



GÜZEL SANATLAR VE TASARIM FAKÜLTESİ
FİLM TASARIMI VE YÖNETİMİ BÖLÜMÜ MÜFREDAT EL
KİTABI

FACULTY OF FINE ARTS AND DESIGN
SYLLABUSES HAND BOOK OF DEPARTMENT OF
FILM DESIGN AND DIRECTING

General Information	The Department of Film Design and Management offers a 4-year undergraduate program with practical and theoretical courses. In accordance with Ankara Bilim University Education Policy, in addition to theoretical courses, students spend the last semester of the program studying at work.
Purpose of the Department	Department of Film Design and Management, directing, screenwriting, post-production, cinematic history and theories, etc... It aims to educate students who are familiar with and effectively to solve problems in all areas of filmmaking.
Admission Requirements	In the first year of the program, students are taken with the central placement exam made by ÖSYM. The admission of students from abroad is made according to the principles determined by the Senate within the framework of the provisions of the relevant legislation. The acceptance of students by horizontal and vertical transfer is carried out in accordance with the provisions of the relevant legislation.
Graduation Requirements	Students who have successfully passed the elective courses that should be taken in the minimum number with the compulsory courses specified in the course plan, have at least 240 ECTS left and have an average of 2.00/4 can graduate.
Qualification Awarded	Bachelor's Degree
Transition to Higher Level	Students who successfully complete the program can apply for master's and doctoral degrees in communication and fine arts fields or other disciplines that accept students from this field.
Assessment Questionnaire	Graduates of the Department of Film Design and Management have the opportunity to work in all jobs in the fields of pre-production, production and post-production.
Examination Assessment	The achievements of the students are measured by the instructor related to the methods such as short tests, midterms, projects, assignments etc. and evaluated according to the relative evaluation system of the University.

HIGHER EDUCATION QUALIFICATIONS FRAMEWORK

Level 6 (Undergraduate Education) Qualifications

❖ ORDERED

KNOWLEDGE

Theoretical – Factual:

PQ-1. Develops critical thinking and self-awareness by evaluating various theories and approaches to film analysis.

PQ-2. Contextualizes social, political, cultural, technological and/or artistic impacts on film and television stories.

PQ-3. Improves your creativity and analytical skills by identifying quality story concepts and creating script transcripts/analyses from at least two disciplinary perspectives.

PQ-4. It does not identify industry trends and evaluates the relationships between film history, film styles and film aesthetics to predict.

Skills

Cognitive-Applied:

PQ-5. As part of a film production team, it competes in at least two disciplines, including production/production, management, screenwriting, directing, camera and lighting, editing, sound, art directing, set design, special effects and television studio production.

PQ-6. It works in collaboration with a team to transform a prepared script into a consistent dramatic film, documentary or television production by following industry practices.

COMPETENCES

Ability to Work Independently and Take Responsibility

PQ-7. Developing industry understanding as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplines.

PQ-8. Learns and experiences industry practices by identifying stakeholders and various markets in the film, broadcast and related media industries and complying with legal and ethical standards related to the film and broadcast industries.

Learning Competence

PQ-9. Improve communication skills by providing film themes and aesthetics in essays and class discussions.

PQ-10. Learn and follow the industry process: tell story concepts clearly, develop financial and marketing plans, identify funding sources, and evaluate copyright and intellectual property issues.

Communication and Social Competence

PQ-5. Prepares for employment by developing a plan based on critical self-reflection and employer/placement feedback.

Field Specific Competence

PQ-11. By creating a portfolio or demo, you can apply what you have learned and prepare for employment.

❖ ORDERED

LEARNING OUTCOMES OF THE PROGRAMME

PQ-1. Develops critical thinking and self-awareness by evaluating various theories and approaches to film analysis.

PQ-2. Contextualizes social, political, cultural, technological and/or artistic impacts on film and television stories.

PQ-3. Improves your creativity and analytical skills by identifying quality story concepts and creating script transcripts/analyses from at least two disciplinary perspectives.

PQ-4. It identifies industry trends and evaluates the relationships between film history, film styles, and film aesthetics to predict.

PQ-5. As part of a film production team, it competes in at least two disciplines, including production/production, management, screenwriting, directing, camera and lighting, editing, sound, art directing, set design, special effects and television studio production.

