

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
International Cinema	FIDE205	3	Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
		X				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			X			

Language of Instruction	English
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Course Instructor(s)	Assoc. Prof. Dr. Elnaz Nasehi	E-mail: elnaz.nasehi@arucad.edu.tr	Office: DA-OFF03
Course Objectives	This course aims to develop students' consciousness of diversity and heterogeneity of cinematic forms in the international scale, and to offer them a holistic perspective on the contribution of variety of film industries and filmmakers to the development of the international cinema.		
Course Learning Outcomes	Students will be able to:	Teaching Methods	Evaluation Methods
	To introduce students to the proper terminology to discuss international films.	Direct teaching Method Presentation	Written Exam (Midterm) and Presentation

	To establish a comprehensive understanding of the international cinema.	Direct teaching Method Presentation	Written Exam (Midterm) and Presentation
	To associate the dynamics of cinema and societies in variety of contexts.	Direct teaching Method Presentation	Written Exam (Midterm) and Presentation
	To compare varieties of social and historical contexts of film industries.	Direct teaching Method Presentation	Written Exam (Midterm) and Presentation
Course Content	In this course various international cinematic trends from the past to the present time and in the context of globalization will be discussed. Discussions will be accompanied by film screenings from Europe, Latin America, the Middle East and Asia.		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to the course	T	
2	Contemporary Asian New Waves (Hong Kongm China, Japan),	T	Screening: <i>Drunken Master</i> (Jackie Chan, Hong Kong, 1978); <i>Lost in Hong Kong</i> (Xu Zhang, China, 2015)

3	Contemporary Asian New Waves (India) Bollywood and Parallel Cinemas	T	(Pam, 2007) (Mast & Kawin, 2008), pp. 271-290. Screening: <i>Water</i> (Deepa Mehta, 2006) <i>Welcome to Sajjanpur</i> (ShyamBenegal, India, 2008)
4	New Iranian cinema, Poetic films	T	Screening: <i>Taste of Cherry</i> (Abbas Kiarostami) <i>Gabbeh</i> (Mohsen Makhmalbaf)
5	New Iranian cinema, Political films (cinema of diaspora)	T	Screening: <i>Persepolis</i> (MarjaneSatrapi, Iran 2007)
6	Turkey	T	Screening: <i>Mustang</i> (DenizGamzeErgüven)
7	South America and the Caribbean	T	Screening: <i>Motorcycle Diaries</i> (Walter Salles, Brazil)
8	Review (Midterm Week)	T	
9	European Cinema French New Wave, Italian NeoRealism	T	(White, 1956)
10	European Cinema Contemporary Cinema	T	
11	Russia	T	(Nowell-smith, 1997), pp 640-656
12	Argentina	T	Screening: <i>The Headless Woman</i> (Lucretia Martel)
13	Italy	T	(Nowell-smith, 1997), pp 586-595
14	Spain	T	(Nowell-smith, 1997), pp 596-610

15	Final	T	
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Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Nowell-smith, G. Ed. (1997), <i>World Cinema: The Definitive History of cinema worldwide</i>, Oxford. Library Catalogue number: PN1993.5.A1 O96 1997</p> <p>Thompson, Kristin (2022). <i>Film History An Introduction</i>. New York: New York: McGraw Hill. Library Catalogue number: PN 1993.5.A1 .T466 2022</p> <p>White, J. (1956). <i>European art cinema</i>. London: Routledge . Library Catalogue number: PN1993.5.E8.W48 2017</p>
Recommended Course Material(s)/ Reading(s) /Other	Pam, C. (Ed.). (2007). <i>The Cinema Book</i> . London: British Film Institute.

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	45
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	55
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Explains theoretical foundations, historical development, and aesthetic principles of film and visual storytelling.					

2	Interprets key debates, concepts, and methodologies in film theory, criticism, and visual culture.								
3	Recognizes cinematic language, narrative structures, and production processes within global film traditions.								
4	Analyzes visual culture and media practices in relation to social, cultural, and technological contexts.								
5	Applies directing, cinematography, editing, and storytelling techniques in film production processes.								
6	Develops original film projects through scriptwriting, pre-production planning, shooting, and post-production workflows while addressing creative and production challenges through innovative problem-solving.								
7	Uses contemporary digital tools, motion design, and visual effects technologies to produce audiovisual works.								
8	Communicates cinematic ideas effectively through pitching, presentation, and visual storytelling strategies in global and multicultural contexts.								
9	Evaluates films critically by integrating theoretical knowledge with creative practice.								
10	Collaborates effectively within film production teams while managing creative and technical responsibilities.								
11	Demonstrates professional practice by adapting to evolving media environments and industry standards and continuously develops professional competencies through lifelong learning.								
12	Manages independent film projects by integrating research, artistic vision, and production management skills.								

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		3	42
Preliminary Preparation and self- study	14		3	42









Mid-Term	1		15	15
Final Presentation	1		20	20
TOTAL WORKLOAD				119
TOTAL WORKLOAD / 25				4.76
ECTS				5






ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	X
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	X
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	

	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	X
	SDG 17: Partnership for the Goals	

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination Assessment Details, as indicated below and comply with the Education and Examination Regulation set forth by the University.

*Mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. A report must be submitted within three working days to the faculty secretary following an exam by students who are unable to take the exam for health reasons.

The assessment comprises a written in-class assignment for the midterm evolving from in-class training, and a final written exam. The details of topics and assessment criteria are communicated to students during the course.

PREPARED BY	Assoc. Prof. Dr. Elnaz Nasehi
UPDATED	03.06.2026
APPROVED	Approved by the departmental board on 02.04.2026