



FACULTY OF FINE ARTS AND DESIGN HANDBOOK OF DEPARTMENT OF FILM DESIGN AND DIRECTING

Overview of Film Design and Directing Department

The vision of the Film Design and Directing Department is to cultivate innovative storytellers who push the boundaries of cinematic expression through a blend of artistic mastery and technological prowess. The mission is to provide a comprehensive education that integrates traditional filmmaking techniques with cutting-edge advancements, preparing students to excel in a rapidly evolving industry. Embracing new technological developments such as virtual reality, augmented reality, and artificial intelligence, the department aims to equip students with the skills to harness these tools creatively. This approach ensures graduates are not only proficient in contemporary filmmaking practices but also poised to lead the future of visual storytelling.

Job Opportunities in Film Design and Directing Department

Graduates of the Film Design and Directing Department have a wide array of job opportunities across various sectors of the entertainment industry, including television and cinema. In the television sector, they can pursue careers as directors, producers, screenwriters, and editors, contributing to the creation of TV shows, series, documentaries, and news programs. The demand for high-quality content on streaming platforms has also increased job prospects in television production, offering roles in content development, production management, and post-production. In the cinema sector, graduates can work as directors, cinematographers, screenwriters, and editors on feature films, short films, and independent projects. They can engage in various stages of film production, from pre-production planning and script development to directing and post-production. The cinema sector offers opportunities in both mainstream and independent film industries, allowing graduates to work on big-budget productions or pursue creative, low-budget projects. Additionally, opportunities abound in the realms of advertising, digital media, and content creation for online platforms. Graduates are also well-equipped to work in emerging fields such as animation and visual effects production. Their skills in visual storytelling and technical proficiency open doors to roles in cinematography, visual effects, and post-production. Furthermore, with the rise of independent filmmaking and the accessibility of distribution channels like streaming services, many graduates find success in creating and distributing their own content, establishing themselves as influential voices in the industry.

General Information	The four-year program in the Film Design and Directing Department offers comprehensive education that combines theoretical knowledge with practical experience. In the first two years, students are introduced to the fundamentals of film history, theory, and analysis, alongside hands-on courses in scriptwriting, cinematography, editing, and sound design. As they progress into the third year, students delve deeper into advanced directing techniques, production management, and visual storytelling, while also having opportunities to work on more complex
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	projects. In the final year, the program culminates in a capstone experience where students undertake a professional traineeship. This traineeship provides invaluable real-world experience, allowing students to apply their skills in professional settings such as film studios, television production companies, or digital media firms. This blend of academic learning and practical training ensures that graduates are well-prepared to be a part of the dynamic field of film and television production.
Purpose of the Department	The purpose of the Film Design and Directing Department is to nurture and develop the next generation of visionary filmmakers and storytellers. The department aims to provide students with a strong foundation in both the artistic and technical aspects of filmmaking, fostering creativity, critical thinking, and technical proficiency. Through a carefully designed curriculum that balances theoretical knowledge with hands-on practice, students are equipped to explore and innovate in various aspects of film production, from scriptwriting and directing to cinematography and editing. The department also emphasizes the importance of understanding and leveraging new technologies, such as virtual reality and digital media, to expand the possibilities of visual storytelling. Ultimately, the goal is to prepare students to create compelling, impactful films and media projects that resonate with audiences and contribute meaningfully to the cultural landscape.

Admission Requirements	In the first year of the program, students are taken with the central placement exam made by ÖSYM (Student Selection and Placement Center). 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 Directing 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, preproduction, 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

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

Field Specific Competence

PQ-12. 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 analytical skills by assessing diverse theories and differing approaches to film, television, and digital media.

PQ-2. Examines the development and transformation of film as an art form and as an industry practice, evaluating the history of film production from technical, industrial, and artistic perspectives.

PQ-3. Develops familiarity with film language and understands how a film constructs meaning in society through form, narrative, content and structure.

PQ-4. Analyzes the interactions between social, political, cultural, and technological transformations and film production processes and movements in cinema.

PQ-5. Elucidates the basic tenets and phases in the art of filmmaking from pre-production to production and post-production.

PQ-6. Enhances skills regarding the operation of the camera, cinematography, sound recording, and the use of lighting.

PQ-7. Analyzes how audiences consume media texts with an eye to identify reception patterns and to understand socio-cultural effects of audio-visual productions.

PQ-8. Instills necessary skills to work as part of a group and collaborate efficiently with group members in a film production project.

CURRICULUM OF FILM DESIGN AND DIRECTING DEPARTMENT

1st YEAR / FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 101	Academic English-I	2	0	2	2
2	FAD 101	Introduction to Communication	3	0	3	6
3	FAD 103	Key Concepts in Social Sciences	3	0	3	6
4	FAD 105	Media Production	2	2	3	6
5	FAD 107	Visual Design-I	2	2	3	6
6	HIS 101	Principles of Ataturk and History of Revolutions I	2	0	2	2
7	TUR 101	Turkish I	2	0	2	2
	OC	Open Class				0
TOTAL			16	4	18	30

1st YEAR / SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	FAD 104	Introduction to Photography	2	2	3	6
2	FAD 106	Introduction to Media Studies	3	0	3	6
3	FAD 108	Visual Design-II	2	2	3	6
4	FAD 110	Film History and Culture	3	0	3	6
5	ENG 102	Academic English-II	2	0	2	2
6	TUR 102	Turkish Language II	2	0	2	2
7	HIS 202	Principles of Ataturk and History of Revolutions II	2	0	2	2
	OC	Open Class				0
TOTAL			16	4	18	30

2nd YEAR / FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 201	Communication Techniques I	2	0	2	2
2	FAD 203	Creative Writing	2	2	3	6

3	FAD 205	Editing and Postproduction	2	2	3	7
4	FLM 207	Cinematography and Lighting	2	2	3	6
5	FLM 209	Advanced Photography	2	2	3	6
6	ELEC 201	Non-Departmental Elective	3	0	3	3
TOTAL			13	8	17	30

2nd YEAR SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 202	Communication Techniques II	2	0	2	2
2	FLM 202	Advanced Scriptwriting	2	2	3	6
3	FLM 204	Film Production	2	2	3	7
4	FLM 206	Contemporary World Cinema	2	2	3	6
5	FLM 208	Film Sound	3	0	3	6
6	ELEC 202	Non-Departmental Elective	3	0	3	3
TOTAL			14	6	17	30

3rd YEAR FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG301	Academic and Occupational Writing Skills I	2	0	2	2
2	FLM 301	Film Theory	3	0	3	5
3	FLM 303	Turkish Cinema	3	0	3	5
4	FAD 303	Digital Art	2	2	3	5
5	FLM 3xx	Departmental Elective			3	5
6	FLM 3xx	Departmental Elective			3	5
7	ELEC 301	Non-Departmental Elective	3	0	3	3
TOTAL			13	2	20	30

3rd YEAR / SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 302	Academic and Occupational Writing Skills II	2	0	2	2
2	FLM 302	Current Issues in Film Studies	3	0	3	6
3	FAD 308	Digital Content Production	2	2	3	7
4	FLM 3xx	Departmental Elective			3	5
5	FLM 3xx	Departmental Elective			3	5
6	FLM 3xx	Departmental Elective			3	5
TOTAL			7	2	17	30
4th YEAR / FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	FLM 401	Graduation Project-I	2	2	3	5
2	FLM 403	Documentary Filmmaking	2	2	3	6
3	FLM 405	Art Direction in Cinema	2	2	3	6
4	FLM 4xx	Departmental Elective Course			3	5
5	FLM 4XX	Departmental Elective Course			3	5
6	ELEC 401	Non-Departmental Elective	3	0	3	3
TOTAL			9	6	18	30
4th YEAR / SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	FLM 402	Graduation Project-II	2	2	3	5
2	FLM 404	Professional Practice				25
TOTAL			2	2	3	30
Departmental Elective Course List						
	Course Code	Course Name	T	P	C	ECTS
1	FAD 211	On Camera Acting	2	2	3	5
2	FAD 322	Video Game and Cinema	3	0	3	5

3	FAD 323	Advanced Lighting	2	2	3	5
4	FAD 324	Contemporary Filmmaking Practices in Turkey	3	0	3	5
5	FAD 325	Advanced Cinematography	2	2	3	5
6	FAD 326	Cinema and Gender	3	0	3	5
7	FAD 327	Web Series Production	2	2	3	5
8	FAD 328	Advanced Editing Techniques	2	2	3	5
9	FAD 329	Animation	2	2	3	5
10	FAD 420	Transmedia Storytelling	2	2	3	5
11	FAD 421	Film Music	2	2	3	5
12	FAD 422	Film Adaptation	3	0	3	5
13	FAD 424	Film Genres	3	0	3	5
14	FAD 425	Directing Actors	2	2	3	5
15	FAD 427	Sound Design	2	2	3	5
16	FAD 428	Semiotics	2	2	3	5
17	FAD 429	Production Management	3	0	3	5
18	FAD 430	Film Aesthetics	3	0	3	5
19	FAD 432	Transcending Concepts in Contemporary Art	3	0	3	5
20	FAD 451	Popular Culture	3	0	3	5
21	FAD 457	Media Audiences	3	0	3	5
22	FAD 459	Art of Storytelling	2	2	3	5
23	FAD 460	Visual Communication	2	2	3	5

SYLLABUSES FOR THE CUMPOLSORY COURSES

1st YEAR/ FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 101	Academic English-I	2	0	2	2
2	FAD 101	Introduction to Communication	3	0	3	6
3	FAD 103	Key Concepts in Social Sciences	3	0	3	6
4	FAD 105	Media Production	2	2	3	6
5	FAD 107	Visual Design-I	2	2	3	6
6	HIS 101	Principles of Ataturk and History of Revolutions I	2	0	2	2
7	TUR 101	Turkish I	2	0	2	2
	OC	Open Class				0
TOTAL			16	4	18	30

INTRODUCTION TO COMMUNICATION

Course Name	Introduction to Communication
Course Type	Required
Code	FAD 101
ECTS	6
Instructor (s)	Assistant Professor Serra Sezgin
Prerequisites	None
Semestre	Fall
Course Content	This course presents an introduction to the interdisciplinary field of communication studies providing necessary theoretical and methodological knowledge. The aim of this course is to prepare students for advanced theory courses in the future by presenting an introduction to the concepts, methods and approaches in media and communication studies.
Learning Outcomes	After taking this course students will be able to; Understand different approaches to communication. Express the relationship between communication sciences and other fields of science. List theoretical and judicial approaches in the field of communication Recognize the fundamentals of social sciences, communication sciences and media professionals.

References	John Fiske (2010). Introduction to Communication Studies. John B. Thompson (1995). Media and Modernity. Graeme Burton (1997). More than Meets the Eye: An Introduction to Media Studies Raymond Williams (1983). Keywords. John Keane (1991). Media and Democracy. Denis McQuail and Sven Windhal (1993). Communication Models for the Study of Mass Communications Stuart Hall (1997). Representation: Cultural Representations and Signifying Practices. SAGE Lawrence Grossberg vd. (2006). Mediamaking, Mass Media in a Popular Culture. SAGE
Learning and teaching strategies	Lecturing, discussion, homework assesment.
Evaluation	Attendance and participation in class discussions 10%, homeworks 30%, mid-term 30% and final exam 30%
Course Language	English

Course Name	Code	Semestre	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Negotiation Process	FAD 101	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Required						
Mode of Delivery (face to face, distance learning)	Face to face and distance learning when required						
Learning and teaching strategies	Lecturing, discussion, homework assesments.						
Instructor (s)	Assistant Professor Serra Sezgin						
Course objective	The aim of this course is to prepare students for advanced theory courses in the future by presenting an introduction to the concepts, methods and approaches in media and communication studies.						
Learning outcomes	After taking this course students will be able to; Understand different approaches to communication. Express the relationship between communication sciences and other fields of science. List theoretical and judicial approaches in the field of communication Recognize the fundamentals of social sciences, communication sciences and media professionals.						
Course Content	This course presents an introduction to the interdisciplinary field of communication studies providing necessary theoretical and methodological knowledge. The aim of this course is to prepare students for advanced theory courses in the future by presenting an						

	introduction to the concepts, methods and approaches in media and communication studies.
Mode of Delivery	Face to face and distance learning when required
References	John Fiske (2010). Introduction to Communication Studies. John B. Thompson (1995). Media and Modernity. Graeme Burton (1997). More than Meets the Eye: An Introduction to Media Studies Raymond Williams (1983). Keywords. John Keane (1991). Media and Democracy. Denis McQuail and Sven Windhal (1993). Communication Models for the Study of Mass Communications Stuart Hall (1997). Representation: Cultural Representations and Signifying Practices. SAGE Lawrence Grossberg vd. (2006). Mediamaking, Mass Media in a Popular Culture. SAGE

Topics by week

Weeks	Subjects
Week	Introduction
Week	Communication – The Basics (Key Concepts and Terms)
Week	History of Communication and Media
Week	Forms of Communication
Week	Communication Models
Week	Theories of Communication
Week	Theories of Communication – Theories of Mass Communication
Week	Midterm
Week	Language, Discourse, Ideology
Week	Communication & Ethics
Week	Communication & Technology
Week	Research Methods in Communication Studies
Week	Analysing Media texts, audiences and users
Week	Revision
Week	General Evaluation
Week	Final examination

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%10
Participation	14	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	2	%30

Presentation	0	%0
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%30
Total	32	%100
Contribution of semester works to success points	31	%70
Contribution of final exam to success points	1	%30
Total	32	%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)	14	3	42
Presentation / Seminar Preparation			
Project			
Homework assignment	2	30	60
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	20	20
Total Workload	32	76	184

The course learning outcomes - program outcomes matrix

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1.Students learn fundamental principles of social sciences, communication and new media studies					X
2. Students interpret these theories and concepts in the context contemporary societies					X
3. Students learn media history and social, artistic, economic and political background of these historical developments					X
4. Students create media content by applying principals of visual aesthetics	X				
5. Students analyze media texts and learn media literacy		X			

6. Students understand the interdisciplinary nature of media and communication studies					X
7. Students get familiarized with the issues of ethical problems, human rights, and public interests				X	
8. Students develop constructive problem-solving approaches to media and communication matters		X			
9. Students apply social science concepts to personal, social, and political issues		X			
10. Students utilize the theoretical and practical knowledge as an expert in the media sector	X				
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way	X				
12. Students acquire knowledge about new media professions and the sector	X				
13. Students learn qualitative and quantitative research methods		X			
14. Students acquire competence of conducting independent research	X				
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society organizations		X			
16. Students have effective written and oral communication skills in English				X	

KEY CONCEPTS IN SOCIAL SCIENCES

Course Name	Key concepts in social sciences
Course Type	Required
Code	FAD 104
ECTS	7
Instructor (s)	Assistant Prof. Dr. Yeliz Dede Özdemir
Prerequisites	None
Semestre	Fall
Course Content	This course will familiarize students with basic concepts of social sciences. It analyzes how social structures and cultures are shaped, maintained and transformed, and how they affect the lives of individuals. In the course, we will discuss the issues of society, culture, class, gender, aging, ethnicity and race, globalization as well as media and technology within the context of contemporary societies. The ultimate goal of the course is to help students read and think critically about social issues.
Learning Outcomes	After successful completion of the course, the student will be able to: Understand the basic definitions and key concepts of social sciences Analyze various social phenomena through the lens of different theoretical perspectives Demonstrate an understanding of how social stratification, race, ethnicity and gender operate within societies Understand and apply sociological concepts to personal, social, and political issues Apply critical thinking skills by challenging common assumptions in the societies Describe how the tools of analysis and methods of social sciences are applicable to work in different communities
References	Introduction to Sociology 2e. (2015) Openstax. Rice University (free online) https://d3bxy9euw4e147.cloudfront.net/oscms-prodcms/media/documents/IntroductionToSociology2e-OP_tbTLqMj.pdf
Learning and teaching strategies	Lecture Class discussion
Evaluation	Exams, Participation and Attendance
Course Language	English

Course Information

Course Name	Code	Semestre	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Negotiation Process	FAD 104	Fall	3	0	0	3	7
Prerequisites	None						
Course Language	English						

Course Type	Required
Mode of Delivery (face to face, distance learning)	Face to face and distance learning when required
Learning and teaching strategies	Lecture, class discussion
Instructor (s)	Assistant Prof. Dr. Yeliz Dede Özdemir
Course objective	This course will familiarize students with basic concepts of social sciences.
Learning outcomes	After successful completion of the course, the student will be able to: Understand the basic definitions and key concepts of social sciences Analyze various social phenomena through the lens of different theoretical perspectives Demonstrate an understanding of how social stratification, race, ethnicity and gender operate within societies Understand and apply social science concepts to personal, social, and political issues Apply critical thinking skills by challenging common assumptions in the societies Describe how the tools of analysis and methods of social sciences are applicable to work in different communities
Course Content	This course analyzes how social structures and cultures are shaped, maintained and transformed, and how they affect the lives of individuals. In the course, we will discuss the issues of society, culture, class, gender, aging, ethnicity and race, globalization as well as media and technology within the context of contemporary societies. The ultimate goal of the course is to help students read and think critically about social issues.
Mode of Delivery	Face to face and distance learning when required
References	Introduction to Sociology 2e. (2021) Openstax. Rice University (free online) https://d3bxy9euw4e147.cloudfront.net/oscms-prodcms/media/documents/IntroductionToSociology2e-OP_tbTLqMj.pdf

Topics

Weeks	Subjects
Week	Introduction
Week	Culture
Week	Society
Week	Socialization
Week	Media and Technology
Week	Social Stratification
Week	Race and Ethnicity
Week	Mid-term
Week	Gender
Week	Religion
Week	Work and Economy

Week	Social Movements
Week	Aging
Week	Final Exam

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%5
Participation	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	3	%15
Presentation	1	%10
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%40
Total	20	%100
Contribution of semester works to success points	29	%60
Contribution of final exam to success points	1	%40
Total	30	%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, etc)	14	3	42
Presentation / Seminar Preparation	1	10	10
Project			
Homework assignment	3	9	27
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	20	20
Total Workload	34	65	161

The course learning outcomes - program outcomes matrix

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1.Students learn fundamental principles of social sciences,					X

communication and new media studies					
2. Students interpret these theories and concepts in the context contemporary societies					X
3. Students learn media history and social, artistic, economic and political background of these historical developments		X			
4. Students create media content by applying principals of visual aesthetics	X				
5. Students analyze media texts and learn media literacy	X				
6. Students understand the interdisciplinary nature of media and communication studies		X			
7. Students get familiarized with the issues of ethical problems, human rights, and public interests				X	
8. Students develop constructive problem-solving approaches to media and communication matters		X			
9. Students apply social science concepts to personal, social, and political issues					X
10. Students utilize the theoretical and practical knowledge as an expert in the media sector	X				
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way	X				
12. Students acquire knowledge about new media professions and the sector	X				
13. Students learn qualitative and quantitative research methods	X				
14. Students acquire competence of conducting independent research	X				
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society			X		

organizations					
16. Students have effective written and oral communication skills in English				X	