PQ-6. It works in collaboration with a team to transform a prepared script into a consistent dramatic film, documentary or television production by following industry practices.

PQ-7. Developing industry understanding as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplines.

PQ-8. Learns and experiences industry practices by identifying stakeholders and various markets in the film, broadcast and related media industries and complying with legal and ethical standards related to the film and broadcast industries.

PQ-9. Improve communication skills by providing film themes and aesthetics in essays and class discussions.

PQ-10. Learn and follow the industry process: tell story concepts clearly, develop financial and marketing plans, identify funding sources, and evaluate copyright and intellectual property issues.

PQ-11. Prepares for employment by developing a plan based on critical self-reflection and employer/placement feedback.

PQ-12. By creating a portfolio or demo, you can apply what you have learned and prepare for employment.

**ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING**

INTRODUCTION TO PHOTOGRAPHY

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
INTRODUCTION TO PHOTOGRAPHY	FLM111	Fall	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Ali Çağıl Ömerbaş						
Course objective	This course is designed to introduce students to the equipment and application of the photography. Students will be introduced to the basics of photography equipment, learn about composition, light and other visual elements during this course.						
Learning outcomes	Upon successful completion of the course, students will be able to; <ul style="list-style-type: none">- explain the basic terms and concepts of photography- recognize the machine structure and equipment- analyze the relationship between exposure variables and the effects of these variables on photographic images- distinguish different lenses and their uses- identify the elements of the composition.- differentiate film and digital photography- demonstrate the use of composition elements						
Course Content	Photography, composition, cameras, camera parts, reading images, presenting images						
References	Langford, M., Fox, A. & Smith, R. (2010). Langford's basic photography: the guide for serious photographers. Amsterdam Boston: Focal Press/Elsevier.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	History of photography and significant photographers
3. Week	Camera types and formats
4. Week	Exposure/light
5. Week	Lenses
6. Week	Parts of lenses and special lenses
7. Week	Mid- term exam
8. Week	Film formats
9. Week	Lighting for photography
10. Week	Composition
11. Week	Analogue cameras
12. Week	Digital cameras
13. Week	Film processing
14. Week	Digital image processing
15. Week	Photography presentation methods
16. Week	Assignment presentations

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%5
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	6	%60
Presentation	5	%5
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	0	%0
Total	32	%100
Contribution of semester Works to success points	32	%100
Contribution of final exam to success points		%0
Total		%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	4	5	20
Specific practical training	8	1	8
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)			
Presentation / Seminar Preparation	5	5	25
Project			
Homework assignment	6	5	30
Midterms (Study duration)	1	20	25
Final Exam (Study duration)	0	0	0
Total Workload	29	70	150

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

**ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING**

INTRODUCTION TO VIDEO

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
INTRODUCTION TO VIDEO	FLM111	Fall	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Ali Çağıl Ömerbaş						
Course objective	This course aims to introduce students the language of filmmaking. Through screenings, discussions, essays and project works, students develop skills in using appropriate film terminology to articulate their ideas and executing them with proper techniques. Benefitting from the readings and screenings, students will become able to communicate in production terms and execute projects.						
Learning outcomes	Upon successful completion of the course, students will be able to; <ul style="list-style-type: none">- express their ideas with videos- describe videos using the technical terminology- operate digital video cameras- perform basic lighting techniques- develop basic editing skills- interpret sound recording and select appropriate soundtrack for videos- produce simple videos using the suitable techniques						
Course Content	Video cameras, camera parts, video terminology, simple editing, basic lighting methods						
References	Katz, S. D., & Katz, S. (1991). <i>Film directing shot by shot: visualizing from concept to screen</i> . Gulf Professional Publishing. Zettl, H. (2013). <i>Sight, sound, motion: Applied media aesthetics</i> . Cengage Learning.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	History of video production
3. Week	Lighting
4. Week	Color
5. Week	Framing
6. Week	Forces within the screen
7. Week	Mid- term exam
8. Week	Depth and lenses
9. Week	Camera and lighting exercise
10. Week	Building screen space
11. Week	Motion in video
12. Week	Time and editing
13. Week	Editing exercise
14. Week	Sound in video
15. Week	Sound exercise
16. Week	Final presentations

