



Boğaziçi University
Department of Western Languages and Literatures
Certificate Programme in Film Studies

COURSE SYLLABUS ● AUTUMN 2023

FA 348

Introduction to

Film Analysis

Instructor:
Asst. Prof. Cihat Arınç

General Information about the Course

Course Code and Title:
FA 348 Introduction to Film Analysis

Section:
01

Teaching Term:
Autumn 2023 or 2023/2024-1

Faculty:
Arts and Sciences

Department:
Western Languages and Literatures

Certificate Programme:
Film Studies

Course Level:
Undergraduate

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

Prerequisite:
No prerequisites

Course Credit:
3 credits (3+2+0)

ECTS Credit:
5 credits (3+2+0)

Class Days and Hours:
Mondays, 2:00 PM – 5:00 PM (lecture sessions)
Fridays, 2:00 PM – 4:00 PM (discussion sessions on assigned films)

Office Days and Hours:
Fridays, 4:00 PM – 5:00 PM (only by appointment)

Building:
Boğaziçi University, Mithat Alam Film Centre

Classroom:
MAFC Screening Room

Virtual Classroom:
BUCourseware, FA 348.01, 2023/2024-1
<https://moodle.boun.edu.tr>

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

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

Instructor's Email:
cihat.arinc@boun.edu.tr

Last Update:
Wednesday, 20 September 2023



Instructor's Welcome Message

Dear students,

I hope this message finds you well and excited for the upcoming academic term. My name is Cihat Arınç, and I will be your instructor for FA 348.01 Introduction to Film Analysis, Autumn 2023. I would like to thank you all for choosing this course as part of your college curriculum and for allowing me the opportunity to teach the key aspects of film analysis to you. I look forward to getting to know each one of you throughout this term.

As we prepare for our first class meeting, I would like to take a few minutes to provide some information that will help you get ready for the course. In this course, we will explore the fundamental elements of formal and cultural film analysis. I have been teaching this course for the last five years, so the course schedule is perfectly set. For your convenience, the course syllabus is available on both the BOUN Registration System and BOUN Moodle, and I recommend that you review it before our first class meeting. The syllabus contains very useful instructions to successfully complete this course. It includes all the detailed information regarding course description, objectives, schedule, requirements, assignments, grading policy, and other topics that you need to know.

First and foremost, I want to emphasize that my goal is to create an engaging and interactive environment conducive to enhancing your learning experience. However, to achieve this, I need your assistance. I depend on each of you as equal and active participants in this teaching opportunity. I encourage you to give me your undivided attention during my lectures, attend class meetings and weekly screenings regularly, and actively participate in class discussions to the best of your ability. Your input and insights are crucially important to make this class a successful and enjoyable experience for everyone.

In response to your efforts, it is my job to ensure that you truly feel you have received quality instruction. I will come to class prepared and with an open mind and enthusiasm, and I expect the same from you. Alongside our class meetings, I will be available during my office hours to answer any questions you may have, discuss course content, and provide feedback on your progress. I encourage you to take advantage of this time to connect with me and to ensure that you are keeping up with the course materials.

Lastly, let me assure you that I am committed to your success in this course. If you have any questions, concerns, or feedback, please do not hesitate to reach out to me via email or during our class meetings. I am here to help and support you in your academic journey.

I am looking forward to creating a unique and valuable learning experience in this class for you. I firmly believe that we will have an enjoyable and productive term together.

I hope to see all of you in our first class meeting on Monday, 2 October 2023.

Best regards,

Asst. Prof. Cihat Arınç



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01 Course Overview

Course Description

This course is designed as an introduction to the basic concepts, methods, and applications of formal and cultural film analysis, with a strong emphasis on both the filmic medium's narrative, visual, and aural components and each cinematic work's sociocultural context. The films we will be dealing with in this course fall specifically under the category of "narrative film" rather than the categories of documentary film, experimental film, or animation film. Throughout the term, we will examine several films from contemporary examples of film history to investigate into how the formal elements of film (i.e., narrative, mise-en-scène, cinematography, sound, editing, and genre) as well as cultural elements (i.e., race, ethnicity, migrant status, class, gender, sexuality, age, disability, body size, religion, and memory) affect the effectiveness of the representation of the subject matter and expressive content. By examining the anatomy of scenes from selected films in detail in the classroom, we will be better able to recognise the complexities of the filmic medium and figure out how the formal and cultural elements of a narrative film and that film's expressive content fit together to function as an integrated and coherent whole. More specifically, students will learn how to put the methodologies of formal and cultural film analysis into practice in their own readings, interpretations, discussions, oral presentations, and writings. The analytical and interpretative skills developed during the course will be of interest to a wide array of students—from those interested in film criticism, journalism, or academic scholarship, to those thinking about pursuing careers in the film industry.