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

MEDIA PRODUCTION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
MEDIA PRODUCTION	FAD 105	Fall	2	2	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lectures and readings provide a foundational understanding of media theory and history, while technical workshops offer practical training in using cameras, lighting, sound equipment, and editing software. Project-based learning, including individual and group projects, allows students to apply their skills creatively.						
Instructor (s)	Asst. Prof. Dr. Eda ARISOY						
Course objective	<p>Develop Technical Proficiency</p> <p>Master the use of media production tools and equipment, including cameras, lighting, sound recording devices, and editing software.</p> <p>Foster creativity and originality in conceptualizing, planning, and producing media content.</p> <p>Gain a thorough understanding of the theoretical frameworks and historical contexts that shape media production and its evolution.</p> <p>Develop strong storytelling techniques to effectively communicate messages through various media formats.</p> <p>Encourage critical analysis of media texts and production practices, understanding their impact on audiences and society.</p> <p>Learn to manage media projects from inception to completion, including planning, scheduling, budgeting, and team coordination.</p>						

Learning outcomes	<p>Demonstrate proficiency in operating cameras, lighting equipment, and audio recording devices.</p> <p>Edit video and audio content using industry-standard software.</p> <p>Conceptualize and develop original media projects, including films, videos, and multimedia content.</p> <p>Apply storytelling techniques to create engaging and coherent narratives.</p> <p>Analyze and critique media texts using theoretical frameworks and historical context.</p> <p>Discuss the evolution of media production and its influence on contemporary practices.</p> <p>Plan, organize, and execute media production projects from pre-production to post-production.</p> <p>Manage project logistics, including scheduling, budgeting, and resource allocation.</p> <p>Work effectively in teams, demonstrating strong communication and interpersonal skills.</p> <p>Resolve conflicts and make collaborative decisions during the production process.</p> <p>Evaluate the social, cultural, and ethical implications of media productions.</p> <p>Develop critical perspectives on media representation and audience impact.</p> <p>Adapt to new technologies and methodologies in media production.</p> <p>Experiment with innovative techniques and creative solutions in media projects.</p>
Course Content	<p>This course includes an introduction to media theory and history, technical training in camera operation, lighting, sound recording, and editing software, as well as practical workshops and hands-on projects. Students engage in project-based learning, developing individual and group media productions while receiving critiques and feedback. The curriculum also covers storytelling techniques, project management, and the ethical considerations of media production. Additionally, students gain exposure to industry standards and trends through guest lectures, field trips, and networking opportunities, culminating in the creation of a professional portfolio showcasing their work.</p>
References	<p>Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown: A comprehensive resource on the technical and artistic aspects of cinematography.</p> <p>Producing and Directing the Short Film and Video" by Peter W. Rea and David K. Irving: This book covers the process of producing and directing short films and videos, including planning, shooting, and editing.</p> <p>"Sound for Film and Television" by Tomlinson Holman: An essential guide to sound design and audio production in film and television.</p> <p>Adobe Creative Cloud Tutorials: Tutorials and guides for using Adobe's suite of production tools, including Premiere Pro, After Effects, and Audition.</p> <p>DaVinci Resolve Tutorials: Training resources for Blackmagic Design's editing, color correction, and audio post-production software.</p>

Topics

Weeks	Topics
1. Week	<p>Introduction to Media Production and New Media</p> <p>Overview of Media Production and New Media Trends</p> <p>Equipment Orientation and Basic Camera Operation</p> <p>Read "The Filmmaker's Handbook" (Chapter 1)</p>

2. Week	<p>Fundamentals of Cinematography</p> <p>Cinematography Basics - Composition and Framing</p> <p>Camera Shots and Movements</p> <p>Analyze a Social Media Video (focus on cinematography)</p>
3. Week	<p>Lighting Techniques</p> <p>Principles of Lighting - Key, Fill, and Back Lighting</p> <p>Hands-On Lighting Workshop</p> <p>Lighting Exercise (lighting a scene with different moods)</p>
4. Week	<p>Sound Design and Recording</p> <p>Introduction to Sound Recording and Design</p> <p>Recording Dialogue and Ambient Sound</p> <p>Sound Recording Project (record and edit a soundscape)</p>
5. Week	<p>Introduction to Editing</p> <p>Basics of Video Editing - Continuity and Montage</p> <p>Editing Workshop using Adobe Premiere Pro</p> <p>Edit a Short Sequence (footage provided)</p>
6. Week	<p>Storytelling and Scriptwriting</p> <p>Narrative Structure and Scriptwriting Fundamentals</p> <p>Scriptwriting Workshop</p> <p>Write a Short Script for new media and cinema, discuss the differences (2-3 pages)</p>
7. Week	<p>Pre-Production Planning</p> <p>Pre-Production Essentials - Budgeting, Scheduling, and Storyboarding</p> <p>Create a Storyboard for Your Script</p> <p>Pre-Production Plan for Final Project</p>
8. Week	Mid--term week
9. Week	<p>Video Production for Social Media</p> <p>Characteristics of Successful Social Media Videos</p> <p>Filming a Short Social Media Video</p> <p>Film and Edit a Social Media Video (group project)</p>
10. Week	<p>Advanced Cinematography for Digital Platforms</p> <p>Advanced Techniques - Camera Lenses and Filters</p> <p>Experimenting with Different Lenses and Filters</p> <p>Cinematography Exercise (shoot a scene with varying techniques)</p>
11. Week	<p>Post-Production Techniques</p> <p>Advanced Editing Techniques - Color Grading and Special Effects</p> <p>Color Grading Workshop</p> <p>Color Grade Your Edited Sequence</p>
12. Week	<p>New Media Distribution and Marketing</p> <p>Strategies for Distributing and Marketing Videos on Social Media</p> <p>Creating a Social Media Marketing Plan</p> <p>Develop a Distribution Strategy for Final Project</p>
13. Week	General Review and screening examples : new media and cinema
14. Week	<p>Final Presentations and Critique</p> <p>Final Project Presentations and Peer Critiques</p> <p>Submit Final Project and Reflective Essay</p>

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%5
Fieldwork	0	%0
Practice	5	%0
Homework Assessment	3	%15
Presentation	1	%0
Project	0	%50
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	0	%0
Total	30	%100
Contribution of semester Works to success points	30	%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	2970		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, preproduction, 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 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

VISUAL DESIGN-I

1st YEAR / SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	FAD 104	Introduction to Photography	2	2	3	6
2	FAD 106	Introduction to Media Studies	3	0	3	6
3	FAD 108	Visual Design-II	2	2	3	6
4	FAD 110	Film History and Culture	3	0	3	6
5	ENG 102	Academic English-II	2	0	2	2
6	TUR 102	Turkish Language II	2	0	2	2
7	HIS 202	Principles of Ataturk and History of Revolutions II	2	0	2	2
	OC	Open Class				0
TOTAL			16	4	18	30

INTRODUCTION TO PHOTOGRAPHY

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
INTRODUCTION TO PHOTOGRAPHY	FAD 104	Spring	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Asst. Prof. Eda ARISOY						
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; 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. Read This if You Want to Take Great Photographs - Henry Carroll Read This if You Want to Take Great Photographs of People - Henry Carroll Students will be responsible from the slides shown in the classroom.

Topics

Weeks	Subjects
1. Week	Introduction to Photography: Understanding the basics, what is photography, and its narrative aspects. History of Photography: Exploring the evolution of photography as an art form and its cultural impact.
2. Week	- Classification of Photography Cameras & Lenses: Delving into the types of cameras and lenses available in the market. - Smartphone Photography: Introduction to the basics of shooting with smartphones, exploring the capabilities and creative potential.

3. Week	- Exposure: Understanding the interrelation of variables such as shutter speed, aperture, and ISO. - Practical Session: Applying exposure concepts in real-world scenarios.
4. Week	- <i>STUDIO</i> : Practical studio exercises.
5. Week	- <i>STUDIO</i> : Further exploration of studio techniques and applications. - Smartphone Photography: Advanced tips and techniques for shooting with smartphones.
6. Week	- Composition: Introduction to visual forms and principles of composition. - Smartphone Photography: Exploring creative composition using smartphone cameras.
7. Week	National Ramadan Feast Holiday
8. Week	- MIDTERM: Assessment of knowledge acquired so far.
9. Week	- <i>STUDIO</i> : Studio projects and portfolio development. - Light & Light Meters: Understanding the role of light in photography and using light meters effectively. - Practical Session: Hands-on experience in different lighting conditions.
10. Week	- <i>STUDIO</i> : Studio projects and portfolio development. - Exposure in Low Light and Motion: Techniques for capturing images in low light and managing motion blur. - Smartphone Photography: Night photography and capturing motion with smartphones.
11. Week	- <i>STUDIO</i> : Finalizing studio projects and portfolio development.
12. Week	- <i>STUDIO</i> : Finalizing studio projects and portfolio development.
13. Week	- <i>STUDIO</i> : Finalizing studio projects and portfolio development.
14. Week	- Ethical Considerations, and Royalties: In-depth discussion on ethical issues and copyright considerations in photography. - FINAL: Culmination of the course with a comprehensive final exam and project presentations.

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%5
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	14	%30
Presentation	5	%5
Project	1	%25
Seminar	0	%0
Mid-term Exams	1	%35

Final Exam	0	%0
Total	35	%100
Contribution of semester Works to success points	35	%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			
Project	1	20	20
Homework assignment	14	3	42
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	0	0	0
Total Workload	42	72	152

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, scriptwriting, 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, preproduction, 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 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

INTRODUCTION TO MEDIA STUDIES

Course Name	Introduction to Media Studies
Course Type	Required
Code	FAD 106
ECTS	6
Instructor (s)	Assistant Prof. Dr. Yeliz Dede Özdemir
Prerequisites	None
Semestre	Spring
Course Content	Introduction to Media Studies is designed to provide students with a foundational understanding of the theories, concepts, and approaches used in the analysis of media. Through examining various forms of media including print, broadcast, digital, and social media, students will explore the role of media in shaping society, culture, and individual perspectives. The course will also focus on developing critical thinking skills necessary for analyzing media messages and understanding the complex relationship between media, technology, and society.
Learning Outcomes	Upon successful completion of this course, students will be able to: Demonstrate an understanding of key concepts, theories, and historical developments in media studies. Apply critical thinking skills to analyze and evaluate media content, identifying biases and underlying ideologies. Utilize methods such as semiotics and textual analysis to deconstruct media narratives. Navigate the media landscape critically, assessing credibility and recognizing misinformation. Explore media's impact on society, culture, and individual behavior.

	Understand globalization's effects on media industries and cultural exchange. Engage with ethical considerations in media production, distribution, and consumption.
References	Burton, Graeme. <i>Media and Society Critical Perspectives / Graeme Burton</i> . 2nd ed. Berkshire: Open University Press, 2010. Print. Burton, G. (2002). <i>More than Meets the Eye: An Introduction to Media Studies</i> . Bainbridge, Jason & Goc, Nicola & Tynan, Liz. (2015). <i>Media and journalism : new approaches to theory and practice / Jason Bainbridge, Nicola Goc and Liz Tynan</i> . South Melbourne, Victoria : Oxford University Press
Learning and teaching strategies	Lecture Class discussion
Evaluation	Exams, Presentation, Homework and Attendance
Course Language	English

Course Information

Course Name	Code	Semestre	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECT S
Negotiation Process	NMC 204	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Required						
Mode of Delivery (face to face, distance learning)	Face to face and distance learning when required						
Learning and teaching strategies	Lecture, class discussion						
Instructor (s)	Assistant Prof. Dr. Yeliz Dede Özdemir						
Course objective	<p>To provide students with a comprehensive understanding of the theories, concepts, and historical developments in media studies.</p> <p>To develop students' critical thinking skills necessary for analyzing and evaluating media content, including identifying biases and underlying ideologies.</p> <p>To familiarize students with various methods and approaches used in media analysis, such as semiotics and textual analysis.</p> <p>To enhance students' media literacy skills, enabling them to navigate the media landscape critically and discerningly.</p> <p>To examine the influence of media on society, culture, and individual behavior, including the role of media in shaping identity and perception.</p> <p>To explore the global dimensions of media, including the impact of globalization on media industries and cultural exchange.</p>						
Learning outcomes	<p>Upon successful completion of this course, students will be able to:</p> <p>Demonstrate an understanding of key concepts, theories, and historical developments in media studies.</p> <p>Apply critical thinking skills to analyze and evaluate media content, identifying biases and underlying ideologies.</p>						

	<p>Utilize methods such as semiotics and textual analysis to deconstruct media narratives.</p> <p>Navigate the media landscape critically, assessing credibility and recognizing misinformation.</p> <p>Explore media's impact on society, culture, and individual behavior.</p> <p>Understand globalization's effects on media industries and cultural exchange.</p> <p>Engage with ethical considerations in media production, distribution, and consumption.</p>
Course Content	<p>Introduction to Media Studies is designed to provide students with a foundational understanding of the theories, concepts, and approaches used in the analysis of media. Through examining various forms of media including print, broadcast, digital, and social media, students will explore the role of media in shaping society, culture, and individual perspectives. The course will also focus on developing critical thinking skills necessary for analyzing media messages and understanding the complex relationship between media, technology, and society.</p>
Mode of Delivery	Face to face and distance learning when required
References	<p>Burton, Graeme. <i>Media and Society Critical Perspectives / Graeme Burton</i>. 2nd ed. Berkshire: Open University Press, 2010. Print.</p> <p>Burton, G. (2002). <i>More than Meets the Eye: An Introduction to Media Studies</i>.</p> <p>Bainbridge, Jason & Goc, Nicola & Tynan, Liz. (2015). <i>Media and journalism : new approaches to theory and practice / Jason Bainbridge, Nicola Goc and Liz Tynan</i>. South Melbourne, Victoria : Oxford University Press</p>

Topics

Weeks	Subjects
Week	Introduction
Week	Media Institution Key areas and their implications for understanding media
Week	How to Study the Media
Week	Deconstructing Text: Textual Analysis,
Week	Deconstructing Text: Semiotic Analysis
Week	Audience and Effects
Week	Representation
Week	Mid-term
Week	Media and Violence
Week	Media and Gender
Week	Approaches to Film
Week	The Media and New Technologies
Week	Advertising
Week	News
Week	Globalization and The Media
Week	Final Exam

Assesment Method

Semester Works	Number	Contribution
Attendance	0	%0
Participation	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	3	%10
Presentation	1	%10
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%50
Total	6	%100
Contribution of semester works to success points	5	%50
Contribution of final exam to success points	1	%50
Total	6	%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, etc)	14	3	42
Presentation / Seminar Preparation	1	10	10
Project			
Homework assignment	3	15	45
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	20	20
Total Workload	34	71	179

The Course Learning Outcomes - Program Outcomes Matrix

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1.Students learn fundamental principles of social sciences, communication and new media studies					X
2. Students interpret these theories and concepts in the					X

context contemporary societies					
3. Students learn media history and social, artistic, economic and political background of these historical developments		X			
4. Students create media content by applying principals of visual aesthetics	X				
5. Students analyze media texts and learn media literacy	X				
6. Students understand the interdisciplinary nature of media and communication studies		X			
7. Students get familiarized with the issues of ethical problems, human rights, and public interests		X			
8. Students develop constructive problem-solving approaches to media and communication matters			X		
9. Students apply social science concepts to personal, social, and political issues					X
10. Students utilize the theoretical and practical knowledge as an expert in the media sector	X				
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way	X				
12. Students acquire knowledge about new media professions and the sector	X				
13. Students learn qualitative and quantitative research methods	X				
14. Students acquire competence of conducting independent research	X				
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society organizations			X		
16. Students have effective written and oral				X	

communication skills in English					
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

VISUAL DESIGN II

Course Name	Code	Semester	Theory (hrs/week)	Application (hrs/week)	Laboratory (hrs/week)	National Credit	ECTS
VISUAL DESIGN II	FAD108	SPRING	2	2	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Face to face						
Learning and teaching strategies	This course will combine lectures, discussions, workshops, individual and collaborative projects, software demonstrations, and presentations. Active participation, engagement, and a willingness to experiment are highly encouraged.						
Instructor (s)	Dr. M. Ferit AYDIN						
Course objective	This course provides an introduction to the fundamental principles and elements of visual design. Students will explore the basic concepts of design, including composition, color theory, typography, and imagery. Through hands-on projects and critical analysis, students will develop a foundational understanding of visual design and its applications in various contexts. Students will expand their skillset in industry-standard software; Adobe Illustrator, while exploring animation basics in Adobe After Effects and Premiere Pro. Through lectures, workshops, and individual projects, students will gain the practical skills and theoretical knowledge to create compelling visual communication solutions.						
Learning outcomes	<p>As part of their learning in this course, students will:</p> <ul style="list-style-type: none"> Refine understanding and application of fundamental design principles. Master Gestalt principles for effective visual communication. Expand knowledge of color theory and apply it confidently in design projects. Develop advanced typography skills for impactful visual communication. Learn basic drawing techniques using Adobe Illustrator. Explore fundamental animation concepts and techniques in Adobe After Effects and Premiere Pro. Develop creative problem-solving skills and apply them to visual design challenges. Effectively communicate design concepts through presentations and critiques. 						
Course content	Introduction to Basic Design. Composition Principles. Abstraction, Representation and Composition. Two and Three-dimensional Design Exercises with Artificial Intelligence Applications. Problem Solving Processes. Analytical Thinking. Creative Thinking.						
References	<p>Campbell, C. (2022). <i>AI by design: A plan for living with artificial intelligence</i>. Chapman and Hall/CRC.</p> <p>Gero, J. S., & Sudweeks, F. (Eds.). (2012). <i>Artificial Intelligence in Design'96</i>. Springer Science & Business Media.</p> <p>Hermans, K. (2023) <i>Designing and building AI products and services</i>. Cybellium Ltd.</p>						

	Verganti, R., Vendraminelli, L., & Iansiti, M. (2020). Innovation and design in the age of artificial intelligence. <i>Journal of Product Innovation Management</i> , 37(3), 212-227.
Topics	
Weeks	Subjects
Week	Introduction to visual design: Historical perspectives on visual design Introduction to design software and tools Module 1: Refining Design Principles & Gestalt Theory Overview of visual design principles and elements
Week	Module 1: Refining Design Principles & Gestalt Theory Seeing and visual perception Review and application of design principles (balance, contrast, emphasis, hierarchy, rhythm, unity) In-depth exploration of Gestalt principles and their impact on visual perception
Week	Module 2: Advanced Color Theory (Weeks 3-4) Color psychology and cultural and emotional impact Color harmonies and advanced color schemes: Understanding the color wheel Applying color theory effectively in design projects
Week	Module 3: Composition and Layout Principles of composition Layout design and grid systems Visual hierarchy and focal points
Week	Module 4: Typography Mastery (Weeks 5-6) Typography fundamentals (anatomy of type, classification, terminology) Choosing appropriate fonts for different purposes Typography hierarchy and effective layout techniques Creating visually compelling typographic compositions
Week	Module 4: Typography Mastery (Weeks 5-6) Typography fundamentals (anatomy of type, classification, terminology) Choosing appropriate fonts for different purposes Typography hierarchy and effective layout techniques Creating visually compelling typographic compositions
Week	Module 5: Drawing Basics in Adobe Illustrator (Weeks 7-9) Introduction to the Illustrator interface and basic tools Mastering vector drawing techniques (paths, shapes, pen tool)
Week	In-class applications of learnt contents as mid-term
Week	Module 5: Drawing Basics in Adobe Illustrator (Weeks 7-9) Creating illustrations and design elements using Illustrator Exploring drawing exercises and assignments
Week	Module 6: Animation Basics in After Effects & Premiere Pro (Weeks 10-13) Introduction to animation principles (timing, spacing, anticipation, follow-through)
Week	Module 6: Animation Basics in After Effects & Premiere Pro (Weeks 10-13) Exploring basic animation techniques in After Effects (keyframes, interpolation, easing)
Week	Module 6: Animation Basics in After Effects & Premiere Pro (Weeks 10-13) Editing and compositing animation elements in Premiere Pro
Week	Module 6: Animation Basics in After Effects & Premiere Pro (Weeks 10-13) Creating short animated sequences or motion graphics projects
Week	Module 7: Project Development & Portfolio Building (Weeks 14-15)

