvard University Press, 2000).
- Robert Harms, “The Transatlantic Slave Trade in Cinema,” in *Black and White in Colour: African History on Screen*, eds. Vivian Bickford-Smith and Richard Mendelsohn (Oxford: James Currey, 2007), 59–81.
- Sharon Monteith, “Civil Rights Movement Film,” in *The Cambridge Companion to American Civil Rights Literature*, ed. Julie Armstrong (New York, NY: Cambridge University Press, 2015), 123–142.
- Anna Everett, “1961: Movies and Civil Rights,” in *American Cinema of the 1960s: Themes and Variations*, ed. Barry Keith Grant (New Brunswick, NJ: Rutgers University Press, 2008), 44–66.
- Allison Graham, “Civil Rights Films and the New Red Menace: The Legacy of the 1960s,” in *Framing the South: Hollywood, Television, and Race During the Civil Rights Struggle* (Baltimore, MD: The Johns Hopkins University Press, 2001), 147–194.
- Oliver Gruner, “‘It’s Now That Counts’: The South in Hollywood’s Sixties Films,” in *Southern History on Screen: Race and Rights, 1976–2016*, ed. Bryan M. Jack (Lexington, KY: The University Press of Kentucky, 2019), 11–30.
- Megan Hunt, “Hollywood’s Southern Strategy: Portraying White Christianity in Late Twentieth-Century Civil Rights Melodramas,” in *Southern History on Screen: Race and Rights, 1976–2016*, ed. Bryan M. Jack (Lexington, KY: The University Press of Kentucky, 2019), 155–180.

#### Suggested Further Viewing:

##### *Slavery and Transatlantic Slave Trade in Period Films:*

- *Slave Ship* (Tay Garnett, United States, 1937)
- *Slavers* (Jürgen Goslar, West Germany, 1977)
- *Amistad* (Steven Spielberg, United States, 1997)
- *Ill Gotten Gains* (Joel B. Marsden, United States, 1997)
- *The Middle Passage* (*Passage du milieu*, Guy Deslauriers, France/Martinique, 2000)
- *I Am Slave* (Gabriel Range, United Kingdom, 2010)
- *Django Unchained* (Quentin Tarantino, United States, 2012)
- *Tula: The Revolt* (Jeroen Leinders, Netherlands Antilles/Netherlands, 2013)

##### *American Racial Segregation and South African Apartheid in Period Films:*

- *A Raisin in the Sun* (Daniel Petrie, United States, 1961)
- *A Raisin in the Sun* (Kenny Leon, United States, 2008)
- *Green Book* (Peter Farrelly, United States/China, 2018)
- *Loving* (Jeff Nichols, United Kingdom/United States, 2016)
- *Marshall* (Reginald Hudlin, United States/China/Hong Kong, 2017)
- *Come Back, Africa* (Lionel Rogosin, United States, 1959)



- *A World Apart* (Chris Menges, United Kingdom/Zimbabwe, 1988)
- *Mapantsula* (Oliver Schmitz, South Africa/United Kingdom/Australia, 1988)
- *Sarafina!* (Darrell Roodt, South Africa/United Kingdom/France/United States, 1992)
- *Mandela: Long Walk to Freedom* (Justin Chadwick, UK/South Africa/France, 2013)

*American Civil Rights Movement in Period Films:*

- *Mississippi Burning* (Alan Parker, United States, 1988)
- *Ghosts of Mississippi* (Rob Reiner, United States, 1996)
- *The Long Walk Home* (Richard Pearce, United States, 1990)
- *Selma* (Ava DuVernay, United Kingdom/United States/France, 2014)
- *The Autobiography of Miss Jane Pittman* (John Korty, United States, 1974)
- *The Help* (Tate Taylor, United States/India, 2011)

*White Supremacy and Racism in Period Films:*

- *Black Venus* (Vénus noire, Abdellatif Kechiche, France/Belgium, 2010)
- *Race* (Stephen Hopkins, Canada/Germany/France/United Kingdom/United States, 2016)
- *Detroit* (Kathryn Bigelow, United States, 2017)
- *Till* (Chinonye Chukwu, United States/United Kingdom, 2022)
- *The Tuskegee Airmen* (Robert Markowitz, United States, 1995)

**WEEK 10 · MONDAY, 24 NOVEMBER 2025**

**Colonial History: Empire, Resistance, and the Visions of Indigenous Pasts in the “Western” Film Genre and Postcolonial Cinema**

**Required Reading:**

- Jon Cowans, “Westerns,” in *Empire Films and the Crisis of Colonialism, 1946–1959* (Baltimore, MD: Johns Hopkins University Press, 2015), 93–135.
- Nicholas Harrison, “Yesterday’s Mujahideen: Gillo Pontecorvo’s *The Battle of Algiers* (1966),” in *Postcolonial Film: History, Empire, Resistance*, ed. Rebecca Weaver-Hightower and Peter Hulme (New York, NY: Routledge, 2014), 23–46.

**Required Viewing:**

- *Fort Apache* (John Ford, United States, 1948)
- *The Battle of Algiers* (*La battaglia di Algeri*, Gillo Pontecorvo, Italy/Algeria, 1966)
- *Lion of the Desert* (Moustapha Akkad, USA, 1980)
- *Gandhi* (Richard Attenborough, UK/India, 1982)

**Suggested Further Reading:**

- Jon Cowans, “Westerns of the Early 1960s,” in *Film and Colonialism in the Sixties: The Anti-Colonialist Turn in the US, Britain, and France* (New York, NY: Routledge, 2019), 61–92.
- Jon Cowans, “Revisionist Westerns, 1967–1973,” in *Film and Colonialism in the Sixties: The Anti-Colonialist Turn in the US, Britain, and France* (New York, NY: Routledge, 2019), 204–235.
- Travis Franks, “Settler–Aboriginal Alliance and the Threat of Foreign Invasion in Baz Luhrmann’s *Australia*,” in *Cinematic Settlers: The Settler Colonial World in Film*, ed. Janne Lahti and Rebecca Weaver-Hightower (New York, NY: Routledge, 2020), 38–49.