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%5
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	6	%60
Presentation	5	%5
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	0	%0
Total	32	%100
Contribution of semester Works to success points	32	%100
Contribution of final exam to success points		%0
Total		%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	8	5	30
Specific practical training	8	1	8
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)			
Presentation / Seminar Preparation	5	9	45
Project			
Homework assignment	6	5	30
Midterms (Study duration)	1	20	25
Final Exam (Study duration)	0	0	0
Total Workload	42	43	180

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING

KEY CONCEPTS IN AUDIO VISUAL MEDIA I

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
KEY CONCEPTS IN AUDIO VISUAL MEDIA I	FLM 109	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Distance learning						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Özge Özyılmaz						
Course objective	To help students understand the key debates and methodological approaches in film studies						
Learning outcomes	1. learn and use the main concepts in audio-visual media 2. understand the collaborative nature of cinema and the numerous professions in film industry. 3. Demonstrate a basic knowledge of film form and genre and its change in cinema history. 5. use the key concepts of audio-visual media in film analysis.						
Course Content	This course opens up the fundamental concepts and main issues of the audio-visual media to discussion. The course covers the foundations of filmmaking, narrative, film form, editing, performance, sound and film criticism. In the course, all these discussions will be addressed through various films from the past and present, and how films work as commercial / entertainment / artistic products will be discussed. With this course, students will understand the basic features that distinguish cinema from other branches of art, master the terms and concepts used in the world of cinema, and learn to approach films with an analytical method.						
References	Bordwell, David, and Kristin Thompson. <i>Film art: An introduction</i> . McGraw-Hill, 2004.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	<p>Introduction to the Course <i>Why this course? Why in this structure?</i> <i>Explanation of term project assignments.</i></p> <p>Film: <i>Rear Window</i> (1954). Alfred Hitchcock</p>
2. Week	<p>Looking at Movies Audience Expectations- Film Styles- Classic /Realist/Formalist Styles -Motives and parallels in movies</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 2 Film: <i>Pan's Labyrinth</i> (2006). Guillermo del Toro</p>
3. Week	<p>Narrative Form What is narrative? Characters-Narrative Form- Story and Plot- Duration-Suspense-Surprise / Cause and Effect Restricted-Unrestricted Narrative Objective-Subjective Narrative The Narrator</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 3 Film: <i>Slumdog Millionaire</i> (Danny Boyle and Loveleen Tandan, 2008).</p>
4. Week	<p>Mise-en-Scene What is Mise-en-scene? Setting-Costume and Make-up-Lighting-Staging</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 4</p> <p>Film: <i>Thelma and Louise</i> (Ridley Scott, 1991)</p>
5. Week	<p>Cinematography What is Cinematography? Cinematographer- Film Stock- Lighting- Lenses- Camera Angles and heights - Camera movements – Point of view- Length of shot Special Effects</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 5 Film: <i>Ratcatcher</i> (Lynne Ramsay, 1999).</p>
6. Week	<p>Editing What is Editing? Continuity and discontinuity editing</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 6</p> <p>Film: <i>Notorious</i> (Alfred Hitchcock, 1946).</p>
7. Week	<p>Sound in Cinema Production of Film Sound Roles of Film Sound</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 7 Film: <i>Days of Heaven/Taxi Driver/La Grande Illusion</i></p>

8. Week	Midterm
9. Week	<p>Documentary Cinema What is a Documentary? Genres of Documentary.</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 10</p> <p>Film: <i>The Gleaners and I</i>, (2000) Agnès Varda. <i>The Beaches of Agnes</i> (Agnes Varda, 2008).</p>
10. Week	<p>Experimental Cinema Types of Form in Experimental Film</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 10</p> <p>Film: <i>Meshes of the Afternoon</i> (1943) Maya Deren. <i>Un Chien Andalou</i> (1929) Luis Buñuel and Salvador Dali.</p>
11. Week	<p>Animation Film Types of Traditional and Computer Animation</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 10</p> <p>Film: <i>Dimensions of Dialogue</i> (1983) directed by Jan Švankmajer</p>
12. Week	<p>Film Genres</p> <p>Genre Conventions- Evolutions of Film Genres</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 9</p> <p>Film: <i>No Country for Old Man</i> (Coen Brothers, 2006)</p>
13. Week	<p>Film Industry: Economy and Technology Film, Video and Digital Technologies Studio System and Independent Productions Finance Marketing and Distribution</p> <p>Reading: <i>Film Art</i>, David Bordwell- Kristin Thompson Chapter 1</p> <p>Film: <i>Barton Fink</i> (Coen Brothers, 1991)</p>
14. Week	<p>Evaluation of the course</p> <p>Film: <i>Pulp Fiction</i> (1994). Quentin Tarantino</p>
15. Week	Repeat
16. Week	Final examination

