Content

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

Prerequisites	
Admission Requirements	

Language of Instruction	Turkish
Course Type	Compulsory
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.
Content	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 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
References	ADORNO W. Theodor (1995), The´orie Esthe´tique, Paris, Klincksieck BÜKER Seçil (2010), Sinemada Anlam Yaratma, Hayalbaz Kitap GAUDREAULT Andre´, JOST Franc¸ois (2004), Le Re´cit Cine´matographique, Nathan Cine´ma GENETTE Ge´rard (1966), « Frontie`res du Re´cit », Communications, « L'Analyse Structurale du Re´cit », No. 8, Editions du Seuil, pp. 158-169 GENETTE Ge´rard (1972), Figures III, Editions du Seuil JULLIER Laurent (2003), L'Analyse des Se´quences, Paris, Nathan ODIN Roger (1983), « Pour Une Se´mio-pragmatique du Cine´ma », Iris, Vol. 1, No. 1, Paris, pp. 67-82 TODOROV Tzvetan (1966), « Les Cate´gories du Re´cit Litte´raire », Communications, « L'Analyse Structurale du Re´cit », No. 8, Editions du Seuil, pp. 131-157 VANOYE Francis (1989), Re´cit Ecrit, Re´cit Filmique, Collection Nathan Cine´ma VASSE Claire (2003), Le Dialogue du Texte Ecrit a` la Voix Mise en Sce`ne, Cahiers du Cine´ma

Theory Topics

Week	Weekly Contents
1	General introduction and main concepts
2	What is narratology?
3	Construction of diegesis and its elements
4	Categories of narrativity (narrative, dysnarrative and pluri-narrative films)
5	Time in the cinema
6	Place in cinema
7	Partial exam
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)

Week	Weekly Contents
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