**Suggested Further Viewing:**

*European Settler Colonialism in American “Western” Films:*

- *Stagecoach* (John Ford, United States, 1939)
- *Broken Arrow* (Delmer Daves, United States, 1950)
- *Devil’s Doorway* (Anthony Mann, United States, 1950)
- *The Outlaw Josey Wales* (Clint Eastwood, United States, 1976)
- *The Only Good Indian* (Kevin Willmott, United States, 2009)
- *Killers of the Flower Moon* (Martin Scorsese, United States, 2023)



*British Settler Colonialism in Australian “Western” Films:*

- *The Overlanders* (Harry Watt, United Kingdom/Australia, 1946)
- *Eureka Stockade* (Harry Watt, United Kingdom, 1949)
- *Bitter Springs* (Ralph Smart, United Kingdom/Australia, 1950)
- *Australia* (Baz Luhrmann, United Kingdom/Australia/United States, 2008)

*British Colonial History in Period Films:*

- *The Bridge on the River Kwai* (David Lean, UK/USA, 1957)
- *A Passage to India* (David Lean, UK/USA, 1984)
- *Gandhi* (Richard Attenborough, UK/India, 1982)
- *Out of Africa* (Sydney Pollack, USA/UK, 1985)
- *The New World* (Terrence Malick, USA/UK, 2005)
- *Victoria and Abdul* (Stephen Frears, UK/USA, 2017)

*French Colonial History in Period Films:*

- *The Battle of Algiers* (*La battaglia di Algeri*, Gillo Pontecorvo, Italy/Algeria, 1966)
- *Chronicle of the Years of Fire* (Ahdad sanawovach el-djamr, Mohammed Lakhdar-Hamina, Algeria, 1975)
- *The Question* (*La question*, Laurent Heynemann, France, 1977)
- *Emitai* (*Emitai*, Ousmane Sembene, Senegal/France, 1971)
- *Chocolat* (Claire Denis, France/West Germany/Cameroon, 1988)
- *The Last of the Mohicans* (Michael Mann, USA, 1992)

*German Colonial History in Period Films:*

- *Carl Peters* (Herbert Selpin, Germany, 1941)
- *The African Queen* (John Huston, UK/USA, 1951)
- *Black and White in Colour* (*La victoire en chantant*, Jean-Jacques Annaud, Côte d'Ivoire/France/West Germany/Switzerland, 1976)
- *The Desert Rose* (*Die Wüstenrose*, Hans Werner, Germany, 2000)
- *Colonia* (Florian Gallenberger, Germany/Luxembourg/UK/USA/France, 2015)

*Spanish and Portuguese Colonial Histories in Period Films:*

- *Aguirre, the Wrath of God* (*Aguirre, der Zorn Gottes*, Werner Herzog, West Germany, 1972)
- *Cabeza de Vaca* (Nicolás Echevarría, Mexico/Spain/USA/UK, 1991)
- *The Other Conquest* (*La otra conquista*, Salvador Carrasco, Mexico, 1998)
- *Embrace of the Serpent* (*El abrazo de la serpiente*, Ciro Guerra, Colombia/Venezuela/ Argentina, 2015)
- *Zama* (Lucrecia Martel, Argentina/Brazil/Spain/Dominican Republic/France/Netherlands/Mexico/Switzerland/USA/Portugal/Lebanon, 2017)

*Dutch, Belgian, and Italian Colonial Histories in Period Films:*

- *Sweet Dreams* (Ena Sendjarević, Netherlands/Reunion/Indonesia/Sweden, 2023)
- *Tula: The Revolt* (Jeroen Leinders, Netherlands Antilles/Netherlands, 2013)
- *Heart of Darkness* (Nicolas Roeg, USA, 1993)
- *White Squadron* (*Lo squadrone bianco*, Augusto Genina, Italy, 1936)
- *Lion of the Desert* (Moustapha Akkad, USA, 1980)

**WEEK 11 · MONDAY, 1 DECEMBER 2025**

**Social Class History: Aristocracy, Haute Bourgeoisie, and Proletariat in Heritage Films and Political Cinema**

**Required Reading:**

- Paul Dave, “The Upper Classes: The Heritage Film,” in *Visions of England: Class and Culture in Contemporary Cinema* (Oxford: Berg, 2006), 27-44.
- Andrew Higson, “Re-presenting the National Past: Nostalgia and Pastiche in the Heritage Film,” in *Film Genre Reader IV*, ed. Barry Keith Grant (Austin, TX: The University of Texas Press, 2012), 602-627.



- Steven J. Ross, “Beyond the Screen: History, Class, and the Movies,” in *The Hidden Foundation: Cinema and the Question of Class*, eds. David E. James and Rick Berg (Minneapolis, MN: The University of Minnesota Press, 1996), 26–55.
- Bill Nichols, “Strike and the Question of Class,” in *The Hidden Foundation: Cinema and the Question of Class*, eds. David E. James and Rick Berg (Minneapolis, MN: The University of Minnesota Press, 1996), 72–89.

