

Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
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CTV210	Cinema and Narrative	4	3	0	0	3	5
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Prerequisites

Admission Requirements

Language of Instruction Turkish

Course Type Elective

Course Level Bachelor Degree

Objective
The aim of this course is to examine how meaning is constructed by form in cinema and to focus on narrative techniques that can give rise to different readings independently of the subject being treated. The analyzes that will be done in this course will focus particularly on the treatment of time based on the narratology launched by Todorov and developed as a discipline by Genette.

1st week: General introduction and main concepts

2nd week: What is narratology?

3rd week: Construction of diegesis and its elements

4th week: Categories of narrativity (narrative, dysnarrative and pluri-narrative films)

5th week: Time in the cinema

6th week: Place in cinema

7th week: Partial exam

Content

8th week: Time processing I (the concept of order, linear and non-linear films, flashback, flashforward)

9th week: Time processing II (the concept of speed, ellipse, summary, pause, acceleration, slow motion, long take)

10th week: Time processing III (the concept of simultaneity, split screen, cross-cutting)

Week 11: Treatment of time IV (the concept of frequency, repetition)

12th week: Regulation of information in cinema

13th week: Discourse of film

14th week: An exemplary analysis of film

ADORNO W. Theodor (1995), *Theorie Esthétique*, Paris, Klincksieck

BÜKER Sevil (2010), *Sinemada Anlam Yaratma, Hayalbaz Kitap*

GAUDREAU Andre', JOST Francois (2004), *Le Récit Cinématographique*, Nathan Cinéma

GENETTE Gerard (1966), « Frontières du Récit », *Communications*, « L'Analyse Structurale du Récit », No. 8, Editions du Seuil, pp. 158-169

GENETTE Gerard (1972), *Figures III*, Editions du Seuil

JULLIER Laurent (2003), *L'Analyse des Séquences*, Paris, Nathan

ODIN Roger (1983), « Pour Une Sémiologie du Cinéma », *Iris*, Vol. 1, No. 1, Paris, pp. 67-82

TODOROV Tzvetan (1966), « Les Catégories du Récit Littéraire », *Communications*, « L'Analyse Structurale du Récit », No. 8, Editions du Seuil, pp. 131-157

VANOYE Francis (1989), *Récit Ecrit, Récit Filmique*, Collection Nathan Cinéma

References

VASSE Claire (2003), *Le Dialogue du Texte Ecrit à la Voix Mise en Scène*, Cahiers du Cinéma

Theory Topics

Week

Weekly Contents

1 General introduction and main concepts

2 Construction of diegesis and its elements

3 Time in the cinema

4 Partial exam

5 Time processing II (the concept of speed, ellipse, summary, pause, acceleration, slow motion, long take)

6 Treatment of time IV (the concept of frequency, repetition)

7 Discourse of film

8 Time processing I (the concept of order, linear and non-linear films, flashback, flashforward)

9 Time processing II (the concept of speed, ellipse, summary, pause, acceleration, slow motion, long take)

10 Time processing III (the concept of simultaneity, split screen, cross-cutting)

11 Treatment of time IV (the concept of frequency, repetition)

12 Regulation of information in cinema

13 Discourse of film

14 An exemplary analysis of film