	Develop a comprehensive visual design project applying learned skills and software Refine and finalize project based on feedback and critiques Prepare a professional portfolio showcasing design work and skills		
Week	Module 7: Project Development & Portfolio Building (Weeks 14-15) Develop a comprehensive visual design project applying learned skills and software Refine and finalize project based on feedback and critiques Prepare a professional portfolio showcasing design work and skills		
Week	Final Presentations of the projects		
Assessment Method			
Semester Works		Number	Contribution (%)
Attendance		14	10
Laboratory		0	0
Application		1	20
Fieldwork		0	0
Practice		10	10
Homework Assessment		5	20
Presentation		0	0
Project		1	40
Seminar		0	0
Mid-term Exams		0	0
Final Exam		0	0
Total		30	100
Contribution of Semester Works to Success Points		30	100
Contribution of Final Project to Success Points			0
Total		30	100
Workload And Ects Calculation			
Activities	Number	Duration (hour)	Total Work
Course Duration (x14)	14	4	56
Laboratory			
Application			
Specific practical training	14	2	28
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, etc.)	10	2	20
Presentation / Seminar Preparation	2	8	16
Project	1	20	20
Homework assignment	5	3	15
Midterms (Study duration)			
Final Exam (Study duration)			
Total Workload	46	39	155
THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX			

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1. Students learn fundamental principles of social sciences, communication and new media studies					X
2. Students interpret these theories and concepts in the context contemporary societies					X
3. Students learn media history and social, artistic, economic and political background of these historical developments		X			
4. Students create media content by applying principals of visual aesthetics	X				
5. Students analyze media texts and learn media literacy	X				
6. Students understand the interdisciplinary nature of media and communication studies		X			
7. Students get familiarized with the issues of ethical problems, human rights, and public interests		X			
8. Students develop constructive problem-solving approaches to media and communication matters			X		
9. Students apply social science concepts to personal, social, and political issues					X
10. Students utilize the theoretical and practical knowledge as an expert in the media sector	X				
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way	X				
12. Students acquire knowledge about new media professions and the sector	X				
13. Students learn qualitative and quantitative research methods	X				
14. Students acquire competence of conducting	X				

independent research					
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society organizations			X		
16. Students have effective written and oral communication skills in English				X	

FILM HISTORY AND CULTURE

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM HISTORY AND CULTURE	FAD 11	Spring	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecture, in-class discussion, writing.						
Instructor (s)	Assist. Prof. Deniz Zorlu						
Course objective	To help students understand the key debates and methodological approaches in film studies						
Learning outcomes	<p>After taking this course students will be able to;</p> <ul style="list-style-type: none"> learn the main concepts in film studies. understand film studies as part of the broader context of visual studies. recognize the interdisciplinary nature of film studies. learn the methodological approaches in film analysis. discuss the meaning and value of films from a scholarly perspective. 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 specific film(s) 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 movies by using appropriate conceptual tools and critical approaches.						
References	<p>Marita Sturken & Lisa Cartwright, Practices of Looking: An Introduction to Visual Culture, Oxford: Oxford University Press, 2001</p> <p>Hayward, Susan, Cinema Studies: The Key Concepts, London: Routledge, 2000</p>						

Course Weekly Schedule

Weeks	Subjects / Readings
1. Week	<p>The Arrival of the Digital Times Pleasantville (1998) Dickinson, G. (2006). The Pleasantville effect: Nostalgia and the visual framing of (white) suburbia. <i>Western Journal of Communication</i>, 70(3), 212-233.</p>
2. Week	<p>Digital Age and Identity Matrix (1999) / Fight Club (1999) Allen, R. L. (2002). Wake up Neo: White identity, hegemony, and Consciousness in "The Matrix". <i>Counterpoints</i>, 209, 104-125.</p>
3. Week	<p>Youth Films - Coming of Age Stories Frances Ha (2012) / Lady Bird (2017) Schadewaldt, A. M. (2019). "I'm Not a Real Person Yet": Queering Coming of Age in Frances Ha. <i>Aspeers</i>, (12), 97-116.</p>
4. Week	<p>Postmodern Biopic I, Tonya (2017) Korzeniewska-Nowakowska, P. (2021). American Poverty and Social Rejection in Craig Gillespie's I, Tonya. <i>European Journal of Life Writing</i>, 10, WLS64-WLS76.</p>
5. Week	<p>Transnational and Diaspora Films Incendies (2010) Lisondo, A. B. D. D. (2015). The power of the truth: Secrets, lies, bleeding trauma in the film Incendies (2010), by Denis Villeneuve. <i>Ide</i>, 38(60), 67-82.</p>
6. Week	<p>Animation as Blockbuster WALL·E (2008) / Moana (2016) Ramadhan, Y. Z. (2019). Gender stereotypes in Moana (2016): A film analysis of the main character. <i>Passage</i>, 7(1), 140-162.</p>
7. Week	<p>Animated Art Persepolis (2007) / Isle of Dogs (2018) / Waltz with Bashir (2008) Anselmi, W., & Wilson, S. (2015). "Technologies of Memory, Identity, and Oblivion in Persepolis (2007) and Waltz with Bashir (2008)". <i>Familiar and Foreign: Identity in Iranian Film and Literature</i>, 233-260.</p>
8. Week	<p>New Cinematic Perspectives on Class and Social Change Parasite (2019) Sihombing, L. H., & Sinaga, A. A. (2021). REPRESENTATION OF SOCIAL CLASS IN PARASITE MOVIE. <i>Lire Journal (Journal of Linguistics and Literature)</i>, 5(1), 69-80.</p>
9. Week	<p>Dramedy and Cultural Change In Between - Bar Bahar (2016) / Caramel - Sukkar Banat (2007) Haidar, C. (2011). An Investigation into the Meaning of Locally Produced Entertainment Media to Lebanese Women.</p>
10. Week	<p>New Melodrama and Art Three Monkeys (2008) Hammond, C. A. (2018). Three Monkeys (2008): oblivion, anamnesis and the latent spectrality of hope. <i>Culture and Religion</i>, 19(4), 376-393.</p>
11. Week	<p>Science Fiction, Ideology and Political Criticism Snowpiercer (2013)</p>

	Taylor, B. (2016). The ideological train to globalization: Bong Joon-ho's <i>The Host</i> and <i>Snowpiercer</i> . <i>CineAction</i> , 98(1), 44-48.
12. Week	<p>Musical Film Drama and Nation Cold War (2018)</p> <p>Hess, A., & Najbor, J. (2020). Promotion of Polish Cinema Abroad as an Element of Nation Branding. Case Study of “Cold War”(2018) by Pawel Pawlikowski. <i>Sustainability</i>, 12(14), 5621.</p>
13. Week	<p>Musical Road Film Inside Llewyn Davis (2013)</p> <p>Sticchi, F. (2018). Inside the “Mind” of Llewyn Davis: Embodying a Melancholic Vision of the World. <i>Quarterly Review of Film and Video</i>, 35(2), 137-152.</p>
14. Week	<p>New Age Road Film Lore (2012)</p> <p>Ward, E. M. (2017). Dismantling the Third Reich: in Cate Shortland's <i>Lore</i> (2012). <i>Film & History: An Interdisciplinary Journal</i>, 47(1), 18-27.</p>

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%20
Laboratory	0	%0
Application	3	%30
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	5	%40
Project (Film Review)	1	%10
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	0	%40
Total	23	%100
Contribution of semester Works to success points	21	%60
Contribution of final exam to success points	2	%40
Total	21	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	3	5	15
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work reinforcement, etc.)	14	2	28
Presentation / Seminar Preparation			
Project (Film Review)	1	6	6
Homework assignment (response papers)	5	3	15
Midterms (Study duration)			
Final Exam (Study duration)			
Total Workload	37	19	106

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, preproduction, 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

2nd YEAR / FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 201	Communication Techniques I	2	0	2	2
2	FAD 203	Creative Writing	2	2	3	6
3	FAD 205	Editing and Postproduction	2	2	3	7
4	FLM 207	Cinematography and Lighting	2	2	3	6
5	FLM 209	Advanced Photography	2	2	3	6
6	ELEC 201	Non-Departmental Elective	3	0	3	3
TOTAL			13	8	17	30

CREATIVE WRITING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Creative Writing	FAD 203	Fall	2	2	0	3	6
Prerequisites	None						
Course Language	English						

Course Type	Core
Mode of Delivery (face to face, distance learning)	In person
Learning and teaching strategies	Lecturing, discussion, written assignments, projects.
Instructor (s)	Assistant Prof. Dr. Deniz Zorlu
Course objective	This comprehensive course offers students an in-depth introduction to the strategies and techniques essential for crafting original fiction, poetry, and creative non-fiction. The curriculum is designed to provide a balanced mix of theoretical knowledge and practical application, ensuring that students not only learn the fundamentals of creative writing but also gain hands-on experience through various writing exercises.
Learning outcomes	By the end of the course, students will have produced a polished portfolio of their work showcasing their proficiency in fiction, poetry, and creative non-fiction. This portfolio will not only demonstrate their progress and achievements but also serve as a valuable asset for future writing endeavors, whether for publication, further study, or personal fulfillment. Overall, this course aims to cultivate a deep appreciation for the craft of writing and to equip students with the skills and confidence needed to pursue their creative aspirations.
Course Content	By the end of the course, students will have produced a polished portfolio of their work, showcasing their proficiency in fiction, poetry, and creative non-fiction. This portfolio will not only demonstrate their progress and achievements but also serve as a valuable asset for future writing endeavors, whether for publication, further study, or personal fulfillment. Overall, this course aims to cultivate a deep appreciation for the craft of writing and to equip students with the skills and confidence needed to pursue their creative aspirations.
References	TBA

Course Weekly Schedule

Weeks	Subjects
1	Introduction to Creative Writing
2	Creative Writing Across Genres and Media Dunkelberg, K. (2017). <i>A Writer's Craft: Multi-Genre Creative Writing</i> Bloomsbury Publishing.
3	Character Development and World-Building in Filmic Arts Scott, J. (2016). Worlds from words: Theories of world-building as creative writing toolbox. <i>World building: Discourse in the mind</i> , 127-145.

4	Structure and Content in Media Scripts Taylor, B. P. (1981). Content and written form: A two-way street. <i>Tesol Quarterly</i> , 15(1), 5-13.
5	Crafting Dialogue and Monologue for Film Yoshizawa, S., & Kambayashi, Y. (2009, July). Dialogue and monologue: A practice of producing a coherent document. In <i>2009 IEEE International Professional Communication Conference</i> (pp. 1-4). IEEE.
6	Poetics of Audiovisual Media Lennon, B. (2000). Screening a digital visual poetics. <i>Configurations</i> , 8(1), 63-85.
7	Writing for Popular Media Fiction and Non-Fiction Heyne, E. (2001). Where fiction meets nonfiction: Mapping a rough terrain. <i>Narrative</i> , 9(3), 322-333.
8	Midterm Exam
9	Scriptwriting in Digital Times Paton, E. (2011). Communication and creativity: how does media usage influence those who create media texts?. <i>International Journal of Communication</i> , 5, 16.
10	Artificial Intelligence and Creativity Tsao, J., & Nogues, C. (2024). Beyond the author: Artificial intelligence, creative writing and intellectual emancipation. <i>Poetics</i> , 102, 101865.
11	Generating Content for Transmedia Lynch, D. (2016). Between the network and the narrative: transmedia storytelling as a philosophical lens for creative writers. <i>New Writing</i> , 13(2), 161-172.
12	Creative Writing Workshop
13	Screenplay as A Business Enterprise Bloore, P. (2012). <i>The screenplay business: Managing creativity and script development in the film industry</i> . Routledge
14	Final Projects

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%20
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	0	%0
Project (Film Review)	0	%0
Seminar	0	%0
Mid-term Exams	1	%40
Final Exam	1	%40

Total	16	%100
Contribution of semester works to success points	15	%60
Contribution of final exam to success points	1	%40
Total	16	%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, etc.)	14	2	28
Presentation / Seminar Preparation			
Project (Film Review)			
Homework assignment (response papers)			
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	20	20
Total Workload	30	42	110

THE COURSE LEARNING OUTCOMES- PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level ^a				
	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, preproduction, 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 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	
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

EDITING AND POST PRODUCTION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
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Introduction to Editing and Postproduction	FLM 207	Fall	2	2	0	3	6
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Prerequisites	None						
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Course Language	English						
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Course Type	Core						
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Mode of Delivery	Face to face						
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Learning and teaching strategies	Lecturing, discussion, application						
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Instructor (s)	TBA						
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Course objective	This course aims to teach in the organization and arrangement of visual and auditory materials during post-production processes, several editing techniques, the function of editing in cinema, and particular ways of short film editing by theoretical and practical exercises via Adobe Premiere.						
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Learning outcomes	<p>The students who have succeeded in this course;</p> <p>Students will be able to edit short films, make movie trailers and promotional videos.</p> <p>When using the editing program, students will be able to make the organization and arrangement of visual and auditory materials.</p> <p>Students will learn the particularities of several editing techniques.</p> <p>Students will learn about video and sound editing, time in the film, and the installation of dramatic elements by editing.</p> <p>Materials to be edited by students will be delivered to students via Microsoft OneDrive.</p> <p>It is aimed for students to make projects from these materials.</p> <p>Students will have both theoretical and practical knowledge about editing.</p> <p>Students will basically gain knowledge by understanding the internal logic of other editing programs through Adobe Premiere editing program.</p> <p>Students will learn about the role of the editor (editor in chief) in the film crew and the post-production process, beyond being an editing operator.</p> <p>Students will learn about the dialectic of film editing in a variety of different film genres and develop their practical skills by assignments.</p> <p>Students will acquire knowledge and practices that will contribute to their future projects, along with the skills they have learned in this course.</p>
Course Content	Students will have a lecture each week focusing on one aspect of editing, then get a lab assignment for that week regarding that lesson which is due the following week.
References	Crittenden, R. (2003). Film and video editing. Routledge.

Course Weekly Schedule

Weeks	Subjects
1. Week	Introduction to the Course
2. Week	The definition of 15 fundamental editing techniques. - Lecture. - Discussion.
3. Week	Introduction to basic editing. - Analysis of editing techniques through the movie titled "Hard Eight."
4. Week	Evaluating the function of editing in cinema and editing logic through contemporary examples.
5. Week	Discussing editing steps; Log and Capture, Assembly, Rough Cut, Fine Cut, Final Cut.
6. Week	Analyzing contemporary examples: "Curb Your Enthusiasm" and "Ghost Dog" Editing Practice Applying Editing -Techniques to a Fine- cut
7. Week	Cross Cutting / Parallel Editing Practice
8. Week	Screening of the students' projects
9. Week	Editing a selected director's filmography in 30 seconds
10. Week	Following a Script in editing.

11. Week	Introduction to sound editing techniques. -L-cut, overlapping dialogue, and displaced diegetic sound.
12. Week	Introduction to advance editing techniques. -Motion design. -Basic color correction.
13. Week	General Review Preparation to the Final Project.
14. Week	Screenings of the students' projects

Assesment 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 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 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 preproduction, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating 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 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 practice 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 processes, pitch story concepts with clarity, develop financial and marketing plans, identify sources of financing and assess copyright and intellectual property issues.				X	
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

CINEMATOGRAPHY AND LIGHTING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Cinematography and Lighting	FLM 207	Fall	2	2	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application. This course on cinematography and lighting employs a mix of theoretical instruction and hands-on practice. Students engage in lectures to learn the principles of camera operation and lighting techniques, complemented by workshops where they apply these concepts using professional equipment. Screenings of classic and contemporary films serve as case studies for analyzing different cinematographic styles. Collaborative projects and individual assignments allow students to experiment with various lighting setups and camera movements, fostering both creativity and technical proficiency.						
Instructor (s)	Asst. Prof. Dr. Eda ARISOY						

Course objective	<ul style="list-style-type: none"> • Understand Cinematographic Principles: Equip students with a comprehensive understanding of fundamental principles and techniques of cinematography, including camera operation, shot composition, and movement. • Master Lighting Techniques: Teach students various lighting methods and their applications to achieve desired visual effects and moods in different shooting environments. • Develop Technical Proficiency: Ensure students gain hands-on experience with professional cameras, lighting equipment, and other relevant tools. • Enhance Analytical Skills: Encourage the analysis of films and scenes to understand and critique the use of cinematography and lighting by renowned filmmakers. • Foster Creativity and Innovation: Promote creative problem-solving and experimentation in planning and executing visually compelling shots. • Collaborate Effectively: Develop teamwork and communication skills through group projects and collaborative assignments.
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	<ul style="list-style-type: none"> • Prepare for Professional Work: Prepare students for careers in film and media industries by providing practical experience and professional insights.
Learning outcomes	<ul style="list-style-type: none"> • Students will be able to competently operate cameras, lighting setups, and related cinematographic equipment. • Students will demonstrate the ability to apply various cinematographic techniques to enhance visual storytelling. • Students will develop the skill to design and implement creative lighting setups for different scenes and environments. • Students will be capable of analyzing and critiquing the cinematographic and lighting techniques used in films. • Students will understand how to use lighting and camera work to convey mood, atmosphere, and narrative effectively. • Students will exhibit the ability to work collaboratively in a team to achieve common cinematographic goals. <p>Students will be prepared to enter the professional field of cinematography with the necessary technical skills, creativity, and understanding of industry standards</p>
Course Content	This course is directed towards to build both technical and creative skills of students to produce a short film. Comprehension for the phases of short video production is performed over the hands on work on individual projects.
References	<p>Brown, B. (2016). Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Focal Press.</p> <p>Malkiewicz, K., & Mullen, M. D. (2009). Cinematography: Third Edition. Simon & Schuster.</p> <p>Alton, J. (2013). Painting with Light. University of California Press.</p> <p>Box, H. (2021). Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution. Routledge.</p> <p>Mascelli, J. V. (1998). The Five C's of Cinematography: Motion Picture Filming Techniques. Silman-James Press.</p>