#### Required Viewing:

- *The Leopard (Il gattopardo)*, Luchino Visconti, Italy/France, 1963)
- *The Great Gatsby* (Baz Luhrmann, Australia/United States, 2013)
- *Germinal* (Claude Berri, France/Belgium/Italy, 1993)

#### Suggested Further Reading:

- Belén Vidal, “The British Heritage Film: Nation and Representation,” in *Heritage Film: Nation, Genre, and Representation* (New York, NY: Wallflower Book and Columbia University Press, 2012), 7–51.
- John Hill, “The Heritage Film: Issues and Debates,” in *British Cinema in the 1980s: Issues and Themes* (Oxford: Oxford University Press, 1999), 73–98.
- Claire Monk, “The Heritage Film Debate: From Textual Critique to Audience,” in *Heritage Film Audiences: Period Films and Contemporary Audiences in the UK* (Edinburgh: Edinburgh University Press, 2011), 10–28.
- Claire Monk, “The Heritage Film Debate Revisited,” in *British Historical Cinema: The History, Heritage, and Costume Film*, eds. Claire Monk and Amy Sargeant (New York, NY: Routledge, 2002), 176–198.
- Kevin K. Durand, “Marx, Critical Theory, and the Cinema,” in *Marxism and the Movies: Critical Essays on Class Struggle in the Cinema*, eds. Mary K. Leigh and Kevin K. Durand (Jefferson NC: McFarland 2013), 3–16.
- Scott C.M. Bailey, “Problems of Political Economy on Film,” in *Approaching Recent World History Through Film: Context, Analysis, and Research* (New York, NY: Routledge, 2021), 149–175.
- Steven J. Ross, “The Good, the Bad, and the Violent: Class Conflict and the Labour–Capital Genre,” in *Working-Class Hollywood: Silent Film and the Shaping of Class in America* (Princeton, NJ: Princeton University Press, 1999), 56–85.
- Tom Zaniello, *Working Stiffs, Union Maids, Reds, and Riffruff: An Expanded Guide to Films about Labour* (Ithaca, NY: Cornell University Press, 2003).

#### Suggested Further Viewing:

##### *Royalty and Aristocracy in Period Films:*

- *Barry Lyndon* (Stanley Kubrick, United Kingdom/United States, 1975)
- *Ludwig* (Luchino Visconti, Italy/France/West Germany/Monaco, 1973)
- *The Innocent (L'innocente)*, Luchino Visconti, Italy/France, 1976)
- *The Taking of Power by Louis XIV (La prise de pouvoir par Louis XIV)*, Roberto Rossellini, France, 1966)
- *Russian Ark (Russkiy kovcheg)*, Aleksandr Sokurov, Russia/Germany/Japan/Canada/Finland/Denmark, 2002)
- *Dangerous Liaisons* (Stephen Frears, United Kingdom/United States, 1988)
- *The Remains of the Day* (James Ivory, USA/UK, 1993)
- *The Age of Innocence* (Martin Scorsese, United States, 1993)
- *The King's Speech* (Tom Hooper, United States/United Kingdom, 2010)
- *The Favourite* (Yorgos Lanthimos, Ireland/United Kingdom/United States, 2018)
- *The Death of Louis XIV (La mort de Louis XIV)*, Albert Serra, France/Portugal/Spain, 2016)
- *Downton Abbey* (Michael Engler, United Kingdom/China/United States, 2019)
- *Downton Abbey: A New Era* (Simon Curtis, United Kingdom/United States, 2022)
- *Downton Abbey: The Grand Finale* (Simon Curtis, United Kingdom/United States, 2025)

##### *Haute Bourgeoisie in Period Films:*

- *The Damned (La caduta degli dei)*, Luchino Visconti, Italy/West Germany/Switzerland, 1969)
- *The Magnificent Ambersons* (Orson Welles, Fred Fleck, and Robert Wise, United States, 1942)
- *The Great Gatsby* (Baz Luhrmann, Australia/United States, 2013)
- *Mr. and Mrs. Bridge* (James Ivory, United Kingdom/United States/Canada, 1990)
- *The House of Rothschild* (Alfred L. Werker and Sidney Lanfield, United States, 1934)
- *The Taste of Things (La passion de Dodin Bouffant)*, Anh Hung Tran, France/Belgium, 2023)
- *Delicious (Délicieux)*, Éric Besnard, France/Belgium, 2021)



*Proletariat in Period Films:*

- *Strike (Stachka)*, Sergei M. Eisenstein, Soviet Union, 1925)
- *Salt of the Earth* (Herbert J. Biberman, USA, 1954)
- *The Organiser (I compagni)*, Mario Monicelli, Italy/France/Yugoslavia, 1963)
- *Adalen 31 (Ådalen 31)*, Bo Widerberg, Sweden, 1969)
- *The Molly Maguires* (Martin Ritt, United States, 1970)
- *The Truth on the Savolta Affair (La verdad sobre el caso Savolta)*, Antonio Drove, France/Spain/Italy, 1980)
- *Matewan* (John Sayles, USA, 1987)

**WEEK 12 · MONDAY, 8 DECEMBER 2025**

**Gender and Sexual History: The Masculine Past, “Herstory”, and Queer Ancestors in Historical War Films and Global Screen Cultures**

**Required Reading:**

- Yvonne Tasker, “Contested Masculinities: The Action Film, the War Film, and the Western,” in *The Routledge Companion to Cinema and Gender*, eds. Kristin Lené Hole, Dijana Jelača, E. Ann Kaplan, and Patrice Petro (New York, NY: Routledge, 2017), 111-120.
- Julia Erhart, “Women Writing History through Film,” in *Gendering History on Screen: Women Filmmakers and Historical Films* (London: IB Tauris, 2018), 9-34.
- Judith Schuyf, “Hidden from History? Homosexuality and the Historical Sciences,” in *Lesbian and Gay Studies: An Introductory, Interdisciplinary Approach*, eds. Theo Sandfort, Judith Schuyf, Jan Willem Duyvendak, and Jeffrey Weeks (London: Sage, 2000), 61-80.