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	5	%20
Project (Film Review)	1	%30
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	1	%40
Total	21	%100
Contribution of semester Works to success points	20	%60
Contribution of final exam to success points	1	%40
Total	21	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application			
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)	13	3	39
Presentation / Seminar Preparation			
Project (Film Review)	1	24	24
Homework assignment (response papers)	5	2	10
Midterms (Study duration)			
Final Exam (Study duration)	1	30	30
Total Workload	34	63	150

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

**ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING**

KEY CONCEPTS IN AUDIO VISUAL MEDIA II

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
KEY CONCEPTS IN AUDIO VISUAL MEDIA II	FLM 110	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Distance learning						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Özge Özyılmaz						
Course objective							
Learning outcomes	1. conduct discussions on the concepts in audio-visual media 2. comprehend crucial theoretical concepts in cinema studies 3. use comprehensively the concepts of audio-visual media in film analysis 4. analyze and criticize those concepts 3. Demonstrate a basic knowledge of film form and genre and its change in cinema history.						
Course Content	In this course, students will engage on some of the most influential debates in cinema studies. Students will engage the discussions on psychoanalysis, feminism, Marxism, cultural studies, auteur criticism, genre criticism audience/star studies, postcolonialism, genre analysis and spectatorship and reception theories. This course will provide students the must conceptual tools to interpret films in a globalized media world.						
References	Corrigan & White, <i>The Film Experience: An Introduction</i> , 3rd edition (2012). Christine Gledhill and Linda Williams, eds., <i>Reinventing Film Studies</i> (New York: Arnold, 2000). John Hill and Pamela Church Gibson, eds. <i>Film Studies: Critical Approaches</i> (New York: Oxford UP, 2000).						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Course Introduction
2. Week	Race and Gender on Screen Reading: Corrigan & White, Chp. 10 [excerpt], "The Lost and Found of Film History," pp. 380-397 Screenings: <i>Lip</i> (Tracey Moffatt, Australia 1999) <i>Chan Is Missing</i> (Wayne Wang, US 1982) 80 mins <i>Sink or Swim</i> (Su Friedrich, US 1990) 48 mins
3. Week	Films in Historical Context: Film Noir Reading: Corrigan & White, Chp. 12, "Writing a Film Essay: Observations, Arguments, Research and Analysis" Screening: <i>Double Indemnity</i> (Billy Wilder, US 1944) 107 mins
4. Week	Film Genre and Ideology: Horror Reading: Corrigan & White, Chp. 9, "Rituals, Conventions, Archetypes, and Formulas: Movie Genres" Screening: <i>Let the Right One In</i> (Tomas Alfredson, Sweden 2009) 115 mins
5. Week	Film Bodies and Performance Reading: 1. Geraghty, "Re-Examining Stardom: Questions of Texts, Bodies and Performance" (RFS: 183-202) 2. McDonald, "Film Acting" (FS: 28-33) Screening: <i>Safe</i> (US, Todd Haynes, 1995, 119 min.)
6. Week	Cultural Studies, Film Audiences, and Reception Reading: 1. Turner, "Cultural Studies and Film" (FS: 193-199) 2. Gripsrud, "Film Audiences," (FS: 200-209) Film Screening: <i>Thelma and Louise</i> (US, Ridley Scott, 1991, 129 min.)
7. Week	Globalization, Documentary, and Third Cinema Reading: Stam and Shohat, "Film Theory and Spectatorship in the Age of the 'Posts'" (RFS: 381-401) Screening: <i>Tale of Love</i> (US/Vietnam, Trinh T. Minh-ha, 1995, 108 min.)
8. Week	Midterm