Course Weekly Schedule

Weeks	Subjects
1. Week	<p>Introduction to Cinematography and Lighting</p> <p>Overview of cinematography and lighting in film</p> <p>Film Analysis: Study scenes from classic films to understand basic concepts</p> <p>Practical Work: Introduction to basic camera and lighting equipment</p>
2. Week	<p>The Role of the Cinematographer</p> <p>Lecture: Responsibilities and creative role of a cinematographer</p> <p>Film Analysis: Analyze the work of renowned cinematographers</p> <p>Practical Work: Hands-on with camera settings and simple lighting setups</p>
3. Week	<p>Camera Techniques and Movement</p> <p>Lecture: Different types of camera shots and movements</p> <p>Film Analysis: Breakdown of dynamic camera movements in action scenes</p> <p>Practical Work: Practice tracking shots, pans, and tilts</p> <p><i>Guidelines and expectations for the final project</i></p>

4. Week	<p>Lighting Basics</p> <p>Lecture: Introduction to three-point lighting and its variations</p> <p>Film Analysis: Study lighting setups in dialogue scenes</p> <p>Practical Work: Set up and experiment with three-point lighting</p>
5. Week	<p>Exposure and Composition</p> <p>Lecture: Understanding exposure, aperture, shutter speed, and ISO</p> <p>Film Analysis: Evaluate composition and exposure in different genres</p> <p>Practical Work: Practice setting exposure and composing shots</p>
6. Week	<p>Color Theory and Lighting</p> <p>Lecture: Basics of color theory and its application in film lighting</p> <p>Film Analysis: Analyze use of color in storytelling</p> <p>Practical Work: Experiment with gels and colored lights</p>
7. Week	<p>Lighting for Mood and Atmosphere</p> <p>Lecture: Techniques for creating mood and atmosphere with lighting</p> <p>Film Analysis: Study the lighting in horror and noir films</p> <p>Practical Work: Create different moods using various lighting setups</p>
8. Week	Midterm Week
9. Week	<p>Advanced Camera Techniques</p> <p>Lecture: Advanced techniques such as rack focus, dolly zoom, and handheld shooting</p> <p>Film Analysis: Examine the use of advanced techniques in contemporary cinema</p> <p>Practical Work: Practice advanced camera techniques</p>
10. Week	<p>Natural and Practical Lighting</p> <p>Lecture: Using natural light and practical lights in cinematography</p> <p>Film Analysis: Study films that predominantly use natural light</p> <p>Practical Work: Shoot scenes using natural and practical light sources</p>
11. Week	<p>Sound Design in Cinema</p> <p>Lecture : Diegetic, Non-Diegetic, Ambient sound, Silence as narrative factor</p> <p>Film Analysis: Analyze the use of sound in film examples</p>
12. Week	<p>Cinematic Lighting Styles</p> <p>Lecture: Different lighting styles (high key, low key, chiaroscuro)</p> <p>Film Analysis: Analyze the use of different lighting styles in various genres</p> <p>Practical Work: Create lighting setups for different cinematic styles</p>
13. Week	<p>Post-Production and Color Grading</p> <p>Lecture: Basics of color grading and its importance</p> <p>Film Analysis: Examine the color grading process in modern films</p>
14. Week	Evaluating of student's films

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%0

Laboratory	0	%0
Application	6	%0
Fieldwork	0	%0
Practice	5	%0
Homework Assessment	3	%15
Presentation	1	%0
Project	0	%55
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	0	%0
Total	30	%100

Contribution of semester Works to success points	30	%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, preproduction, 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

ADVANCED PHOTOGRAPHY

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
ADVANCED PHOTOGRAPHY	FLM 209	Fall	3	0	0	3	6
Prerequisites	none						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Asst. Prof. Eda ARISOY						

Course objective	This course is designed for undergraduate students interested in Photography and Art. Throughout the semester we will be addressing subjects such as the theoretical approaches, photographic movements, and photographic techniques
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Learning outcomes	<p>The learning outcomes for the course "FLM 201 Advanced Photography" are likely to include:</p> <ol style="list-style-type: none"> 1. Understanding of theoretical approaches to photography. 2. Knowledge of various photographic movements. 3. Proficiency in photographic techniques. 4. Ability to critically analyze photographs. 5. Basic understanding in editing and sequencing photographs for projects. 6. Understanding of the historical and aesthetic dimensions of photography. 7. Ethical considerations in photography practice.
Course Content	Photography Theory, Aesthetics, History, Technique, Critique, Ethics
References	<ol style="list-style-type: none"> 1. Roland Barthes – Camera Lucida 2. David Praker, <i>The Fundamentals of Creative Photography</i> 3. Terry Barrett, <i>Criticizing Photographs</i> 4. Jacques Rancière, <i>Notes on the photographic image</i> 5. Walter Benjamin, <i>A short history of photography</i> 6. Vilem Flusser, <i>Towards a Philosophy of Photography</i> 7. Jackie Higgins, <i>Why It Does Not Have to be in Focus</i> 8. Dalton, Jennifer, Nikki S. Lee, Anthony Goicolea, and David Henry Brown. "Look at Me: Self-Portrait Photography after Cindy Sherman." 9. David Company, <i>Looking for Transcendence: Can Photography Represent the Ineffable?</i> 10. Santiago Lyon, <i>The Purpose of Photography in a Post-Truth Era.</i> 11. Philip Geffer, <i>The Exhibit that Transformed Photography</i> 12. Kerstin Hamilton, <i>Dear Truth: Documentary Strategies in Contemporary Photography.</i> 13. Mark Durden, <i>Testing humanism: the transactions of contemporary documentary photography</i> in eds. Mark Durden&Jane Tormey, 14. Victoria Musvik, "Boring Photography": <i>American New Topographics, Socialist Boredom, and Post-Soviet Deadpan Photography.</i> 15. Daisy Woodward, <i>Beyond dependency: The battles of Nan Goldin</i> 16. Susan Sontag, <i>On photography</i> 17. <i>Torture and the Ethics of Photography: Thinking with Sontag</i>

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	<p>Week 1: Introduction to the Course and Photography Roland Barthes, <i>Camera Lucida</i>, pp.25-63</p>
2. Week	<p>Week 2: Basic Design Roland Barthes, <i>Camera Lucida</i>, pp.25-63 (cont') David Praker, <i>The Fundamentals of Creative Photography</i>, chapter 1, pp. 1-40</p>
3. Week	<p>Week 3: Beyond What I See in the Photograph David Praker, <i>The Fundamentals of Creative Photography</i>, chapter 2, pp. 40-66 Terry Barrett, <i>Criticizing Photographs</i>, Chapter 1 &</p>
4. Week	<p>Week 4: Aesthetics Jacques Rancière, Notes on the photographic image. Available at https://www.radicalphilosophy.com/article/notes-on-the-photographic-image</p> <p>David Bate, Jacques Rancière: Aesthetics and photography in eds Mark Durden & Jane Tormey, <i>The Routledge Companion of Photography</i></p> <p>* Due date for 1st Reflection Paper</p>
5. Week	<p>Week 5: Visual History Through Photographs</p> <p>Walter Benjamin, A short history of photography. Available at https://monoskop.org/images/7/79/Benjamin_Walter_1931_1972_A_Short_History_of_Photography.pdf</p> <p>Vilem Flusser, <i>Towards a Philosophy of Photography</i>, Chapter 5</p>
6. Week	<p>Week 6: Photo Selection and Creating Narratives with Photographs Photography projects related to student assignments will be examined.</p> <p>Video: Lewis Baltz: <i>Contacts Vol. 2: The Renewal of Contemporary Photography</i> https://www.youtube.com/watch?v=EsgGZFof9Ik</p> <p>Video: Duane Michals, <i>Contacts Vol. 2</i> https://www.youtube.com/watch?v=leki0SbvFH8</p> <p>Video: Nobuyashi Araki, <i>Contacts</i> https://www.youtube.com/watch?v=Prcl8hYZLU8</p> <p>Berlin Symphony of Great City (1927) https://www.youtube.com/watch?v=LdFasmBJYFg</p>
7. Week	<p>Week 7: Midterm Assessment-No class</p>

8. Week	<p>Week 8: Experimental Photography</p> <p>How Ansel Adams and the Photography Group f/64 Found “Pure” Photography Available at: https://www.artsy.net/article/theartgenomeproject-how-ansel-adams-and-the-photography-group</p> <p>Andreas Valentin (2016) Light and Form: Brazilian and German Photography in the 1950s, <i>Konsthistorisk tidskrift/Journal of Art History</i>, 85:2, 159-180, DOI: 10.1080/00233609.2015.1136354</p> <p>* Due date for 2nd Reflection Paper</p>
9. Week	<p>Week 9: Portrait/Self-Portrait</p> <p>Jackie Higgins, Why It Does Not Have to be in Focus, chapter 1 Dalton, Jennifer, Nikki S. Lee, Anthony Goicolea, and David Henry Brown. “Look at Me: Self-Portrait Photography after Cindy Sherman.” <i>PAJ: A Journal of Performance and Art</i> 22, no. 3 (2000): 47–56. https://doi.org/10.2307/3247840.</p>
10. Week	<p>Week 10: Photography's Complex Relationship with Reality and Post-truth Era</p> <p>Jackie Higgins, Why It Does Not Have to be in Focus, chapter 2</p> <p>David Company, Looking for Transcendence: Can Photography Represent the Ineffable? Aperture Magazine 237, 2019. Available at: https://davidcompany.com/looking-transcendence-can-photography-represent-ineffable/</p> <p>Santiago Lyon, The Purpose of Photography in a Post-Truth Era. Available at: https://time.com/4650956/photojournalism-post-truth/</p>
11. Week	<p>Week 11: Documenting Reality and New Storytellers</p> <p>Philip Gafter, The Exhibit that Transformed Photography. Available at: https://www.newyorker.com/culture/photo-booth/the-exhibit-that-transformed-photography</p> <p>Kerstin Hamilton, Dear Truth: Documentary Strategies in Contemporary Photography. Available at: https://kerstinhamilton.com/publication/dear-truth-documentary-strategies-in-contemporary-photography/</p> <p>Mark Durden, Testing humanism: the transactions of contemporary documentary photography in eds. Mark Durden&Jane Tormey, <i>The Routledge Companion of Photography</i></p>
12. Week	<p>Week 12: Contemporary Photographic Movements</p> <p>Victoria Musvik, “Boring Photography”: American <i>New Topographics</i>, Socialist Boredom, and Post-Soviet Deadpan Photography. Available at: https://journals.openedition.org/ejas/19138</p> <p>Daisy Woodward, Beyond dependency: The battles of Nan Goldin. Available at: https://www.1854.photography/2023/01/nan-goldin-laura-poitras-beauty-bloodshed/</p>

	Video: https://www.youtube.com/watch?v=NIFGvyNlutU
13. Week	Week 13: Ethics in Photography Susan Sontag, On photography, Chapter 1-In Plato's Cave J. Butler (2009) "Torture and the Ethics of Photography: Thinking with Sontag," in Butler, J., Frames of War, When is Life Grievable? London; New York: Verso, pp. 63-100. *Due date for Reflection 3rd Paper
14. Week	Week 14: Final Exam

Assesment Method

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment (Reflection papers)	3	%30
Presentation	0	%0
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%35
Final Exam	1	%35
Total	19	%100
Contribution of semester Works to success point	19	%100
Contribution of final exam to success point		%0
Total		%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)			
Presentation / Seminar Preparation			

Project			
Homework assignment	3	5	15
Midterms (Study duration)	1	15	15
Final Exam (Study duration)	1	20	20
Total Workload	19	48	92

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.					
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, preproduction, 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 order to identify and predict industry trends.		X			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 processes 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

2nd YEAR SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG 202	Communication Techniques II	2	0	2	2
2	FLM 202	Advanced Scriptwriting	2	2	3	6
3	FLM 204	Film Production	2	2	3	7
4	FLM 206	Contemporary World Cinema	2	2	3	6
5	FLM 208	Film Sound	3	0	3	6
6	ELEC 202	Non-Departmental Elective	3	0	3	3
TOTAL			14	6	17	30

ADVANCED SCRIPT WRITING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
ADVANCED SCRIPT WRITING	FLM 209	Fall	3	0	0	3	7
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face / Distance						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Derviş Zaimağaoğlu						
Course objective	The purpose of the course is to learn about film and television screenplay structure, analyze dramatic strategies in film and television, learn and apply correct script form, and creatively engage in the various stages of original scriptwriting. The assignments will include the writing of scenes, a treatment and a half-hour script, with special emphasis on the steps leading toward creating final screenplay.						
Learning outcomes	By the end of this course, you'll be expected to know enough about screenwriting to translate a short story into acceptable screenplay form, and to have an enhanced understanding of what it is to be a professional screenwriter.						
Course Content	This course will introduce you to feature film screenwriting. We will explore the basic theory and formal aspects of story structure, character development, use of conflict, scene writing and dialogue. We will then apply these basic dramatic principles to the development of your own original material. Since much of the work of screenwriting is done before the actual drafting, this class will focus on the process of screenwriting: from the initial premise, through character exploration, to treatments and step-outlines, then writing your first draft. With the help of your peers in workshop, you will leave this course with a solid understanding of the fundamentals of screenwriting.						
References	TBA						

Course Weekly Schedule

Weeks	Subjects
Week 1	The Principles of Dramatic Wring
Week 2	Finding the Story
Week 3	Three Act Structure: Putting It All Together
Week 4	Exploring Character
Week 5	Exposition
Week 6	"Rosemary's Baby": Three Act Structure
Week 7	Scenes: Form and Function
Week 8	Midterm
Week 9	Structure and Meaning
Week 10	"Unforgiven": Dominoes Falling
Week 11	Act I & The First Draft
Week 12	"Network" - Dialogue Done Right
Week 13	"Thelma & Louise" - Art and Subtlety
Week 14	"Pulp Fiction": Ends, Beginnings, Middles

Assesment 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, etc.)	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 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 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, preproduction, 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 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 practice 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 processes pitch story concepts with clarity develop financial and marketing plans, identify sources of financing and assess copyright and intellectual property issues.				X	
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

FILM PRODUCTION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM PRODUCTION	FLM 204	Spring	2	2	0	3	7
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Asst. Prof. Eda ARISOY						
Course objective	This course provides an in-depth exploration of film production techniques and aesthetics. Students will learn the fundamentals of pre-production, production, and post-production processes, with a focus on developing a critical understanding of film aesthetics and visual storytelling. Through lectures, screenings, readings, and hands-on projects, students will gain practical skills in film production while exploring the artistic choices that shape cinematic expression.						

Learning outcomes	<p>Upon successful completion of the course, students will be able to;</p> <ul style="list-style-type: none"> • develop a practical understanding of various aspects of film production, including camera operation, lighting techniques, sound recording, editing and post-production processes. • learn how to use film production techniques to express their creative vision effectively. • learn how to work effectively as part of a team, communicate their ideas clearly, and collaborate with others to bring a project to fruition. • develop the ability to analyze and critique films, both their own work and the work of others. • learn how to think creatively and resourcefully to solve problems and adapt their plans as needed during the filmmaking process. • gain an understanding of the professional standards and practices associated with film production, including issues such as time management, budgeting, copyright and legal considerations, and working with clients or stakeholders. • develop an awareness of the ethical considerations involved in filmmaking, including issues such as representation, cultural sensitivity, and the impact of their work on audiences and society.
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Course Content	Films, narrative types, design factors, production process
References	<p>Stam, R. (2017). <i>Film theory: An introduction</i>. John Wiley & Sons.</p> <p>Easthope, A. (2014). <i>Contemporary film theory</i>. Routledge.</p> <p>Bellour, R. (2000). <i>The analysis of film</i>. Indiana University Press.</p> <p>Cleve, B. (2006). <i>Film production management</i>. Taylor & Francis.</p> <p>Baddeley, W. H. (1970). <i>The technique of documentary film production</i>.</p>

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	<p>Introduction to Film Production</p> <ul style="list-style-type: none"> - Overview of the filmmaking process: pre-production, production, and post-production - Introduction to basic equipment: cameras, lenses, tripods, etc. - Screening: Analysis of a classic film from an aesthetic perspective
2. Week	<p>Pre-Production: Scripting and Storyboarding</p> <ul style="list-style-type: none"> - Understanding screenplay structure and formatting - Techniques for visual storytelling: storyboarding and shot lists - Guest lecture: Screenwriter or storyboard artist
3. Week	<p>Pre-Production: Casting and Location Scouting</p> <ul style="list-style-type: none"> - Importance of casting: finding the right actors for the roles - Location scouting: selecting and securing suitable filming locations - Workshop: Casting and location scouting exercises
4. Week	<p>Narrative Structure and Storytelling</p> <ul style="list-style-type: none"> - Classical narrative structure: exposition, rising action, climax, resolution - Experimental storytelling techniques: non-linear narratives, POV, etc. - Workshop: Developing narrative structures for short film projects
5. Week	<p>Lighting and Composition</p> <ul style="list-style-type: none"> - Advanced lighting techniques: three-point lighting, natural light, etc. - Composition principles: framing, rule of thirds, depth of field - Practical exercise: Lighting setup and composition workshop
6. Week	<p>Directing Actors and Blocking</p> <ul style="list-style-type: none"> - Working with actors: communication, motivation, and rehearsal techniques - Blocking: planning actor movement and positioning within a scene - Practical exercise: Directing actors and blocking scenes
7. Week	<p>Film Aesthetics: Genre and Style</p> <ul style="list-style-type: none"> - Understanding film genres and their conventions - Analysis of different filmmaking styles: realism, expressionism, etc. - Guest lecture: Film historian or critic

8. Week	Midterm : Students will present the synopsis, treatment, scenario, shooting script, storyboard, team and budget plans of the film they will produce in their final project.
9. Week	Pre-Production: Scripting and Storyboarding <ul style="list-style-type: none"> - Understanding screenplay structure and formatting - Techniques for visual storytelling: storyboarding and shot lists - Guest lecture: Screenwriter or storyboard artist
10. Week	Visual Effects and CGI <ul style="list-style-type: none"> - Overview of visual effects techniques: practical effects, CGI, etc. - Workshop: Introduction to basic visual effects software - Screening: Analysis of visual effects in a selected film scene
11. Week	Film Editing and Post-Production <ul style="list-style-type: none"> - Introduction to non-linear editing software (e.g., Adobe Premiere Pro) - Techniques for assembling footage, adding transitions, and basic color correction - Guest lecture: Film editor or post-production supervisor
12. Week	Critique and Feedback <ul style="list-style-type: none"> - Peer review: Students present the preparations about the final film projects for feedback and critique - Reflection: Discussion on the creative process
13. Week	General Review and screening film / scenario examples
14. Week	Midterm Project: Short Film Production** <ul style="list-style-type: none"> - Students work in groups to plan, shoot, and edit a short film - Emphasis on applying concepts learned in previous weeks - - In-class screening and critique of midterm projects

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%0
Fieldwork	0	%0
Practice	5	%0
Homework Assessment	3	%15
Presentation	1	%0
Project	0	%55
Seminar	0	%0

Mid-term Exams	1	%30
Final Exam	0	%0
Total	30	%100

Contribution of semester Works to success points	30	%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 component of development, preproduction, 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 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