**Required Viewing:**

- *Saving Private Ryan* (Steven Spielberg, United States, 1998)
- *The Guardians (Les gardiennes)*, Xavier Beauvois, France/Switzerland, 2017)
- *Suffragette* (Sarah Gavron, United Kingdom/France, 2015)
- *Maurice* (James Ivory, United Kingdom, 1987)

**Suggested Further Reading:**

- Lucy Brown, “A Minority of Men: The Conscientious Objector in Period Drama,” in *Conflicting Masculinities: Men in Television Period Drama*, eds. Katherine Byrne, Julie Anne Taddeo, and James Leggott (London: IB Tauris, 2018), 206-220.
- Stella Hockenull, “Cads, Cowards, and Cowmen: Masculinity in Crisis in World War II Television Drama,” in *Conflicting Masculinities: Men in Television Period Drama*, eds. Katherine Byrne, Julie Anne Taddeo, and James Leggott (London: IB Tauris, 2018), 221-238.
- Sonya O. Rose, “Men and Masculinity,” in *What is Gender History?* (Cambridge: Polity, 2010), 56-79.
- John Tosh, “Hegemonic Masculinity and the History of Gender,” in *Masculinities in Politics and War: Gendering Modern History*, eds. Stefan Dudink, Karen Hagemann, and John Tosh (Manchester: Manchester University Press, 2004), 41-58.
- John Tosh, “The History of Masculinity: An Outdated Concept?” in *What is Masculinity?: Historical Dynamics from Antiquity to the Contemporary World*, eds. John H. Arnold and Sean Brady (London: Palgrave Macmillan, 2011), 17-34.
- Judith M. Bennett, “Feminist History and Women’s History,” in *History Matters: Patriarchy and the Challenge of Feminism* (Philadelphia, PA: University of Pennsylvania Press, 2006), 6-29.
- Robert Padgug, “Sexual Matters: Rethinking Sexuality in History,” in *Hidden from History: Reclaiming the Gay and Lesbian Past*, eds. Martin Duberman, Martha Vicinus, and George Chauncey, Jr. (New York, NY: Meridian, 1989), 54-64.
- Gilad Padva, “What is Queer about Nostalgia?” in *Queer Nostalgia in Cinema and Pop Culture* (London: Palgrave Macmillan, 2014), 1-12.
- Rictor Norton, “The Nature of Queer History,” in *Myth of the Modern Homosexual: Queer History and the Search for Cultural Unity* (London: Bloomsbury Academic, 2016), 125-211.
- Carla Freccero, “Undoing the Histories of Homosexuality,” in *Queer/Early/Modern* (Durham, NC: Duke University Press, 2006), 31-50.



- Heather Love, “Emotional Rescue: The Demands of Queer History,” in *Feeling Backward: Loss and the Politics of Queer History* (Cambridge MA: Harvard University Press, 2009), 31-52.
- Scott Bravmann, “Re: reading Queer History,” in *Queer Fictions of the Past: History, Culture, and Difference* (Cambridge: Cambridge University Press, 1997), 37-46.
- Scott Bravmann, “Re/writing Queer Histories,” in *Queer Fictions of the Past: History, Culture, and Difference* (Cambridge: Cambridge University Press, 1997), 97-122.
- Anamarija Horvat, “Locating Queer Memory,” in *Screening Queer Memory: LGBTQ Pasts in Contemporary Film and Television* (London: Bloomsbury Academic, 2021), 1-16.

#### **Suggested Further Viewing:**

##### *Men’s History in Historical War Films:*

- *All Quiet on the Western Front* (Lewis Milestone, United States, 1930)
- *All Quiet on the Western Front (Im Westen nichts Neues)*, Edward Berger, Germany/United States/United Kingdom, 2022)
- *Paths of Glory* (Stanley Kubrick, United States, 1957)
- *Paisan (Paisà)*, Roberto Rossellini, Italy, 1946)
- *The Thin Red Line* (Terrence Malick, United States, 1998)
- *Platoon* (Oliver Stone, United States/United Kingdom, 1986)
- *Dunkirk* (Christopher Nolan, United Kingdom/Netherlands/France/United States, 2017)
- *The Boat (Das Boot)*, Wolfgang Petersen, West Germany, 1981)
- *Gallipoli* (Peter Weir, Australia, 1981)
- *Full Metal Jacket* (Stanley Kubrick, United Kingdom/United States, 1987)

##### *Women’s History in Period Films and Biopics:*

- *Iron Jawed Angels* (Katja von Garnier, United States, 2004)
- *The Guardians (Les gardiennes)*, Xavier Beauvois, France/Switzerland, 2017)
- *Daughters of the Dust* (Julie Dash, United States/Germany, 1991)
- *Happening (L’événement)*, Audrey Diwan, France, 2021)
- *Rosa Luxemburg* (Margarethe von Trotta, West Germany/Czechoslovakia, 1986)
- *Hannah Arendt* (Margarethe von Trotta, Germany/Luxembourg/France/Israel, 2012)
- *Colette* (Wash Westmoreland, UK/USA/Hungary, 2018)
- *The Conductor (De dirigent)*, Maria Peters, Netherlands/Belgium, 2018)
- *Hidden Figures* (Theodore Melfi, United States, 2016)
- *Battle for Sevastopol (Bitva za Sevastopol)*, Sergey Mokritskiy, Ukraine/Russia, 2015)