9. Week	<p>Cult Cinema and the Ends/Limits of Cinema</p> <p>Reading: Friedberg, "The End of Cinema: Multimedia and Technological Change" (RFS: 438-452)</p> <p>Screening: <i>Mulholland Drive</i> (US, David Lynch, 2001, 145 min.)</p>
10. Week	<p>Film Bodies and Performance</p> <p>Reading: McDonald, "Film Acting" (RFS: 28-33)</p> <p>Screening: <i>Safe</i> (US, Todd Haynes, 1995, 119 min.)</p>
11. Week	<p>Psychoanalysis, Gender, and Aesthetics</p> <p>Reading: Creed, "Film and Psychoanalysis" (FS: 75-88)</p> <p>Screening: <i>The Stepford Wives</i> (US, Bryan Forbes, 1975, 115 min.)</p>
12. Week	<p>Ideology, Class, and Industry</p> <p>Reading: Gaines, "Dream/Factory" (RFS: 100-113)</p> <p>Screening: <i>Stella Dallas</i> (US, King Vidor, 1937, 106 min.)</p>
13. Week	<p>The <i>Auteur</i> and <i>Auteur</i> Theory</p> <p>Readings: Sarris, "Notes on the Auteur Theory in 1962" (PDF)</p> <p>Screening: <i>Hiroshima mon amour</i> (France, Alain Resnais, 1959, 90 min.)</p>
14. Week	Final
15. Week	Repeat
16. Week	Final examination

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	5	%20
Project (Film Review)	1	%30
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	1	%40
Total	21	%100
Contribution of semester Works to success points	20	%60
Contribution of final exam to success points	1	%40
Total	21	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application			
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)	13	3	39

Presentation / Seminar Preparation			
Project (Film Review)	1	24	24
Homework assignment (response papers)	5	3	15
Midterms (Study duration)	1	28	28
Final Exam (Study duration)	1	32	32
Total Workload	34	63	180

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by					X

creating a portfolio or demo reel.					
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in order to identify and predict industry trends.			X		
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING

FILM CULTURE I

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM CULTURE I	FLM 105	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Distance learning						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Ayça Çiftçi						
Course objective	To help students understand the key debates and methodological approaches in film studies						
Learning outcomes	After taking this course students will be able to; <ol style="list-style-type: none">1. learn the main concepts in film studies2. understand film studies as part of the broader context of visual studies3. recognize the interdisciplinary nature of film studies4. learn the methodological approaches in film analysis5. discuss the meaning and value of films from a scholarly perspective;6. exhibit confidence in critical thinking and academic writing.						
Course Content	This course will explore the key concepts that allow us to study the sophisticated relationships between film and culture. Closely examining one specific film each week, the course demonstrates the application of diverse theoretical debates into film analysis. The main aim of the course is to provide students with new ways of seeing films by using appropriate conceptual tools and critical approaches.						
References	<ul style="list-style-type: none">- Marita Sturken & Lisa Cartwright, Practices of Looking: An Introduction to Visual Culture, Oxford: Oxford University Press, 2001- Hayward, Susan, Cinema Studies: The Key Concepts, London: Routledge, 2000						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	Films, Dreams and Fantasies Required film: The Wizard of Oz (Victor Fleming, 1939)
3. Week	Representation, Illusion and Cinema Required film: The Purple Rose of Cairo (Woody Allen, 1985)
4. Week	Seeing is Believing: The Myth of Photographic Truth Required film: Blow-up (Michelangelo Antonioni, 1966)
5. Week	The Society of the Spectacle and The Mass Media Required film: The Truman Show (Peter Weir, 1998)
6. Week	Consumer Culture and the Manufacturing of Desire Required film: Fight Club (David Fincher, 1999)
7. Week	Simulation, Hyper-reality and Cinema Required film: Total Recall (Paul Verhoeven, 1990)
8. Week	Virtual Reality, Video Games and Cinema Required film: eXistenZ (David Cronenberg, 1999)
9. Week	Voyeurism and Cinema Required film: Rear Window (Alfred Hitchcock, 1954)
10. Week	Visual Pleasure and the Gaze Required film: Gilda (Charles Vidor, 1946)
11. Week	The Female Gaze? Required film: Portrait of a Lady on Fire (Céline Sciamma, 2019)
12. Week	Power, Knowledge and Cinema Required film: Little by Little / Petit à petit (Jean Rouch, 1970)
13. Week	Surveillance and Cinema Required film: Twelve Monkeys (Terry Gilliam, 1995)
14. Week	Preparation for final exam
15. Week	Repeat
16. Week	Final examination