CONTEMPORARY WORLD CINEMA

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	EC TS
Contemporary World Cinema	FLM 206	Spring	2	2	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)	Onder Erkarlan						

Course objective	An overview of significant international and national films. a focus on current global cinema trends within the framework of globalization. There may be movies from Asia, Latin America, Europe, and the Middle East.
Learning outcomes	After finishing this course successfully, a student will achieve the following results: When analyzing modern international films, recognize and use critical categories. Name the major motion pictures and directors from a range of modern national cinema. Explain analytically the connection between a few national and international cinemas and film art.
Course Content	This course provides a critical analysis of many significant foreign films from the modern era. A review of different national cinemas is not enough to cover the topic of world cinema today, especially in light of globalization. Thanks to modern technologies, "world cinema" also refers to the mutual influence of many cultures. As a result, this course examines significant national film movements from the 1960s onward, with a particular emphasis on how these have evolved into hybrid transnational film styles more recently. In essence, the course "travels" the world, exposing students to various national and transnational identity manifestations in cinema.
References	Possible textbooks include: A.Chaudhuri, S. Contemporary World Cinema, ed. Edinburgh Univ Press, 2006 B.Nagib, Lucia. Theorizing World Cinema, ed. I.B. Tauris, 2012 C.Cheung, Ruby. New Hong Kong Cinema, ed. Bergahn Books, 2015 D.Engelen, Leen. European Cinema after the Wall, ed. Rowan & Littlefield, 2014

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction to the course
2. Week	2.European Cinema
3. Week	3.European Cinema- Student Presentation
4. Week	4.Scandinavian Cinema

5. Week	5.Scandinavian Cinema-Quiz 1
6. Week	6.Middle Eastern Cinema
7. Week	Spanish cinema & V. Aranda
8. Week	8.Mid-term Examination
9. Week	9.East Asian Cinema
10. Week	10.Hong Kong Cinema-Quiz 2
11. Week	11.South Asian Cinema
12. Week	12.Indian Cinema- Student Presentation
13. Week	13.Latin American Cinema
14. Week	14.American Cinema-Student Presentation -Overall Evaluation

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	2	%10
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%10
Presentation	2	%10
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30

Final Exam	1	%40
Total	20	%100
Contribution of semester Works to success points	20	%60
Contribution of final exam to success points	1	%40
Total	29	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	42
Laboratory			
Application	2	3	6
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, etc.)			
Presentation / Seminar Preparation	4	9	36
Project			
Homework assignment	1	20	20
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	1	33	33
Total Workload	23	88	161

THE COURSE LEARNING OUTCOMES- PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5

<p>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.</p>			X		
<p>Develop your creativity and analytical skills by identifying quality story concepts and creating script breakdowns/analyses from at least two disciplinary perspectives.</p>	X				
<p>Work collaboratively with a team to translate a prepared script into a coherent dramatic film, documentary or television production, following industry practice.</p>				X	
<p>Develop an understanding of the industry as a whole by executing all components of development, preproduction, production and post-production planning in at least two disciplinary areas.</p>				X	
<p>Apply what you learn and prepare for employment by creating a portfolio or demo reel.</p>					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 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,

FILM SOUND

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM SOUND	FLM 208	Spring	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Asst. Prof. Dr. Eda ARISOY						
Course objective	<p>This course is designed to help students understand the various types of sound utilized in movie sound design and to develop knowledge about where these sound types are applied. Sound design in cinema involves integrating numerous subtypes of sound to complement the narrative of the story. Therefore, this course focuses on analyzing and comprehending how directors use sound to enhance the storytelling of a film and align it with its narrative. This course explores the theory and practice of sound design in cinema. Students will learn about the various types of film sound, including dialogue, music, ambient sounds, silence and special effects, and how they contribute to storytelling and narrative coherence. Through lectures, screenings, readings, and hands-on projects, students will develop the skills and knowledge necessary to create effective sound designs for film.</p>						

Learning outcomes	<p>Upon successful completion of the course, students will be able to;</p> <ul style="list-style-type: none"> • explain the basic terms and concepts of film sound. • understand the principles and techniques of sound design in cinema. • analyze the role of sound in enhancing storytelling and narrative coherence in films. • have the knowledge of various sound types used in film sound design, such as dialogue, music, ambient sounds, silence, and special effects. • use sound editing software and equipment to create and manipulate sound effects. • create collaboration between directors, sound designers, composers, and other members of the film production team. • have the critical thinking skills to evaluate the effectiveness of sound design in different film genres and styles. • be aware of the historical and cultural significance of sound in cinema. • apply sound design principles in practical projects or assignments. • understand the technical aspects of sound reproduction and distribution in different cinematic formats (e.g., stereo, surround sound, Dolby Atmos). • develop a personal aesthetic and style in approaching film sound design.
Course Content	Films, sound types, design factors
References	<p>Chion, M. (2019). <i>Audio-vision: sound on screen</i>. Columbia University Press.</p> <p>Chion, M., & Gorbman, C. (2009). <i>Film, a sound art</i>. Columbia University Press.</p> <p>Chion, M., & Gorbman, C. (2009). <i>Film, a sound art</i>. Columbia University Press.</p> <p>Balazs, B. (1985). Theory of the film: Sound. <i>Film sound: Theory and practice</i>, 116-125.</p> <p>Altman, R. (2004). <i>Silent film sound</i>. Columbia University Press.</p> <p>Beck, J. (2023). <i>Lowering the boom: critical studies in film sound</i>. University of Illinois Press.</p>

COURSE WEEKLY SCHEDULE

Weeks	Topics
1. Week	<p>Introduction: Overview of the history and importance of sound in cinema</p> <p>Introduction to key concepts and terminology in film sound design</p> <p>Screening: Examples of effective use of sound in classic and contemporary films</p>
2. Week	<p>History of Film Sound</p> <p>Referans Films: Silent Era Films (1895-1927) and Jazz Singer (Alan Crosland, 1927)</p>
3. Week	<p>Types of Film Sound</p> <ul style="list-style-type: none"> - Dialogue: Importance, recording techniques, and editing - Music: Role, selection, and integration with visuals - Sound Effects: Creation, manipulation, and placement in the mix - Silence

4. Week	<p>Narrative and Sound Design</p> <ul style="list-style-type: none"> - Understanding narrative coherence and emotional storytelling through sound - Case studies: Analysis of sound design in scenes from different genres - Guest lecture: Professional sound designer or filmmaker - The concept: cine-sound
5. Week	<p>Sound Design in Cinema</p> <ul style="list-style-type: none"> - Evolution of sound design in cinema: From silent films to modern blockbusters - Aesthetic approaches to sound design: Realism vs. abstraction - Cultural and historical influences on sound design practices
6. Week	<p>Cinema Aesthetics and Sound Design : Brechian Aesthetics</p> <p><i>Reference Films: One Upon A Time in Anatolia (Nuri Bilge Ceylan, 2011) Butterflies (Tolga Karaçelik, 2017) I Dogville (Lars Von Trier, 2003), Weekend (Jean Luc Godard, 1967)</i></p>
7. Week	<p>Advanced Sound Design Techniques</p> <ul style="list-style-type: none"> - Foley artistry: Creating and recording sound effects in a studio environment. - Mixing and mastering: Balancing levels, spatialization, and finalizing the sound mix - Screening: Examples of complex sound designs in experimental and avant-garde cinema
8. Week	<p>Midterm : The mid-term exam will be a project assignment. Students will make a written analysis about the use of sound in cinema and make an oral presentation on the film they have chosen.</p>
9. Week	<p>Microphones and Recording Systems</p> <ul style="list-style-type: none"> - Types of microphones used in film production: shotgun, lavalier, condenser. - Recording techniques and practices for capturing high-quality sound on set. - Overview of recording systems: portable recorders, digital audio interfaces.
10. Week	<p>Soundscapes and Atmospheres</p> <ul style="list-style-type: none"> - Creating immersive soundscapes: Techniques for enhancing realism and atmosphere - Use of ambient sounds and environmental effects in film sound design - Case studies: Analysis of notable examples of effective soundscapes in films
11. Week	<p>Guest Speaker and Q&A</p> <ul style="list-style-type: none"> - Guest lecture by a professional sound designer, composer, or filmmaker - Q&A session: Students have the opportunity to ask questions and seek

	advice
12. Week	<p>Critique and Feedback</p> <ul style="list-style-type: none"> - Peer review: Students present their sound design projects for feedback and critique - Reflection: Discussion on the creative process and lessons learned - Assignment: Revise and improve the sound design project based on feedback
13. Week	General Review and screening sound examples
14. Week	<p>Final Projects and Presentations</p> <ul style="list-style-type: none"> - Presentation of final sound design projects by students - Screening: Showcase of selected projects with discussion and feedback - Course wrap-up: Reflection on the learning journey and future direction

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	6	%0
Fieldwork	0	%0
Practice	5	%0
Homework Assessment	3	%15
Presentation	1	%0
Project	0	%55
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	0	%0
Total	30	%100
Contribution of semester Works to success point	30	%100
Contribution of final exam to success point		%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, preproduction, 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

3rd YEAR FALL SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	ENG301	Academic and Occupational Writing Skills I	2	0	2	2
2	FLM 301	Film Theory	3	0	3	5
3	FLM 303	Turkish Cinema	3	0	3	5
4	FAD 303	Digital Art	2	2	3	5
5	FLM 3xx	Departmental Elective			3	5
6	FLM 3xx	Departmental Elective			3	5
7	ELEC 301	Non-Departmental Elective	3	0	3	3
TOTAL			13	2	20	30

FILM THEORY

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM THEORY	FLM 301	FALL	3	0	0	3	5

Prerequisites	None
Course Language	English
Course Type	Compulsory
Mode of Delivery (face to face, distance learning)	Face to face
Learning and teaching strategies	Lecturing, discussion, writing
Instructor (s)	Asst. Prof. Burak Özdemir
Course objective	From its earliest days, cinema has attracted unusually theorists and aestheticians inspired to write on cinema's nature, its prospects and its ideological entanglements. The goal of this course is to familiarize students with the major theoretical positions and debates that have arisen from this group of writers who engendered what has come to be called film theory.
Learning outcomes	The students who have succeeded in this course; Will be able to define the general history of film theory Will be able to provide an understanding of central debates about the moving image. Will be able to provide the opportunity to reflect on different theoretical frameworks. Will be able to practice using conceptual and theoretical language with precision. Will be able to apply theoretical models, creating close textual analyses of specific film texts. Will be able to locate the development of theoretical models in film within broader interdisciplinary contexts.
Course Content	Film theory course covers the history and critical framework of cinema from the 1890s to the present day. Students will be introduced to film theory and to a very broad range of American, European and world cinemas. Topics may include various national cinemas, transnational cinemas, classical and contemporary Hollywood cinema, genre studies.
References	Stam, Robert. Film Theory An Introduction, Oxford, MA, Australia: Blackwell Publishing, 2005 (2. Ed.). Cohen, M., Braudy L. (Ed.), Film Theory and Criticism: Introductory Readings, N.Y., Oxford: Oxford University Press, 2004.

COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Introduction to Course: course materials, sources and requirements? Screening:
Week 2	Early Cinema and Aesthetics of a New Medium Screening:
Week 3	Film Form I: Formalism and Soviet Montage Screening:
Week 4	Film Form II: Hugo Münsterberg, Rudolf Arnheim and Bela Balazs Screening:
Week 5	Realism Debates: Cinema and Reality I Screening: Man with a Movie Camera (Dziga Vertov, 1929)
Week 6	Realism Debates: Cinema and Reality II: Andre Bazin and Siegfried Kracauer Screening:
Week 7	Auteur Theory Screening:
Week 8	Cinema and language I - Film Semiotics Screening:
Week 9	Cinema and language II - Ideological Film Theory Screening:
Week 10	Psychoanalytic Film Theory Screening:
Week 11	Feminist Film Criticism Screening:
Week 12	Post-colonialism and Post-Structuralism Screening:
Week 13	Cognitive, Narrative and Post-Theory Screening:
Week 14	Digital Film Theory: Is cinema Dead? Screening:

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%5
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Homework Assessment	0	%0
Response Papers	0	%0
Presentation	1	%10
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%55
Total		%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, etc.)	13	4	42
Presentation / Seminar Preparation	1	8	8
Project (Film Review)			
Homework assignment (response papers)	6	3	18
Midterms (Study duration)	1	10	10
Final Exam (Study duration)	1	30	30
Total Workload	3658		150

No	Programme Qualifications	Level of Contribution			
		0	1	2	3
1	Develops analytical skills by assessing diverse theories and differing approaches to film, television, and digital media.				x
2	Examines the development and transformation of film as an art form and as an industry practice, evaluating the history of film production from technical, industrial, and artistic perspectives.				x
3	Analyzes the interactions between social, political, cultural, and technological transformations and film production processes and movements in cinema.				x
4	Develops familiarity with film language and acknowledges its transformative role in society.				x
5	Understands how a film constructs meaning and ideology through form, narrative, content and structure.				x
6	have the ability to transform written or visual ideas into a film or a television project through creative processes and expressing them in an original manner.	x			
7	Elucidates the basic tenets and phases in the art of filmmaking from pre-production to production and post-production.			x	
8	Demonstrates how to develop a written script and transform it into a moving image consistent with the industry practices for dramatic film, documentary, or television production.		x		
9	Enhances skills regarding the operation of the camera, cinematography, sound recording, and the use of lighting.				x
10	Develops editing techniques and the use of editing software for film, television, and video production.	x			
11	Enhances technical and aesthetic skills necessary to create digital media narratives for video installation, interactive film, experimental cinema, and virtual reality.	x			
12	Analyzes how audiences consume media texts with an eye to identify reception patterns and to understand socio-cultural effects of audio-visual productions.			x	

TURKISH CINEMA

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
TURKISH CINEMA	FLM 303	FALL	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						

Learning and teaching strategies	Lecturing, discussion, writing
Instructor (s)	Prof. Onder Erkarlan
Course objective	This course introduces students to significant works of new wave cinema in Turkey and aims to critically explore Turkish cinema in the context of the social, economic, political, and cultural changes within Turkish society.
Learning outcomes	The students who have succeeded in this course; 1: Comprehension of the early era of Turkish cinema 2: Insight into the "filmmakers" period 3: Capability to link independent and contemporary Turkish cinema 4: Perspective on Yeşilçam cinema 5: Ability to relate the concepts of national cinema to universal cinema
Course Content	The impact of artistic and social events on cinema since the first film screenings in Turkey, the early years of Turkish cinema, the Theater Actors' Period, the Filmmakers' Period, the phenomenon of Yeşilçam, the New Filmmakers, and the examination of the characteristics of cinema over the years.
References	Türk Sinema Tarihi, Giovanni Scognamillo, Kabalıcı Yayınevi, 1998. Türk Sinema Tarihi I-II. Cilt, Alim Şerif Onaran, Kitle Yayınevi, 1995. Yeni Medya Çağında Türk Sineması (2021), Okan Ormanlı, İstanbul Aydın Üniversitesi Yayınları

COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Development of cinema in Turkey and first discussions
Week 2	Filmmakers of the transition period
Week 3	The Theater Period and Muhsin Ertuğrul
Week 4	Factors Leading to the Filmmakers' Period: The Social, Cultural, and Economic Conditions of the 1940s
Week 5	The cinema of Ömer Lütfi Akad

Week 6	The Cinema of Metin Erksan
Week 7	The cinema of Atif Yılmaz
Week 8	Midterm Exam
Week 9	Yesilcam, melodrama and humour cinema
Week 10	1970s Contrasts Period, The cinema of Yılmaz Güney
Week 11	1980s: The Collapse of Yeşilçam: Fantastic Movies, Arabesque Movies and Erotic Movies
Week 12	Young Filmmakers: The cinema of Ömer Kavur
Week 13	Rise of the Cinema Industry in the 1990s
Week 14	2000s and New Cinema Period

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Homework Assessment	0	%20
Response Papers	0	%0
Presentation	1	%10
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%40
Total	17	%100

Contribution of semester Works to success points	17	%60
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Contribution of final exam to success points	1	%40
Total	18	%100

WORKLOAD AND ECTS CALCULATION

Activities	Number	Duration (hour)	Total Work Load
Course Duration (x14)	14	3	32
Laboratory			
Application			
Specific practical training			
Field activities			
Study Hours Out of Class (Preliminary work, reinforcement, etc.)	13	4	42
Presentation / Seminar Preparation	1	8	8
Project (Film Review)			
Homework assignment (response papers)	1	12	12
Midterms (Study duration)	1	30	30
Final Exam (Study duration)	1	30	30
Total Workload	31	87	154

No	Programme Qualifications	Level of Contribution			
		0	1	2	3
1	Develops analytical skills by assessing diverse theories and differing approaches to film, television, and digital media.	X			
2	Examines the development and transformation of film as an art form and as an industry practice, evaluating the history of film production from technical, industrial, and artistic perspectives.	X			
3	Analyzes the interactions between social, political, cultural, and technological transformations and film production processes and movements in cinema.	X			
4	Develops familiarity with film language and acknowledges its transformative role in society.		X		
5	Understands how a film constructs meaning and ideology through form, narrative, content and structure.	X			
6	have the ability to transform written or visual ideas into a film or a television project through creative processes and expressing them in an original manner.		X		
7	Elucidates the basic tenets and phases in the art of filmmaking from pre-production to production and post-production.				X
8	Demonstrates how to develop a written script and transform it into a moving image consistent with the industry practices				X

	for dramatic film, documentary, or television production.				
9	Enhances skills regarding the operation of the camera, cinematography, sound recording, and the use of lighting.				X
10	Develops editing techniques and the use of editing software for film, television, and video production.				X
11	Enhances technical and aesthetic skills necessary to create digital media narratives for video installation, interactive film, experimental cinema, and virtual reality.				X
12	Analyzes how audiences consume media texts with an eye to identify reception patterns and to understand socio-cultural effects of audio-visual productions.	X			
13	Instills necessary skills to work as part of a group and collaborate efficiently with group members in a film production project.			X	

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

DIGITAL ART

Course Name	Digital Art
Course Type	Required
Code	NMC 307
ECTS	8 ACTS
Instructor (s)	Dr. Nedim Kemer
Prerequisites	-
Semestre	Fall
Course Content	Digital art is the contemporary method to produce and display artistic expressions and applications via ever-advancing digital instruments and technologies. The basic principles of artistic creation and expression in the process of conveying information consist of the course's theoretical foundation. In practice, the process of creating non-physical artworks, in which the computer plays a role, will be taught practically. Students will create a series of digital artworks during the course.
Learning Outcomes	After taking this course, students will be able to; <ul style="list-style-type: none"> - Explain the concept of new media. - Recognize the relationship between new media and art. - Analyze and criticize new media aesthetics. - Learn how to refer to the use of digital technologies as a medium. - Learn how to design new media artworks. - Evaluate ethical rules in terms of cyber arts.
References	Grant John and Audre Vysniauskas. 2004. Digital Art For the 21 st Century: Renderosity. Harper Collins, New York. Paul, Christiane. 2003. Digital Art: Thames & Hudson Ltd, London Raimes Jonathan. 2006. The Digital Canvas: Discovering the Art Studio in Your Computer. Harry N. Abrams, Inc.