##### *Queer History in Period Films and Biopics:*

- *Milk* (Gus Van Sant, United States, 2008)
- *120 BPM [Beats Per Minute] (120 battements par minute)*, Robin Campillo, France, 2017)
- *Dance of the 41 (El baile de los 41)*, David Pablos, Mexico, 2020)
- *Portrait of a Lady on Fire (Portrait de la jeune fille en feu)*, Céline Sciamma, France, 2019)
- *Carol* (Todd Haynes, United Kingdom/France/Australia/United States, 2015)
- *Wilde* (Brian Gilbert, United Kingdom/Japan/Germany, 1997)
- *The Danish Girl* (Tom Hooper, United Kingdom/United States/Germany/Denmark/Belgium/Japan, 2015)
- *The Imitation Game* (Morten Tyldum, United States, 2014)
- *The Children’s Hour* (William Wyler, United States, 1961)
- *Victim* (Basil Dearden, United Kingdom, 1961)
- *Sebastiane* (Derek Jarman and Paul Humphres, United Kingdom, 1976)
- *Caravaggio* (Derek Jarman, United Kingdom, 1986)
- *Operation Hyacinth (Hiacynt)*, Piotr Domalewski, Poland, 2021)
- *Tom of Finland* (Dome Karukoski, Finland/Sweden/Denmark/Germany/Iceland/United States, 2017)
- *A Very English Scandal* (Stephen Frears, United Kingdom, 2018)



**WEEK 13 · MONDAY, 15 DECEMBER 2025**

**Alternate History: Counterfactual Narratives and the Visions of Speculated Pasts in Historical Fiction Films**

**Required Reading:**

- Kathleen Singles, “Introduction,” and “The Poetics of Alternate History,” in *Alternate History: Playing with Contingency and Necessity* (Berlin: De Gruyter, 2013), 1-146.
- Caroline Guthrie, “Quentin Tarantino’s Alternate Histories,” in *The American Historical Imaginary: Contested Narratives of the Past* (New Brunswick, NJ: Rutgers University Press, 2023), 99-127.

**Required Viewing:**

- *Inglourious Basterds* (Quentin Tarantino, United States/Germany, 2009)
- *It Happened Here* (Kevin Brownlow and Andrew Mollo, United Kingdom, 1964)

**Suggested Further Reading:**

- Karen Hellekson, “Inventing the Past: A Brief Background of the Alternate History,” in *The Alternate History: Refiguring Historical Time* (Kent, OH: The Kent State University Press, 2001), 19-35.
- Quentin Deluermoz and Pierre Singaravélou, “The Historical Imagination and Counterfactual Approaches,” in *A Past of Possibilities: A History of What Could Have Been*, trans. Stephen W. Sawyer (New Haven, CT: Yale University Press, 2021), 83-104.
- Quentin Deluermoz and Pierre Singaravélou, “Political Uses of Counterfactual History,” in *A Past of Possibilities: A History of What Could Have Been*, trans. Stephen W. Sawyer (New Haven, CT: Yale University Press, 2021), 150-178.

**Suggested Further Viewing:**

- *Once Upon a Time... in Hollywood* (Quentin Tarantino, United States/United Kingdom/China, 2019)
- *Went the Day Well?* (Alberto Cavalcanti, United Kingdom, 1942)
- *Quest for Love* (Ralph Thomas, United Kingdom, 1971)
- *Fatherland* (Christopher Menaul, United States/Czech Republic, 1994)
- *White Man’s Burden* (Desmond Nakano, France/United States, 1995)
- *Dracula Untold* (Gary Shore, Japan/United States, 2014)



## 03 Requirements

### Attendance and Tardiness

Students are required to attend the class regularly, to arrive on time, to stay for the duration of the class, to listen to the instructor carefully, and to take good notes. Attendance will be taken at the beginning of each class and students are responsible for signing the attendance report. Students who come in late and miss signing the attendance report will be considered as absent. Each student is allowed 3 (three) absences from class for illness and unforeseen circumstances without direct penalty to his or her grade, so he or she should use them wisely and plan ahead. For every absence in excess of the 3 (three), the overall grade will be lowered by a grade level (e.g. AA to BA, BB to CB, etc.). Excused absences are those that have been discussed with the instructor ahead of time or for which the students can provide reasonable documentation (e.g. doctor's report for illness or accident, death in the family, police report, court notice, etc.). Students who insist on not attending the class meetings more than 5 (five) sessions will automatically receive an F grade from this course even if they submit their assignments. Even if there are legitimate reasons for their absence, students are responsible for all lecture material, assigned readings and viewings, film contents and scene clips shown in class, handouts, announcements, changes in the course schedule and/or in assignments, etc.—in short, for everything that happens in class.

### Preparation and Participation

Each class meeting will generate lively discussion among and between students and the instructor on the issues being presented. This classroom atmosphere is decidedly a participatory activity, not a passive presence. Preparation and active participation to in-class discussions are the keys to successful learning. Preparation to in-class discussions involves:

- reading the assigned texts;
- viewing the assigned films;
- taking notes on the viewing materials;
- writing responses to the study questions provided by the instructor;
- making a list of additional questions to bring to class.

When all students are engaged with the content throughout the class, the probability of high learning levels for all increases exponentially. Active participation involves:

- volunteering to answer the instructor's questions;
- asking pertinent questions about the class content at the appropriate times;
- contributing with comments, suggestions, and/or additional ideas to the ongoing discussion of the class in an informed and responsible manner;
- being attentive to that conversation; and,
- being respectful of the participants in it.

### Reading Assignments

A list of the reading assignments for the course is provided in this syllabus. However, students should beware that the required readings may be revised as dictated by the needs of the class, and also that additional readings may be assigned. Texts offered on weekly basis as "Suggested" sources are optional and meant for students with a deeper interest in the topic. Students are responsible for completing all assigned readings before each class meeting, as they form the basis of discussions as well as the midterm and final assignments. All of the required and suggested reading materials will be available in PDF format for download on the Moodle homepage



created for this course. To honour copyright law, they will be password protected and only the students enrolled in this course will have an access to them.