Instructor's Short Biography

Cihat Arınç is an Assistant Professor of Film Studies at Boğaziçi University and teaches in the Certificate Programme in Film Studies offered by the Department of Western Languages and Literatures. He previously served as an adjunct faculty member in the Department of Film and Television at Bahçeşehir University. He holds a PhD from the Department of Visual Cultures at Goldsmiths College, University of London. Before moving to London to pursue doctoral studies, Arınç completed an MA degree in philosophy at Boğaziçi University and a BA degree in film and television studies at Istanbul University. His scholarly interests lie primarily in the intersection of film, history, and memory. He has taught undergraduate and graduate courses on the representation of history and memory in film, urban space in cinema, film adaptations, and film analysis. He is the author of several articles and book chapters, including those published 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).

Prerequisites

There is no prerequisite or minimum qualification requirement for this elective course other than college-level skills in the English-language—reading, writing, and speaking. However, basic-level knowledge related to the concepts of film studies is desirable to put the filmmaker's formal, technical, aesthetic, and thematic choices into some context. The course is open to only undergraduate students.

Enrolment and Consent Requests

Prospective students are strongly encouraged to enrol in advance of the last day of the registration period as maximum enrolment is limited to 20 participants to allow for class cohesion, effective small group activities, and vibrant interactive discussions. Unfortunately, exceptions to this capacity are extremely limited and can only be granted with the instructor's approval of students's "consent" requests.



Objectives

The chief goal of this course is to help students acquire a visual literacy as well as the critical thinking and writing skills and tools necessary for advancing arguments about how films work.

The objectives of this course are:

- to introduce students to the core concepts and basic principles of formal/cultural film analysis and their applications in the examination of particular films;
- to enable students to explore the “grammar” and expressive range of cinematic language and the ways in which complex emotions and ideas are communicated to the viewer;
- to engage students to identify, discuss, and critically analyse the verbal, visual, and aural layers of meaning in narrative films;
- to lay a solid foundation for students to understand the practical techniques, unique aesthetics, and cultural politics of narrative films;
- to encourage students to be original, innovative, and to gain experience in film analysis through individual writing exercises;
- to provide students an opportunity for substantive discussion;
- to create a venue to foster interaction between students by having them participate in vibrant discussions;
- to acquaint students with best practices in filmmaking; and,
- to move students from passive to active film viewers.

Teaching Methods

The course is primarily organised around the following teaching methods:

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

Learning Outcomes

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

- demonstrate knowledge and understanding of the vocabulary of film;
- explain the core concepts and basic principles of formal/cultural film analysis;
- recognise, describe, and analyse the use of formal and cultural elements in films;
- analyse the implications of specific artistic choices and aesthetic decisions made within films and by filmmakers;
- discuss how the cinematic language detailed in the shot-by-shot breakdown is used to communicate the expressive content of the scenes to the viewer;
- form surer and sounder judgments about their film viewing experiences with clarity, skill, and critical awareness;
- construct sophisticated arguments about what a film’s images and sounds mean and how it structures and achieves its meanings;
- develop, interpret, and express ideas about narrative films and scenes through written, oral, and visual communication.



Class Meetings

Class meetings will be organised in a variety of formats—lectures, discussions, screenings, oral presentations, group activities—to stimulate the thinking and engagement of the students. The lectures given by the instructor will amplify and synthesise the material covered in the assigned readings and will be supplemented by audio/visual aids when appropriate. Lecture slides will generally be posted on the Moodle website following each lecture, to encourage student attention and daily participation during class meetings. While many lectures will focus on the core concepts and basic principles of formal and cultural film analysis, the point of the course is for students to be able to apply what they have learnt in the classroom to particular films and scenes.

Virtual Classroom

All course materials will be posted on the Moodle homepage created for this course: <https://moodle.boun.edu.tr> (click on “2023/2024-1, FA 348.01 Introduction to Film Analysis”). 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 at the end of the term: <https://registration.boun.edu.tr>.

Course Texts

Textbooks

Petrie, Dennis W. and Joseph M. Boggs. *The Art of Watching Films*, 9th edition. New York, NY: McGraw-Hill Education, 2018.

Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*, 1st edition. New York, NY: W.W. Norton, 2010.

Giddens, Anthony, and Philip W. Sutton. *Sociology*, 6th edition. Cambridge: Polity Press, 2009.

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

Guides to Writing about Film

Gocsik, Karen M., Richard Barsam, and Dave Monahan. *Writing about Movies*, 4th edition. New York, NY: W.W. Norton, 2016.

Doughty, Ruth, and Deborah Shaw, eds. *Film: The Essential Study Guide*. New York, NY: Routledge, 2009.

Hayward, Susan. *Cinema Studies: The Key Concepts*, 5th edition. New York, NY: Routledge, 2018.