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	5	%20
Project (Film Review)	1	%30
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	1	%40
Total	21	%100
Contribution of semester Works to success points	20	%60
Contribution of final exam to success points	1	%40
Total	21	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application			
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)	13	3	39
Presentation / Seminar Preparation			
Project (Film Review)	1	24	24
Homework assignment (response papers)	5	1	5
Midterms (Study duration)			
Final Exam (Study duration)	1	32	32
Total Workload	34	63	142

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING

FILM CULTURE II

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM CULTURE II	FLM 106	Spring	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Distance learning						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Ayça Çiftçi						
Course objective	To help students understand the key debates and methodological approaches in film studies						
Learning outcomes	After taking this course students will be able to; <ol style="list-style-type: none">1. learn the main concepts in film studies2. understand film studies as part of the broader context of visual studies3. recognize the interdisciplinary nature of film studies4. learn the methodological approaches in film analysis5. discuss the meaning and value of films from a scholarly perspective;6. exhibit confidence in critical thinking and academic writing.						
Course Content	This course will explore the key concepts that allow us to study the sophisticated relationships between film and culture. Closely examining one specific film each week, the course demonstrates the application of diverse theoretical debates into film analysis. The main aim of the course is to provide students with new ways of seeing films by using appropriate conceptual tools and critical approaches.						
References	<ul style="list-style-type: none">- Marita Sturken & Lisa Cartwright, Practices of Looking: An Introduction to Visual Culture, Oxford: Oxford University Press, 2001- Hayward, Susan, Cinema Studies: The Key Concepts, London: Routledge, 2000						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Cinematic Time Required film: Cleo from 5 to 7 / Cléo de 5 à 7 (Agnès Varda, 1962)
2. Week	Cinematic Space Required film: Once Upon a Time in Anatolia / Bir Zamanlar Anadolu'da (Nuri Bilge Ceylan, 2011)
3. Week	Symbolism and Stylistic Excess Required film: All that Heaven Allows (Douglas Sirk, 1955)
4. Week	Myth, Connotation and Ideology Required film: Jaws (Steven Spielberg, 1975)
5. Week	The Symbolic Significance of Cinematic Monsters Required film: Alien (Ridley Scott, 1979)
6. Week	Politics of Parody Required film: Breathless / À bout de souffle (Jean-Luc Godard, 1960)
7. Week	Postmodern Aesthetics Required film: Pulp Fiction (Quentin Tarantino, 1994)
8. Week	Self-reflexivity in Cinema Required film: Funny Games (Michael Haneke, 1997)
9. Week	Fiction and Non-Fiction Required film: Close-up / Nema-ye Nazdik (Abbas Kiarostami, 1990)
10. Week	Ethics and Aesthetics Screening: Son of Saul / Saul fia (László Nemes, 2015)
11. Week	Culture, Identity and Cinema Required film: Head-On / Duvara Karşı (Fatih Akin, 2004)
12. Week	Cinematic Allegory Required film: The Lobster (Yorgos Lanthimos, 2015)
13. Week	Counter-Cinema Required film: Jeane Dielman, 23 Quai du Commerce, 1080 Bruxelles (Chantal Akerman, 1975)
14. Week	Preparation for final exam
15. Week	Repeat

16. Week	Final examination
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ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	5	%20
Project (Film Review)	1	%30
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	1	%40
Total	21	%100
Contribution of semester Works to success points	20	%60
Contribution of final exam to success points	1	%40
Total	21	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application			
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)	13	3	39
Presentation / Seminar Preparation			
Project (Film Review)	1	24	24
Homework assignment (response papers)	5	1	5
Midterms (Study duration)			
Final Exam (Study duration)	1	40	40
Total Workload	34	63	150