	Wands, B. (2007). Art of the digital age. In B. Wands (Ed.), <i>Art of The Digital Age</i> (Vol. 1, pp. 52-52). Thames and Hudson. https://doi.org/200410175 Wong, Yue-Ling. 2009. Digital art: its art and science. Upper Saddle River, NJ Prentice Hall. Behance.net
Learning and teaching strategies	Lectures, discussions, and in-class project activities.
Evaluation	Participation in class discussions and attendance 10%, presentation 20%, mid-term 20% and final exam 50%
Course Language	English

COURSE INFORMATION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Negotiation Process	NMC 307	Fall	1	0	2	3	8
Prerequisites	None						
Course Language	English						
Course Type	Required						
Mode of Delivery (face to face, distance learning)	Face-to-face and/or online						
Learning and teaching strategies	Lectures, discussions, and in-class project activities.						
Instructor (s)	Dr. Nedim Kemer						
Course objective	The course aims to help students of New Media to become competently fluent with the essential instruments of the contemporary era of visual communication.						
Learning outcomes	<p>After taking this course, students will be able to;</p> <ul style="list-style-type: none"> - Explain the concept of new media. - Recognize the relationship between new media and art. - Analyze and criticize new media aesthetics. - Learn how to refer to the use of digital technologies as a medium. - Learn how to design new media artworks. - Evaluate ethical rules in terms of cyber arts. 						
Course Content	Digital art is the contemporary method to produce and display artistic expressions and applications via ever-advancing digital instruments and technologies. The basic principles of artistic creation and expression in the process of conveying information consist of the course's theoretical foundation. In practice, the process of creating non-physical artworks, in which the computer plays a role, will be taught practically.						

	Students will create a series of digital artworks during the course.
Mode of Delivery	Distance learning
References	Paul, Christiane. 2003. Digital Art: Thames & Hudson Ltd, London Wands, B. (2007). Art of the digital age. In B. Wands (Ed.), <i>Art of The Digital Age</i> (Vol. 1, pp. 52-52). Thames and Hudson. https://doi.org/200410175 Wong, Yue-Ling. 2009. Digital art: its art and science. Upper Saddle River, NJ Prentice Hall. Behance.net

Subjects by weeks

Weeks	Subjects
1. Week	Introduction
2. Week	Conceptual discussion on art history. Visual Communication definition
3. Week	Basic Design Principles: Composition, order, proportion, rhythm, contrast, etc., A work of collage.
4. Week	Assignment 1 Presentations and discussions.
5. Week	Color and digital domain: utilizing digital technologies as an art medium. Dada movement and digital art.
6. Week	Understanding New Media through Digital Technology
7. Week	Assignment 2 Presentations and discussions
8. Week	The hidden aesthetics of the binary system.
9. Week	Fast Life - Fast Food - Fast ART
10. Week	Midterm Presentations
11. Week	Discussion on the concept for the final and first draft.
12. Week	Structuring a storyline for an innovative narrative
13. Week	Project examples PSA
14. Week	Final Project Work Week
15. Week	Final Project Work Week
16. Week	Final Project Presentation

Form Vb (İngilizce): Assesment Method

Semester Works	Number	Contribution
Attendance	14	%5
Participation	14	%5
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Presentation	1	%20
Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%20
Final Exam	1	%50
Total	31	%100
Contribution of semester works to success points	30	%50
Contribution of final exam to success points	1	%50
Total	31	%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)	14	3	42
Presentation / Seminar Preparation			
Project			
Homework assignment	0	0	0
Midterms (Study duration)	1	30	30
Final Exam (Study duration)	1	50	50
Total Workload	31	106	184

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1.Students learn fundamental principles of social sciences, communication and new media studies			X		
2. Students interpret these theories and concepts in the context contemporary societies				X	
3. Students learn media			X		

history and social, artistic, economic and political background of these historical developments					
4. Students create media content by applying principals of visual aesthetics					X
5. Students analyze media texts and learn media literacy			X		
6. Students understand the interdisciplinary nature of media and communication studies		X			
7. Students get familiarized with the issues of ethical problems, human rights, and public interests			X		
8. Students develop constructive problem-solving approaches to media and communication matters			X		
9. Students apply social science concepts to personal, social, and political issues	X				
10. Students utilize the theoretical and practical knowledge as an expert in the media sector			X		
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way					X
12. Students acquire knowledge about new media professions and the sector			X		
13. Students learn qualitative and quantitative research methods	X				
14. Students acquire competence of conducting independent research	X				
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society organizations	X				
16. Students have effective written and oral communication skills in English			X		

3rd YEAR / SPRING SEMESTER

	Course Code	Course Name	T	P	C	ECTS
1	ENG 302	Academic and Occupational Writing Skills II	2	0	2	2
2	FLM 302	Current Issues in Film Studies	3	0	3	6
3	FAD 308	Digital Content Production	2	2	3	7
4	FLM 3xx	Departmental Elective			3	5
5	FLM 3xx	Departmental Elective			3	5
6	FLM 3xx	Departmental Elective			3	5
TOTAL			7	2	17	30

CURRENT ISSUES IN FILM STUDIES

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Current Issues in Film Studies	FLM 302	Spring	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Onder Erkarlan						
Course objective	Participate actively in the discussions, arguments, and disputes that are currently raging in the film industry. Examine significant and recent developments in screen cultures and production. Gain expertise and a well-informed grasp of current developments and trends in the film industry.						

Learning outcomes	<p>Upon successful completion of the course, students will be able to;</p> <p>Critically examine case studies from the movie to gain a critical grasp of ethical concerns in production methods.</p> <p>Examine and evaluate the cinema industry's cultural, political, industrial, and technological surroundings and how these affect concerns about form, creativity, and aesthetics.</p> <p>Understand the arguments surrounding diversity, equality, and power dynamics in the film industry.</p>
Course Content	<p>This course introduces students to the political, cultural, technological, and economic contexts surrounding the creation and distribution of modern screen content, addressing important themes and controversies that currently dominate the film industries. This module's sense of topicality is essential. Events will be addressed and their ramifications examined in lectures and workshops.</p>
References	<p>Between surrealism and politics: An exploration of subversive body arts in 1980s East German underground cinema. Schulz, Cynthia. Punk & Post Punk. Jun2022, Vol. 11 Issue 2, p193-212. 20p. DOI: 10.1386/punk_00104_1.</p> <p>From Internationalism to Postcolonialism: Literature and Cinema between the Second and the Third Worlds. By Rossen Djagalov. Lee, Steven S. Journal of Social History. Winter2021, Vol. 55 Issue 2, p542-544. 3p. DOI: 10.1093/jsh/shaa051.</p> <p>Afrofuturity ecosystems. Macdonald, Marie-Paule; Petty, Sheila. International Journal of Francophone Studies. 2020, Vol. 23 Issue 3/4, p331-340. 10p. DOI: 10.1386/ijfs_00026_4.</p> <p>Gnawing at the Whiteness of Cinema Studies: On Asian American Media Now. PARRENASHIMIZU, CELINE. Cinema Journal. Spring2017, Vol. 56 Issue 3, p119-124. 7p. DOI: 10.1353/cj.2017.0026.</p> <p>Sustainable Cinema No. 4: Shadow Play. Leonardo. 2012, Vol. 45 Issue 4, p384-385. 2p. DOI: 10.1162/LEON_a_00419.</p>

COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Introduction & Overview
Week 2	Utopian political and social visions
Week 3	Dystopian political and social visions
Week 4	Individualism and collectivism

Week 5	Democracy / Fundamentalism / Tyranny
Week 6	Capitalism
Week 7	Class-division and Class-struggle
Week 8	Midterm Examination
Week 9	Politics of Memory/ the "Precarious"
Week 10	Mulvey_ Visual Pleasure and Narrative Cinema
Week 11	Schizoanalysis of Cinema
Week 12	Crime/ Security
Week 13	Enemy, war and terror
Week 14	Closing-up: Political Ideas in Fiction vs. Political Reality

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	1	%30
Response Papers	0	%0
Project (Film Review)	1	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%40
Total	18	%100

Contribution of semester Works to success points	18	%60
Contribution of final exam to success points	1	%40
Total	19	%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, etc.)	13	3	39
Presentation / Seminar Preparation			
Project (Film Review)	0	0	0
Homework assignment	1	26	26
Midterms (Study duration)	1	13	13
Final Exam (Study duration)	1	32	30
Total Workload	30	77	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	
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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, preproduction, 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				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 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

DIGITAL CONTENT PRODUCTION

Course Name	DIGITAL CONTENT PRODUCTION
Course Type	Required
Code	FAD 308
ECTS	7
Instructor (s)	Asst. Prof.Serra Sezgin
Prerequisites	-
Semestre	Spring
Course Content	This course will examine the fundamentals of digital content production. The course will provide a solid foundation for students to produce multimedia content such as video, visual, and text for different digital platforms including social media platforms and the web. Students will learn to produce consistent and coherent digital content for social media and the web.

<p>Learning Outcomes</p>	<p>Multimedia Proficiency: Gain proficiency in producing multimedia content, including video, visual, and text, for digital platforms such as social media and the web.</p> <p>Content Creation Skills: Develop the skills necessary to create engaging, high-quality digital content that aligns with audience preferences and platform requirements.</p> <p>Platform Adaptability: Learn to adapt content creation techniques to different digital platforms, ensuring consistency and coherence across social media channels and websites.</p> <p>Audience Engagement: Understand strategies for maximizing audience engagement and interaction through compelling digital content production, including storytelling, visual design, and user experience considerations.</p> <p>Professional Standards: Acquire knowledge of professional standards and best practices in digital content production, including copyright, ethical considerations, and industry trends.</p> <p>Project Management: Learn project management skills to plan, execute, and evaluate digital content production projects effectively, meeting deadlines and objectives while collaborating with team members.</p>
<p>References</p>	<p>Jay Daniel Thompson, John Weldon (2022). Content Production for Digital Media.</p> <p>Gorham Kindem, Robert B. Musburger (2009). Introduction to Media Production: The Path to Digital Media Production.</p>
<p>Learning and teaching strategies</p>	<p>Lecturing, discussion, practice, presentation, guest lecturers.</p>
<p>Evaluation</p>	<ul style="list-style-type: none"> • 10% Participation and Attendance: Students are expected to attend the class (by the law- minimum %80) and class discussions. Absences from classes will result in a further reduction of the final grade. If you are absent for more than four classes, you will be in danger of failing this course. • Students are expected to maintain three different group projects on three themes: Time, Space, and Narrative. All projects must be delivered on a CD. <p>% 30 Project 1: "Time": Students will develop a creative idea, a message with a goal focused on the theme, and produce social media content for IG, FB, TW, and TikTok.</p> <p>Contents should include 3 FB & IG & Twitter static posts, 1 IG Reels, and 1 TikTok video with different captures. Social media content should include hashtags, and mentions -if necessary- and they must be complimentary, consistent, and authentic.</p> <p>Evaluation criteria:</p> <ul style="list-style-type: none"> • Idea (authenticity, creativity) • Compatibility with the project's aim • Consistency with digital platforms

	<ul style="list-style-type: none"> • Consistency with each other • Production techniques <p>%30 Project 2: "Space": Students will develop a creative idea, a message with a goal focused on the theme, and produce a -3 minute- YouTube video content. Evaluation criteria:</p> <ul style="list-style-type: none"> • Idea (authenticity, creativity) • Compatibility with the project's aim • Consistency with the platform • Publishing materials (hashtags, title, caption, cover) • Production techniques <p>%30 Project 3: "Narrative": Students will interview with a guest whom they will decide -video recording. Besides the edited video content, students must write a 1200 words SEO-friendly blog entry about the interview. Or, students are expected to record a 20-minute podcast and deliver an outline. Evaluation criteria:</p> <ul style="list-style-type: none"> • Idea • Narrative construction • Search engine optimization score/ briefly constructed outline • Text authenticity • Production techniques
Course Language	English

COURSE INFORMATION

Course Name	Code	Semestre	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Negotiation Process	FAD 308	FALL	3	0	0	3	7
Prerequisites	None						
Course Language	English						
Course Type	Required						
Mode of Delivery (face to face,distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, practice, presentation, guest lecturers.						
Instructor (s)	Asst. Prof. Serra Sezgin						
Course objective	The objective of this course is to teach students the fundamentals of digital content production. By providing the skill set for writing (both copy and written communications), editorial skills, web research, photo and/or video editing, and the knowledge of current events the course aims to help students inherently understand the digital content production process.						

<p>Learning outcomes</p>	<p>Multimedia Proficiency: Gain proficiency in producing multimedia content, including video, visual, and text, for digital platforms such as social media and the web.</p> <p>Content Creation Skills: Develop the skills necessary to create engaging, high-quality digital content that aligns with audience preferences and platform requirements.</p> <p>Platform Adaptability: Learn to adapt content creation techniques to different digital platforms, ensuring consistency and coherence across social media channels and websites.</p> <p>Audience Engagement: Understand strategies for maximizing audience engagement and interaction through compelling digital content production, including storytelling, visual design, and user experience considerations.</p> <p>Professional Standards: Acquire knowledge of professional standards and best practices in digital content production, including copyright, ethical considerations, and industry trends.</p> <p>Project Management: Learn project management skills to plan, execute, and evaluate digital content production projects effectively, meeting deadlines and objectives while collaborating with team members.</p>
<p>Course Content</p>	<p>This course will examine the fundamentals of digital content production. The course will provide a solid foundation for students to produce multimedia content such as video, visual, and text for different digital platforms including social media platforms and the web. Students will learn to produce consistent and coherent digital content for social media and the web.</p>
<p>Mode of Delivery</p>	<p>Face to face</p>
<p>References</p>	<p>Jay Daniel Thompson, John Weldon (2022). Content Production for Digital Media. Gorham Kindem, Robert B. Musburger (2009). Introduction to Media Production: The Path to Digital Media Production.</p>

Subjects by weeks

Weeks	Subjects
1. Week	Course overview and objectives
2. Week	Project 1: Fundamentals of Social Media Content Production
3. Week	Project 1: Fieldwork

4. Week	Project 1: Presentation
5. Week	Project 2: Video Content Production
6. Week	Project 2: Fieldwork & Guest Lecturer (YouTube)
7. Week	Project 2- Presentation
8. Week	Midterms
9. Week	Fundamentals Written Content Production
10. Week	Project 3: Fundamentals of Audio Content Production
11. Week	Project 3: Guest Lecturer (Podcasting)
12. Week	Project 3: Fieldwork
13. Week	Project 3: Presentation
14. Week	Feedback & Evaluation
15. Week	Final Exams
16. week	Final Exams

Assessment Method

Semester Works	Number	Contribution
Attendance	14	%10
Participation	14	%0
Application	0	%0
Fieldwork	3	%30
Practice	0	%0
Homework Assessment	0	
Presentation	3	%10

Project	0	%0
Seminar	0	%0
Mid-term Exams	1	%20
Final Exam	1	%30
Total	31	%100
Contribution of semester works to success points	30	%70
Contribution of final exam to success points	1	%30
Total	31	%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)	14	4	56
Presentation / Seminar Preparation	3	10	30
Project	3	20	60
Homework assignment			
Midterms (Study duration)			
Final Exam (Study duration)	1	10	10
Total Workload	35	47	198

THE COURSE LEARNING OUTCOMES - PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level*				
	1	2	3	4	5
1.Students learn fundamental principles of social sciences, communication and new media studies			X		
2. Students interpret these theories and concepts in the context contemporary societies			X		
3. Students learn media history and social, artistic, economic and political background of these historical developments		X			

4. Students create media content by applying principals of visual aesthetics					X
5. Students analyze media texts and learn media literacy				X	
6. Students understand the interdisciplinary nature of media and communication studies			X		
7. Students get familiarized with the issues of ethical problems, human rights, and public interests					X
8. Students develop constructive problem-solving approaches to media and communication matters					X
9. Students apply social science concepts to personal, social, and political issues					X
10. Students utilize the theoretical and practical knowledge as an expert in the media sector				X	
11. Students use technical equipment and informatics technologies for both traditional and new media in an effective and creative way					X
12. Students acquire knowledge about new media professions and the sector					X
13. Students learn qualitative and quantitative research methods	X				
14. Students acquire competence of conducting		X			

independent research					
15. Student acquire necessary skills to be employed in public/private sector institutions and civil society organizations				X	
16. Students have effective written and oral communication skills in English				X	

4th YEAR / FALL SEMESTER

	Course Code	Course Name	T	P	C	ECTS
1	FLM 401	Graduation Project-I	2	2	3	5
2	FLM 403	Documentary Filmmaking	2	2	3	6
3	FLM 405	Art Direction in Cinema	2	2	3	6
4	FLM 4xx	Departmental Elective Course			3	5
5	FLM 4XX	Departmental Elective Course			3	5
6	ELEC 401	Non-Departmental Elective	3	0	3	3
TOTAL			9	6	18	30

GRADUATION PROJECT - I

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Graduation Project	FLM 401	Fall	3	0	0	3	12
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						

Instructor (s)	Prof. Onder Erkarlan
Course objective	In this course, students select either a short film, script writing, documentary film or thesis writing as their individual project. Under the supervision of an advisor, students create their graduation projects.
Learning outcomes	Upon successful completion of the course, students will be able to; Will be able to make the necessary preparation to write a full-length feature script or to shoot a short film. Will be able to prepare a project proposal. Will be able to pitch their proposal. Will be able to write the synopsis of their scripts and their short films Will be able to develop an experimental idea or a story
Course Content	In this course, students will produce a short film, a documentary film, a script, or thesis project.

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	Project Proposal
3. Week	Advisor Options
4. Week	Revised Proposal
5. Week	Time-line
6. Week	Pitching
7. Week	Midterm
8. Week	Evaluation
9. Week	Budget

10. Week	Casting options
11. Week	Script Supervision and Storyboarding
12. Week	Storyboarding
13. Week	Pitching
14. Week	Pitching

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	32
Laboratory			
Application	8	5	40
Specific practical training	8	1	8

Field activities			
Study Hours Out of Class (Preliminary work reinforcement, etc.)			
Presentation / Seminar Preparation	5	9	45
Project			
Homework assignment	6	5	30
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	0	0	0
Total Workload	42	43	185

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 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 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, preproduction, production and post-production planning in at least two disciplinary areas.				X	
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Apply what you learn and prepare for employment by creating portfolio or demo reel.					X
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Develop critical thinking and self-awareness by evaluating a variety of theories and approaches to film analysis.					X
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Contextualize the social, political, cultural, technological and/or artistic influences upon film and television stories.			X		
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Assess the relationships between film history, film styles and film aesthetics in			X		
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order to identify and predict industry trends.					
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Develop communication skills through presentation of film themes and aesthetics in essays and in class discussions.				X	
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Learn and live industry practice 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			
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Learn and follow industry processes pitch story concepts with clarity develop financial and marketing plans, identify sources of financing and assess copyright and intellectual property issues.				X	
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

DOCUMENTARY FILM MAKING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Documentary Filmmaking	FLM 403	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)	TBA						
Course objective	This course aims to evaluate, to recognize and to discuss the film culture, styles and themes of acknowledged films and established directors of contemporary world cinema in the international arena; the requirements of international success of national cinemas as cultural products; the effect of these requirements on film culture; and the themes and styles of films from a cultural, historical and aesthetic point of view. The objective of this course is to give rise to thought and bring into discussion the basic issues of national and international cinemas with various layers, the parallelism of diverse cultures in a global world, their interaction and the conflicts with each other.						