Important Dates and Deadlines

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

Assignment / Other	Date / Deadline
Add/Drop Period	Friday, 6 October 2023 (without a grade)
Course Withdrawal	Tuesday, 28 November 2023 (with a “W” grade)
Midterm Assignment (Formal Film Analysis Essay)	Monday, 20 November 2023, 2:00 PM (Hardcopy document in classroom and online submission to Moodle)
Final Assignment (Cultural Film Analysis Essay)	Monday, 25 December 2023, 2:00 PM (Hardcopy document in classroom and online submission to Moodle)
Group Presentations	Friday, 24 November 2023 – Monday, 25 December 2023

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 department, 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.

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 4:00 PM to 5:00 PM on Fridays and meetings will be held at Mithat Alam Film Centre. 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.



Boğaziçi University
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www.boun.edu.tr

Mithat Alam Film Centre
South Campus, Bebek,
Beşiktaş, 34342,
İstanbul, Türkiye

FA 348 Introduction to Film Analysis
Autumn 2023 · Mondays and Fridays, 2:00 PM – 5:00 PM
Asst. Prof. Cihat Arınç
cihat.arinc@boun.edu.tr

Instructor's Contact Information

Course communication will mostly occur through email. Students can contact the instructor at cihat.arinc@boun.edu.tr. When students send an e-mail to the instructor, they must be sure to include the course code (FA 348) 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.



02 Schedule

SESSION 1A: LECTURE · MONDAY, 2 OCTOBER 2023

The Anatomy of Film: Introduction to Film Analysis

The first lecture session will offer an overview of the course's content and objectives, providing insight into the topics that will be explored throughout this academic term. Additionally, the instructor will outline the course schedule, requirements, and policies to ensure a productive and engaging learning experience for all.

Required Reading:

- Dennis W. Petrie and Joseph M. Boggs, "The Art of Watching Films," in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 2-17.

Section 1

Formal Film Analysis: Film Grammar and Aesthetics

SESSION 2A: LECTURE · MONDAY, 9 OCTOBER 2023

Narrative and Narration: Diegetic and Dramatic Elements in Film

The second lecture session aims to delve into the art of storytelling within the cinematic medium. Students will learn to identify narrative elements in films and to analyse and discuss how these elements evoke emotions, build tension, and captivate viewers. With a specific focus on the functions of diegetic and dramatic elements, we will explore how filmmakers and screenwriters employ narrative techniques to shape the viewer's experience. Through insightful discussions, we will uncover how the director's narrative choices impact the audience's engagement with the story and characters.

Required Reading:

- Dennis W. Petrie and Joseph M. Boggs, "Thematic Elements," in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 18-33.
- Dennis W. Petrie and Joseph M. Boggs, "Fictional and Dramatic Elements," in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 34-75.

SESSION 2B: DISCUSSION · FRIDAY, 13 OCTOBER 2023

Film Analysis: Narrative and Narration in *Oppenheimer* (2023)

During the second week's discussion session, we will conduct a comprehensive analysis of narrative elements in Christopher Nolan's *Oppenheimer* (2023). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the previous session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

- *Oppenheimer* (Christopher Nolan, United States/United Kingdom, 2023)



SESSION 3A: LECTURE · MONDAY, 16 OCTOBER 2023

Mise-en-Scène and Acting: Spatial, Iconographic, and Performative Elements in Film

The third lecture session promises to illuminate the captivating world of film aesthetics. We will explore mise-en-scène and acting that shape cinematic storytelling. Students will acquire the skills to identify the functions of mise-en-scène elements and the nuances of acting in films and to analyse how filmmakers, art directors, lighting experts, costume designers, make-up team, and actors/actresses employ visual design and performative techniques to convey themes, emotions, and narratives effectively. Through engaging discussions, we will uncover the pivotal role of spatial, iconographic, and performative elements in crafting compelling cinematic experiences.

Required Reading:

· Dennis W. Petrie and Joseph M. Boggs, “Visual Design,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 76–105.

Suggested Further Reading:

· Dennis W. Petrie and Joseph M. Boggs, “Colour,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 195–224.

· Dennis W. Petrie and Joseph M. Boggs, “Acting,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 283–320.

SESSION 3B: DISCUSSION · FRIDAY, 20 OCTOBER 2023

Film Analysis: Mise-en-Scène and Acting in *Barbie* (2023)

During the third week’s discussion session, we will conduct a comprehensive analysis of spatial, iconographic, and performative elements in Greta Gerwig’s *Barbie* (2023). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *Barbie* (Greta Gerwig, United States/United Kingdom, 2023)

SESSION 4A: LECTURE · MONDAY, 23 OCTOBER 2023

Cinematography and Special Effects: Compositional and Kinetic Elements in Film

The fourth lecture session explores the art of cinematography and special effects, focusing on the compositional and kinetic elements that shape the visual language of cinema. Students will acquire a deeper understanding of the techniques used by filmmakers, cinematographers, and special effects artists to create visually stunning moments on screen. Through interactive discussions, students will learn to identify cinematographic elements in films and to examine the critical significance of shot composition, focus, camera perspectives, angles, movements, and the application of special effects in crafting breathtaking cinematic spectacles.

