

Bogazici University
FA 48K Special Topics in Cinema: Kurdish Cinema

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1- Course Description

Kurdish cinema, categorized as such since the 2000s is a relatively new cinema that is produced from various locations including Europe, Iran, Iraq, Turkey and rest of the world where Kurdish people live. The aim of this course is to examine, critically analyze and decolonize Kurdish Cinema from various film theories including national/transnational/subnational /supranational cinemas, auteur cinema, amateur cinema, *minor* cinema, *accented* cinema, diasporic cinema, affect theory and audiovisual culture, and various forms of documentary theories including first person documentaries, documentary filmmaking and archive formation, and memory studies.

2- Course Requirements and grading

50% - 2 Mid-term exams

20% - Film blog

30% - Final paper

2.1 – Attendance and class participation

As this class is a film-based discussion class it is crucial that you attend the class regularly and take part in class discussions. It is not enough to come and sit in the class but rather I need to and I want to hear your thoughts

2.2 – The midterm exams

The two midterm examination dates will be announced later.

2.3 – Weekly film responses written to personal film blogs

During the semester, you are required to keep a film blog of your own and write your responses to the films and articles there. In your responses you are required to analyze the film from your own perspective and integrate the theories that you can find in the readings specified for each film. You are not required to summarize the film, but discuss the film through focusing on a perspective of your choice or interest. If you like you can upload your reviews as a video essay.

2.4 – Final paper

A final paper of 7 to 10 pages is due 10 days before the deadline for the submission of the final grades. In your final paper you are required to focus on 'a film of your choice' that is not discussed and analyzed in our class. Please turn in an abstract of your paper on the date specified in the class schedule.

3- Disclaimer

Some of the materials in this class may be considered offensive and / or obscene, your continued registration in this class constitutes your acceptance, willingness and agreement to read and view this material.

No cheating and plagiarism will be tolerated.

4- Class Schedule

The following schedule is not intended to be binding, but only to give you a rough idea of what we will be reading and watching when, and approximately how long we will be spending on each film.

July 28: Introduction to the class and the class syllabus

July 28: What is Kurdish cinema? What is *Kurdish* in cinema?: Excerpts from *Kurdish Cinema in Turkey: Imprisonment, Memory, and the Archive* (2016) Cicek. Ö.

August 4: Following some threads: *Patriarchy* - Hamo Bek-Nazaryan, *Zare* (1925) - Yılmaz Güney – *Seyyit Han: Bu Toprağın Gelini* (1968) - Mizgin Mujde Arslan – *Ölüm Elbisesi Kumalik* – (2009) - *I Flew You Stayed* (2012)

August 4: Required reading: Koçer, Suncem. “Kurdish cinema as a transnational discourse genre: Cinematic visibility, cultural resilience, and political agency.” *IJMES*. 46, 2014. Web.

---.“I Flew You Stayed as an example of domestic Ethnography.” *Moment Journal*. 2015, 2 (1). 338-346. Web.

August 11: *Historicization*: - Documentaries of Cayan Demirel: *Bakur, Dr. Sivan, 5 Nolu Cezaevi, Dersim 38*. Gönderen İlhan Sami Comak – All on youtube

August 11: Required reading: Excerpts from *Kurdish Documentary Cinema*, Edited by Can Candan & Suncem Kocer

August 18: *Deterritorialization*: *Yılmaz Güney – Umut & Yol, Miraz Bezar: Min Dit, Bahman Ghobadi* – *Flag Without a Country*, *Kazim Öz – Son Mevsim Savaklar*,

August 18: Required reading: “The Fictive Archive: Kurdish Filmmaking in Turkey” 2012

August 25: *Migration*: *Yüksel Yavuz - Kleine Freiheit* (2003), *Mein Vater, Der Gastarbeiter* (1994) *Ayşe Polat - En Garde*, *Soleen Yussef – Haus ohne Dach*

August 25: Required reading: TBA

September 2: *Recuperation*: *Yüksel Yavuz – Close-up Kurdistan*, *Ayşe Polat – The Others* - Ali Kemal Cinar – *Genco, Arada, Vesarti* – Hüseyin Karabey – *My Marlon and Brando*

September 2: Required reading: TBA

5- Suggested reading

- Arslan, Müjde. *Kürt Sineması: Yurtsuzluk, Ölüm ve Sınır*. İstanbul: Agora Kitaplığı, 2009. Print.
- Arslan, Savaş. *Cinema in Turkey: A New Critical History*. Oxford: Oxford University Press, 2010. Print.
- Arslan, Umut Tümay. "Gecikmiş Modernlik, Ulusal Kimlik ve Türk Sineması." Diss. Ankara University, 2008. Web.]
- Baker, Ulus. "Şok ve Beyin: Yılmaz Güney Sineması üzerine".
<http://www.korotonomedy.net/kor/index.php?id=21,146,0,0,1,0>. Web.
- Güney, Yılmaz. *Herkes Ondan Söz Ediyor*. Beyoğlu [İstanbul] : Güney Filmcilik Sanayi ve Ticaret A.Ş., 1997. Print.
- . *İnsan, militan ve sanatçı Yılmaz Güney*. Beyoğlu [İstanbul] : Güney Filmcilik Sanayi ve Ticaret A.Ş., 1997. Print.
- . *Selimiye mektupları*. Beyoğlu [İstanbul]: Güney Filmcilik Sanayi ve Ticaret A.Ş., 1997. Print.
- . *Seyyit Han*. İstanbul: Güney Yayınları, 1998. Print.
- . *Umut: dava belgeleri, filmin konusu, senaryo, dış basında Umut*. İstanbul: Güney Filmcilik Sanayi ve Ticaret A.S. Yayınları, 1975. Print.
- Koçer, Suncem & Candan, Can. *Kurdish Documentary Cinema in Turkey: The Politics and Aesthetics of Identity and Resistance*. Cambridge Scholar Publishing, 2016. Print.
- Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton, N.J. Princeton University Press, 2001. Print.
- Rascaroli, Laura. *The Personal Camera: Subjective Cinema and the Essay Film*. Wallflower Press. London, 2009. Print.
- Shand, Ryan. "Theorising Amateur Cinema: Limitations and possibilities". *The Moving Image*, Volume 8, Number 2, Fall 2008 2008. Web.
- Spence, Loise and Kotaman Avcı, Aslı. "The Talking Witness documentary: Remembrance and the Politics of Truth", *Rethinking History: The Journal of Theory and Practice*, vol. 17, no. 3, pp. 295-311. 2013. Web.
- Şengül, Ali Fuat. *Cinema, Space, and Nation: The Production of Doğu in Cinema in Turkey*. Diss. University of Texas at Austin, December 2012. Web.
- Refig, Halit. *Ulusal Sinema Kavgası*. İstanbul: Hareket Yay, 1971. Print.
- . *Sinemada Ulusal Tavrı*: Halit Refiğ Kitabı. İstanbul: Türk İş Bankası, 2007. Print.

Zimmerman, Patricia. *Reel Families: A Social History of Amateur Film*. Bloomington, Indianapolis. 1995. Print.

---. *Startling angles: amateur film and the early avant-garde*. 1986. Print.

Yücel, Müslüm. *Türk Sinemasında Kürtler*. Agora Kitaplığı, 2008. İstanbul. Print