## Viewing Assignments

There will be no weekly film screening sessions during the term. Students are required to watch the assigned films prior to class meetings. To view the assigned films, students can arrange individual or group screenings with or without their fellow classmates at Mithat Alam Hall's television room on week days between 10:00 AM and 4:30 PM. To request a screening appointment, students should contact the Mithat Alam Hall Secretary at +90 212 359 7381 or +90 212 359 7382 (voice) or [filmscreenings@bogazici.edu.tr](mailto:filmscreenings@bogazici.edu.tr) (email). Students are strongly advised to plan ahead so that they are prepared to view the films in the time allotted. The films can also be accessed from the collections of public libraries, local video stores, and also from sources or streaming platforms like MUBI, The Criterion Channel, SundanceTV, Netflix, HBO Max, Amazon Prime Video, Apple TV Plus, Hulu, Disney Plus, Paramount Plus, Peacock, YouTube TV, and Archive.org. Some of the online film platforms have free trial periods; so, if students are not already members of those platforms, they may be able to time their trial period effectively. All assigned viewings should be approached as primary texts, not just entertainment. In short, an active (rather than passive) viewing is required. The instructor's study questions and the students' film viewing notes will be helpful for in-class discussion activities. If students are confused by anything in the films, they should not hesitate to bring up their questions in class. Film viewings are assigned to be talked about, so students are required to come to class prepared to discuss their reflections on the films. Additionally, there may also be in-class screenings of selected scene clips or excerpts from various films during A (lecture) sessions. In such cases, the instructor will lead a brief discussion after these screenings, depending on time constraints.

## Oral Presentation Assignment

Each student will deliver one individual oral presentation during the semester. Presentations should apply the conceptual framework of the assigned session to one of the films designated for that week. During this session, presenters will gather questions, comments, and critiques from their classmates.

Students are required to upload both their presentation text and slides to the Oral Presentation Assignment section on Moodle. Failure to complete the oral presentation will result in an automatic grade of F for the course, regardless of performance in the final exam. It is the responsibility of each student to fulfil all course requirements.

### *Guidelines for Oral Presentations:*

The purpose of the oral presentation is to explore and analyse key aspects of a selected historical film, using an appropriate conceptual framework to examine its representation of history. Presentations must be prepared and delivered individually. Each student will have 15-20 minutes to present. Students are expected to consider the following guidelines when preparing and delivering their oral film analysis presentations:

- **Introduction:** Begin by introducing the film, specifying its title, director, screenwriter, director of photography, and release date, and briefly highlight its most distinctive or debated aspects. Clearly articulate the central idea or argument your oral presentation will develop—stating your focus in a clear, specific, and engaging manner.
- **Cultural Context:** Provide a brief introduction to the social, political, and cultural context in which the film was produced. Discuss how the film reflects or responds to the social norms, moral values, political discourses, and cultural ideologies of its time.
- **Historical Context:** Explain the historical period represented in the film's narrative, identifying key events, figures, and dynamics relevant to its story.



- **Summary of the Film’s Story:** Offer a concise summary of the film’s storyline, outlining the main narrative arc without unnecessary detail and addressing the essential elements of who, what, when, where, why, and how.
- **Narrative Structure and Thematic Concerns:** Discuss the modes of emplotment—how the past is narrated—and analyse the central themes that inform the film’s interpretation of history.
- **Characterisation and Historical Figures:** Examine the principal characters, paying particular attention to how historical figures are portrayed, dramatised, or fictionalised.
- **Narrative Development and Conflict:** Trace the progression of events and identify key moments of tension, conflict, or transformation that drive the narrative forward. Go beyond simply identifying or describing these elements—critically analyse their function and significance in shaping the film’s interpretation of history and its underlying thematic concerns.
- **Visual and Aesthetic Choices:** Analyse the film’s visual composition and aesthetic strategies, focusing on its iconography, setting, and mise-en-scène—including set design, costumes, props, performance style, cinematography, lighting, colour palette, special effects, and editing.
- **Sound and Music:** Evaluate how the film’s sound design and musical score contribute to its tone, mood, and historical atmosphere. Offer a comprehensive analysis of the film’s auditory dimensions, including the use of dialogue, voice, noise, silence, and music, and consider how these elements shape the viewer’s emotional and historical engagement.
- **Editing, Logical Structure, and Temporality:** Provide a focused analysis of the film’s logical and temporal structure, paying particular attention to its editing techniques—such as continuity, duration, transitions, tempo, rhythm, and pacing. Discuss how these formal choices shape the film’s experience of time and its construction of historical causality, thereby contributing to its representation and interpretation of the past.
- **Genre Conventions:** Identify the film’s genre or hybrid genres, and analyse how genre conventions inform its narrative strategies and representation of history. Situate the film within its generic framework by examining its conventions, recurring formulas, stylistic characteristics, and audience expectations. Consider whether the film adheres to, reinterprets, or subverts these conventions through its distinctive stylistic or authorial choices.
- **Historical Accuracy and Artistic License:** Reflect on the film’s balance between factual accuracy and creative interpretation. Consider the motivations and implications of any departures from historical record.
- **Political Perspective and Ideological Positioning:** Discuss the film’s political perspective, discursive strategies, and ideological uses of history—specifically, how it frames issues of power, identity, and collective memory.
- **Cultural Significance and Reception:** Conclude with an assessment of the film’s cultural impact, critical reception, and its contribution to public or scholarly understandings of the past.
- **Exemplifying Through Selected Scenes:** When analysing the film to explore how it constructs visions of the past, support your arguments through close readings of selected scenes. Present short, relevant clips (approximately 1–2 minutes in length) to the class and, where appropriate, include screenshots of key frames in your presentation slides. This method is particularly valuable when examining the film’s visual and aesthetic dimensions, as it allows for a more precise, evidence-based, and visually grounded analysis.