Required Reading:

· Dennis W. Petrie and Joseph M. Boggs, “Cinematography,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 106–158.



SESSION 4B: DISCUSSION · FRIDAY, 27 OCTOBER 2023

Film Analysis: Cinematography and Special Effects in *Blade Runner 2049* (2017)

During the fourth week's discussion session, we will conduct a comprehensive analysis of compositional and kinetic elements and special effects in Denis Villeneuve's *Blade Runner 2049* (2017). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *Blade Runner 2049* (Denis Villeneuve, United States/United Kingdom/Canada/Spain, 2017)

SESSION 5A: LECTURE · MONDAY, 30 OCTOBER 2023

Sound and Music: Aural and Rhythmic Elements in Film

The fifth lecture session will explore the intricate interplay between sound design and music in cinema, focusing on the aural and rhythmic elements that enhance the viewer's emotional and narrative engagement. Students will gain insights into the uses of sound, dialogue, music, noise, and silence to create tone, atmosphere, and tension within a film. Through in-depth analysis and thoughtful discussion of film excerpts, we will uncover how these auditory elements contribute to the overall cinematic experience.

Required Reading:

· Dennis W. Petrie and Joseph M. Boggs, "Sound Effects and Dialogue," in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 225-255.

Suggested Further Reading:

· Dennis W. Petrie and Joseph M. Boggs, "The Musical Score," in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 256-282.

SESSION 5B: DISCUSSION · FRIDAY, 3 NOVEMBER 2023

Film Analysis: Sound and Music in *Tár* (2022)

During the fifth week's discussion session, we will conduct a comprehensive analysis of aural, musical, and verbal elements in Todd Field's *Tár* (2022). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *Tár* (Todd Field, United States, 2022)



SESSION 6A: LECTURE · MONDAY, 6 NOVEMBER 2023

Editing and Pacing: Audiovisual Syntax and Temporal Elements in Film

The sixth lecture session will explore the art of film editing and its impact on cinematic storytelling. Students will develop the skills to identify editing techniques and understand the functions of temporal elements in films, enabling them to analyse how filmmakers and editors employ these techniques to craft audiovisual syntax, control narrative pacing, and sustain audience engagement. Through in-depth discussions, we will examine the pivotal role of editing in shaping the logical and temporal dimensions of cinema.

Required Reading:

· Dennis W. Petrie and Joseph M. Boggs, “Editing,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 159–194.

SESSION 6B: DISCUSSION · FRIDAY, 10 NOVEMBER 2023

Film Analysis: Editing and Pacing in *Whiplash* (2014)

During the sixth week’s discussion session, we will conduct a comprehensive analysis of editing techniques and temporal elements in Damien Chazelle’s *Whiplash* (2014). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *Whiplash* (Damien Chazelle, United States, 2014)

SESSION 7A: LECTURE · MONDAY, 13 NOVEMBER 2023

Genre and Style: Thematic Conventions and Aesthetic Elements in Film

The seventh lecture session will explore film genres and the distinctive conventions, formulas, and aesthetic elements that define major genres. The session will also examine the differences between major, collective, and individual film styles. Through engaging discussions, students will cultivate the ability to recognise genre-specific conventions and stylistic features, as well as to grasp the interplay between genre and style, which shapes narrative choices, audiovisual aesthetics, and audience expectations.

Required Reading:

· Dennis W. Petrie and Joseph M. Boggs, “Genre Films, Remakes, and Sequels,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 422–460.

Suggested Further Reading:

- Dennis W. Petrie and Joseph M. Boggs, “The Director’s Style,” in *The Art of Watching Films*, 9th ed. (New York, NY: McGraw-Hill Education, 2018), 321–359.
- Bill Nichols, “Genre Films,” in *Engaging Cinema: An Introduction to Film Studies* (New York, NY: W.W. Norton, 2010), 248–286.
- Pam Cook et al., “Genre,” in *The Cinema Book*, ed. Pam Cook, 3rd ed. (London: The British Film Institute and Bloomsbury Publishing, 2007), 251–384.



