

Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
CTV403	Film Analysis	7	3	0	0	3	6

Prerequisites	
Admission Requirements	

Language of Instruction	French
Course Type	Elective
Course Level	Bachelor Degree
Objective	The objective of this course is to acquire knowledge and the ability to distinguish different forms of film analysis for various media and audiences. Additionally, the course aims to analyze different forms and genres of films (short films, documentaries, fiction films, etc.) while taking into account their production context as well as their reception. The course will focus on films grouped into themes that may vary each year. This year (24-25), the themes are built around: unemployment, gender, and migration.
Content	<ol style="list-style-type: none"> 1. Week: Film analysis: General approaches - From theories to analyses 2. Week: Film analysis techniques and forms - Units of analysis 3. Week: Study of the first theme 4. Week: Case study screening 5. Week: Analysis and discussion of the film 6. Week: Case study - Contextualization and screening of the second film 7. Week: Analysis and discussion 8. Week: Midterm assignment 9. Week: Second theme 10. Week: Case study - Contextualization and film screening 11. Week: Analysis and discussion 12. Week: Case study - Contextualization and film screening; Analysis and discussion 13. Week: Third theme - Contextualization; film screening 14. Week: Analysis and discussion

References	<p>AUMONT Jacques, MARIE Michel, <i>Analyse des Films</i>, Armand Colin Cinéma, (2è éd.), Paris, 2006</p> <p>VANOYE Francis, GOLIOT-LETE Anne, <i>Précis d'analyse filmique</i>, Nathan Université, Paris, 1992</p> <p>AUMONT Jacques, <i>Les théories des cinéastes</i>, Armand Colin Cinéma, Paris, 2005</p> <p>JOLY Martine, <i>Introduction à l'analyse de l'image</i>, Armand Colin, 128 image, Paris, 2005</p> <p>GARDIES André, <i>Le récit filmique</i>, Hachette Supérieur, Coll. Contours Littéraires, Paris, 1993</p> <p>NACACHE Jacques (sous la dir.de), <i>L'Analyse de films en question</i>, Lharmattan, Paris, 2006</p> <p>AARON Michele, <i>Specatorship. The Power of Looking on</i>, Wallflower, NY and London, coll. Short Cuts, 2007</p> <p>JULLIER Laurent, MARIE Michel, <i>Lire les Images de cinéma</i>, Larousse, Paris, 2007</p> <p>ADANIR Oğuz, <i>Kültür, Politika ve Sinema, + 1 Kitap</i>, İstanbul, 2006</p> <p>Laurent GERVEREAU, <i>Voir, comprendre, analyser les images</i>, La Découverte, Guides Repères, Paris, 2000</p> <p>FISKE John, , <i>Popüler Kültürü Anlamak</i>, Ark Yayınları, Ankara, 1999</p> <p>MUTLU Erol, <i>Televizyonu Anlamak</i>, Ark Yayınları, Ankara, 1995</p> <p>ROMANET Ignacio, <i>Propagandes silencieuses</i>, Gallimard, Folio Actuel, Paris, 2004</p> <p>PARSA Seyide (ed.), <i>Film Çözümlemeleri</i>, EÜ Yay., İzmir, 2009</p> <p>BAKIR Burak, <i>Sinema ve Psikanaliz</i>, Hayalet Kitap. Sinema Eleştiri, İstanbul, 2008</p> <p>GENÇÖZ Faruk, <i>PSinema</i>, HYB Yayıncılık, Ankara, 2007</p>
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Theory Topics

Week	Weekly Contents
1	Image analysis: General approaches and models
2	From film theories to film analysis
3	Techniques and tools of analysis
4	Film as text: Structural and aesthetic approaches
5	Film as narration: Thematic approaches
6	Content & discourse analysis
7	Narrative analysis
8	Intertextuality and film analysis
9	Psychoanalytic and feminist analysis
10	Historical analysis
11	Sociological analysis
12	Analysis of different types of films: TV series
13	Analysis of different types of films: Advertisements
14	Analysis of different types of films: Short films and documentaries