Learning outcomes	<p>The students who have succeeded in this course;</p> <ul style="list-style-type: none"> Become familiar with recent and current major film directors Become familiar with recent and current notable national cinemas Become familiar with recent and current significant film schools Identify the dynamics at work in a director making a movie Identify how society and films mutually influence each other Discuss how Hollywood in particular is influential in shaping people's perception in today's world Recognize how the issue of the relation between technology and humanity is dealt in recent avant-garde cinema
Course Content	<p>This course will include conceptual, theoretical and analytic approaches and discussions of world cinema which also consider the cultural production requirements; the examples of contemporary world cinema will be on focus within a wide perspective of cultural historical and social grounds.</p>

References	Chaudhuri, Shohini (2005) <i>Contemporary World Cinema: Europe, Middle East, East Asia, South Asia</i> . Edinburgh: Edinburgh University Press. ss. 1-13
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COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction to the course, presenting the course content and its methods.
2. Week	Reading a film from different perspectives. Film, theory, method, analysis
3. Week	Concepts and definition of World Cinema.
4. Week	Determinants of world cinema. Global, local & center and periphery. The rise of world cinema in international arena
5. Week	Cinema as cultural production and as an art form. Geography and geopolitics
6. Week	Webs of film production, and distribution. National film industries
7. Week	Alternative World Cinema Market, Film festivals exhibition, production and distribution system
8. Week	Midterm (Midterm Assignment)
9. Week	Hollywood Film Industry versus Art and the World
10. Week	European Art cinema
11. Week	From art cinema to world cinema European cinema
12. Week	Issues in World Cinema
13. Week	Transnational film funds, aesthetic and thematic tendencies
14. Week	Discussions and comparisons: World Cinema versus Mainstream

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, etc.)			
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 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 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 preproduction, production and post-production planning in at least two disciplinary areas.				X	

Apply what you learn and prepare for employment by creating 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 practice 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 processes: 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

ART DIRECTION IN CINEMA

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Art Direction in Cinema	FLM 405	Fall	2	2	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery (face to face, distance learning)	In person						
Learning and teaching strategies	Lecturing, discussion, projects						
Instructor (s)	Assistant Prof. Dr. Deniz Zorlu						
Course objective	Art Direction in Cinema explores the essential role of art directors in shaping narratives across movies, television, and new media. Throughout the course, students gain a comprehensive understanding of how art direction significantly enhances the storytelling process. By critically analyzing a wide range of media including films, television series, video games, and digital streaming platforms students develop the ability to discern and appreciate the artistic contributions that contribute to compelling visual narratives.						
Learning outcomes	In this class, special emphasis is placed on practical learning through hands-on projects, where students apply newly acquired design skills to tackle real-world challenges. These projects provide valuable experience in applying theoretical knowledge to creative solutions, preparing students for careers where artistic vision meets practical execution in the dynamic world of visual media.						
Course Content	An Introduction to Art Direction class covers the role of art directors in movies, TV, and new media, emphasizing how they shape narratives through visual elements like set design and color schemes. Students analyze media, engage in hands-on projects, learn industry practices, and explore ethical considerations. The course also focuses on developing portfolios and understanding technological influences in art direction.						
References	TBA						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1	Historical Transformation of Cinematic Arts
2	Introduction to Film Studio
3	Scene Design and Prop Modeling
4	In-class Workshop
5	The Design Process - Part 1: The visual concept; finding the visual arcs in the story; identifying thematic elements; recognizing emotional tones.
6	The Design Process - Part 2: Designing for the lens: Lenses 101, Camera Angles, Lens ratios, Focal lengths.
7	Storyboarding, Animatics, Concept Illustrating, Computer Modeling.
8	Midterm
9	Actor Design - Character Design
10	Mechanical effects, Specialty Props, animatronics, and hand props.
11	Special Effects - CGI
12	In-Class Workshop
13	Visiting a film set
14	Final Projects

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%20
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	0	%0
Project (Film Review)	0	%0
Seminar	0	%0
Mid-term Exams	1	%40
Final Exam	1	%40
Total	16	%100
Contribution of semester works to success points	15	%60
Contribution of final exam to success points	1	%40
Total	16	%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, etc.)	14	2	28
Presentation / Seminar Preparation			
Project (Film Review)			
Homework assignment (response papers)			
Midterms (Study duration)	1	22	22
Final Exam (Study duration)	1	22	22
Total Workload	30	46	114

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, preproduction, 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 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		

4th YEAR / SPRING SEMESTER						
	Course Code	Course Name	T	P	C	ECTS
1	FLM 402	Graduation Project-II	2	2	3	5
2	FLM 404	Professional Practice				25
TOTAL			2	2	3	30

GRADUATION PROJECT II

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Graduation Project	FLM 401	Fall	3	0	0	3	12
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	Prof. Onder Erkarlan						
Course objective	In this course, students select either a short film, script writing, documentary film, or thesis writing as their individual project. Under the supervision of an advisor, students create their graduation projects.						
Learning outcomes	<p>Upon successful completion of the course, students will be able to;</p> <p>Will be able to make the necessary preparation to write a full-length feature script or to shoot a short film.</p> <p>Will be able to prepare a project proposal.</p> <p>Will be able to pitch their proposal.</p> <p>Will be able to write the synopsis of their scripts and their short films</p> <p>Will be able to develop an experimental idea or a story</p>						
Course Content	In this course, students will produce a short film, a documentary film, a script, or thesis project.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	Introduction
2. Week	Project Proposal
3. Week	Advisor Options
4. Week	Revised Proposal
5. Week	Time-line
6. Week	Pitching
7. Week	Midterm
8. Week	Evaluation
9. Week	Budget
10. Week	Casting options
11. Week	Script Supervision and Storyboarding
12. Week	Storyboarding
13. Week	Pitching
14. Week	Pitching

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	32
Laboratory			
Application	8	5	40
Specific practical training	8	1	8
Field activities			
Study Hours Out of Class (Preliminary work reinforcement, etc.)			
Presentation / Seminar Preparation	5	9	45
Project			
Homework assignment	6	5	30
Midterms (Study duration)	1	20	20
Final Exam (Study duration)	0	0	0
Total Workload	42	43	185

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 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 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 preproduction, production and post-production planning in at least two disciplinary areas.				X	

Apply what you learn and prepare for employment by creating 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 practice 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 processes: 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

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Workplace Training	FLM 412	Spring	3	0	0	3	18
Prerequisites	None						
Course Language	English						
Course Type	Core						
Mode of Delivery	Face to face						
Learning and teaching strategies	Lecturing, discussion, application						
Instructor (s)	TBA						
Course objective	The aim of this course is to let students apply their theoretical knowledge in practice working in the sector and to have them gain some work experience.						
Learning outcomes	The students who have succeeded in this course; 1. Will be able to practice in the area that they want to specialize.						
Course Content	Work experience for 30 workdays.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
2. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
3. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
4. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
5. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
6. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
7. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
8. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
9. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
10. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
11. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
12. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.

13. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.
14. Week	The students do workplace training in a public institution or private company that is related to Film Design and Directing for 30 work days.

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, etc.)			
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 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 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, preproduction, production and post-production planning in at least two disciplinary areas.				X	
Apply what you learn and prepare for employment by creating 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 practice 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 processes 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

SYLLABUSES FOR THE ELECTIVE COURSES

ART OF STORYTELLING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
ART OF STORYTELLING	FLM 107	Fall	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Prof. Yavuz Demir						
Course objective	To help students examine and learn basic storytelling techniques used by seasoned and professional storytellers						
Learning outcomes	By the end of this course, you will have a clear sense of what mesmerizing stories look and sound like, which tricks work best for keeping audiences rapt, and how to incorporate these techniques into your own presentations and daily life. This course will enable you to be more efficient and captivating in relating personal anecdotes, and will enable you to encapsulate and relate the heart of stories authored by others. By the end of this course, you will be able to: - determine which aspects of a story best match your objectives - identify details that evoke, rather than dilute, your meaning - connect with audiences through skillfully streamlined material - access your most natural and confident tone of voice - incorporate body language and nonverbal cues that bring your stories to life						
Course Content	This course will enhance and broaden your understanding of the major components of stories by viewing storytelling through a global lens. We will be studying structure, theory, and the effects of culture on storytelling. You will develop skills to understand the power of stories more profoundly; to use them in your own lives and within the frameworks of organizations, marketing and advertising; to identify better social change strategies; and to become aware of all the new professional and academic fields that are recognizing the importance of storytelling to enhance effectiveness and emotional connection.						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Intro class and selves Listening lecture and exercises
Week 2	Storytelling Basics Storytelling exercise and homework assignment
Week 3	Archetypes and Stereotypes; Character Development; Attribution Theory; Trimming a Story
Week 4	Dialogue, Turning Points, Sensory Imagery
Week 5	Emotions and Non-Verbal Communication in Storytelling
Week 6	The Value of Silence Delivery Skills - Poetry exercise
Week 7	Making Implications, Inspiring Inferences
Week 8	Midterm
Week 9	Stories in Theater and Film
Week 10	Storytelling for Social Change
Week 11	Storytelling in Other Media I
Week 12	Storytelling in Other Media II
Week 13	Storytelling in Other Media III
Week 14	Final Presentations

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, etc.)	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 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 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, preproduction, 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 practice 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 source of financing, and assess copyright and intellectual property issues				X	
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1 Lowest, 2 Low, 3 Average, 4 High, 5 Highest

CINEMA AND GENDER

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Cinema and Gender	FAD 326	Fall	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Onder Erkarlan						
Course objective	Film and Gender explores how gender is constructed and portrayed in various forms and genres of moving images. The course introduces students to a diverse array of theoretical frameworks and fosters the development of analytical approaches tailored to moving image texts.						
Learning outcomes	Upon successful completion of the course, students will be able to; <ol style="list-style-type: none"> 1. Exhibit a critical grasp of essential theories regarding gender and identity. 2. Demonstrate familiarity with various methods of film analysis. 3. Provide an informed perspective on major critical debates in film studies. 4. Analyze the depiction of gender and sexuality across a variety of moving image texts. 5. Conduct informed analyses through discussions, presentations, and written work. 						
Course Content	The outline below provides an overview of the course content. Weekly screening selections and, occasionally, workshop topics may change from year to year. This indicative outline gives a general sense of the course's scope and methodology. Most importantly, it highlights how the course is structured to develop expertise in theory and analysis for the students, even those without prior formal studies in film or the analysis of gender and representation.						
References	John Alberti (2013); <i>I Love You, Man</i> ; Bromances, the Construction of Masculinity, and the Continuing Evolution of the Romantic Comedy, in Quarterly Review of Film and Video, 30:2, 159-172 Available online at: http://dx.doi.org/10.1080/10509208.2011.575658 Karen Boyle & Susan Berridge (2012): I Love You, Man, Feminist Media Studies,						

	<p>2012 Available online at: http://dx.doi.org/10.1080/14680777.2012.740494</p> <p>Angela McRobbie (2009) 'Illegible Rage: Post-Feminist Disorders' in <i>The Aftermath of Feminism: Gender, Culture and Social Change</i> London; Sage.</p> <p>Angela McRobbie (2004): 'Postfeminism and popular culture', <i>Feminist Media Studies</i>, 4:3, 255-264</p> <p>Available online at: http://dx.doi.org/10.1080/1468077042000309937</p> <p>Gill, R. (2007) 'Postfeminist Media Culture: Elements of a Sensibility', <i>European Journal of Cultural Studies</i>, 10(2): 147-166.</p> <p>Available online at: http://eprints.lse.ac.uk/2449/1/Postfeminist_media_culture_%28LSERO%29.pdf</p>
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COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Introduction & Overview
Week 2	Portraying Gender: Films From Bromances to Post-Feminist Chicks
Week 3	Theories of Gender
Week 4	Gender and Other Differences
Week 5	Gender and Genre / <i>Gilda</i> (King Vidor, 1946)
Week 6	Spectatorship / <i>Peeping Tom</i> (Michael Powell, 1960)
Week 7	Performing Masculinity/ <i>Fight Club</i> (David Fincher, 1999)
Week 8	Midterm Examination
Week 9	Alternative Models of Spectatorship / <i>Strange Days</i> (Kathryn Bigelow, 1995)
Week 10	Queer Theories / <i>The Bitter Tears of Petra von Kant</i> (Rainer Werner Fassbinder, 1972)
Week 11	Schizoanalysis of Cinema

Week 12	Hearing Gender / 10 (Abbas Kiarostami, Iran, 2002)
Week 13	Student Presentations
Week 14	Student Presentations

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%0
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	1	%30
Response Papers	0	%0
Project (Film Review)	1	%0
Seminar	0	%0
Mid-term Exams	1	%30
Final Exam	1	%40
Total	18	%100
Contribution of semester Works to success points	18	%60
Contribution of final exam to success points	1	%40
Total	19	%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, etc.)	13	3	39

Presentation / Seminar Preparation			
Project (Film Review)	0	0	0
Homework assignment	1	26	26
Midterms (Study duration)	1	13	13
Final Exam (Study duration)	1	32	30
Total Workload	3077		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, preproduction, 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				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 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

FILM ADAPTATION

Course Name	Code	Semester	Theory (hours /week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM ADAPTATION	FAD 422	SPRING	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)							
Course objective	The goal of this course is to familiarize students with theories and concepts of film adaptation. This includes an acknowledgement of film and literature as distinct but related media forms. This course will review techniques and tools relevant to the particular nature of the medium and explore thematic relationships between various interrelated films and literary texts, analyzing filmic adaptations of literature.						
Learning outcomes	Through active and persistent engagement with course materials, activities and discussion in class students will be able to: Understand what is meant by adaptation in general and film adaptation of literary texts in particular. Define and apply the terminology of literature and film appropriately. Analyse different approaches of adapting literature into film. Develop skills in describing, analysing and interpreting film adaptations using the specialized knowledge of film language. Put theoretical knowledge into practice by adapting a short story into a screenplay.						
Course Content	Film adaptations of other works of art, such as novels, comics, theatrical plays and games, have been historically one of the most popular forms of cinematic expression. The course introduces students to adaptation in the following three ways: first, by reviewing historically major theories of adaptation that allow them to understand the process and relevant key concepts. Second, by familiarizing them with the nature of the cinematic medium and its unique language. Third, by introducing the screenwriter's point of view through creative and writing exercises.						
Required Readings	Edgar, R. & Marland, J. (2019). <i>Adaptation for Screenwriters</i> (1st ed.). The UK: Bloomsbury Academic.						

Recommended Readings	<p>Elliott, K. (2020). <i>Theorizing Adaptation</i>. New York: Oxford University Press</p> <p>Leitch, T. (2017). <i>The Oxford Handbook of Adaptation studies</i>. New York: Oxford University Press.</p> <p>Stam, R. (2004). <i>Literature and Film: A Guide to the theory and practice of film adaptation</i>. Malden, Oxford, Carlton: Wiley-Blackwell.</p> <p>Hutcheon, L. & O'Flynn, S. (2013). <i>A Theory of Adaptation</i> (2nd ed.). London: Routledge</p>
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COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Introduction to Course: course materials, sources and requirements.
Week 2	Approaching Adaptation: Key Concepts and Theories Screening:
Week 3	The Screenplay and Authorship in Adaptation Screening:
Week 4	Thinking About Form: Visualization and Talking Pictures Screening:
Week 5	Narrative Re/Construction: Story and Structure Screening:
Week 6	Culture and Context Screening:
Week 7	Visualizing Characters and Interiority Screening:
Week 8	Faithful or Creative Interpretation Screening:
Week 9	Filmic Language and Cinematography Screening:
Week 10	Developing the Script Screening:
Week 11	Audience Expectations Screening:

Week 12	Appropriation Screening:
Week 13	Adapting: A Case Study Screening:
Week 14	Your Turn to Adapt Screening:

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Homework Assessment	0	%0
Response Papers	2	%20
Presentation	1	%15
Project	0	%0
Seminar	0	%0
Mid-term Research Paper/ Exam	1	%25
Final Exam	1	%30
Total		%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, etc.)	13	4	42
Presentation / Seminar Preparation	1-00	8	8
Project / Assignments (Film Review-Response)	2	5	10
Homework assignment (response papers)	6	3	18
Midterms (Study duration)	1	10	10
Final Exam (Study duration)	1	20	20
Total Workload	3858		150

COURSE'S CONTRIBUTION TO PROGRAMME QUALIFICATIONS

No	Programme Qualifications	Level of Contribution			
		0	1	2	3
1	Develops analytical skills by assessing diverse theories and differing approaches to film, television, and digital media.				x
2	Examines the development and transformation of film as an art form and as an industry practice, evaluating the history of film production from technical, industrial, and artistic perspectives.				x
3	Analyzes the interactions between social, political, cultural, and technological transformations and film production processes and movements in cinema.				x
4	Develops familiarity with film language and acknowledges its transformative role in society.				x
5	Understands how a film constructs meaning and ideology through form, narrative, content and structure.				x
6	have the ability to transform written or visual ideas into a film or a television project through creative processes and expressing them in an original manner.			x	
7	Elucidates the basic tenets and phases in the art of filmmaking from pre-production to production and post-production.		x		
8	Demonstrates how to develop a written script and transform it into a moving image consistent with the industry practices for dramatic film, documentary, or television production.				x
9	Enhances skills regarding the operation of the camera, cinematography, sound recording, and the use of lighting.				x
10	Develops editing techniques and the use of editing software for film, television, and video production.	x			
11	Enhances technical and aesthetic skills necessary to create digital media narratives for video installation, interactive film, experimental cinema, and virtual reality.	x			
12	Analyzes how audiences consume media texts with an eye to identify reception patterns and to understand socio-cultural effects of audio-visual productions.			x	
13	Instills necessary skills to work as part of a group and collaborate efficiently with group members in a film production project.		x		

FILM GENRE

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
FILM GENRES	FAD 424	SPRING	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Compulsory						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)							
Course objective	<p>This course is intended to advance students' understanding of the concept of genre as a critical tool in film and screen studies by examining its continuing importance in historic and contemporary film production. This includes a comprehension of different film genres by examining their historic development from the Hollywood studio era onwards as well as their cross-cultural variations in various global contexts. Students will gain an understanding of genre both as a critical construct as well as a form created by practical economic concerns, a means of creating extratextual communication between film artist/producers and audience/consumers.</p>						
Learning outcomes	<p>Through active and persistent engagement with course materials, activities and discussion in class students will be able to:</p> <ul style="list-style-type: none"> Understand what is meant by the term genre in general and film genres in particular. Identify key film genres, both traditional and contemporary, and how they have evolved over time. Distinguish and apply critical categories in the study of film genres. Gain insights into how film genres reflect and influence cultural and social contexts, considering how storytelling interacts with diverse audiences. Analyse how digital technologies have influenced the evolution of film genres, exploring changes in narrative structures, visual styles, and storytelling techniques. 						