SESSION 7B: DISCUSSION · FRIDAY, 17 NOVEMBER 2023

Film Analysis: Genre and Style in *All Quiet on the Western Front* (2022)

During the seventh week's discussion session, we will conduct a comprehensive analysis of generic and stylistic elements in Edward Berger's war film, *All Quiet on the Western Front* (2022). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *All Quiet on the Western Front* (*Im Westen nichts Neues*, Edward Berger, Germany/United States/United Kingdom, 2022)

Section 2

Cultural Film Analysis: Social Context, Identity, and Representation

SESSION 8A: LECTURE · MONDAY, 20 NOVEMBER 2023

Race, Ethnicity, and Migration: Social Differences and Cultural Elements in Film

The eighth lecture session delves into the complex cultural themes of race, ethnicity, and migration as portrayed in cinema. The session will explore how filmmakers and screenwriters tackle issues related to social differences and cultural elements in their work. Students will gain insights into the ways in which these themes are represented, interpreted, and critiqued in various cinematic narratives. Through thought-provoking discussions, we will unpack the impact of race, ethnicity, and migrant status on storytelling, shedding light on the profound societal and cultural dimensions of cinema.

Required Reading:

· Bill Nichols, "Race and Ethnicity in Films," in *Engaging Cinema: An Introduction to Film Studies* (New York, NY: W.W. Norton, 2010), 325–358.

Suggested Further Reading:

· Anthony Giddens and Philip W. Sutton, "Race, Ethnicity, and Migration," in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 626–671.
· Gerald Sim, "What is Critical Race Film Studies?" in *The Subject of Film and Race: Retheorising Politics, Ideology, and Cinema* (London: Bloomsbury Academic, 2014), 1–21.

SESSION 8B: DISCUSSION · FRIDAY, 24 NOVEMBER 2023

Film Analysis: Race and Ethnicity in *Small Axe: Mangrove* (2020)

During the eighth week's discussion session, we will conduct a comprehensive analysis of racial and ethnic themes and cultural elements in Steve McQueen's *Small Axe: Mangrove* (2020). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.



Required Viewing:

- *Small Axe: Mangrove* (Steve McQueen, United Kingdom/United States, 2020)

SESSION 9A: LECTURE · MONDAY, 27 NOVEMBER 2023

Class, Status, and Stratification: Social Differences and Socioeconomic Elements in Film

The ninth lecture session will explore the intricate portrayal of class dynamics and social hierarchies in cinema. We will examine how filmmakers and screenwriters navigate welfare, poverty, and socioeconomic disparities in their storytelling. Through engaging discussions, students will gain a deeper understanding of how class differences and struggles are represented in film, revealing the complex tapestry of societal and economic dimensions within cinematic narratives.

Required Reading:

- David E. James, “Is There Class in This Text?” in *The Hidden Foundation: Cinema and the Question of Class*, eds. David E. James and Rick Berg (Minneapolis, MN: University of Minnesota Press, 1996), 1–25.

Suggested Further Reading:

- Anthony Giddens and Philip W. Sutton, “Stratification and Social Class,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 428–473.
- Anthony Giddens and Philip W. Sutton, “Poverty, Social Exclusion, and Welfare,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 474–517.

SESSION 9B: DISCUSSION · FRIDAY, 1 DECEMBER 2023

Film Analysis: Class, Status, and Stratification in *Between Two Worlds* (2021)

During the ninth week’s discussion session, we will conduct a comprehensive analysis of the class structure and socioeconomic elements in Emmanuel Carrère’s *Between Two Worlds* (2021). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

- *Between Two Worlds* (*Ouistreham*, Emmanuel Carrère, France, 2021)

SESSION 10A: LECTURE · MONDAY, 4 DECEMBER 2023

Gender, Sexuality, and Family: Social Differences and Relational Elements in Film

The tenth lecture session will focus on the gender order, sexual dynamics, and familial relationships as depicted in cinema. We will explore how filmmakers and screenwriters deal with relational themes in their storytelling. Students will learn to identify relational elements and to analyse and discuss how these elements are artistically represented and critically examined within diverse cinematic narratives. Through engaging discussions, we will investigate the ways in which gender, sexuality, and family dynamics intersect with the art of cinematic storytelling.



Required Reading:

- Jill Nelmes, “Gender and Film,” in *Introduction to Film Studies*, ed. Jill Nelmes, 5th ed. (New York, NY: Routledge, 2012), 262–297.

Suggested Further Reading:

- Anthony Giddens and Philip W. Sutton, “Sexuality and Gender,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 575–625.
- Anthony Giddens and Philip W. Sutton, “Families and Intimate Relationships,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 326–381.
- Bill Nichols, “Gender and Masculinity,” in *Engaging Cinema: An Introduction to Film Studies* (New York, NY: W.W. Norton, 2010), 359–394.
- Bill Nichols, “Feminism and Film,” in *Engaging Cinema: An Introduction to Film Studies* (New York, NY: W.W. Norton, 2010), 395–431.