● **Use of Academic Resources:** Engage consistently with the academic sources listed under Required Readings, and draw upon the Suggested Readings to deepen your analysis. You are also encouraged to incorporate additional scholarly materials where relevant to substantiate your arguments. However, avoid relying on non-academic or low-credibility sources such as Wikipedia, personal blogs, online forums, reader comments, or other unverifiable web materials.

● **Discussion after Presentation (Q&A):** Prepare six to seven discussion questions to engage the audience and facilitate the in-class discussion following your presentation.

## Midterm and Final Exams

There will be one midterm examination and one final examination, both conducted in written format. The exams will consist of a combination of multiple-choice questions, fill-in-the-blank items, and open-ended analytical questions. While the multiple-choice and fill-in-the-blank sections are designed to assess students' grasp of main topics, major debates, and key concepts in historical film studies, the open-ended questions will require a deeper level of engagement. In these sections, students will be asked to interpret and critically analyse selected historical films by applying the conceptual frameworks, theoretical debates, and analytical tools covered throughout the semester. The purpose of the examinations is not only to test students' retention of information but also to evaluate their ability to synthesise knowledge, engage with major scholarly debates in the field, and produce thoughtful reflections on the representation of history in cinema. In short, students are expected to demonstrate both a solid command of the course material and the capacity to apply it in critical, interpretive, and comparative analysis.



## 04 Policies

### Evaluation and Grade Breakdown

Students' grades will be determined by their performance on midterm and final exams, individual oral presentation, and class participation. The point distribution for the course is as follows:

Activity	Percent of Total Grade
● Midterm Exam	25%
● Final Exam	35%
● Individual Oral Presentation	20%
● Class Participation	20%
<b>Total Points</b>	<b>100%</b>

The following table explains and defines the grading system used in this course and shows the GPA value that corresponds with each letter grade. Second letters indicate the student's range within the aforementioned grades.

Grade (Number to Letter)	Definition
<b>Excellent</b> 90-100 / 4.00 / AA	An excellent performance with strong evidence of ● a comprehensive grasp of the subject matter; ● an ability to make sound critical evaluation of the material given; ● a very good capacity for original, creative and/or logical thinking; ● an excellent ability to organise, to analyse, to synthesise, to integrate ideas, and to express thoughts fluently.
<b>Good</b> 85-89 / 3.50 / BA 80-84 / 3.00 / BB	A good performance with evidence of ● a substantial knowledge of the subject matter; ● a good understanding of the relevant issues and a good familiarity with the relevant literature and techniques; ● some capacity for original, creative and/or logical thinking; ● a good ability to organise, to analyse and to examine the subject material in a critical and constructive manner.
<b>Satisfactory</b> 75-79 / 2.50 / CB 70-74 / 2.00 / CC	A generally satisfactory and intellectually adequate performance with evidence of ● an acceptable basic grasp of the subject material; ● a fair understanding of the relevant issues; ● a general familiarity with the relevant literature and techniques;



	<ul style="list-style-type: none"><li>● an ability to develop solutions to moderately difficult problems related to the subject material;</li><li>● a moderate ability to examine the material in a critical and analytical manner.</li></ul>
<b>Marginal Pass</b>	A barely acceptable performance with evidence of
60–69 / 1.50 / DC	<ul style="list-style-type: none"><li>● a familiarity with the subject material;</li><li>● some evidence that analytical skills have been developed;</li><li>● some understanding of relevant issues;</li><li>● some familiarity with the relevant literature and techniques;</li><li>● attempts to solve moderately difficult problems related to the subject material and to examine the material in a critical and analytical manner which are only partially successful.</li></ul>
50–59 / 1.00 / DD	
<b>Failure</b>	An unacceptable performance which
0–49 / 0.00 / F	<ul style="list-style-type: none"><li>● does not meet the course requirements;</li><li>● demonstrates an inadequate understanding of the course content.</li></ul>

## Academic Honesty and Integrity

Students are prohibited from committing or attempting any act of academic dishonesty. The guiding principle of academic honesty and integrity is that all submitted work—written assignments, exam papers, presentation slides—must be completed independently and reflect the student’s own ideas and efforts. Proper citation is required for all materials incorporated into assignments. If uncertain about citation practices, students should seek clarification from the teaching staff.

Academic dishonesty includes, but is not limited to:

- plagiarism (presenting another person’s work, ideas, or writing as one’s own);
- copying from another student’s assignment (all identical or near-identical answers will be treated as suspect);
- obtaining copies of exams prior to the test date;
- cheating or talking with others during in-class exams;
- altering graded assignments;
- submitting the same work for more than one course without prior approval;
- misrepresentation or lying.

Violations will not be tolerated and will result in a failing grade for the course. For further information, see Boğaziçi University’s Academic Honesty Policy and Student Conduct Code: <https://bogazici.edu.tr/en/pages/student-rights-and-responsibilities/769>

## Generative AI Tools Policy

This course places a strong emphasis on developing critical thinking skills and requires students to complete assignments that assess their understanding and application of the course content. Students may use simple word processing tools to update spelling and grammar in their assignments, however, they are not permitted to use generative artificial intelligence (AI) tools, such as language models, chatbots, text generators, paraphrasers, summarisers, or solvers (e.g., ChatGPT, Bing AI, Quillbot, DALL-E, etc.), to complete any part of their assignments, even if they edit, revise, or paraphrase it. Using generative AI tools is considered a violation of academic honesty and will result in a “0 (zero)” grade for the assignment and possible disciplinary action. All written work in this course will be checked through Turnitin to identify possible use of AI and other forms of text similarity.