Course Content	Lectures are designed to provide a context for film screenings by referring to the impact of industrial, aesthetic, socio-political, cultural and institutional factors on a given work and genre. The course readings have been selected with an eye to striking a balance between overarching critical takes on genre in general and specific case studies of individual genres. The course introduces students to film genres in the following three ways: 1) as an industrial category used for marketing purposes 2) as an aesthetic system of narrative and audiovisual codes and filmic language and 3) as a contract between filmmaker and audience to deliver a certain emotional experience. There will be a selection of film screenings to provide the focus of the course and will take place on the weeks specified by the lecturer. Films have been selected in order to demonstrate how the aesthetics of the given genre has developed since the invention of cinema and to introduce students to the work of the most significant artists in the tradition.
Required Readings	Friedman, L. & Desser, D. (eds.). (2013). <i>An Introduction to Film Genres</i> . New York: W W Norton and Company.
Recommended Readings	Altman, R. (1999). <i>Film/Genre</i> . London: British Film Institute. Langford, B. (2005). <i>Film Genre: Hollywood and Beyond</i> . Edinburgh: Edinburgh University Press. Maine, Raphaelle. (2008). <i>Cinema Genre</i> . (Trans. Alastair Fox and Hilary Radner). Malden, MA: Blackwell Publishing. Grant, B. K. (2012). <i>Film Genre: From Iconography to Ideology</i> . Austin: University of Texas Press. Kolker, R. (2015, 4th ed.). <i>Film, Form and Culture</i> . London & New York: Routledge. Holliday, C. (2018). <i>The Computer Animated Film: Industry, Style and Genre</i> . Edinburgh: Edinburgh University Press. Abisel, N. (1995). <i>Popüler Sinema ve Türler</i> . İstanbul: Alan Yayıncılık. Lewis, I. & Canning, L. (eds.). (2020). <i>European Cinema in the Twenty-First Century: Discourses, Directions, Genres</i> . Cham: Palgrave Macmillan.

COURSE WEEKLY SCHEDULE

Weeks	Subjects
Week 1	Introduction to Course: course materials, sources and requirements.
Week 2	Introduction to Film Genres: Key Concepts and Theories Readings: Steve Neale, "Questions of Genre". Lester Friedman & et al. "An Introduction to Film Genres".

Week 3	<p>Melodrama, Comedy and Romance: Foundations of Genre Expression</p> <p>Readings: Barry Langford "Before Genre: Melodrama" and "Classical Paradigms" in <i>Film Genre: Hollywood and Beyond</i>.</p> <p>Screenings:</p>
Week 4	<p>Classical Hollywood Cinema: The Western</p> <p>Readings: Bordwell, D. & Staiger, J. and Thompson, K., "The Classical Hollywood Cinema"; Lester Friedman & et al. "The Western".</p> <p>Screenings:</p>
Week 5	<p>Film Noir</p> <p>Readings: Ian Brookes "What is Film Noir" in <i>Film Noir: A Critical Introduction</i></p> <p>Screenings:</p>
Week 6	<p>Avant-Garde and Experimental Genres</p> <p>Readings: Agnieszka Kiejziewicz, <i>The Theory of Avant-Garde</i> A.L. Rees, "Introduction: Siting the Avant-Garde"</p> <p>Screenings:</p>
Week 7	<p>Experimental Genres</p> <p>Readings: W.W. Dixon & G. A. Forster, "Introduction: Toward a New History of the Experimental Cinema" in <i>Experimental Cinema: The Film Reader</i></p> <p>Screenings:</p>
Week 8	<p>Science-Fiction</p> <p>Readings: Kate M. Johnston, "What is Science Fiction" in <i>Science Fiction Film: A Critical Introduction</i>.</p> <p>Screenings:</p>
Week 9	<p>Historical Film</p> <p>Readings: Jonathan Stubbs, "What is Historical Cinema" in <i>Historical Film: A Critical Introduction</i></p> <p>Screenings:</p>
Week 10	<p>Global Genres</p> <p>Elena Oliete-Aldea, Beatriz Oria, and Juan A. Tarancón, "Introduction: Questions of Transnationalism and Genre"</p> <p>Screenings:</p>
Week 11	<p>Contemporary Genre Blurring and Hybrid Genres</p> <p>Readings: Ira Jaffe, "Global Parallels" in <i>Hollywood Hybrids</i>.</p> <p>Screenings:</p>
Week 12	<p>Digital Evolution, Digital Storytelling and Film Genre</p> <p>Readings: Mitsuyo Wada-Marciano, <i>Digital Authenticity in Japanese Cinema in the Digital Age</i></p> <p>Screenings:</p>

Week 13	Genre in Animation and Superhero Movies Readings: Christopher Holliday, Falling with Style? The Computer-Animated Film and Genre; Chesya Burke, Hero Me No The Containment of the Most Powerful Black, Female Superhero Screenings
Week 14	Future Trends and Reflections

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Homework Assessment	0	%0
Response/Review Papers	10	%10
Presentation	1	%15
Project	0	%0
Seminar	0	%0
Mid-term Research Paper/ Exam	1	%30
Final Exam	1	%35
Total		%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, etc.)	13	4	42
Presentation / Seminar Preparation	1	8	8
Project / Assignments (Film Review-Prose Response)	10	1	10
Homework assignment (response papers)	6	3	18
Midterms (Study duration)	1	10	10
Final Exam (Study duration)	1	20	20
Total Workload	38	58	150

COURSE'S CONTRIBUTION TO PROGRAMME QUALIFICATIONS

No	Programme Qualifications	Level of Contribution			
		0	1	2	3
1	Develops analytical skills by assessing diverse theories and differing approaches to film, television, and digital media.				x
2	Examines the development and transformation of film as an art form and as an industry practice, evaluating the history of film production from technical, industrial, and artistic perspectives.				x
3	Analyzes the interactions between social, political, cultural, and technological transformations and film production processes and movements in cinema.				x
4	Develops familiarity with film language and acknowledges its transformative role in society.				x
5	Understands how a film constructs meaning and ideology through form, narrative, content and structure.				x
6	have the ability to transform written or visual ideas into a film or a television project through creative processes and expressing them in an original manner.			x	
7	Elucidates the basic tenets and phases in the art of filmmaking from pre-production to production and post-production.		x		
8	Demonstrates how to develop a written script and transform it into a moving image consistent with the industry practices for dramatic film, documentary, or television production.				x
9	Enhances skills regarding the operation of the camera, cinematography, sound recording, and the use of lighting.				x
10	Develops editing techniques and the use of editing software for film, television, and video production.	x			
11	Enhances technical and aesthetic skills necessary to create digital media narratives for video installation, interactive film, experimental cinema, and virtual reality.	x			
12	Analyzes how audiences consume media texts with an eye to identify reception patterns and to understand socio-cultural effects of audio-visual productions.			x	
13	Instills necessary skills to work as part of a group and collaborate efficiently with group members in a film production project.		x		

WEB SERIES PRODUCTION

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Web Series Production	FLM 317	Fall	3	0	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Elective						
Mode of Delivery (face to face, distance learning)	In person						
Learning and teaching strategies	Lecturing, discussion, writing						
Instructor (s)	Dr. Deniz Zorlu						
Course objective	This class teaches students the basics of television series production with an eye to improve their technical abilities and their understanding of TV production processes.						
Learning outcomes	<p>The students who succeeded in this course will be able to:</p> <ul style="list-style-type: none"> • Develop their understanding of the television production processes. • Examine the significance of genres in the planning and production of television programs. • Compare the causes and effects of the transformation of television series regarding their form and content in the 21st century. • Examine the technical differentiations of Turkish TV series in regard to television programs from elsewhere around the world. • Analyze how television series from different regions interact with each other. • Discuss the portrayal of gender relations in Turkish TV programs. 						
Course Content	This class necessitates students to produce a 4- or 5-episodes web series as group projects. Each group is composed of 4 or 5 students and each student focuses on a particular aspect of the production process.						
References	TBA						

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1	Planning of the Story and writing the script / Development of the storyboards
2	Rough cut of the first episode and feedback.
3	Screening of the finished first episodes
4	Development of scripts and the storyboards for the second episodes.
5	Rough cut of the first episode and feedback.
6	Screening of the finished first episodes / Development of scripts and the storyboards for the second episodes.
7	Rough cut of the second episode and feedback.
8	Screening of the finished second episodes / Development of scripts and the storyboards for the second episodes.
9	Rough cut of the second third and feedback.
10	Screening of the finished third episodes / Development of scripts and the storyboards for the second episodes.
11	Rough cut of the fourth episodes and feedback.
12	Screening of the finished fourth episodes / Development of scripts and the storyboards for the final episodes.
13	Rough cut of the final episodes and feedback.
14	Screening of the entire web series Project.

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	0	%0
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	0	%0
Project (Film Review)	5	%100
Seminar	0	%0
Mid-term Exams	0	%0
Final Exam	0	%0
Total	5	%100
Contribution of semester Works to success points	4	%80
Contribution of final exam to success points	1	%20
Total	5	%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, etc.)	14	2	28
Presentation / Seminar Preparation			
Project (Film Review)	5	8	40
Homework assignment (response papers)			
Midterms (Study duration)			
Final Exam (Study duration)			
Total Workload	30	45	130

THE COURSE LEARNING OUTCOMES- PROGRAM OUTCOMES MATRIX

Program Outcomes	Contribution Level ^a				
	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, preproduction, 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 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

TRANSMEDIA STORYTELLING

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Transmedia Storytelling	FAD 42	Spring	3	0	0	3	6
Prerequisites	None						
Course Language	English						
Course Type	Elective						
Mode of Delivery	Face to face						

Learning and teaching strategies	Lecture, in-class discussion, writing.
Instructor (s)	Assist. Prof. Dr. Deniz Zorlu
Course objective	To introduce students to the concept of transmedia storytelling and its cultural influence in contemporary mediascape.
Learning outcomes	After taking this course students will be able to; <ul style="list-style-type: none"> 1. learn about the transformations of the culture industries from late 1990s onwards. 2. understand the ways in which transmedia economy operates. 3. Evaluate the effects of genre change in the narration of popular stories. 4. Understand the cultural effects of transmedia content. 5. Learn independent filmmaking, fan fiction and the creative uses of social media in the age of media convergence.
Course Content	This class focuses on the production and reception of transmedia content with an objective to highlight the production processes and cultural impacts of transmedia. A different aspect of transmedia will be examined in different weeks to better understand and evaluate the role of transmedia in contemporary culture industries.

COURSE WEEKLY SCHEDULE

Weeks	Subjects / Readings
1. Week	What is Transmedia Storytelling? Ryan, M. L. (2015). Transmedia storytelling: Industry buzzword or new narrative experience?. <i>Storyworlds: A Journal of Narrative Studies</i> , 7(2), 1-19.
2. Week	Media Convergence and Transmedia Jenkins, H. (2004). The cultural logic of media convergence. <i>International journal of cultural studies</i> , 7(1), 33-43.
3. Week	Media Convergence and the Digital Age Martinoli, A. (2011). Convergence and digitization of media–new roles for audience and media. <i>Medijski dijalozi</i> , 4, 7-22.
4. Week	From Novel to Film: Transmedia and Adaptation Elkington, T. (2008). Too many cooks: Media convergence and self-defeating adaptations. In <i>The video game theory reader 2</i> (pp. 235-258). Routledge.
5. Week	Intercultural Communication in the Age of Media Convergence

	Jensen, K. B. (2022). <i>Media convergence: The three degrees of network, mass, and interpersonal communication</i> . Routledge.
6. Week	From Cinema to Television: Streaming Platforms and Serializing Cinematic Narratives Kackman, M., Binfield, M., Payne, M. T., Perlman, A., & Sebok, B. (Eds.). (2010). <i>Flow TV: Television in the age of media convergence</i> . Routledge.
7. Week	Fandom Theories Chin, B., & Morimoto, L. H. (2013). Towards a theory of transcultural fandom. <i>Participations</i> , 10(1), 92-108.
8. Week	YouTube, Independent Film and Fan Fiction Goodman, L. (2015). Disappointing fans: Fandom, fictional theory, and the death of the author. <i>The Journal of Popular Culture</i> , 48(4), 662-676.
9. Week	Video Games and Storytelling Ecenbarger, C. (2016). Comic books, video games, and transmedia storytelling: A case study of the walking dead. <i>International Journal of Gaming and Computer-Mediated Simulations (IJGCMS)</i> , 8(2), 34-42.
10. Week	Blockbuster Franchises as the Vanguard of Transmedia Content Guynes, S. A., & Hassler-Forest, D. (2017). <i>Star Wars and the history of transmedia storytelling</i> . Amsterdam University Press.
11. Week	From Lord of the Rings to Star Wars: The Socio-Cultural Impact of Transmedia Productions Brown, A., & Waterhouse-Watson, D. (2016). Playing with the history of Middle Earth: Board games, transmedia storytelling, and the Lord of the Rings. <i>Journal of Tolkien research</i> , 3(3), 4.
12. Week	Artificial Intelligence and Production of Transmedia Content Gallon, R. (2019). Digital Skills, Transmedia, and Artificial Intelligence. <i>STEM Journal</i> , 20(4), 163-177.
13. Week	Transmedia as a Business Strategy McPhillips, S., & Merlo, O. (2008). Media convergence and the evolving media business model: An overview and strategic opportunities. <i>The Marketing Review</i> , 8(3), 237-253
14. Week	New Audiovisual Aesthetics in the Age of Media Convergence Long, G. (2016). Creating worlds in which to play: using transmedia aesthetics to grow stories into storyworlds. In <i>The Rise of Transtexts</i> (pp. 139-152). Routledge.

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%20
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Practice	0	%0
Homework Assessment	0	%0
Response Papers	8	%10
Project (Film Review)	0	%0
Seminar	0	%0
Mid-term Exams	0	%40
Final Exam	0	%40
Total	22	%100
Contribution of semester Works to success points	22	%100
Contribution of final exam to success points	10	%0
Total	22	%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, etc.)	14	2	28
Presentation / Seminar Preparation			
Project (Film Review)			
Homework assignment (response papers)	8	5	40
Midterms (Study duration)			
Final Exam (Study duration)			
Total Workload	34	63	112

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, preproduction, 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					X

theories and approaches to film analysis.					
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

FILM PHILOSOPHY

Course Name	Code	Semester	Theory (hours/week)	Application (hours/week)	Laboratory (hours/week)	National Credit	ECTS
Web Series Production	FAD 407	Fall	2	1	0	3	5
Prerequisites	None						
Course Language	English						
Course Type	Elective						
Mode of Delivery (face to face, distance learning)	Face to face						
Learning and teaching strategies	Lecturing, discussing, writing						
Instructor (s)							
Course objective	<p>The aim of this course is to enhance an in-depth understanding of the philosophical dimensions of film. It applies to introduce students to key philosophical concepts and thinkers that have influenced film theory and criticism, including topics such as ontology, epistemology, aesthetics, and ethics. This course will teach to analyze film through different philosophical perspectives, to develop students' ability to critically analyze films by applying philosophical frameworks and theories. This includes examining how films address and represent philosophical questions and issues.</p>						
Learning outcomes	<p>The students successfully complete in this course will be able to:</p> <ul style="list-style-type: none"> • Develop their capacity for philosophically informed film thinking and producing. • Encourage students to engage in philosophical thinking and interpretative skills, enabling them to express and defend their interpretations of films. • Enhance students' research skills through the study of philosophical texts related to film, thus preparing them for advanced academic work or professional careers in film theory, criticism, and production. • Investigate the relationship between film and philosophy, including how philosophical ideas can be expressed through film and how films can contribute to contemporary philosophical discourse. • Demonstrate an in-depth understanding of the philosophical dimensions of film, engage reflexively with complex theoretical material, and apply philosophical ideas to their own film design and directing projects. • By the end of the course, students should be able to demonstrate their ability to synthesise philosophical knowledge by producing a videographic essay. 						

Course Content	
References	<p>Jarvie, I. (2003). <i>Philosophy of the film: Epistemology, ontology, aesthetics</i>. Routledge.</p> <p>Allen, R., & Smith, M. (1997). <i>Film theory and philosophy</i>. Clerandon.</p> <p>Gaut, B. (2010). <i>A philosophy of cinematic art</i>. Cambridge University Press.</p> <p>Cox, D., & Levine, M. (2011). <i>Thinking through film: Doing philosophy, watching movies</i>. John Wiley & Sons.</p> <p>Freeland, C. A., & Wartenberg, T. E. (2016). <i>Philosophy and film</i>. Routledge.</p> <p>Carroll, N., Di Summa, L. T., & Loht, S. (Eds.). (2019). <i>The Palgrave handbook of the philosophy of film and motion pictures</i>. Palgrave Macmillan.</p> <p>Karofsky, A., & Litch, M. (2020). <i>Philosophy through film</i>. Routledge.</p>

COURSE INFORMATION

COURSE WEEKLY SCHEDULE

Weeks	Subjects
1	Introduction to Film Philosophy: objectives, sources and structure.
2	Discussing major philosophical movements and questions and their relevance to film theory and production.
3	<p>Introduction to film ontology and metaphysical questions about reality, existence, and identity.</p> <p>Screening: sequences from sci-fi, film-noir or fantasy films that delve into metaphysical concepts.</p>
4	<p>Exploration of epistemological questions in film</p> <p>Screening: film sequences that challenge perceptions of reality and truth.</p>
5	<p>Examination of ethical theories and their application to film, discussion of moral dilemmas and character development in cinema</p> <p>Screening: sequences that tackle ethical issues and moral questions.</p>
6	<p>Exploration of aesthetic theory: beauty, taste, experience and cinematic art.</p> <p>Screening: film sequences that explore aesthetic themes</p>

7	Developments of videographic essays and presentation of its outline.
8	Midterm Exam
9	Examination of political themes and ideologies in film Screening: film sequences with political and ideological messages.
10	Exploration of film's capacity to express philosophical ideas with case studies of directors who integrate philosophical themes into their films.
11	Film as Philosophy vs. Film and Philosophy: Contemporary discussions.
12	Reading and discussing the new takes and controversies in Film Philosophy
13	Final project presentations and screening of the finished videographic essays.
14	Final Exam

ASSESSMENT METHOD

Semester Works	Number	Contribution
Attendance	14	%10
Laboratory	0	%0
Application	0	%0
Fieldwork	0	%0
Homework Assessment	0	%0
Response Papers	0	%0
Presentation	1	%20
Project (Videographic Essay)	1	%30
Seminar	0	%0
Mid-term Research Paper/ Exam	1	%20
Final Exam	1	%20
Total		%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, etc.)	14	3	42
Presentation / Seminar Preparation			
Project (Videographic Essay)	5	8	40
Homework assignment (response papers)			
Midterms (Study duration)	3		
Final Exam (Study duration)	4		
Total Workload	30	45	130

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, preproduction, 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 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			X			

the film and broadcast industries.						
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