SESSION 10B: DISCUSSION · FRIDAY, 8 DECEMBER 2023

Film Analysis: Gender and Family Issues in *Leila's Brothers* (2022)

During the tenth week’s discussion session, we will conduct a comprehensive analysis of the gender order and relational elements in Saeed Roustayi’s *Leila’s Brothers* (2022). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

- *Leila’s Brothers* (*Barādarān-e Leilā*, Saeed Roustayi, Iran, 2022)

SESSION 11A: LECTURE · MONDAY, 11 DECEMBER 2023

Ageing, Disability, and Body Size: Social Differences and Somatic Elements in Film

The eleventh lecture session will delve into the portrayal of ageing, disability, and body size in film. We will explore how filmmakers address subjects like somatic issues, non-normative bodies, and mental challenges in their storytelling. Students will gain a deeper understanding of how such cultural elements are artistically represented and critically evaluated within diverse cinematic narratives. Through in-depth discussions, we will examine the ways in which ageing, disability, and body size intersect with the art of cinematic storytelling.

Required Reading:

- Paul K. Longmore, “Screening Stereotypes: Images of Disabled People,” in *Screening Disability: Essays on Cinema and Disability*, eds. Christopher R. Smit and Anthony Enns (Lanham, MD: The University Press of America, 2001), 1–18.

Suggested Further Reading:

- Anthony Giddens and Philip W. Sutton, “The Life-course,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 280–325.
- Anthony Giddens and Philip W. Sutton, “The Sociology of Disability,” in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 415–427.
- Barbara Plotz, “A Critical Theorisation of Fatness,” in *Fat on Film: Gender, Race, and Body Size in Contemporary Hollywood Cinema* (New York, NY: Bloomsbury Academic, 2020), 13–24.



SESSION 11B: DISCUSSION · FRIDAY, 15 DECEMBER 2023

Film Analysis: Ageing and Disability in *Vortex* (2021)

During the eleventh week's discussion session, we will conduct a comprehensive analysis of the mental and somatic elements related to ageing and disability in Gaspar Noé's *Vortex* (2021). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *Vortex* (Gaspar Noé, France/Belgium/Monaco, 2021)

SESSION 12A: LECTURE · MONDAY, 18 DECEMBER 2023

Religion, Piety, and Spirituality: Social Differences and Theological Elements in Film

The twelfth lecture session will embark on an exploration of how the medium of cinema portrays and engages with themes centered around religion and spirituality. Throughout this session, we will delve into the diverse approaches that filmmakers and screenwriters employ to tackle subjects like faith, devotion, and theological complexities within their film narratives. Students will acquire valuable insights into the artistic representation and critical examination of these elements across a range of cinematic works. Through dynamic and interactive discussions, we will scrutinise the ways in which religious and spiritual themes intersect with the art of cinematic storytelling.

Required Reading:

· Melanie J. Wright, "Some Trends in Religious Film Analysis," in *Religion and Film: An Introduction* (New York, NY: IB Tauris, 2007), 11-31.

Suggested Further Reading:

- Anthony Giddens and Philip W. Sutton, "Religion," in *Sociology*, 6th ed. (Cambridge: Polity Press, 2009), 672-719.
- John C. Lyden, "Existing Approaches to Religion and Film," in *Film as Religion: Myths, Morals, and Rituals* (New York, NY: New York University Press, 2003), 11-35.

SESSION 12B: DISCUSSION · FRIDAY, 22 DECEMBER 2023

Film Analysis: Religion, Piety, and Spirituality in *First Reformed* (2017)

During the twelfth week's discussion session, we will conduct a comprehensive analysis of religious and spiritual themes and theological elements in Paul Schrader's *First Reformed* (2017). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

· *First Reformed* (Paul Schrader, United States/United Kingdom/Australia, 2017)



SESSION 13A: LECTURE · MONDAY, 25 DECEMBER 2023

Memory, Forgetting, and Nostalgia: Uses of the Past and Mnemonic Elements in Film

The thirteenth lecture session will explore how themes related to memory, forgetting, and nostalgia in their individual and collective forms are represented in film. We will navigate the intricate ways in which filmmakers and screenwriters deal with subjects such as memory, nostalgia, and the challenges of forgetting within their storytelling. Students will gain a deeper insight into how mnemonic elements are artistically portrayed and critically examined across a wide spectrum of cinematic narratives. Through critical discussions, we will unravel the profound impact of memory, forgetting, and nostalgia on the art of cinematic storytelling, shedding light on the complex narrative and cultural dimensions explored in film.

Required Reading:

- Susannah Radstone, "Cinema and Memory," in *Memory: Histories, Theories, Debates*, eds. Susannah Radstone and Bill Schwarz (New York, NY: Fordham University Press, 2010), 325–342.
- William Guynn, "Film: A Place of Memory," in *Writing History in Film* (New York, NY: Routledge, 2006), 165–179.