## Student Conduct and Classroom Etiquette

Community living requires standards of conduct, cooperation, negotiation, and respect for all community members, including students and teaching staff. Every student enrolled in this course is a member of the living and learning community of Boğaziçi University. As a member of this community, each student has certain rights and responsibilities. First of all, students must recognise that other members of this class are affected by their actions; hence, great care should be given in creating a safe, open, accepting, and productive learning environment. Students must treat their instructor and fellow classmates with the utmost respect and dignity, and learn to compromise with them. Any displays of disrespect toward the instructor of this course, or interacting aggressively with other students will result in dismissal from class and/or a referral to the Dean of Students Office. Secondly, students are asked to be open to new people, experiences, and ideas, and to appreciate differences in cultures, opinions, learning styles, and knowledge levels. Racist, white supremacist, xenophobic, Islamophobic, antisemitic, sexist, misogynist, ableist, sizeist, ageist, classist, and other insulting, demeaning, hateful, and discriminatory language and/or actions are not permissible. Exam papers, written assignments, oral presentations, and in-class comments containing such offensive language will receive a score of “0 (zero)”. Thirdly, this course is taught in English. Therefore, using any other language besides English during class time and/or in exams, written assignments, and oral presentations is strictly prohibited. Finally, in terms of classroom etiquette, the following are examples of distracting and disrespectful behaviour and may result in a student receiving a failing grade:

- displaying chronic absenteeism (missing multiple class meetings);
- engaging in excessive tardiness (habitually arriving late to class);
- leaving in the midst of class;
- eating, sleeping, reading other materials, playing with the mobile phone, making and receiving phone calls, text messaging, watching online videos, and listening to music player;
- chatting and/or frolicking with fellow classmates, or making other excessive noise in class;
- monopolising discussion time.

## Late Assignment Submission

Students are expected to behave in a professional manner and to turn in all assignments at the designated time to receive full credit. If students hand in their assessment items after the due date/time, a penalty of 10% of the total mark allocated for the assessment item is deducted per day for the first 7 (seven) days (including weekends and public holidays) after which the assigned work is not accepted. Each 24-hour block is recorded from the time the assessment item is due. While unfortunate computer malfunctions happen to all of us and always at the worst possible time, they will not be accepted as an excuse for late assignments. Students are required to upload their written assignments to the Moodle learning management system on time: <https://moodle.bogazici.edu.tr>

## Make-Up Exams

No make-up exams will be offered for the midterm or final. Students who do not complete the exam requirements during the term will automatically receive a grade of F for the course.

## Extra Credit

There is no specified extra credit opportunity in this class, though the opportunity to introduce it will be at the discretion of the instructor.

## Course Drop and Withdrawal

Students may drop this course without a grade appearing on their transcript during the Add/Drop period. The last date to drop the course with no grade is: Wednesday, 19 February 2025. Once the Add/Drop period passes,



students who consider withdrawing from this course should discuss this action with the instructor and observe the withdrawal deadline, which is the last day to withdraw without academic penalty. They should also submit a withdrawal request on Boğaziçi University's Student Information and Registration System (ÖBİKAS) and contact their academic advisor to get approval. At the end of the withdrawal period, students must check their course lists on ÖBİKAS and submit a petition to the Coordinator of Certificate Programme in Film Studies, Asst. Prof. Selen Çalık Bedir, at [selen.bedir@bogazici.edu.tr](mailto:selen.bedir@bogazici.edu.tr) (email), in case of any errors in their records. Withdrawal from this course after the Add/Drop period will result in a W grade; the grade will appear on the student's transcript but does not impact the student's GPA calculation. If a student wishes to withdraw from this course and does not do so by the date listed below, he or she will receive a regular letter grade in this course (an F if his or her work is incomplete or if he or she stops attending). The last date to withdraw with a "W" grade from this course is: Friday, 18 April 2025.

## Class Cancellation

In the event that class is cancelled due to adverse weather conditions, illness, unforeseen circumstances, or any other reason, the instructor will notify students by posting an announcement on Moodle as far ahead of class time as possible. Students are responsible for checking Moodle and their emails/messages on a regular basis.

## Electronic Devices

Laptops, notebooks, tablets, and other electronic devices should be used only for the purpose of course work (e.g. reading the textbook, looking up words in the dictionary, taking notes, etc.) and nothing else. Students may not make and/or receive phone calls, send text and/or instant messages, watch online videos, listen to music player, browse the internet, or record and/or photograph anything in the classroom. Students are required to turn off their mobile phones or put them on silent or vibrate mode during class hours. If they need to receive an emergency call, they are expected to leave the classroom without disturbing others.

## Students with Disabilities

Educational access is the provision of classroom facilities, auxiliary aids, and services to ensure equal educational opportunities for all students regardless of their disability. Any student attending this course who feels he or she may need an accommodation based on the impact of a chronic, psychological, visual, mobility and/or learning disability, or is deaf or hard-of-hearing should register with Boğaziçi University's Unit for Students with Disabilities, which operates as a unit affiliated with the Rector's Office and is located at North Campus (Park Building, 1st Floor). The student will have to contact the unit at +90 212 359 7538 / 359 7659 (voice) or +90 539 308 9577 (WhatsApp Line, messages only) or [getem@bogazici.edu.tr](mailto:getem@bogazici.edu.tr) (email). Additionally, if the facilities are inaccessible, students are advised to inform the instructor early in the term since timely notice is needed to coordinate accommodations. For further information: [www.getem.bogazici.edu.tr](http://www.getem.bogazici.edu.tr) and <https://advising.bogazici.edu.tr/en/content/students-disabilities-unit>