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

**ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
DEPARTMENT OF FILM DESIGN AND DIRECTING**

HISTORY OF CINEMA II

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
HISTORY OF CINEMA II	FLM 110	Fall	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, report preparation and submission.						
Instructor (s)	Dr Canan Balan						
Course objective	The main objective of this course is to become familiar with international and understudied types of cinematic expressions and conventions (including the cinema of Balkans, French New Wave, Arab Cinema, Yeşilçam, classical narrative cinema, documentaries and experimental films) in film history until the late 1970s.						
Learning outcomes	<p>After taking this course:</p> <ol style="list-style-type: none"> 1. Students will identify the key cinematic traditions of international and understudied areas of film history. 2. Students will learn about the role of historical methodology in film studies. 3. Students will be able to contextualize various cinematic movements in particular historical moments and cultures. 4. Students will understand the importance of historiography and canonization. 5. Students will correlate the Western and non-Western developments in film history. 6. Students will learn to be critical about the anachronistic approaches to cinematic contexts. <p>- Students will identify various developments in filmic styles and industries.</p>						
Course Content	The main objective of this course is to become familiar with international and understudied types of cinematic expressions and conventions (including the cinema of Balkans, French New Wave, Arab Cinema, Yeşilçam, classical narrative cinema, documentaries and experimental films) in film history until the late 1970s.						
References	Some hand outs will be given by lecturer and related films to be discussed in the class will also be screened before the class.						

COURSE WEEKLY SCHEDULE

Week	Subject
1. Week	Introduction
2. Week	Pre-Film Techniques
3. Week	Silent Period I
4. Week	Silent Period II
5. Week	Silent Period III
6. Week	Silent Period IV
7. Week	Silent Period V
8. Week	Midterm Exam
9. Week	The sound
10. Week	Değişen Hollywood
11. Week	Early Genres
12. Week	Hollywood vs McCarthy
13. Week	Film Noir I
14. Week	Film Noir II
15. Week	Final
16. Week	Final exam

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	8	%10
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%10
Presentation	5	%5
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%35
Final Exam	1	%50
Total	29	%100
Contribution of semester Works to success points	28	%50
Contribution of final exam to success points	1	%50
Total	29	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	8	4	32
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)			
Presentation / Seminar Preparation	5	9	45
Project			
Homework assignment			
Midterms (Study duration)	1	11	11
Final Exam (Study duration)	1	20	20
Total Workload	29	70	150

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

**ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
DEPARTMENT OF FILM DESIGN AND DIRECTING**

HISTORY OF CINEMA I

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
HISTORY OF CINEMA I	FLM 109	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Online						
Learning and teaching strategies	Lecturing, discussion, report preparation and submission.						
Instructor (s)	Dr Canan Balan						
Course objective	The main objective of this course is to become familiar with different types of cinematic expressions and conventions (including the cinema of attractions, classical narrative cinema, documentaries and experimental films) in film history until the early 1960s.						
Learning outcomes	<p>After taking this course students will be able to;</p> <ul style="list-style-type: none"> - Students will learn about the role of historical methodology in film studies. - Students will be able to contextualize various cinematic movements in particular historical moments and cultures. - Students will understand the importance of historiography and canonization. - Students will correlate the Western and non-Western developments in film history. - Students will learn to be critical about the anachronistic approaches to cinematic contexts. - Students will identify various developments in filmic styles and industries. 						
Course Content	This course introduces various key movements, cinematic cultures and moments in world film history, such as early cinema, German Expressionism; Soviet montage; Surrealism; Classical Hollywood; Italian neo-realism; <i>cinéma direct</i> and <i>vérité</i> , Indian cinema, Turkish cinema and classical Japanese cinema. A special attention will be given to the development of international film industries and movements. We will also examine the process of writing and researching film history and the status of film as an historical artefact.						
References	Some hand outs will be given by lecturer and related films to be discussed in the class will also be screened before the class.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	Cinema Before the Cinema & The Cinema of Attractions Reading: Bordwell & Thompson, Chapter 1, Screening: <i>The Artist Michel Hazanavicius, France, 2011</i>
3. Week	Cinema Before the Cinema & The Cinema of Attractions Reading: Bordwell & Thompson, Chapter 1, Screening: <i>Hugo (Martin Scorsese, USA, 2011)</i>
4. Week	Silent Clowns, Reading: Bordwell & Thompson, Screening: <i>City Lights (Charlie Chaplin, USA, 1931)</i>
5. Week	German Expressionism, Reading: Bordwell & Thompson Chapter 5, Screening: <i>Nosferatu (F.W. Murnau, Germany, 1922)</i>
6. Week	Soviet Cinema, Reading: Bordwell & Thompson Chapter 6, Screening: <i>Battleship of Potemkin (Sergei Eisenstein, USSR, 1925).</i>
7. Week	Review and Midterm
8. Week	"Classical Hollywood Cinema" and the Studio System. Reading: Bordwell & Thompson, Chapter 7. Screening: <i>It Happened One Night (Frank Capra, USA, 1934).</i>
9. Week	French Poetic Cinema. Bordwell & Thompson, Chapter 13, Screening: <i>L'atalante (Jean Vigo, France, 1934)</i>
10. Week	Surrealism and Avant-Garde. Reading: Pam Cook Part 4, Screening: <i>Exterminating Angel (Luis Bunuel, Mexico, 1962)</i>
11. Week	Italian Neorealism, Bordwell and Thompson Chapter 16, Screening: <i>Bicycle Thieves (Vittorio de Sica, Italy, 1948)</i>
12. Week	French New Wave, Bordwell and Thompson Chapter 20, Screening: <i>Breathless (Jean Luc Godard, France, 1960).</i>
13. Week	Japanese Cinema. Bordwell and Thompson, Chapter 26. Screening: <i>Rashomon (Akira Kurosawa, Japan, 1950).</i>
14. Week	Indian Cinema and Social Realism. Reading: Pam Cook, Part 4, Screening: <i>Awaara (Raj Kapur, India, 1951)</i>
15. Week	Conclusion