Suggested Further Reading:

- Geoffrey Cubitt, "Social Memory and the Collective Past," in *History and Memory* (Manchester: Manchester University Press, 2007), 199–256.
- David Lowenthal, "Memory," in *The Past Is a Foreign Country – Revisited* (New York, NY: Cambridge University Press, 2015), 303–332.
- David Lowenthal, "Nostalgia: Dreams and Nightmares," in *The Past Is a Foreign Country – Revisited* (New York, NY: Cambridge University Press, 2015), 31–54.

SESSION 13B: DISCUSSION · MONDAY, 25 DECEMBER 2023

Film Analysis: Memory, Forgetting, and Nostalgia in *Dear Comrades* (2020)

During the thirteenth and final week's discussion session, we will conduct a comprehensive analysis of mnemonic themes and nostalgic elements in Andrey Konchalovskiy's *Dear Comrades* (2020). The primary objective of this session is to equip students with analytical and interpretive skills, enabling them to apply what they learnt in the preceding session to the assigned film. Students are expected to come prepared with their viewing notes and their responses to the study questions provided by the instructor.

Required Viewing:

- *Dear Comrades* (*Dorogie tovarishchi*, Andrey Konchalovskiy, Russia, 2020)



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 B (discussion) sessions, which will be held in the screening room of Mithat Alam Film Centre on Fridays between 2:00 PM and 4:00 PM. To view the assigned films, students can arrange individual or group screenings with or without their fellow classmates at Mithat Alam Film Centre's television room on week days between 10:00 AM and 4:30 PM. To request a screening appointment, students should contact the film centre at +90 212 359 7381 or +90 212 359 7382 (voice) or mafm@boun.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.

Group Presentation Assignments

Once during the term, each student taking this course is required to participate in the creation and delivery of a group presentation. The purpose of these oral presentations is to enable students to gain skills in identifying, analysing, presenting, and discussing the "formal" elements in films. Before Session 7A, we will form six groups, each consisting of three to four members, ensuring that every student has an opportunity to deliver an in-class presentation. The composition of each group will be determined on a first-come-first-served basis. In these presentations, students are expected to apply what they have learnt during the first half of this term to a film they will choose from a list provided by the instructor. Each group is expected to focus on only one film, with each member analysing and discussing a different component of that particular film: (1) narrative, (2) mise-en-scène and cinematography, (3) sound and editing, and (4) genre.

A group presentation should provide a brief introduction to the chosen film and help others in the class identify what is remarkable or controversial about this cinematic work. Subsequently, it should examine the formal elements in the film with reference to selected scenes. Each student should present for 10-15 minutes, aiming to keep their film analysis concise. The workload should be divided equally among all members. Each group member will receive the same grade for the presentation, which accounts for 10% of their overall grade. Group presentations will be held from Session 7B to Session 13A, and oral presentation documents should be uploaded to Moodle.

There are both advantages and disadvantages to delivering a group presentation. On the plus side, students can share the workload and might feel more comfortable speaking within a group than presenting in front of the class alone. However, problems can arise during group presentations.

Group presentations are less successful when:

- group members do not collaborate to ensure that their respective parts of the presentation flow smoothly, resulting in what feels like two or three separate presentations;
- group members do not practice or are unaware of what other group members will be discussing;
- group members do not plan ahead, leading to variations in the strength of different sections of the presentation; and,



- some group members do not adhere to the agreed-upon time limit.

To ensure a successful group presentation, group members should:

- divide responsibilities among group members;
- schedule frequent meetings and set deadlines for the group;
- allocate time a week in advance of the presentation for group practice and editing;
- maintain open communication with other group members regarding any changes to their portion;
- avoid redundancy and overlap; refrain from repeating what other group members have already presented; however, reference what others have said when necessary, particularly when similarities exist between the evaluated scenes (for example, “As Derya previously mentioned regarding Scene A, this observation is also applicable to Scene B, as ‘x’ appears as a remarkable formal element here as well.”);
- ensure a consistent theme throughout the presentation, if they are using presentation software. The presentation should appear cohesive;
- incorporate transitions between group members (for instance, “Next, Buğra will discuss the relationship between ‘x’ and ‘y.’”);
- be creative, informative, and enthusiastic, keep the group’s attention, and utilise visual aids whenever possible.

Midterm and Final Assignments

This is a written assignment-based course, therefore no in-class or take-home exams will be given. As this is a writing-based course, academic writing skills are required. Deadlines for turning in essays will be used instead of midterm and final exams. The formal/cultural film analysis essays are exercises that aim to enable students to apply what they have learnt about the anatomy of films during the term to particular films. Students are responsible for turning in 2 (two) film analysis essays over the course of the term, each about 5-6 pages (2,500 words) in length. Writing will be an important part of this class, and the ability to write well in standard academic English is vital to success in the course. The writing standard for this course is exceptionally high and students are advised to use the following guides:

- For the techniques of film analysis and criticism: Karen M. Gocsik, Richard Barsam, and Dave Monahan, *Writing about Movies*, 4th ed. (New York, NY: W.W. Norton, 2016).
- For the fundamental concepts of film studies: Susan Hayward, *Cinema Studies: The Key Concepts*, 5th ed. (New York, NY: Routledge, 2018).
- For the key aspects of studying film at university: Ruth Doughty and Deborah Shaw, eds. *Film: The Essential Study Guide* (New York, NY: Routledge, 2009).

The students’ writing should be grammatically correct and free of spelling errors, and it should demonstrate increasingly complex critical thinking and analysis as the term progresses. The essays must be typed, single-spaced, in 12-point Times New Roman font, with 1” margins, and properly cited. The instructor of this course further authorises students to use the Chicago Style citation method’s “author-date” system for scholarly form. For further information about the Chicago Style citation method, see The Chicago Manual of Style Online website: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html. All written work should include the student’s name, departmental affiliation, ID number, the course code and title, the instructor’s name, the date of submission, and the title of the selected film. Students are required to submit both a hard/printed copy and a soft/digital copy of each film analysis essay on due dates listed in this syllabus. For further details, please check the “Film Analysis Essays”, “Evaluation and Grade Breakdown”, and “Important Dates and Deadlines” sections in this syllabus. In their film analysis essays, students are expected to adhere to the following criteria of essay-writing. Any work that falls beneath these standards is unacceptable.



Criteria	Definitions
Focus	<ul style="list-style-type: none">● the presence of a controlling idea;● the relevance of the main points to the controlling idea;● the crafting of an effective thesis statement.
Content	<ul style="list-style-type: none">● the development, clarification, and expansion of ideas;● the validity, sufficiency, and consistency of argumentation;● the presentation and explanation of textual, visual, and aural evidence from the selected film to support analyses;● the appropriate and relevant use of key terms in film analysis.
Organisation	<ul style="list-style-type: none">● essay structure with introduction, main body, and conclusion;● the crafting of focused and fully-developed paragraphs;● the logical sequencing of information.
Style	<ul style="list-style-type: none">● tone, or the writer's attitude toward the subject;● the crafting of clear and effective sentences to enhance the communication of ideas;● the effectiveness and breadth of word choice.
Conventions	<ul style="list-style-type: none">● grammar, or the structural rules of the English language;● mechanics, or the technical aspects of writing, such as punctuation and spelling;● the citation and integration of borrowed material.



04 Policies

Evaluation and Grade Breakdown

Students' grades will be determined by their performance on midterm and final assignments (i.e., two film analysis essays), group presentation, and class participation. The point distribution for the course is as follows:

Activity	Percent of Total Grade
● Midterm Assignment (Formal Film Analysis Essay)	35%
● Final Assignment (Cultural Film Analysis Essay)	35%
● Group Presentation	10%
● Class Participation	20%
Total Points	100%

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

Academic Honesty and Integrity

Students are prohibited from committing or attempting to commit any act that constitutes academic dishonesty. The guiding principle of academic honesty and integrity is that a student's submitted work—written assignments, exam papers, presentation slides—must be completed on the student's own and reflect his or her own ideas and efforts. Appropriate citation must be used for all materials incorporated into one's work. If a student is unsure how to credit his or her source, he or she should ask a member of the teaching staff for clarification. Plagiarism (representing and using another person's ideas, writings, and work as one's own), copying from another student's assignment (all instances of identical and near-identical answers will be suspect), obtaining copies of an exam prior to the test date, cheating or talking with others during in-class exams, altering graded assignments, submitting the same work for two different courses without prior permission from the department's professors, and/or lying is considered academic dishonesty and will not be tolerated. Failure to comply with this standard will unconditionally result in a failing grade. For further information about Boğaziçi University's Academic Honesty Policy and Student Conduct Code: www.boun.edu.tr/en-US/Content/About_BU/Governance/Councils_Boards_and_Committees/Ethics_Committees

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 (i.e. formal/cultural film analysis essays) 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.boun.edu.tr>

Make-Up Assignments

No make-up assignments will be offered for the midterm and final assignments. Any student who fails to hand in his or her assessment items (i.e., formal/cultural film analysis essays) over the course of the term will automatically receive an 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: Friday, 6 October 2023. 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, Assoc. Prof. Özlem Öğüt, at +90 212 359 6625 (voice) or ozlemogu@boun.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: Tuesday, 28 November 2023.

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 / 7659 (voice) or geteminfo@boun.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.boun.edu.tr and <https://advising.boun.edu.tr/en/content/students-disabilities-unit>