16. Week	Final examination
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ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	8	%10
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%10
Presentation	5	%5
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%35
Final Exam	1	%50
Total	29	%100
Contribution of semester Works to success points	28	%50
Contribution of final exam to success points	1	%50
Total	29	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	8	5	40
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)			
Presentation / Seminar Preparation	5	9	45
Project			
Homework assignment			
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	33	33
Total Workload	29	70	180

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
Assess the relationships between film history, film styles and film aesthetics in			X		

order to identify and predict industry trends.					
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

ANKARA SCIENCE UNIVERSITY
FACULTY OF FINE ARTS AND DESIGN
FILM DESIGN AND DIRECTING

CONCEPT AND STORY DEVELOPMENT

COURSE SYLLABUS

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
CONCEPT AND STORY DEVELOPMENT	FLM111	Fall	3	0	0	3	4
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion						
Instructor (s)	Derviş Zaimağaoğlu						
Course objective	This course aims to guide students in how to acquire the skill to generate ideas and concepts. Students are expected to develop their own projects using the visualization tools and techniques they have learned throughout the semester. Various inspiration sources will be discussed and students will develop various ideas based on them.						
Learning outcomes	Upon successful completion of the course, students will be able to; <ul style="list-style-type: none">- discover new ways of finding and developing ideas for new projects- demonstrate the fresh methods of concept development in their own stories- identify the design problems- present their thoughts in an understandable format- develop a simple thought into an art\design project						
Course Content	Storytelling, story structure, narrative models, research, inspiration, analysis						
References	Norman, D. (2013). <i>The design of everyday things: Revised and expanded edition</i> . Basic books.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	Creative process and concept development
3. Week	Nature
4. Week	Geometry and mathematics
5. Week	Arts
6. Week	Mythology
7. Week	Mid- term exam
8. Week	Organising narrative
9. Week	Bard's tale
10. Week	Modern narrative
11. Week	Post-modern narrative
12. Week	Collective concept development
13. Week	Analysis
14. Week	Presentation
15. Week	Repeat
16. Week	Final examination

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	8	%5
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%10
Presentation	5	%5
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%35
Final Exam	1	%45
Total	29	%100
Contribution of semester Works to success points	28	%50
Contribution of final exam to success points	1	%50
Total	29	%100

Form Vīb (English): WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	8	1	8
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, ect)			
Presentation / Seminar Preparation	5	6	30
Project			
Homework assignment			
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	20	20
Total Workload	29	70	120

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
Show proficiency in at least two disciplinary areas as part of a filmmaking team, including: producing/production, management, screenwriting, directing, camera and lighting, editing, audio, art direction, set design, special effects and television studio production.			X		
Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.	X				
Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.				X	
Develop an understanding of the industry as a whole by executing all components of development, pre-production, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating a portfolio or demo reel.					X
Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
Contextualize the social, political, cultural,			X		

technological and/or artistic influences upon film and television stories.					
Assess the relationships between film history, film styles and film aesthetics in order to identify and predict industry trends.			X		
Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
Learn and live industry practices by identifying the stakeholders and various markets within the film, broadcast and related media industries as well as complying with legal and ethical standards related to the film and broadcast industries.		X			
Learn and follow industry process: pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing, and assess copyright and intellectual property issues.				X	

1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest