

2023 - 2024



**YEDİTEPE UNIVERSITY
FACULTY OF COMMUNICATION**

**BOLOGNA
UNDERGRADUE
RADIO, TV AND CINEMA PROGRAMME INFORMATION PACKAGE**

TABLE OF CONTENTS

GOAL AND OBJECTIVES.....	4
TEACHING AND LEARNING METHODS.....	5
CURRICULUM	7
SYLLABUS.....	10
FACULTY (COMM) COURSES.....	10
Introduction to Communication	10
Media History.....	13
Art History and Aesthetics	16
The Fundamentals of Political Science	20
History of Thought	24
Seminar in Academic Writing Skills.....	28
Theories of Communication.....	31
Media Literacy	34
Communication and Media Research.....	38
Photography.....	41
Internship.....	44
Broadcasting Journalism	48
Cultural Studies	51
Alternative Media.....	57
Political Communication.....	61
NON-FACULTY COURSES.....	65
Communication Law and Copyrights.....	65
DEPARTMENT (RTC) COURSES.....	69
Basics of Cinema and TV Techniques	69
Video Production.....	72
Visual Processing Techniques.....	75
Film Criticism.....	79
Broadcasting Announcing	82
Producing and Directing for TV.....	86
History of Cinema	89
Narrative and Narration in Cinema	94
Scriptwriting	98
Editing	101
Post Production.....	105
Contemporary World Cinema	109
Television Culture	113
Film Theory and Analysis	117
Popular Literature and Media.....	121
Film Practicum	125
Directing of Photography	129
History of Turkish Cinema.....	133
Film Art and Industry	136
Sociology of Communication.....	140
Radio Programming	143
Writing for Broadcasting.....	147
Short Film Production	150
Motion Design Practicum.....	154
Special Topics In Media Analysis.....	157
Avant-garde Cinema.....	160
Documentary Film.....	167
Contemporary Approaches to Cinema	171
Digital Technologies and Society.....	174
TV Commercial Practicum.....	178
Special Topics in Cinema.....	182

Media Seminars	185
Graduation Project I	188
Graduation Project II	192
COURSES AND RELATIONS OF THE COURSES WITH THE PROGRAM LEARNING OUTCOMES.....	196
ADMISSION REQUIREMENTS	198
EMPLOYEMENTS OPPORTUNIES	198
GRADUATION REQUIREMENTS.....	198
COURSE CATEGORY LIST	199
ASSESSMENT AND GRADING	200

YEDİTEPE UNIVERSITY
FACULTY OF COMMUNICATION
RADIO, TV AND CINEMA UNDERGRADUATE PROGRAMME
INFORMATION PACKAGE
(2023 - 2024)

GOAL AND OBJECTIVES

Our main objective is to train our students as young and dynamic communicators for the competitive environment of radio, television and cinema in the 21st century. In line with this objective, we follow a curriculum that enables our students to develop their individual talents as well as to use these individual talents in teamwork due to the specificity of their field of study. In this context, in addition to the basic theoretical courses in our department, there are minor and double majors within or outside the faculty, practical courses carried out in our studios and agencies, field internships and graduation projects that prepare our students to work in the field.

PROGRAM LEARNING OUTCOMES	
PLO1	To be able to define basic concepts, theories, methods and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.
PLO2	To demonstrate the responsibilities, effective participation, coordination and planning skills essential for harmonious and efficient team work in the production process in the radio, television and cinema fields.
PLO3	To be able to create media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing current knowledge and skills for expertise acquired through applied and theoretical courses.
PLO4	Manifesting professional knowledge and skills in different fields of radio, television and cinema fields such as copywriting, image management, editing, sound design, producing and directing, media management locally and globally.
PLO5	To develop an understanding of responsible broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.
PLO6	To be able to use the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.
PLO7	To evaluate radio, television and cinema fields in a wide range of cultural, economic and social relations from an institutional structuring to their products with an analytical and critical approach.
PLO8	To have the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.

PLO9	To be able to design original projects in radio, television and cinema by following new technologies, developments and ideas in the fields of art, culture and media at national and global levels.
-------------	---

TEACHING AND LEARNING METHODS

Teaching methods and strategies are chosen with a view to increasing skills such as independent study, life-long learning, observing, peer teaching, presenting, critical thinking and the effective use of information technologies.

Additionally, the teaching style should accommodate the needs of students with a range of skills. Teaching methods used in the program have been listed below*:

	Teaching Methods*	Main Learning Activities Teaching aids	Teaching aids
1	Lecture	Listening and information processing	Standard classroom technologies, multimedia devices, projector, computer, overhead projector
2	Interactive Lecture	Listening and information processing, observing/analyzing cases, critical thinking, generating questions	Standard classroom technologies, multimedia devices, projector, computer, overhead projector
3	Special Support / Structural Examples	Set special skills	
4	Role-playing / Drama	Set special skills	Standard classroom technologies, special equipment
5	Problem Solving	Set special skills	
6	Case Study	Set special skills	
7	Brainstorming	Listening and information processing, observing/analyzing cases, critical thinking, generating questions, team work	Standard classroom technologies, multimedia devices, projector, computer, overhead projector
8	Pairwork	Listening and information processing, observing/analyzing cases, critical thinking, generating questions	Standard classroom technologies, multimedia devices, projector, computer, overhead projector
9	Demonstration	Listening and information processing, observing/analyzing cases	Real or virtual setting conducive to observation
10	Simulation	Listening and information processing, observing/analyzing cases, IT skills	Real or virtual setting conducive to observation

11	Seminar	Research – life-long learning, writing, reading, IT, listening and storing information, management skills	Standard classroom technologies, multimedia devices, projector, computer, overhead projector, special equipment
12	Groupwork	Research – life-long learning, writing, reading, IT, critical thinking, generating questions, management skills, team work	Online databases, library databases, e-mail, online chat, web-based discussion forums
13	Fieldwork	Observing / analyzing cases, research – life-long learning, writing, reading	
14	Laboratory	Observing / analyzing cases, IT, management skills, team work	Special equipment
15	Assignment	Research – life-long learning, writing, reading, IT	Online databases, library databases, e-mail
16	Oral Exam	Research – life-long learning, analyzing cases, generating questions, interpreting, presenting	
17	Survey / Questionnaire	Research – life-long learning, reading, writing	
18	Panel	Listening and storing information, observing / analyzing cases	Standard classroom technologies, multimedia devices, projector, computer, overhead projector, special equipment
19	Guest Speaker	Listening and storing information, observing / analyzing cases	Standard classroom technologies, multimedia devices, projector, computer, overhead projector, special equipment
20	Student Club Activities / Projects	Observing / analyzing cases, critical thinking, generating questions, team work, research – life-long learning, writing, reading, management skills, set special skills	

(*) One or more of these methods may be employed depending on the nature of the course.

CURRICULUM

YEDİTEPE UNIVERSITY COMMUNICATION FACULTY RADIO, TELEVISION AND CINEMA DEPARTMENT ACADEMIC PROGRAM								
						DATE:	26.04.2023	
FIRST SEMESTER (FALL)								
Code		Courses	Prerequisite	T	U	L	Y	A
TKL	201	Turkish Language I		2	0	0	2	2
HUM	103	Humanities		2	0	0	2	3
SOC	101	Introduction to Sociology		3	0	0	3	6
COMM	101	Introduction to Communication		3	0	0	3	5
COMM	121	Fundamentals of Political Science		3	0	0	3	5
COMM	199	Seminar in Academic Writing Skills		1	0	0	1	2
RTC	111	Basics of Cinema and TV Techniques		2	2	0	3	8
		Total		16	2	0	17	31
SECOND SEMESTER (SPRING)								
Code		Courses	Prerequisite	T	U	L	Y	A
TKL	202	Turkish Language II		2	0	0	2	2
LAW	123	Introduction to Law		3	0	0	3	4
COMM	102	Media History		3	0	0	3	5
COMM	120	Art History and Aesthetic		3	0	0	3	5
COMM	122	History of Thought		3	0	0	3	5
RTC	112	Video Production	RTC 111	2	2	0	3	8
		Total		16	2	0	17	29
THIRD SEMESTER (FALL)								
Code		Courses	Prerequisite	T	U	L	Y	A
HTR	301	History of Turkish Revolutions and Reforms I		2	0	0	2	2
PSY	241	Social Psychology	COMM 101	3	0	0	3	7
ECON	291	Economy		3	0	0	3	6
COMM	201	Theories of Communication	COMM 101	3	0	0	3	5
RTC	221	History of Cinema		3	0	0	3	5
RTC	271	Editing	RTC 111	2	2	0	3	5
		Total		16	2	0	17	30
FOURTH SEMESTER (SPRING)								
Code		Courses	Prerequisite	T	U	L	Y	A
HTR	302	History of Turkish Revolutions and Reforms II		2	0	0	2	2
PHIL	152	Ethics		3	0	0	3	5
RTC	212	Producing & Directing for TV	RTC 112	2	2	0	3	5
RTC	222	Narrative and Narration in Cinema		3	0	0	3	4
RTC	252	Scriptwriting		2	2	0	3	4
RTC	272	Post Production	RTC 271	2	2	0	3	5
RTC	332	Radio Programming		2	2	0	3	5
		Total		16	8	0	20	30
FIFTH SEMESTER (FALL)								
Code		Courses	Prerequisite	T	U	L	Y	A
COMM	220	Communication and Media Research		2	2	0	3	4
LAW	305	Communication Law and Copyrights		3	0	0	3	4
RTC	320	History of Turkish Cinema		3	0	0	3	5

RTC	321	Film Art and Industry	RTC 222	3	0	0	3	3
		Area Elective I					3	5
		Area Elective II		2	2	0	3	10
		Total		13	4	0	18	31
SIXTH SEMESTER (SPRING)								
Code		Courses	Prerequisite	T	U	L	Y	A
RTC	301	Television Culture	RTC 221	3	0	0	3	4
RTC	302	Film Theory and Analysis		3	0	0	3	5
RTC	322	Sociology of Communication		3	0	0	3	5
		Area Elective III		0	0	0	0	10
		Free Elective I					3	5
		Total		9	0	0	12	29
SEVENTH SEMESTER (FALL)								
Code		Courses	Prerequisite	T	U	L	Y	A
COMM	401	Cultural Studies	COMM 201	3	0	0	3	5
COMM	431	Political Communication		3	0	0	3	5
RTC	491	Graduation Project I	RTC 212, RTC 252, RTC 272, RTC 332	2	4	0	4	9
		Area Elective IV					3	5
		Free Elective II					3	5
		Total		8	4	0	16	29
EIGHTH SEMESTER (SPRING)								
Code		Courses	Prerequisite	T	U	L	Y	A
RTC	432	Digital Technologies and Society		3	0	0	3	4
RTC	482	Media Seminars		3	0	0	0	3
RTC	492	Graduation Project II	RTC 212, RTC 252, RTC 272, RTC 332	2	4	0	4	9
		Area Elective V					3	5
		Free Elective III					3	5
		Free Elective IV					3	5
		Total		8	4	0	16	31
		Overall Credit					133	240
DEPARTMENT ELECTIVE COURSES								
Code		Courses	Prerequisite	T	U	L	Y	A
COMM	210	Media Literacy		3	0	0	3	5
COMM	211	Photography		2	2	0	3	5
COMM	300	Internship		0	0	0	0	10
COMM	310	Broadcasting Journalism		2	2	0	3	5
COMM	402	Alternative Media		3	0	0	3	5
RTC	200	Film Criticism		3	0	0	3	5
RTC	210	Broadcasting Announcing		2	2	0	3	5
RTC	300	Contemporary World Cinema		3	0	0	3	5
RTC	305	Popular Literature and Media		3	0	0	3	5
RTC	311	Film Practicum		2	2	0	3	10
RTC	312	Directing of Photography		3	0	0	3	5
RTC	351	Writing for Broadcasting		2	2	0	3	10
RTC	371	Short Film Production		2	2	0	3	5
RTC	372	Motion Design Practicum		2	2	0	3	5
RTC	380	Special Topics in Broadcasting		3	0	0	3	5
RTC	400	Avangard Cinema		3	0	0	3	5
RTC	410	Documentary Film		2	2	0	3	5
RTC	421	Contemporary Approaches to Cinema		3	0	0	3	5
RTC	470	TV Commercial Practicum		2	2	0	3	5

RTC	480	Special Topics in Cinema		3	0	0	3	5
			Minimum Graduation Requirements					
			Credit					
			ECTS					
			Number of courses					

SYLLABUS

Faculty (COMM) Courses

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Introduction to Communication	COMM 101	1	3+0+0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assoc. Prof. Dr. Kaan Taşbaşı
Instructors	Assoc. Prof. Dr. Kaan Taşbaşı, Assist. Prof. Dr. Nadirabegim Eskiçorapçı
Assistants	
Goals	This course aims to explain the concepts, terms, theories and principles of human communication. It examines the interpersonal communication, group communication, mass communication, and organizational communication in the light of basic concepts and theories. The aim of this course is providing a student with a thorough understanding of the concepts, theories and terminology related to communication, and their uses in practice.
Content	The course includes the following topics: definition of communication, cultural dimensions of communication, elements of the communication process, types of communication, and basic communication models.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Define the concept of communication.	1, 2, 6	1, 2, 7	A, B
2) Analyze and compare basic communication models.	1, 2, 3	1, 2, 6, 7, 9	A, B
3) Understand the importance of communication.	1, 2, 3	1, 2, 7	A, B
4) Recognize the types of communication.	1, 2, 3, 5, 9	1, 2, 6, 7	A, B

Teaching Methods:	1: Lecture, 2: Interactive lecture, 6: Case Study, 7: Brainstorming, 9: Demonstration
Assessment Methods:	A: Testing, B: Oral Exam/ Presentation

COURSE CONTENT		
Week	Topics	Study Materials

1	Introduction: Objectives of the course, lecture outline, definition of communication	
2	Introduction to Communication Process: Basic concepts, historical background, communication-culture-nature relationship	Burton&Dimbleby, Chpt. 1
3	Dimensions of Communication: Intrapersonal Communication, Interpersonal Communication, Group Communication, Mass Communication	Burton&Dimbleby, Chpt. 1
4	Communication as a Process: Messages and Functions	Burton&Dimbleby, Chpt. 1
5	Meaning in Communication Processes: Codes and Semiotics	Burton&Dimbleby, Chpt. 1
6	Analyzing the Communication Process: Models of Communication	Burton&Dimbleby, Chpt. 1
7	Interpersonal Communication 1: Types of Interpersonal Communication	Burton&Dimbleby, Chpt. 2
8	Midterm Exam	
9	Interpersonal Communication: Verbal and Non verbal Communication	Burton&Dimbleby, Chpt. 2
10	Group Communication 1: The concept of group, types of group, belonging to the group	Burton&Dimbleby, Chpt. 3
11	Group Communication 1: Group formation, group norms, group communication	Burton&Dimbleby, Chpt. 3
12	Organizational Communication: Distinguishing characteristics of organizations, Internal communication processes	Burton&Dimbleby, Chpt. 4
13	Mass Communication: Nature of the mass and mass communication	Burton&Dimbleby, Chpt. 5
14	The Future of Communication and Society, <i>Quo Vadis</i> ?: History, moment, and debates about the future	Burton&Dimbleby, Chpt. 6
15	Course review	Burton&Dimbleby, Chpt. 6
16	Final Exam	

RECOMMENDED SOURCES

Textbook	Dimbleby, R., Burton, G.(2007). More Than Words: An Introduction to Communication (4th ed.), London: Routledge.
Additional Resources	

MATERIAL SHARING

Documents	coadsys.yeditepe.edu.tr/
Assignments	
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterm	1	80
Oral exam / Presentation	4	20

Total		100
Contribution of Final Examination to Overall Grade	1	50
Contribution of In-Term Studies to Overall Grade	1	50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3

Oral exam / Presentation	4	8	32
Final examination	1	3	3
Total Work Load			122
Total Work Load / 25 (h)			4,88
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Media History	COMM102	2	3 + 0 + 0	3	5

Prerequisites

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Lecturer İlknur Kalay, PhD.
Instructors	Assist. Prof. Dr. Nadirabegim Eskiçorapçı, Lecturer İlknur Kalay, PhD.
Assistants	
Goals	This introductory course aims at introducing students to the basics of mass communication. It also brings students necessary skills for comprehending the connections between media and social, economic and political developments in Turkey and in the world.
Content	The course covers the following topics: the general definition of mass communication; the means, functions, and processes, and effects of mass communication; the development of the press in the world and in Turkey; the history of photography & motion pictures, the history of radio broadcasting; the development of television as in interaction with radio and cinema; the notions of public and private broadcasting; media censorship, legislation and organizations; the history of broadcasting in Turkey; the development of advertising and public relations; and the contemporary internet revolution and its effects in Turkey.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Students can understand the basics of mass communication and mass media.	1, 7	1, 2	A
2) Students can develop knowledge about the history of media in Turkey and in the world.	1	1, 2	A
3) Students can identify and evaluate the social, political, and cultural effects of media.	1, 6, 7	1, 2	A
4) Students can develop knowledge about national and international legislation and institutions in media	1, 5, 6	1, 2	A
5) Students can critically evaluate the interaction between media and the economic and political structure of the state.	1, 5, 6, 7	1, 2	A

Teaching Methods:	1. Lecture, 2. Interactive Lecture
Assessment Methods:	A- Oral exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction	
2	An overview of pre-mass media	
3	Mass communication concept, mass media, functions of mass communication	
4	The book history in the world, newspaper and its features, magazines and functions, press in the Ottoman Empire, traditional news values	
5	Photography and cinema	
6	Technical development of radio, development of radio broadcasting, technical development of television, development of television broadcasting	
7	Interaction of mass media with each other, properties of radio, properties of television, common properties of radio and television	
8	Midterm Exam	
9	Mass communication process and its effects, public broadcasting and private broadcasting, approaches to the functions of mass communication	
10	General characteristics of the target audience, socio-economic characteristics of the target audience, effects of broadcasting on the target audience, monitoring measurements	
11	Organization of radio television broadcasts	
12	Regulation and control in broadcasting and publishing, national and international media contracts, illegal broadcasting	
13	The history of broadcasting in Turkey and broadcasting in Turkey today	
14	Development of advertising and public relations in the world, and the effects of the internet revolution in Turkey	
15	General overview	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	<p>Agee, Warren Kendall & Ault, Philip H. & Emery, Edwin (1997). <i>Introduction To Mass Media</i>. 12th Edition. Longman, New York.</p> <p>Alemdar, Korkmaz (2001). <i>İletişim ve Tarih</i>. 2. Baskı. Ankara: Ümit Yayıncılık.</p> <p>Aziz, Aysel (2013). <i>Radyo Yayıncılığı</i>. Gen. 5. Basım. Ankara: Nobel Yayıncılık.</p> <p>Aziz, Aysel (2013). <i>Televizyon ve Radyo Yayıncılığı</i>. Gen. 5. Basım. İstanbul: Hiperlink Yayınları.</p> <p>Baran, Stanley J. (2005). <i>Introduction to Mass Communication : Media Literacy and Culture</i>. 4th Edition. Maidenhead: McGraw-Hill Education.</p> <p>Briggs, Asa & Burke, Peter (2010). <i>A Social History of the Media: From Gutenberg to the Internet</i>. New York: McGraw Hill.</p> <p>Cankaya, Özden (2003). <i>Bir Kitle İletişim Kurumunun Tarihi: TRT 1927-2000</i>. İstanbul: Yapı Kredi Yayınları.</p> <p>Defleur, Melvin L. & Dennis, Everette E. (2002). <i>Understanding Mass Communication</i>. 7th Edition. Boston: Houghton-Mifflin Company.</p> <p>İnuğur, Nuri (2005). <i>Türk Basın Tarihi</i>. 5. Baskı. İstanbul: Gazeteciler Cemiyeti Yayınları.</p>

Kejanlıoğlu, Beybin (2004). *Türkiye’de Medyanın Dönüşümü*. Ankara: İmge Kitabevi Yayınları.
Kovarık, Bill (2015). *Revolutions in Communication: Media History from Gutenberg to the Digital Age*. 2nd Edition. New York: Continuum Publishing Corporation.

MATERIAL SHARING

Documents www.coadsys.yeditepe.edu.tr

Assignments

Exams

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY

Field Course

COURSE CONTRIBUTION TO PROGRAM

No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X

8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Students Reading	5	2	10
Pairwork			
Mid-terms	1	3	3
Final examination	1	3	3
Total Work Load			114
Total Work Load / 25 (h)			4,6
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Art History and Aesthetics	COMM 120	2	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Prof. Dr. Meltem Erinçmen Kanoğlu
Instructors	Prof. Dr. Meltem Erinçmen Kanoğlu, Assoc. Prof. Dr. Tuğrul Tanyol, Lecturer Gül Bakan, PhD.
Assistants	
Goals	This course aims to analyze the art history and aesthetic concept chronologically. Within the frame of this course where art and aesthetics' main definitions are made, ideas related to art movements are questioned, traditional art forms (painting, sculpture, language, and

	performance), contemporary technological applications and aesthetic teachings are discussed.
Content	Students analyze, compare, and discuss the artistic activities of historical periods, life styles and thinking habits in the frame of aesthetic teachings while setting relations between them. Students are also expected to gain knowledge and analytical thoughts around the notions of art movements and changes upon aesthetics over time.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Constructs links between art and aesthetics.	7, 9	1, 2	C
2) Gains the ability to build an efficient art view.	1, 3, 6	1, 2	C
3) Links artistic and cultural knowledge and values, and builds an analytic approach accordingly.	1, 7, 8	1, 2	C
4) Learns methods of research, reading, and presenting in order to analyze the works of art; its elements, application fields, rules, principles, foundational notions, and historical context.	1, 8, 9	1, 2	C
6) Applies the gathered scientific knowledge regarding cultural assets upon contemporary issues when necessary.	3, 4, 8, 9	1, 2	C

Teaching Methods:	1. Lecture 2. Interactive Lecture
Assessment Methods:	C. Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Acquainting with the students / Knowledge upon the class schedule / Requesting class materials	
2	Art and Aesthetics	İsmail Tunalı, Greek Aesthetics: Part 2 Art Philosophy, P.69-129
3	Ancient Art and Aesthetics / Early Christian and Byzantine Art / Islamic Art	Platon, Sokrates, Aristoteles, Platinos
4	Medieval European Art and Aesthetics The Pre-Renaissance period	Aesthetics in the Middle Ages, Augustinus, Thomas Aquinas E.H. Gombrich, The Story of Art, Chapter 1, Chapter 2
5	15th and 16th century: Discovery of Reality / Modern Age (Renaissance) Art (1453-1789) and Aesthetics	Chapter 12-18
6	16th-18th century: Some Art Movements After Renaissance and After / Mannerism, Baroque, Rococo	Aesthetic understanding of Baumgarten Chapter 12-20
7	Late 18th century: Break with Tradition / Neo-Classicism, Romance	Empirism / British experientialism (Hutcheson, Hume) and German idealism (Kant, Fichte, Schelling, and Hegel) and Friedrich Schiller, Nietzsche's aesthetic approaches Chapter 21-23
8	Midterm Exam/Assignment	
9	Modernism, 19th Century Art Movements and Aesthetics / Society, Art and Aesthetics	According to the 17-19th century Leibniz, Baumgarten and British experimenters, aesthetics, the influence of Hegel in the 19th century, the aesthetic aestheticists who

		emerged in the second half of the 19th century (spiritual and social scientific research)
10	19th Century Art Movements / Realism, Barbizon school, Impressionism, Art Nouveau, Art and Craft	Chapter 24-27
11	Postmodernism, Art and Aesthetics: The 1930s Accepted of the Peak of Art / 1960s from Modernism to Postmodernism / Computer Technologies and 1990s.	Postmodern aesthetics / Feminist Aesthetic Theory
12	20th Century Art Movements / Basic Concepts of Today's Art Concept: Minimal Art, Conceptual Art, Fluxus, Earth Art, Performance art, Happenning, Video Art	Avangard aesthetics / Machine aesthetics / Meta aesthetics
13	Media Art / New Media Art / Effects of Technological Transformations on Aesthetic Conception	Digital Aesthetics / Lev Manovich, Christiane Paul, Bruce Wands
14	Forms and Classes of Digital Art / Digital Art: Digital Sculpture, Digital Installation and Virtual Reality, Performance Music and Sound Art, Digital Animation and Video, Software, Database and Game Art, Net Art	Digital Aesthetics / Relational / Experiential Aesthetic Theory / Emotion Aesthetics / Political Aesthetic Theory
15	New Media Art in Turkey	Ali Mihrabi, BagerAkday, CandaşŞişman, GencoGülen, Osman Koç, SelçukArtutsanatçılarve Today's Art festival kurucusuOlof Van Winden
16	Final exam/Assignment	

RECOMMENDED SOURCES

Textbook	E.H. Gombrich, The Story of Art, İsmail Tunalı, Estetik, İsmail Tunalı, Grek Estetik'i Norbert Lynton, The Story of Modern Art, 1980,1989 Phaidon Press Limited , Çeviri: Norbert Lynton, Modern Sanatın Öyküsü, Remzi Kitabevi, 2004, 3. baskı Michael Kelly, Estetik Ansiklopedisi, 2014
Additional Resources	Stanford Encyclopedia of Philosophy Look at student website about Guillaume Appolinaire and Surrealism http://pages.emerson.edu/courses/fall99/ma547 Simon Penny, "Consumer Culture and the Technological Imperative: The Artist in Dataspace" Pierre Levy, "The Art of Cyberspace" Anne Balsamo, "On the Cutting Edge" John G. Hanhardt: "De-Collage/Collage: Notes Toward a Reexamination of the Origins of Video Art" Heiner Stachelhaus: "The Expanded Concept of Art" Don Slater, "Domestic Photography and Digital Culture" Estetik, Avner Ziss, Avangard Kuramı, Peter Bürger 1940'tan Günümüze Sanat - Varlık Stratejileri, Jonathan Fineberg. Adnan Turani, Çağdaş Sanat Felsefesi G. Skirberkk&N.Gilje, Antik Yunan'dan Modern Döneme Felsefe Tarihi İsmail Tunalı, Felsefenin Işığında Modern Resim/Modern Resimden Avangard Resme John Perry Barlow "Censorship 2000" Serpil KAPAR, Günümüz Görsel Sanatında Çağdaşlık Analizleri ve Estetik Teoriler/Analysis Of Contemporaneity And Theories Of Aesthetics In Today's Visual Arts Aysun Cançat, Yeni Medya Sanatı Üzerine, Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi Journal of the Fine Arts Institute, (GSED), Sayı/Number 40, ERZURUM 2018, 165-178 Orhan Cebrailoğlu, Modern/Postmodern Sürecinde Plastik Sanatlarda Estetik Arayışlar ve Sanatçının Avangard Tutumu Esthetic Reseraches At Plastic Arts And The Avangarde Manner Of The Artists On modern/Postmodern Period, GÜ, Gazi Eğitim Fakültesi Dergisi, Cilt 29, Sayı 1 (2009) 127-139 W. F. Haug, Küreselleşmenin Motoru Olarak Meta Estetiği, , Çeviri: Emir H. Ülger, Dört

	Öge-Yıl 4-Sayı 9-Nisan 2016, http://static.dergipark.org.tr/article-download/45cf/48c8/6b6f/imp-JA27RA54UM-0.pdf? Ebru WINEGARD, Dijital Medya Teknolojilerinin Sanatın Ve Tasarımın Yaygınlaşmasındaki Yeri Ve Önemi, http://nek.istanbul.edu.tr:4444/ekos/TEZ/ET000489.pdf
--	---

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	
Exams	www.coadsys.yeditepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Fundamental Course
------------------------	--------------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	

5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Students Reading	14	2	28
Pairwork			
Mid-terms	1	3	3
Final examination	1	3	3
Total Work Load			118
Total Work Load / 25 (h)			4,7
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
The Fundamentals of Political Science	COMM121	1	3 + 0 +0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree

Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Feryade Tokan Şenol
Instructors	Prof. Dr. Defne Özönur, Assoc. Prof. Dr. Kaan Taşbaşı, Assist. Prof. Dr. Feryade Tokan Şenol, Assist. Prof. Dr. Özlem Akkaya
Assistants	
Goals	The course presents an overview of the discipline, including the basic theories, concepts, approaches, and enduring questions of political science. The students learn with a foundation of knowledge and the analytical skills necessary to understand modern politics in historical context.
Content	Basic politics concepts, political parties and ideologies, political systems and approaches public opinion and propaganda, pressure groups and lobbies, concepts of nation and government.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) He / She defines basic concepts of the political science.	1, 3, 5, 6, 7	1	A
2) He / She categorizes and evaluates political events by using basic concepts.	1, 3, 5, 6, 7	1, 2	A
3) He / She distinguishes principle ideological approaches	1, 3, 5, 6, 7	1, 2	A
4) He / She begins to comprehend and explain the reasons behind certain developments.	1, 3, 5, 6, 7	1, 2	A

Teaching Methods:	1: Lecture, 2: Question-Answer, 3: Discussion
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction and presentation of the course	
2	Political Culture and birth of institutional politics	Heywood, A. (2013). Politics. Chapter 1: What is Politics?, Palgrave Macmillian: 4 th Edition. pp- 1- 26.
3	Political Ideologies: Traditional and new approaches	Heywood, A. (2013). Politics. Chapter 2: Political Ideas and Ideologies Palgrave Macmillian: 4 th Edition. pp- 27-55.
4	The State: Rival theories and role of the state	Heywood, A. (2013). Politics. Chapter 3: Politics and The State, Palgrave Macmillian: 4 th Edition. pp- 56-79. Ferejohn, J. (1999), <i>Accountability and authority: toward a theory of political accountability</i> Democracy, accountability, and representation, Ed. Przeworski, C. Stokes, Manini, Cambridge, U.K. ; New York : Cambridge University Press Jean-Jacques Rousseau, <i>The Social Contract</i> , http://ebooks.adelaide.edu.au/r/rousseau/jean_jacques/r864s/
5	Democracy: Models and Practice	Heywood, A. (2013). Politics. Chapter 4: Democracy and Legitimacy, Palgrave Macmillian: 4 th Edition, pp- 80- 107. Touraine, Alain. (1997), <i>A New Idea (Chapter 1)</i> , What is Democracy? , Boulder, CO : WestviewPress
6	Nation and Nationalism	Heywood, A. (2013). Politics. Chapter 5: Nation and Nationalism, Palgrave Macmillian: 4 th Edition.. pp- 108-

		127. Stilz, Anna (2009). Civic Nationalism and Language Policy, Wiley Periodicals, Inc. Philosophy & Public Affairs 37, no. 3
7	Government- Systems- Regimes	Heywood, A. (2013). Politics. Chapter 12: Regimes of Modern World, ,Palgrave Macmillian: 4 th Edition. pp- 265-283.
8	Midterm	
9	Political Parties and culture of organization	Heywood, A. (2013). Politics. Chapter 10: Parties and Party Systems , Palgrave Macmillian: 4 th Edition.. pp- 221- 243.
10	Constitution- Judgment- Parliamentary	Heywood, A. (2013). Politics. Chapter 15: Constitution, Law and Judges, Palgrave Macmillian: 4 th Edition.. pp- 231-250.
11	Political Participation and Voting	Heywood, A. (2013). Politics. Chapter 9: Representation, Elections and Voting, Palgrave Macmillian: 4 th Edition, pp- 221- 243.
12	Politics, Society and Identity	Heywood, A. (2013). Politics. Chapter 7: Politics, Society and Identity, 4 Palgrave Macmillian: 4 th Edition.. pp- 151-170. Jean-Jacques Rousseau, “Discourse on the Origins of Inequality...,” http://www.fordham.edu/halsall/mod/Rousseau-inequality2.asp
13	New World Order: Security and Transnational State	Heywood, A. (2013). Politics. Chapter 18: Security: Domestic and International, Palgrave Macmillian: 4 th Edition. pp- 399- 420. Heywood, A. (2013). Politics. Chapter 19: World Order and Global Governance, Palgrave Macmillian: 4 th Edition. pp- 421- 442
14	Civil Disobedience and Social Changes	Civil Disobedience- Henry David Thoreau, http://www.gutenberg.org/files/205/205-h/205-h.htm Zain & Yusoff (2017), <i>Civil Disobedience: Concept and Practice</i> , Asian Social Science; Vol. 13, No. 8. https://www.researchgate.net/publication/318675425_Civil_Disobedience_Concept_and_Practice
15	Political Culture and MEDIA	Heywood, A. (2013). Politics. Chapter 8: Political Culture and The Media, Palgrave Macmillian: 4 th Edition. pp- 171-196.
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	
Additional Resources	

MATERIAL SHARING

Documents	www.coadsys.yeditepe.edu.tr
------------------	--

Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	40
Quizzes	-	-
Assignment	-	-
Final examination	1	60
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.		X			
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					

9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					
---	--	--	--	--	--	--

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	5	70
Mid-terms	1	2	2
Assignment	-	-	-
Final examination	1	2	2
Total Work Load			116
Total Work Load / 25 (h)			4.64
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
History of Thought	COMM 122	2	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	
Assistants	
Goals	The aim of this course is to acquire a general understanding of Ancient Greek Philosophy, to explore modern philosophy as well as contemporary thinkers through an analysis and interpretation of major philosophical texts from early modern times, enlightenment period, 19th and 20th centuries about theory of knowledge, political philosophy and aesthetics. This class is designed to introduce students to the historical development of philosophical thoughts and problems and to address the contentious points regarding the discussion of modernity and

	postmodernity in connection to the preceding texts.
Content	The content of the readings include several fields of philosophy such as ethics, aesthetics, politics and theory of knowledge.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Discuss philosophy in a thoughtful manner	1, 7, 8	1, 2	A
2) Examine some of the main problems of philosophy	1, 5, 6, 7, 8	1, 2	A
3) Explore the different areas of philosophy	1, 3, 5, 7, 9	1, 2	A
4) Acknowledges major philosophical concepts	1, 5, 7, 9	1, 2	A
5) Evaluate philosophical problems within a theoretical and practical framework.	1, 5, 7, 8, 9	1, 2	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course	
2	A survey of pre-socratic philosophy	Jonathan Barnes, <i>Early Greek Philosophy</i> , p.61-88 / p.100-142 / p.161-201 / p.226-239/ p.244-288
3	Main issues in Plato's <i>Republic</i>	Plato, <i>Republic</i> , p.179-209/ p.294-321
4	A general view of Aristotle's philosophy on ethics and aesthetics	Aristotle, <i>Nicomachean Ethics</i> , p.1-35, p.79-101 Aristotle, <i>Poetics</i> p.19-68
5	A comparison between Descartes's and Hume's approaches to knowledge	René Descartes, <i>Discourse on method and the meditations</i> , p.76-88 / p.123-129 David Hume, <i>An Enquiry Concerning Human Understanding</i> , p.12-57
6	Rousseau: Inequality of mankind and Social Contract theory	Jean-Jacques Rousseau, <i>Discourse on the origin of inequality</i>
7	Kant's writings on 'What is Enlightenment?' and 'Perpetual Peace'	Immanuel Kant, <i>Kant: Political Writings</i>
8	MID TERM	
9	The foundations of Hegel's Aesthetics	G.W. F. Hegel, <i>Aesthetics</i> , p.69-90 / p.280-298

10	The political philosophy of Marx	Karl Marx, <i>The Communist Manifesto</i>
11	Nietzsche's view of art	Friedrich Nietzsche, <i>The Birth of Tragedy and Other Writings</i>
12	Adorno and Horkheimer's critical evaluation of Enlightenment and cultural industry	Theodor W. Adorno – Max Horkheimer, <i>The Dialectic of Enlightenment</i> , p.1-35 / p. 94-137
13	Habermas's ideas on the project of modernity	Jürgen Habermas, <i>Habermas and Unfinished Project of Modernity</i> , p.38-55 Jürgen Habermas, <i>Postmetaphysical Thinking</i> , p.3-9
14	Foucault's critical theory of knowledge and power	Foucault, <i>The Order of Things</i> , p. 3-19, p.235-271
15	Lyotard's postmodern condition	Lyotard, <i>The Postmodern Condition</i> , p. XXIII-XXV, p. 18-31
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	<p>*Jonathan Barnes, <i>Early Greek Philosophy</i>, Penguin Books, 1987</p> <p>Plato, <i>Republic</i>, Focus Philosophical Library, 2007, trans: Joe Sachs</p> <p>*Aristotle, <i>Nicomachean Ethics</i>, Focus Publishing, 2002</p> <p>*Aristotle, <i>Poetics</i>, Focus Publishing, 2006</p> <p>*René Descartes, <i>Discourse on method and the meditations</i> ; trans. by F.E. Sutcliffe,</p> <p>*David Hume, <i>An Enquiry Concerning Human Understanding</i>, , Oxford Press,</p> <p>*Jean-Jacques Rousseau, <i>Discourse on the origin of inequality</i>, trans. by Franklin Philip, Oxford Press, 1994</p> <p>*Immanuel Kant, <i>Kant: Political Writings</i>, trans. By H.B. Nisbet, 1991</p> <p>*G.W. F. Hegel, <i>Aesthetics</i>, trans. By T.M. Knox, Vol.I, Cambridge University Press,</p> <p>*Karl Marx, <i>The Communist Manifesto</i>, trans. by Terrell Carver, Cambridge University Press</p> <p>*Friedrich Nietzsche, <i>The Birth of Tragedy and Other Writings</i>, Cambridge University Press</p> <p>*Theodor W. Adorno – Max Horkheimer, <i>The Dialectic of Enlightenment</i>, trans. by Edmond Jephcott, Stanford University Press, 2007</p> <p>*Jürgen Habermas, <i>Habermas and Unfinished Project of Modernity</i>, ed. by *Maurizio Passerin d'Entrèves and Seyla Benhabib, M.I.T. Press, 1997</p> <p>*Jürgen Habermas, <i>Postmetaphysical Thinking</i>, trans. by William Mark Hohengarten, M.I.T. Press, 1992</p> <p>*Foucault, <i>The Order of Things</i>, Routledge, 2002</p> <p>*Lyotard, <i>The Postmodern Condition</i>, trans. by Régis Durand, The Minnesota University Press, 1984</p>
Additional Resources	<p>*Diogenes Laertius, <i>The Lives of Eminent Philosophers</i>, trans. by Pamela Mensch, Oxford University Press, 2018</p> <p>*Marshall Berman, <i>All That is Solid Melts into Air</i>, The Experience of Modernity, Verso, 1982</p>

MATERIAL SHARING	
Documents	Yeditepe University Knowledge Center
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.		X			
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		

9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	
---	--	--	--	---	--

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Student Reading	13	2	26
Mid-terms	1	2	2
Final examination	1	2	2
Total Work Load			128
Total Work Load / 25 (h)			5,12
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Seminar in Academic Writing Skills	COMM 199	1	1+0+0	1	2

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özlem Akkaya
Instructors	Assist. Prof. Dr. Özlem Akkaya
Assistants	
Goals	The course aims to bring students knowledge and experience about the fundamentals of academic writing.
Content	This course is an introduction to the written communication skills in academic English. The course focuses on the fundamental aspects of writing paragraphs and essays that have unity and coherence. Besides, the course covers how to use scholarly sources in written assignments and how to cite these sources properly without committing plagiarism.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) The student writes a paragraph which has unity and coherence.	2, 5, 6, 7, 9, 10	1, 2, 15	C
2) The student writes an essay which has unity and coherence.	2, 5, 6, 7, 9, 10	1, 2, 15	C
3) The student paraphrases and/or summarizes the information and arguments taken from scholarly sources.	2, 5, 6, 7, 9, 10	1, 2, 15	C
4) The student applies the rules of academic citation without committing plagiarism and similar serious offenses.	2, 5, 6, 7, 9, 10	1, 2, 15	C

Teaching Methods:	1: Lecture; 2: Interactive Lecture; 15: Homework
Assessment Methods:	C: Homework

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction: the aim and scope of the course	
2	What is plagiarism? How can we avoid it?	Oshima & Hogue (2006), chapter 8
3	The structure of a paragraph	Oshima & Hogue (2006), chapter 1
4	Unity and coherence in a paragraph	Oshima & Hogue (2006), chapter 2
5	Assignment submission I	
6	The structure of an essay	Oshima & Hogue (2006), chapter 4
7	Different types of essays	Oshima & Hogue (2006), chapter 6, 7, & 9
8	Assignment submission II	
9	Direct and indirect quotations	Oshima & Hogue (2006), chapter 3
10	Assignment submission III	
11	Paraphrasing and summarizing scholarly information and arguments	Oshima & Hogue (2006), chapter 8
12	Assignment submission IV	
13	The process of academic writing: outlining, writing, and polishing	Oshima & Hogue (2006), Appendix A
14	Citing sources in the text and bibliography	Oshima & Hogue (2006), Appendix B & APA 7.0 Manual
15	General evaluation	
16	Submission of the final assignment	

RECOMMENDED SOURCES	
Textbook	Oshima, A. & Houge, A. (2006). <i>Writing Academic English</i> (4 th ed.). London: Pearson Longman.
Additional Resources	www.apastyle.apa.org

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	www.coadsys.yeditepe.edu.tr
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Assignment	4	100
Total	4	100
Contribution of Final Examination to Overall Grade	1	50
Contribution of In-Term Studies to Overall Grade	4	50
Total	5	100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					

6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	1	14
Hours for off-the-classroom study (Pre-study, practice)	8	1	8
Assignment	4	3	12
Final examination	1	10	10
Total Work Load			44
Total Work Load / 25 (h)			1.76
ECTS Credit of the Course			2

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Theories of Communication	COMM 201	3	3+0+0	3	5

Prerequisites	COMM 101 Introduction to Communication
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assoc. Prof. Dr. Kaan Taşbaşı
Instructors	Assoc. Prof. Dr. Kaan Taşbaşı, Assist. Prof. Dr. Nadirabegim Eskiçorapçı
Assistants	

Goals	This course explains the historical change of mass communication theories and the relationship of this change with economic, political, social, technological and cultural variables. The course, which examines different types of theoretical orientations with its intellectual foundations, embodies the theories with various researches. By comparing different theories the course is designed to understand the relationship of mass media and society on a basis of multi-layer societal formation.
Content	The emergence of modern society and the role of communication in the modern society, the establishment of modern social sciences and the emergence of communication sciences as a social science discipline are the initial points of the course. Several theories and approaches parallel with the emergence of the means of communication, leaning on a political-historical-economic-social background, compare the mainstream and critical perspectives.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Understands the historical development of media theories and how they link with historically important social, political and technological events/issues in the field of mass communication	1, 3, 5	1, 2, 6	A, B
2) Develops an understanding of the strengths and limitations of basic theories of mass communication and the ability to apply those theories in research and practice	1, 2, 3, 6	1, 2, 7	A, B
3) Comprehends how mass communication theories are accepted throughout society.	1, 2, 3, 5	1, 2, 6, 7	A, B
4) Discovers that mass communication is often at the centre of how we perceive “truth “and “reality”.	2, 3, 6	1, 2, 6, 9	A, B
5) Critically evaluates theories as applied to practical mass communication problems.	1, 2, 6	1, 2, 6, 7, 9	A, B

Teaching Methods:	1: Lecture, 2: Interactive lecture, 6: Case Study, 7: Brainstorming, 9: Demonstration
Assessment Methods:	A: Testing, B: Oral Exam/ Presentation

COURSE CONTENT		
Week	Topics	Study Materials
1	Course Introduction: Course outline, explaining basic concepts and topics	
2	Science Social science, Communication Studies and Communication Research	Baran&Davis Chpt. 1
3	Mass Communication and Modern Society: The Emergence of Mass Society, Mass Society and The Fear of the Masses	Baran&Davis Chpt. 2
4	The Powerful Media Effects	Baran&Davis Chpt. 3
5	Mass Communication and Propaganda	Baran&Davis Chpt. 4
6	Normative Theories of Mass Communication	Baran&Davis Chpt. 5
7	Limited Effects Paradigm	Baran&Davis Chpt. 6
8	Midterm Exam	
9	Focus on Functionalism	Baran&Davis Chpt. 7
10	(Active) Audience Research 1	Baran&Davis Chpt. 8
11	Audience Research 2	Baran&Davis Chpt. 8 & Chpt. 10

12	Critical Theories 1: Cultural Studies	Baran&Davis Chpt. 9
13	Critical Theories 2: Political Economy of the Media I	Baran&Davis Chpt. 9
14	Critical Theories 3: Political Economy of the Media II	Baran&Davis Chpt. 9
15	Course Review	Baran&Davis
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	Baran, S. Davis, D. K. (2011). Mass Communication Theory: Foundations, Ferment, and Future, Boston: Wadsworth.
Additional Resources	

MATERIAL SHARING	
Documents	coadsys.yeditepe.edu.tr/
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterm	1	80
Readings / Presentation	5	20
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Totall		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X

2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION

Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Oral exam / Presentation	5	6	30
Mid-term	1	3	3
Final	1	3	3
Total Work Load			120
Total Work Load / 25 (h)			4,8
ECTS Credit of the Course			5

COURSE INFORMATION

Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Media Literacy	COMM 210	Fall-Spring	3+0+0	3	5

Prerequisites

-

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Prof. Dr. Meltem Kânoğlu
Instructors	Prof. Dr. Meltem Kânoğlu, Dr. İlknur Kalay
Assistants	-
Goals	This course aims to guide students with media, culture, digital culture contexts, to make them safe in the digital world of which we have created the rules of digital citizenship, to make them media and information literate. The course embraces multiple fields such as sociology, psychology, pedagogy, education with communication science targets that the students would make use of what they learn in their own areas.
Content	This course consists of topics such as the types of communication devices, specification of the messages they transmit, structure of media types, the process of target audience formation, creation of media texts, the question of commercial and cultural inquiry, creation of the message and its transmission process, types of communication, the process of communication, the steps of meaning generation, the steps of reading a message, the ways of effective communication, barriers to communication, rules of digital citizenship, digital and information literacy, ways to avoid digital bullying, violence, infodemi, tween, sexting and sextortion.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1)Studies media production and consumption processes.	1, 3, 5	1, 2, 3	C
2) Analyses media content.	5, 7	1, 2, 3	C
3)Describes effective communication, communication barriers, types, processes, types and processes of reading and understanding in the context of media.	1, 5, 6, 7	1, 2, 3	C
4)Studies digital literacy, information literacy and safety in context of digital citizenship.	5, 6, 7	1, 2, 3	C
5)Discusses media texts from the point of pedagogy and media literacy.	1, 5, 6, 7	1, 2, 3	C

Teaching Methods:	1: Lecture, 2: Question-Answer, 3: Discussion
Assessment Methods:	A: Testing, B: Presentation, C: Homework

COURSE CONTENT		
Week	Topics	Study Materials
1	Communication Science, Media Literacy, Society	Introduction
2	What is media?	Structure of media
3	Manipulation Power of Media	Reality and Simulation
4	Effective Communication	Types of communication, empathy,

		planning and feed back
5	Discourse in Media	Discourse, meaning generation
6	Violence in Media	Media and representation of violence
7	Digital Citizenship	Digital safety, rules and footprint
8	Mid-term	
9	Information Literacy	İnfodemi, information literacy and information referencing steps
10	Media and Pedagogy	Content Analysis, mass, culture and perception
11	Moral Panic	Media manipulated response and “folk devil”
12	Meaning Generation	Understanding the world around us
13	Dangerous situations and safety	Sexting, sextortion and tween
14	Reading the Text - Rhetoric	Reading the visual and written texts
15	Media Literacy Discussion Topics	Media Analysis
16	Final	

RECOMMENDED SOURCES	
Textbook	Erinçmen Kanoğlu, M. (2018). What is Media? Çikolata Yayınevi. Erinçmen Kanoğlu, M. (2020). What is Communication? Çikolata Yayınevi. Erinçmen Kanoğlu, M. (2020). What is Digital Citizenship? Çikolata Yayınevi.
Additional Resources	Pungente, J. (n.d.). Canada's Key Concepts of Media Literacy. https://www.medialit.org/reading-room/canadas-key-concepts-media-literacy

MATERIAL SHARING	
Documents	-
Assignments	-
Exams	yulearn.yeditepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term (Homework)	1	40
Final (Homework)	1	60
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms Project	1	15	15
Final Examination Project	1	20	20
Total Work Load			119
Total Work Load / 25 (h)			4.7
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	L+P+L Hour	Credits	ECTS
Communication and Media Research	COMM 220	SPRING	2 + 2 + 0	3	4

Prerequisites	COMM 199
---------------	----------

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Core
Course Coordinator	İlknur Kalay
Instructors	İlknur Kalay
Assistants	
Goals	The aim this course is to provide the necessary fundamentals of communication and media research methodologies to the students. Via this course, students will learn how to begin, develop and write a research project by applying the theoretical knowledge.
Content	During the course, students will learn how to determine research problem, develop hypothesis and research questions, determine dependent and independent variables, to test validity and reliability of the research, basic ethics rules, research methodologies in social sciences, data collecting techniques, research process, research design, data analysis, writing research report. In process of the course students will design and conduct on their own research projects.

Learning Outcomes	Programme Learning Outcomes	Teaching Methods	Assessment Methods
1) To describe the fundamental research methodologies in social sciences.	1, 8	1	A
2) To provide competence in methodological and analytical approaches for design and research in the field of communication and media.	1, 7, 8	1, 2, 3	A, C
3) To provide the basis for designing, evaluating a well-developed research project.	1, 7, 8	1, 2	A, C
4) The students obtains the skills to read and analyse research reports and projects in the field of communications and media.	1, 7, 8	1, 2	A, C
5) To develop the skills to collect, analyse and discuss scientific data in the field of communication and media.	1, 7, 8	1, 2, 3	A, B, C
6) To obtains the knowledge about the steps of research project and how to apply them.	1, 3, 7, 8	1, 2, 3	A, B, C

Teaching Methods:	1: Lecture, 2: Assignment, 3: Lab.
Assessment Methods:	A: Written exam B: Oral exam C: Assignment

COURSE CONTENT

Week	Topics	Study Materials
1	Introduction	
2	Why do we research?, basic research terminology	
3	Quantitative and qualitative hypothesis, purpose, data sources, basic research types, methodology, process of research	
4	Fundamental steps of research design, literature review, citation, ethics, proposal form	
5	Quantitative and qualitative measurement, sampling, introduction to data collecting techniques	
6	Quantitative and qualitative data collecting techniques, validity and reliability in research	
7	Writing research report	
8	Mid-term	
9	Data collecting techniques and lab. practices	
10	Data analysis, lab. practices, report writing	
11	Data analysis, lab. practices, report writing	
12	Data analysis, lab. practices, report writing	
13	Assessment of student prepared reports	
14	Assessment of student prepared reports	
15	Final and oral examination	

RECOMMENDED SOURCES

Textbook	<p>APA Editorial and Production Staff (2012). APA Style Guide To Electronic References. 6th Edition, Washington: American Psychological Association. www.apa.org</p> <p>Barzan, J. And Graff, H. F. (2010). Modern Arařtırmacı. Fatoř Dilber (Çev.), Ankara: Tübitak Yayınları.</p> <p>Neuman, W. L. (2014). Social Research Methods: Qualitative and Quantitative Approaches. 7th Edition, Pearson New International Edition (ISBN 978-0-205-78683-1)</p> <p>Oshima, A. and Houge, A. (2006). Writing Academic English. 4th Edition, London: Pearson Longman.</p> <p>Priest, Susanna Hornig (1996). Doing Media Research: An Introduction. 2nd Edition, Thousand Oaks, CA: Sage Publications.</p> <p>Wimmer, R. D. and Dominic, J. R. (2014). Mass Media Research: An Introduction. 10th Edition, Wadsworth, Cengage Learning, Boston.</p> <p>https://writingcenter.yeditepe.edu.tr/</p>
Additional Resources	<p>Aziz, Aysel (2022). Sosyal Bilimlerde Arařtırma Yöntemleri ve Teknikleri. Ankara: Nobel Akademik Yayıncılık.</p> <p>Bilgin, Nuri (2006). Sosyal Bilimlerde İçerik Analizi, Teknikler ve Örnek Çalışmalar. Ankara: Siyasal Kitabevi.</p> <p>Day, Robert A. (1996). Bilimsel Makale Nasıl Yazılır, Nasıl Yayınlanır?. Gülay Ařkar Altay (Çev.), Ankara: Tübitak Yayınları.</p> <p>Dicle, Atilla (2003). Manual For Writing Research Papers Theses & Dissertations. İstanbul: Yeditepe Üniversitesi Yayınları.</p>

MATERIAL SHARING

Documents	<ul style="list-style-type: none"> * Examples of research in the field of communication and media. * Lecture notes describing the APA system. * Lecture notes for using the SPSS program.
------------------	--

	They will be shared on YULearn.
Assignments	* Research proposal form.
Exams	* Midterm. * Research report instead of final. * Oral examination about the research project.

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-Term	1	50
Assignment	1	30
Oral exam	1	20
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50
Total		100

COURSE CATEGORY	Field Courses
------------------------	---------------

COURSE'S CONTRIBUTION TO PROGRAMME						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.		X			
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.		X			
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)

Course Duration (Including the exam week: 15x Total course hours/week)	15	4	60
Hours for off-the-classroom study (Pre-study, practice, review/week)	-	-	-
Assignment	1	10	10
Mid-term	1	6	6
Final	1	35	35
Total Work Load			111
Total Work Load / 25 (h)			4.4
ECTS Credit of the Course			4

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Photography	COMM 211	Fall/Spring	2 + 2 + 0	3	5

Prerequisites

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Lecturer Erkan Ünalın, MA
Instructors	Lecturer Umut Kırca, Lecturer Kenan Kaya, Lecturer Zafer Erdiñ Akın, MA
Assistants	
Goals	This course is for students who are interested in learning basic photography. Through weekly assignments, presentations and lectures, the course will explore the demands, both practical and ethical, faced by the contemporary photographers. Students will have the opportunity to take photographs for a photo project during the term and learn to see and appreciate light in a new way, learn to see and design shapes in the frame.
Content	Historical outline of the photographic representation. Single lens reflex, twin lens reflex, the view camera. Camera controls: shutter, aperture, light meter, depth of field control, how shutter and aperture work together. "Framing the Subject, Light and Form, Urban shooting. The Portrait. How to "see photographically". Ethic Issues and Manipulation in photography.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Expresses basic photography concepts.	3, 4, 9	1, 2, 3	A, C
2) Uses technical hardware about photography.	3, 4	1, 2, 3	A, C
3) Applies shooting techniques	4, 9	1, 2, 3	A, C

4) Establishes the connection between light, perspective, meaning and depth	6, 7	1, 2	A, C
---	------	------	------

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 9: Demonstration, 15: Assignment
Assessment Methods:	A: Testing, C: Homework

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course	
2	Choosing the right camera & Equipments	
3	Camera controls: shutter, aperture, light meter	
4	Camera controls: depth of field control, how shutter and aperture work together. ISO and grain size.	
5	Lenses	
6	The Camera: Rangefinder. Single lens reflex, twin lens reflex, the view camera.	
7	Light and Form	
8	Mid-Term Exam	
9	Framing the Subject	
10	The Portrait & 1st Project discussion	
11	Urban Shooting & 2nd Project discussion	
12	Landscapes & 3rd Project discussion	
13	How to "see photographically" & 4th Project discussion	
14	Manipulation in photography	
15	Narratives in photography	
16	FINAL PROJECT	

RECOMMENDED SOURCES	
Textbook	Hedgecoe, John, The Art of Photography
Additional Resources	<p>Barthes, Roland (1996). Camera Lucida. Çev. Reha Akçakaya. İstanbul: Altıkırkbeş Yayınları.</p> <p>Sontag, Susan (1993). Fotoğraf Üzerine. Çev. Reha Akçakaya. İstanbul: Altıkırkbeş Yayınları.</p> <p>Schaefer, John P., Basic Techniques of Photography, An Ansel Adams Guide: Little Brown and Company, Boston, 1992</p> <p>Horenstein, Henry, Beyond Basic Photography, A Technical Manual: Little Brown and Company, Boston, 1977</p> <p>Craven, George M. (1990), Object and Image, An Introduction to Photography. Prentice Hall, Englewood Cliffs, New Jerseyç</p> <p>Prakel,David (2011).Yaratıcı Fotoğrafçılığın Temelleri, Çev. Elif Günay. İstanbul: Literatür Yayınları</p> <p>Short, Maria (2011), Context and Narrative. Ava Publishing.</p> <p>Newhall, Beaumont(1999). The History of Photography. Little Brown and Company, Boston.</p> <p>Langford, Michael (1997). Story of Photography. Focal Press, Oxford.</p>

MATERIAL SHARING	
Documents	classroom.google.com
Assignments	classroom.google.com
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.		X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X		
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.	X				

9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.	X
---	--	---

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Students Reading			
Pairwork			
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			120
Total Work Load / 25 (h)			4,8
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Internship	COMM 300	6	0 + 0	0	10

Prerequisites	
----------------------	--

Language of Instruction	Turkish/English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Prof. Dr. Pelin Hürmeriç
Instructors	Prof. Dr. Pelin Hürmeriç, Prof. Dr. Neda Üçer, Assoc. Prof. Dr. Gülşah Aydın, Assist. Prof. Dr. Özge Erbek Kara, Assist. Prof. Dr. Feryade Tokan Şenol, Assist. Prof. Dr. Nazlı Çetin Gündoğdu
Assistants	
Goals	The goal of Internship is (1) to acquire first-hand knowledge about the field of work; (2) to experience new professional activities and relationships; and (3) to apply conceptual knowledge in the work environment.
Content	1) Practice at applying the tools of communication for the field.

	2) Heightened awareness of the significance of corporate culture. 3) Skills unique to his/her field. 4) Valuable insider knowledge about the industry. 5) A portfolio of work completed including written content and evidence of events/actual projects... that he/she coordinates. A work log summarizing daily activities, likes and dislikes, observations, and lessons learned.
--	--

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Enhances his/her knowledge of the field.	1, 2, 4, 5, 6, 8, 9	5, 9, 12, 13	C, E
2) Improves specialized skills.	1, 2, 3, 5, 6, 7, 8, 9	5, 9, 12, 13	C, E
3) Gains experience in the workplace.	2, 3, 4, 5, 6, 8, 9	5, 9, 12, 13	C, E
4) Strengthens his/her ability to compete for entry- level jobs.	2, 3, 4, 5, 6, 8, 9	5, 9, 12, 13	C, E
5) Obtains networking contacts within the profession.	2, 4, 6, 9	9, 12, 13	C, E
6) Sees how his/her internship evolved, how his/her attitudes evolved and knowledge developed, and how communication theory and principles fit into the pragmatics through the portfolio of work and the work log he/she has kept.	1, 4, 5, 7, 8, 9	5, 9, 12, 13	C, E

Teaching Methods:	5: Problem Solving, 9: Demonstration, 12: Groupwork, 13: Field Work
Assessment Methods:	C: Homework, E: Project/Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Completion of the Internship Contract Form, which specifies his/her work schedule and job description and signed by both him/her and the Department Internship Coordinator & Commitment to work	
2	Second working week	
3	Third working week	
4	Fourth working week	
5	Fifth working week	
6	Sixth working week	
7	Seventh working week	
8	Eighth working week – Site visit by the Coordinator	
9	Ninth working week	
10	10th working week	
11	11th working week	

12	12th working week	
13	13th working week	
14	Final working week – Submission of the portfolio of work and the work log to the Department Internship Coordinator	
15	Final working week – Submission of the portfolio of work and the work log to the Department Internship Coordinator	
16	Final	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Internship evaluation forms completed by the employer (These are sent via e-mail)	1	50
On-site coordinator evaluations	1	20
Portfolio and journal	1	30
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		-
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		100
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5

1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.		X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3 days a week x 6 hours = 18	252
Hours for off-the-classroom study (Pre-study, practice)	1	1	1
Homework (Portfolio and journal)	1	1	1
Total Work Load			254
Total Work Load / 25 (h)			10,16
ECTS Credit of the Course			10

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Broadcasting Journalism	COMM 310	Fall/Spring	2 + 2 + 0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Lecturer İlknur Kalay, PhD
Instructors	Lecturer Ali Güven
Assistants	
Goals	In this course, students are aimed to acquire the necessary knowledge and technical infrastructure in the production and presentation stages of a television channel's news center.
Content	Students are informed in a way that they will have a basic knowledge of what to consider when preparing a newsletter in the news center, job descriptions and relations of team members, relations with news sources, decision-making processes for news in the newsletter, written text and visual relations.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Knows what news sources are needed to collect news and how to reach them.	2, 3, 4, 8	1, 2, 15	A, C
2) Refers to problems that may occur while preparing television news.	1, 3, 4, 6, 7, 8	1, 2, 15	A, C
3) Determines the basic form of management in the news preparation stages.	2, 3, 4, 5, 6, 7, 8	1, 2, 15	A, C
4) Knows the instruments of the newsroom.	2, 3, 4, 5	1, 15	A, C
5) Knows the staff of the news center, knows about their duties and the relationships between them.	1, 2, 3, 4	1, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction	
2	Evaluating the weekly agenda. News center meetings.	

3	The differences of newspaper, radio and television news. Journalism in national, thematic and local publishing.	
4	Agenda setting. Taking briefs for the news and determining the news topics.	
5	News center and team members.	
6	Specialization in news.	
7	News gathering, resource research and news preparation process.	
8	MID-TERM EXAM	
9	News types according to different criteria...	
10	Working styles and organizations of news agencies that provide image services.	
11	Broadcast policies of media.	
12	Danger of manipulation in journalism.	
13	The danger of journalism turning into political material.	
14	The way news is handled in social events and terrorist attacks.	
15	Overall evaluation	
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	
Additional Resources	<p>Işıklar, Hakan Cem (2014). Kuramdan Uygulamaya Profesyonel TV Haberciliği. Ankara: Nobel Akademik Yayıncılık.</p> <p>Kars, Neşe (2013). Haberin Tarihi, Kuramları, Söylemi ve Radyo-Televizyon Haberciliği. İstanbul: Derin Yayınları.</p> <p><u>Şahin, Muzaffer (2013). Ajans Gazeteciliği ve Medya Sektöründe Haber Ajanslarının Etkinliği. İletişim Kuram ve Araştırma Dergisi. Ankara: Gazi Üniversitesi, İletişim Fakültesi, Gazetecilik Bölümü Yayınları, ss. 196-210.</u></p>

MATERIAL SHARING

Documents	
Assignments	
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term	1	100
Total		100

Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X		
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.		X			
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Preparation & reading	13	1	13
Mid-term	1	4	4
Final Examination	1	4	4

Total Work Load			133
Total Work Load / 25 (h)			5,32
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	<i>Code</i>	<i>Semester</i>	<i>T+P+L Hour</i>	<i>Credits</i>	<i>ECTS</i>
Cultural Studies	COMM 401	7	3 + 0 + 0	3	5

Prerequisites	COMM 201 Theories of Communication
----------------------	------------------------------------

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Prof. Dr. Billur Ülger
Instructors	Prof. Dr. Billur Ülger
Assistants	
Goals	This course aims to provide students with the theoretical and analytical tools with which to read cultural components critically. It is designed to enable them to analyze a wide range of cultural texts and practices in the light of cultural and critical theories. It also aims to allow students to pursue their particular interests within an interdisciplinary and cross-cultural framework.
Content	This course introduces the development of cultural studies as an approach to communication studies by focusing on Classical Social Theory and Contemporary Sociological Theory. The emphasis is on the analysis of everyday practices and issues with reference to leading theoreticians to figure out how they shape our understanding of everyday life.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Associates cultural texts with the popular and the everyday.	1, 3, 4, 7, 8	1, 2, 8, 15	A, C
2) Gains an understanding of how culture draws on the fields of History, Economy, Politics, Sociology, Philosophy, Anthropology, and Literary Studies.	1, 3, 4, 7, 8	1, 2, 8, 15	A, C
3) Gains knowledge of how cultural practices and meanings are produced, circulated, and exchanged.	1, 3, 4, 7, 8	1, 2, 8, 15	A, C
4) Analyses cultural practices, representations, identities, and power and becomes an informed and engaged critical thinker in relation to important contemporary cultural issues.	1, 3, 4, 7, 8	1, 2, 8, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 8: Pairwork, 15: Assignment
--------------------------	---

Assessment Methods:	A: Testing, C: Homework
----------------------------	-------------------------

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to cultural studies: What is culture? What is cultural studies? How do cultural texts and practices convey different kinds of meaning and value?	
2	Culture in Classical Social Theory (Basic viewpoints of Emile Durkheim and Max Weber)	Alkin, R. C. (2014). Introduction to the Relationship between Modernity and Sociology in Specific to Emile Durkheim and Max Weber's Studies. <i>European Scientific Journal</i> , 10(5), 1–11.
3	Culture in Classical Social Theory (<i>continues</i>) (Basic viewpoints of Karl Marx and Georg Simmel)); The discussion about <i>Gökdelen</i> within the framework of Marxist infrastructure-superstructure relationship	“Precarity”, “Precarious”: Mckenzie, L. (2017). The rich, the rich, we've got to get rid of the rich. <i>Clinical Psychology Forum</i> , 297, 8–12. Yücel, T. (2016). <i>Gökdelen</i> . İstanbul: Can Yayınları
4	Culture in Classical Social Theory (Basic viewpoints of Karl Marx and Georg Simmel) (<i>continues</i>)	Geczy, A., & Karaminas, V. (2015). <i>Fashion's Double : Representations of Fashion in Painting, Photography and Film</i> . Bloomsbury Academic.
5	Consumer cultures as a source of pleasure, identity, degradation, social injustice, inequality, and alienation	Veblen, T. (2007). <i>The Theory of the Leisure Class</i> . OUP Oxford, Chapter 4: Conspicuous Consumption To comprehend the “Diderot Effect”: Denis D. (1769) Regrets on parting with my old dressing gown, https://www.marxists.org/reference/archive/diderot/1769/regrets.htm Why new things make us sad - BBC REEL, https://www.youtube.com/watch?v=hUNxBSiV4ZY
6	Consumer cultures as a source of pleasure, identity, degradation, social injustice, inequality, and alienation (<i>continues</i>); The discussion about <i>Kumru ile Kumru</i> within the framework of the consumption ideology	Alderson, A. S., & Katz-Gerro, T. (2016). Compared to Whom? Inequality, Social Comparison, and Happiness in the United States. <i>Social Forces</i> , 95(1), 25. https://doi.org.lproxy.yeditepe.edu.tr/10.1093/sf/sow042 Yücel, T. (2016). <i>Kumru ile Kumru</i> , İstanbul: Can Yayınları
7	Contemporary Sociological Theory: The Frankfurt School theoreticians with a closer look at Theodor Adorno and Walter Benjamin	
8	MIDTERM	
9	Contemporary Sociological Theory: The Frankfurt School theoreticians with a closer look at Theodor Adorno and Walter	Murray, M. (2005). Nothing happening: Warhol and the negative dialectics of

	Benjamin (<i>continues</i>)	subversion. <i>European Journal of American Culture</i> , 24(1), 61–83. https://doi-org.lproxy.yeditepe.edu.tr/10.1386/ejac.24.1.61/1
10	Contemporary Sociological Theory (<i>continues</i>): Michel Foucault and his understanding of power	What is Foucault's Panopticon? An Introduction to a Revolutionary Theory, https://www.youtube.com/watch?v=uFbywfzu-jl Aux origines du panoptique/Décryptage (with English translation), https://www.youtube.com/watch?v=gUoomlneIkw
11	Contemporary Sociological Theory (<i>continues</i>): Erving Goffman and <i>The Presentation of Self in Everyday Life</i> and Michel de Certeau-Recalining the Everyday Everyday life: Details that make up everyday experiences (Fashion, eating, shopping, waste, laughter, selfies, etc.)	Sheringham, M. (2006). <i>Everyday Life : Theories and Practices From Surrealism to the Present</i> . OUP Oxford. Derek, C. M. (2020) Selfie consumerism in a narcissistic age, <i>Consumption Markets & Culture</i> , 23:1, 21-43, DOI: 10.1080/10253866.2018.1467318
12	Contemporary Sociological Theory (<i>continues</i>): From modernity to post-modernity? A closer look at François Lyotard ve Jean Baudrillard	Powell, J. L. (2012). <i>Baudrillard and Postmodernism</i> . Nova Science Publishers, Inc.,
13	Contemporary Sociological Theory (<i>continues</i>): From modernity to post-modernity? A closer look at François Lyotard ve Jean Baudrillard (<i>continues</i>)	
14	Digital culture: The impact of digital technology on our social cultural lives; How this technology challenges our more traditional notions of identity and self, the body, relationships, privacy, and friendship	Leong, B. (2019). Facial recognition and the future of privacy: I always feel like ... somebody's watching me. <i>Bulletin of the Atomic Scientists</i> , 75(3), 109. Kominers, S. D. (2020). Fake AI People Won't Fix Online Dating. <i>Bloomberg Opinion</i> , N.PAG. Silverman, J. (2017). Privacy under Surveillance Capitalism. <i>Social Research</i> , 84(1), 147–164. Trop, J. (2019). The Spy inside Your Car. <i>Fortune International (Europe)</i> , 179(2), N.PAG. Williams, P. J. (2019). AI's Persona Problem. <i>Nation</i> , 309(2), 10–11.
15	Digital culture (<i>continues</i>) & Final discussion about the term: Can we see the other side of the coin now?	<i>iHuman</i> , a documentary about AI, social control, and power, Norwegian Film Institute, 2017.
16	FINAL	

RECOMMENDED SOURCES

Textbook	<p>Milner, A., & Browitt, J. (2002). <i>Contemporary Cultural Theory: An Introduction: Vol. 3rd ed.</i> Routledge.</p> <p>http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fNjM0NDMyX19BTg2?sid=d54aec5d-d813-4ad3-a5ad-029eb210017b@sessionmgr4007&vid=113&format=EB&lpid=lp_1&rid=6</p>
Additional Resources	<p>Alderson, A. S., & Katz-Gerro, T. (2016). Compared to Whom? Inequality, Social Comparison, and Happiness in the United States. <i>Social Forces</i>, 95(1), 25. https://doi-org.lproxy.yeditepe.edu.tr/10.1093/sf/sow042, http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=70&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007</p> <p>Alkin, R. C. (2014). Introduction to the Relationship between Modernity and Sociology in Specific to Emile Durkheim and Max Weber's Studies. <i>European Scientific Journal</i>, 10(5), 1–11. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=25&sid=c60a1834-3821-4ee2-8921-8319f4cfd34%40sessionmgr4006</p> <p>Aux origines du panoptique/Décryptage (with English translation), https://www.youtube.com/watch?v=gUoomlneIkw</p> <p>Denis D. (1769) Regrets on parting with my old dressing gown https://www.marxists.org/reference/archive/diderot/1769/regrets.htm</p> <p>Derek, C. M. (2020) Selfie consumerism in a narcissistic age, <i>Consumption Markets & Culture</i>, 23:1, 21-43, DOI: 10.1080/10253866.2018.1467318, https://www.tandfonline-com.lproxy.yeditepe.edu.tr/doi/pdf/10.1080/10253866.2018.1467318?needAccess=true</p> <p>Geczy, A., & Karaminas, V. (2015). <i>Fashion's Double : Representations of Fashion in Painting, Photography and Film</i>. Bloomsbury Academic.</p> <p>http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fMTA4MjklN19fQU41?sid=d54aec5d-d813-4ad3-a5ad-029eb210017b@sessionmgr4007&vid=15&format=EB&rid=177</p> <p><i>iHuman</i>, a documentary about AI, social control, and power, Norwegian Film Institute, 2017. See also https://www.nfi.no/eng/film?name=ihuman&id=2005</p> <p>Kominers, S. D. (2020). Fake AI People Won't Fix Online Dating. <i>Bloomberg Opinion</i>, N.PAG. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/detail/detail?vid=116&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=141236962&db=bsu</p> <p>Leong, B. (2019). Facial recognition and the future of privacy: I always feel like ... somebody's watching me. <i>Bulletin of the Atomic Scientists</i>, 75(3), 109. https://doi-org.lproxy.yeditepe.edu.tr/10.1080/00963402.2019.1604886, http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=115&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007</p> <p>McDonald, P. (2012). <i>The Philosophy of Humour</i>. Humanities-Ebooks. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fNTc1Njg0X19BTg2?sid=d54aec5d-d813-4ad3-a5ad-029eb210017b@sessionmgr4007&vid=18&format=EB&rid=297</p> <p>Mckenzie, L. (2017). The rich, the rich, we've got to get rid of the rich. <i>Clinical Psychology Forum</i>, 297, 8–12. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=49&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007</p> <p>Murray, M. (2005). Nothing happening: Warhol and the negative dialectics of subversion. <i>European Journal of American Culture</i>, 24(1), 61–83. https://doi-org.lproxy.yeditepe.edu.tr/10.1386/ejac.24.1.61/1, http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=38&sid=c60a1834-3821-4ee2-8921-8319f4cfd34%40sessionmgr4006</p>

	<p>Powell, J. L. (2012). <i>Baudrillard and Postmodernism</i>. Nova Science Publishers, Inc., http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fNjA2ND AxX19BTg2?sid=d54aec5d-d813-4ad3-a5ad-029eb210017b@sessionmgr4007&vid=91&format=EB&rid=6</p> <p>Sheringham, M. (2006). <i>Everyday Life : Theories and Practices From Surrealism to the Present</i>. OUP Oxford. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fMTU2Ng3X19BTg2?sid=c60a1834-3821-4ee2-8921-8319f4cfd34@sessionmgr4006&vid=5&format=EB&lpid=lp_212&rid=121</p> <p>Silverman, J. (2017). Privacy under Surveillance Capitalism. <i>Social Research</i>, 84(1), 147–164. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=41&sid=c60a1834-3821-4ee2-8921-8319f4cfd34%40sessionmgr4006</p> <p>Trop, J. (2019). The Spy inside Your Car. <i>Fortune International (Europe)</i>, 179(2), N.PAG. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/detail/detail?vid=121&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007&bdata=JnNpdGU9ZWZwhvc3QtbGl2ZQ%3d%3d#AN=135470649&db=bth</p> <p>Veblen, T. (2007). <i>The Theory of the Leisure Class</i>. OUP Oxford http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/ebookviewer/ebook/ZTAwMHh3d19fMjE1OTk3X19BTg2?sid=c60a1834-3821-4ee2-8921-8319f4cfd34@sessionmgr4006&vid=20&format=EB&rid=148</p> <p>What is Foucault's Panopticon? An Introduction to a Revolutionary Theory, https://www.youtube.com/watch?v=uFbywfzu-jI</p> <p>Why new things make us sad - BBC REEL, https://www.youtube.com/watch?v=hUNxBSiV4ZY</p> <p>Williams, P. J. (2019). AI's Persona Problem. <i>Nation</i>, 309(2), 10–11. http://web.a.ebscohost.com.lproxy.yeditepe.edu.tr/ehost/pdfviewer/pdfviewer?vid=117&sid=d54aec5d-d813-4ad3-a5ad-029eb210017b%40sessionmgr4007</p> <p>&</p> <p>Professor's slides</p>
--	---

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	www.coadsys.yeditepe.edu.tr
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	60
Homework-Classwork	10	40
Total		100

Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-terms	1	3	3
Classwork-Homework	10	2	20
Final examination	1	3	3

Total Work Load			124
Total Work Load / 25 (h)			4,96
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	<i>Code</i>	<i>Semester</i>	<i>T+P+L Hour</i>	<i>Credits</i>	<i>ECTS</i>
Alternative Media	COMM 402	Fall/Spring	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Prof. Dr. Defne Özönur
Instructors	Prof. Dr. Defne Özönur
Assistants	
Goals	The main purpose of this course is to analyze the mainstream and alternative media together with the economy politics. In this context, different approaches to the alternative media, different organization structures of the alternative media and their practice will be analyzed with their discourse.
Content	Searching alternatives in liberal media system. Information on the theory and practice of the mainstream and alternative media.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Know the different approaches to media.	1, 6, 7	1, 2, 15	A, C
2) Realize that economy politics systems have different effects on media and discourse.	1, 6, 7	1, 2, 15	A, C
3) Comprehend the mainstream and alternative media in different political systems comparatively.	1, 5, 6, 7	1, 2, 15	A, C
4) Know different approaches to alternative media with their practice.	1, 5, 6, 7, 9	1, 2, 15	A, C
5) Distinguish the differences between alternative and opposed media.	1, 5, 6, 7, 8	1, 2, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction and hand out the syllabus	
2	Economy politics reasons that reveal mainstream and alternative media	Jennifer Rauch. 2018. Exploring the alternative-mainstream media dialectic: What “alternative media” means to a hybrid audience. https://academic.oup.com/ccp/article-abstract
3	The liberal and critical approaches to mainstream media and alternative media	Kate Coyer, Tony Dowmunt, Alan Fountain. The alternative media handbook. Routledge.
4	Searching alternatives in liberal media system.	Marisol Sandoval. 2009. A critical contribution to the foundations of alternative media studies. http://openaccess.city.ac.uk/14434
5	Introduction to the alternative media concepts	James Hamilton. 2000. Alternative media: Conceptual difficulties, critical possibilities. http://jci.sagepub.com/content/24/4/357
6	On the horizontal and vertical organization of media	Chris Atton. 2002. Alternative media. Sage Publications. Pp. 17-38.
7	Radical alternative media	John Downing. 2001. Radical Media. Rebellious communication and social movements. Sage Publications. Pp. 52-77.
8	Midterm exam	
9	Community media	Olga Bailey, Bart Cammaerts, Nico Carpentier. 2007. Understanding alternative media. https://comunepersoal.files.wordpress.com/2011/02/understanding-alternative-media-issues-in-cultural-and-media-studies.pdf
10	Alternative media as an alternative to mainstream media	Olga Bailey, Bart Cammaerts, Nico Carpentier. 2007. Understanding alternative media. https://comunepersoal.files.wordpress.com/2011/02/understanding-alternative-media-issues-in-cultural-and-media-studies.pdf
11	Civil society media	Olga Bailey, Bart Cammaerts, Nico Carpentier. 2007. Understanding alternative media. https://comunepersoal.files.wordpress.com/2011/02/understanding-alternative-media-issues-in-cultural-and-media-studies.pdf
12	Rhizomatic media	Olga Bailey, Bart Cammaerts, Nico Carpentier. 2007. Understanding alternative media. https://comunepersoal.files.wordpress.com/2011/02/understanding-alternative-media-issues-in-cultural-and-media-studies.pdf
13	Alternative media in terms of objective and subjective social theories	Christian Fuchs. 2010. Alternative media as critical media. http://fuchs.uti.at
14	Alternative journalism	Christian Fuchs. 2010. Alternative media as critical media. http://fuchs.uti.at
15	The future of alternative media	Linda Jean Kenix. The future of alternative media. https://www.researchgate.net/publication/266456920
16	Final	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	<p>Marisol Sandoval and Christian Fuchs. 2010. Towards a Critical Theory of Alternative Media. (Internet)</p> <p>Marisol Sandoval. 2009. A critical contribution to the foundations of alternative media studies. http://openaccess.city.ac.uk/14434</p> <p>Christian Fuchs. 2010. Alternative media as critical media. http://fuchs.uti.at</p> <p>Jennifer Rauch. 2018. Exploring the alternative-mainstream media dialectic: What “alternative media” means to a hybrid audience. https://academic.oup.com/ccc/article-abstract</p> <p>John Downing. 2001. Radical Media. Rebellious communication and social movements. Sage Publications.</p> <p>Kate Coyer, Tony Dowmunt, Alan Fountain. The alternative media handbook. Routledge.</p> <p>Linda Jean Kenix. The Future of Alternative Media. https://www.researchgate.net/publication/266456920_The_Future_of_Alternative_Media</p> <p>James Hamilton. 2000. Alternative media: Conceptual difficulties, critical possibilities. http://jci.sagepub.com/content/24/4/357</p> <p>Chris Atton. 2002. Alternative media. Sage Publications.</p> <p>Olga Bailey, Bart Cammaerts, Nico Carpentier. 2007. Understanding alternative media. https://comunepersoal.files.wordpress.com/2011/02/understanding-alternative-media-issues-in-cultural-and-media-studies.pdf</p>

MATERIAL SHARING	
Documents	Photocopy center
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	70
Quizzes		
Assignment	13	30
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X		

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-terms	1	3	3
Assignment	13	2	26
Final examination	1	3	3
Total Work Load			130
Total Work Load / 25 (h)			5,2
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Political Communication	COMM 431	7	3 + 0 + 0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Prof. Dr. Defne Özonur
Instructors	Prof. Dr. Defne Özonur
Assistants	
Goals	The main purpose of this course is to reveal the role of the media industry within the political system. In this context, the topics such as; the relationship between media and political systems, media and democracy, media and freedom of speech; how media shapes politics; development of political communication in academia, are analyzed in detail.
Content	Mass media and political systems. Main stream and alternative media and some developments that effect this structures, such as globalization.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Know ideology and political systems.	1, 6, 7	1, 2, 15	A, C
2) Realize that ideologies and political systems have some effects on mass media and its products.	1, 4, 5, 6, 7	1, 2, 15	A, C
3) Discuss mass media and its products in context of main stream and alternative media / commercial and public broadcasting, and political systems.	1, 3, 4, 5, 6, 7	1, 2, 15	A, C
4) Analyze mass media and its products in context of changing media politics, ethic rules and acts.	1, 5, 6, 7	1, 2, 15	A, C
5) Distinguish how the concepts like technologic development, inovation, efficiency have different meanings out of the different political systems.	1, 5, 6, 7	1, 2, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials

1	Introduction and hand out the syllabus	
2	Introduction: Different approaches to political communication.	The lecturer of the course will be having a discussion on different concepts of political communication.
3	The concept of ideology.	Serpil Sancar. 1997. İdeolojinin Serüveni. Yanlış Bilinç ve Hegemonyadan Söyleme. S. 11-31.
4	Contemporary political systems.	James Alexander. 2014. The Major Ideologies of Liberalism, Socialism and Conservatism. (internet kaynağı)
5	Media, ideology and discourse.	Terry Egleton. 2005. İdeoloji. S. 17-41
6	Globalization and media.	Roland Robertson. 1992. Globalization: Social Theory and Global Culture. S. 112-146.
7	Audience commodity	Melvin L. DeFleur. 1989. Theories of Mass Communication. S. 77-96
8	Midterm exam	
9	Media and objectivity	Çiler Dursun. 2004. Haber, Hakikat ve İktidar İlişkisi. S. 12-32.
10	Media and public opinion	John R. Zaller. 1992. The Nature and Origins of Mass Opinion. S. 56-97.
11	Media and politics	John Keane. 1991. The Media and Democracy.
12	News and discourse	Çiler Dursun. 2004. Haber, Hakikat ve İktidar İlişkisi. S. 117-153.
13	New media, public sphere and democracy.	David Kennamer. 1994. Public Opinion, the Press and Public Policy. S. 27-58.
14	Alternative media and civic journalism.	Henry Jenkins and David Thorburn. 2003. Democracy and New Media. Chris Atton. 2002. Alternative Media. S. 5-38.
15	Entertainment industry and media	Herbert Schiller. 1973. The Mind Managers. S. 78-111.
16	Final exam	

RECOMMENDED SOURCES

Textbook	
Additional Resources	Herbert Schiller. 1973. The Mind Managers. Serpil Sancar. 1997. İdeolojinin Serüveni. Yanlış Bilinç ve Hegemonyadan Söyleme. Roland Robertson. 1992. Globalization: Social Theory and Global Culture James Alexander. 2014. The Major Ideologies of Liberalism, Socialism and Conservatism. (internet kaynağı) Çiler Dursun. 2004. Haber, Hakikat ve İktidar İlişkisi. John R. Zaller. 1992. The Nature and Origins of Mass Opinion

	David Kennamer. 1994. Public Opinion, the Press and Public Policy. Melvin L. DeFleur. 1989. Theories of Mass Communication. Chris Atton. 2002. Alternative Media. Terry Egleton. 2005. İdeoloji. Rabia Noor. 2017. Citizen Journalism vs. Mainstream Journalism. (internet kaynağı) John Keane. 1991. The Media and Democracy. Henry Jenkind and David Thorburn. 2003. Democracy and New Media. Christopher Caudwell. 1971. Studies and Further Studies in a Dying Culture.
--	--

MATERIAL SHARING	
Documents	www.coatsys.yeditepe.edu.tr
Assignments	www.coatsys.yeditepe.edu.tr
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	70
Quizzes	-	-
Assignment	12	30
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	

4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X		

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3
Assignment	12	2	24
Final examination	1	3	3
Total Work Load			114
Total Work Load / 25 (h)			4,56
ECTS Credit of the Course			5

Non-Faculty Courses

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Communication Law and Copyrights	LAW 305	5	3 + 0 + 0	3	4

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Assist. Prof. Dr. Barış Erman
Assistants	
Goals	In this course freedom of press is analyzed in context of constitutions and international agreements. RTÜK Law, Press Law, Cinema Law and Internet Law is examined. European Union and harmonization efforts is overviewed in context of freedom of speech and revisions on acts and constitution. Film censorship systems and some developments which effects systems through soften it such as globalization, deregulation and convergence is also analyzed.
Content	Freedom of press and democracy, Radio Television Law, Press Law and Internet Law. 1961 and 1982 Constitutions.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Examine Turkish Constitutions in context to freedom of speech.	1, 5, 6, 7	1, 2	A
2) Examine different types of mass media out of the Laws.	1, 5, 6, 7	1, 2	A
3) Know mass communication law and impositions.	1, 5, 6, 7	1, 2	A
4) Analyze and discuss mass communication law and media ethics together.	1, 5, 6, 7	1, 2	A
5) Critic and discuss present mass media acts and practise together out of sufficiency.	1, 5, 6, 7	1, 2	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction and hand out the syllabus	
2	Main concepts of law. Main public laws. Hierarchy of Norms. Analyzing the relations between acts.	Şeref Gözübüyük. 1974. Hukuka Giriş ve Hukuka İlişkin Genel Kavramlar. S. 32-76.
3	The relation between law and ethics. Analyzing the relations between journalism ethical principles and the acts about mass communication.	İonna Kuçuradi. 2011. Hukuk Felsefesini Yeniden Düşünmek: Hukuk Teorileri, İnsan Hakları ve Anayasalar. S. 117-149.
4	Freedom of speech and political criticism in Constitutions and international texts, freedom of communication, the rights for getting and disseminating news.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 66-99.
5	Introduction to communication law, general informations. Mass communication and the importance of mass media. The public missions of press and press as fourth power. Emerging of fifth power.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 37-50
6	The Press Law, 5187. The managing editor and the importance of that body.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 127-140. S. 188-203.
7	The Radio and Television Law, 6112. The body of RTÜK. Smart signs system and the critiques on it.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 369-376, S. 417-440.
8	Midterm exam	
9	The Cinema Law, 5224. The difference between control and censorship. Classification system and the critiques on the system.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 443-479.
10	The Internet Law, 5651. The legislation of internet in Turkey. The other related Acts that regulate the internet.	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 483-524.
11	The right to controvert and rebut in mass media. The importance of that right for the third parties. How that right can be used in the current related Acts?	Kayıhan İçel. 2017. Kitle İletişim Hukuku. Beta Yayınevi. S. 214-233, S. 436-439.
12	Media and the protection of personal data. The law to be forgotten. Legal and criminal responsibility for violations of private sphere and personal data. Legal remedies for lifting the violation.	Coşkun Ongun. 2013. Yayın Yoluyla Kişilik Haklarının İhlali: Basın, Radyo-Televizyon ve İnternet Hukuku. S. 62-89.
13	The concept of intellectual property. Concepts of authorship, trademark, patent. Legal ways of protecting intellectual property. Protection of personal and moral rights. Connected rights. Legal and criminal responsibility arising from violations of intellectual property.	Sami Karahan, Cahit Suluk, Tahir Saraç, Temel Nal. 2013. Fikri Mülkiyet Hukukunun Esasları. S. 117-143.
14	Laws and by-laws on the protection of the customer. Customers' rights. Defective performance. Legal remedies of the customer and legal mechanisms. Violations of customers' rights through the use of media. Misleading advertisement, advertisement bans and illegal marketing.	Remzi Özmen. 2006. Tüketici Hakları Mevzuatı. Seçkin Yayıncılık. S. 26-79.
15	General Evaluation	
16	Final	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	<p>Kayıhan İçel. 2017. Kitle Haberleşme Hukuku. Beta Yayınevi.</p> <p>Şeref Gözübüyük. 1974. Hukuka Giriş ve Hukuka İlişkin Genel Kavramlar.</p> <p>İonna Kuçuradi. 2011. Hukuk Felsefesini Yeniden Düşünmek: Hukuk Teorileri, İnsan Hakları ve Anayasalar.</p> <p>Coşkun Ongun. 2013. Yayın Yoluyla Kişilik Haklarının İhlali: Basın, Radyo-Televizyon ve İnternet Hukuku.</p> <p>Sami Karahan, Cahit Suluk, Tahir Saraç, Temel Nal. 2013. Fikri Mülkiyet Hukukunun Esasları.</p> <p>Remzi Özmen. 2006. Tüketici Hakları Mevzuatı. Seçkin Yayıncılık.</p>

MATERIAL SHARING	
Documents	yulearn.yeditepe.edu.tr
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes	-	-
Assignment	-	-
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television	X				

	and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.		X			

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-terms	1	3	3
Assignment			
Final examination	1	3	3
Total Work Load			104
Total Work Load / 25 (h)			4,1
ECTS Credit of the Course			4

Department (RTC) Courses

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Basics of Cinema and TV Techniques	RTC 111	1	2 + 2 + 0	3	8

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Lecturer Erkan Ünal, MA
Instructors	Lecturer Erkan Ünal, MA
Assistants	
Goals	This course is an introduction to the aesthetic and practical techniques applied by cinema and television professionals in cinema film or television programs.
Content	This course is designed to improve students' basic principles and technical knowledge in film and television production. Students will develop basic technical material knowledge such as digital video cameras, light equipment, microphones. Students will acquire aesthetic basic knowledge. The applications of the topics will help the students to gain practical experience.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Knows how to use basic technical tools creatively in cinema art.	1, 2, 4, 8, 9	1, 2, 14	A
2) When a film or production is being watched, analyzes it critically.	1, 3, 4, 7, 8, 9	1, 2, 14	A
3) Evaluates film forms and styles in a broad perspective.	3, 4, 5, 7, 8, 9	1, 2, 14	A
4) Develops production tools, theories and procedures for television productions.	2, 3, 4, 7, 8, 9	1, 2, 14	A
5) Understands the functions of steps and procedures in television production.	1, 2, 3, 4, 5, 6, 7, 8, 9	1, 2, 14	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 14: Laboratory
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to course, expectations, information	
2	Camera; The main parts of Camera, The mechanical structure of Camera, The principles of Camera & Eye, Types of Digital Cameras (ENG & EFP) CCD-CMOS	
3	Broadcast formats (PAL, SECAM, NTSC), Video resolution & aspect ratios (720p, 1080p, 4K, 8K, 4:3, 16:9) Codec & Compression formats (mov, avi, mp4, mpeg2, vob, H264)	
4	TV Studios; Technical specifications of TV studios, Main parts of a TV studio.	
5	Tripods and Camera movement; Tripods, Camera moves, Zoom-Pan-Tilt, Track-Dolly-Pedestal, Crane-Steadicam-Jimmy Jib-Flycam.	
6	The key elements of Cinematography; Lenses, F-Stops, Focus, Exposure, Aperture (Iris), Depth of field, Shutter speed, Film, ISO, Gain, Filters.	
7	Composition; Mis-en-scene (actors, lighting, décor, props, costume, location), Rules of Third, Lead Rooms (Lead Spaces), Safe Areas, Static & Dynamic Composition, Shot sizes.	
8	Midterm Exam	
9	The principles of Cinematography; The perspective, Plan-Sequence, Camera angles & views, 180 degree rule (Axis of Action)	
10	The principles of Cinematography; The perspective, Plan-Sequence, Camera angles & views, 180 degree rule (Axis of Action)	
11	Lighting; Types of Lighting, Light sources, Basics of lighting techniques, Lighting equipment, Color temperature, White balance	
12	Lighting; Types of Lighting, Light sources, Basics of lighting techniques, Lighting equipment, Color temperature, White balance.	
13	Sound; Microphones, Types and characteristics of Microphones, sound mixers.	
14	Designing and shooting a small scene in which all the information taught is used.	
15	The analysis and evaluation of the scene.	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	The Five C's of cinematography Joseph V. Mascelli, Los AngelesSilman-James Press, 1998 Video Basics-4 Herbert Zettl, Belmont, CA: Thomson/Wadsworth, 2004
Additional Resources	Sinema ve Televizyon Görüntüsünün Temel Öğeleri; Bülent Vardar, Beta Yayınları, 2012; Cinematography: Theory and Practice, Image Making for Cinematographers and Directors / Blain. Brown, Focal Press., 2002

MATERIAL SHARING	
Documents	yulearn.yeditepe.edu.tr / classroom.google.com

Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		100
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		60
Total		40
		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.	X				
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.	X				
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		

9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X
---	--	--	--	--	--	---

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	7	98
Students Reading			
Pairwork			
Mid-terms	1	15	15
Final examination	1	20	20
Total Work Load			189
Total Work Load / 25 (h)			7,56
ECTS Credit of the Course			8

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Video Production	RTC 112	2	2 + 2 + 0	3	8

Prerequisites	RTC 111 Basics of Cinema and TV Techniques
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Lecturer Erkan Ünalın, MA
Assistants	
Goals	This is an essential course that involves using camera, equipment, microphone, light and other technical equipment.

Content	Making important executions for the cinema language, which helps to achieve the aesthetic standpoint of the shooting range and their angle, is the content of the course.
----------------	---

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Knows technical and technological concepts, practical information and terminology related to camera usage in cinema and television.	2, 4, 8, 9	1, 2, 12, 13, 14	C, E, F
2) Uses camera and TV accessories and auxiliary accessories in a basic and aesthetic	2, 4, 8, 9	1, 2, 12, 13, 14	C, E, F
3) Closely follows developments related to camera use in cinema and television and works in harmony with new technology.	1, 2, 4, 8, 9	1, 2, 12, 13, 14	C, E, F
4) Transforms a scenario into a cinema or television project, using cameras and ancillary equipment, in a unique way	2, 3, 4, 8, 9	1, 2, 12, 13, 14	C, E, F

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 12: Groupwork, 13: Fieldwork, 14: Laboratory
Assessment Methods:	C: Assignment, E: Project / Design, F: Performance Task

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course, expectations, information	
2	Introduction the features of the camera	
3	Technical information required for camera shooting	
4	Introduction of practical points to be careful about using camera	
5	The learned information is supported by the shootings made	
6	Learning of shooting scales and camera shots practically	
7	The use of all the applied techniques in production in a way that makes sense	
8	Midterm Exam	
9	Properties of microphones, using and shooting techniques of interview	
10	Basic lighting techniques practice in studio	
11	Basic lighting techniques practice in studio	
12	Axis rule (180 degree rule) about shooting practice	
13	Sharing ideas and watching movie samples about Axis rule (180 degree rule)	
14	Practices scenario about Axis rule (180 degree rule)	
15	Short film shooting according to Axis rule (180 degree rule)	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	Motion Picture and Video Lighting, Blain Brown; Amsterdam, Boston: Elsevier/Focal Press, 2008 Picture Composition for Film and Television / Peter Ward; Oxford: Focal, 2004

MATERIAL SHARING	
Documents	classroom.google.com
Assignments	classroom.google.com
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term Assignment	2	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE	1	60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE	1	40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.	X				
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X		
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and					X

	cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.	X				
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	6	84
Mid-terms Project	1	25	25
Final examination	1	30	30
Total Work Load			195
Total Work Load / 25 (h)			7,8
ECTS Credit of the Course			8

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Visual Processing Techniques	RTC 114	Fall/Spring	2+ 2 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree

Course Type	Elective
Course Coordinator	
Instructors	Lecturer S. Sevil Çörekçi, PhD
Assistants	
Goals	Aim of the Course is to teach students how to use the computer-based image production and presentation programs (Adobe CS Photoshop, Power Point) at a basic level, and be able to solve image and content problems and apply in accordance with the needs of the message in a two-dimensional environment.
Content	This is an applied course; the course focuses on enhancement of students' skills to use software applications through learning basic tools of computer programs.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Uses Photoshop program and basic tools for image production at an advanced level.	1, 3, 8, 9	1, 2, 7, 15	A, C, E
2) Based on the content, establishes the relationship between images, text, background, and solves the composition problems.	1, 3, 4, 8, 9	1, 2, 7, 15	A, C, E
3) Creates a strong visual messages.	1, 3, 8, 9	1, 2, 7, 15	A, C, E
4) Be able to look critically at the images used in the media.	1, 3, 7, 8, 9	1, 2, 7, 15	A, C, E
5) Defines the basic elements of visual communication.	1, 4, 8, 9	1, 2, 7, 15	A, C, E

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 4: Assignment, 7: Brainstorming
Assessment Methods:	A: Exam, C: Assignment, E:Project/Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction, content, expectations during the course period, information	
2	Basic terms of digital culture, used in the media, in print and on-screen visuals, comparison in terms of production techniques	
3	Relationship between the image and the message, technical properties of the visuals used in the media (photomanipulation, illustration, document, photo, collage, etc.) and samples.	
4	Introduction to Adobe Photoshop (Interface, tools, and other key features)	Lesson CD 1 -2
5	Adobe Photoshop applications	Lesson CD 3-4
6	Adobe Photoshop applications	Lesson CD 5-6
7	Adobe Photoshop applications	Lesson CD 7-8
8	Mid-term exam	
9	Adobe Photoshop applications – advanced level	Lesson CD 9

10	Adobe Photoshop applications – advanced level	Lesson CD 10
11	Design using Adobe Photoshop applications	
12	Presentation techniques and Introduction to Power Point (Interface, tools, and other key features)	Lesson CD 1-2
13	Power Point applications	Lesson CD 3-4
14	Power Point applications	Lesson CD 5-6
15	Preparation of Project	
16	Final / Submission of the Project	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	www.shutterstock.com , www.gettyimages.com , www.dafont.com , www.adsoftheworld.com , http://helpx.adobe.com/learning.html , http://www.actden.com/pp/ Works designed for recognition and application of Photoshop tools (CD set)

MATERIAL SHARING	
Documents	Handed out in class
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term	1	60
Assignments	1	40
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.		X			
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X			
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-term	1	3	3
Assignment	1	4	4
Final Examinaton	1	4	4
Total Work Load			123
Total Work Load / 25 (h)			4,92
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Film Criticism	RTC200	Fall/Spring	3+0+0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Assist. Prof. Dr. Lalehan Öcal
Assistants	
Goals	Main objective of this course is to develop the writing skills in film critique. This course aims to build-up the critical skills orally and particularly in writing to be able to evaluate the films as a whole, to discover how details, scenes and sequences serve to the whole meaning; to detect the styles and themes of the products of filmmaking; to discuss and to write about film culture. It is designed to provide the necessary tools to interpret films as collaborative art works, as technical artifacts, as sociocultural and ideological productions, and as products of a globalized media world.
Content	In this class students use film as an object for cultural and critical analysis. This is a basic course in film literacy, concentrating on the history, techniques, genres, theory and criticism of films. In order to analyze and to evaluate the content and form of the films, various conceptual, theoretical and analytic approaches will be visited. This will also enhance to better appreciate and express the understanding of films, along with their social and cultural mutual influence. Students are expected to produce a variety of in-class and take-home writing assignments for professional, critical and academic purposes.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Defines criticism; acknowledges the distinctions and develops the writing skills in film review, theoretical essay and/or critical essay	1, 3, 4, 7, 8, 9	1, 2, 9, 15	C
2) Associates the influence of cultural, historical, industrial, institutional, but also economic, politic and social dynamics in the texts and the film making	1, 3, 5, 6, 7	1, 2, 9, 15	C
3) Understands and uses the vocabulary and jargon of the medium	3, 4, 7	1, 2, 9, 15	C
4) Analyzes the unity of theme, content and form of a film as a creative text, in cultural, esthetical, ideological, socioeconomic, sociopolitical, historical and intellectual contexts	1, 3, 7, 8	1, 2, 9, 15	C
5) Discusses, analyzes and expresses the fictional and dramatic elements of film; and recognizes how visual composition and sound heightens the viewer response, and depicts and proves a director's style	3, 4, 7, 8	1, 2, 9, 15	C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 9: Demonstration, 15: Assignment
Assessment Methods:	C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course	
2	Defining film criticism	
3	Writing about film. Examples of film reviews	Corrigan, T. (2013) p.17-30
4	Reading and writing a film from different perspectives	Corrigan, T. (2013) p.156-180.
5	To Get Prepared in order to Begin Writing	Corrigan, T. (2013) p.31-40.
6	Basic Terminology and Concepts I Film Studies	Corrigan, T. (2013) p.41-63.
7	Basic Terminology and Concepts II Film Studies	Corrigan, T. (2013) p.17-30.
8	Theoretical Approaches I Film History / History	Corrigan, T. (2013) p.93-122.
9	Theoretical Approaches II Auteur / Genre	
10	Theoretical Approaches III Philosophy / Sociology	Corrigan, T. (2013) 124-132.
11	Theoretical Approaches IV Politics / Ideology	Corrigan, T. (2013) 132-156
12	Midterm	Film review
13	Theoretical Approaches V Gender / Ethnicity	Corrigan, T. (2013) p.181-218.
14	Theoretical Approaches VI Cultural Studies / Identity	Corrigan, T. (2013) p.219-240.
15	Evaluation	Film review
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	* Corrigan, T. (2013) <i>Film Eleştirisi: El Kitabı</i> , Ahmet Gürata (çev.), Ankara: Dipnot Yayınları. * Corrigan, T. (2014) <i>A Short Guide to Writing about Film</i> . NY: Pearson.
Additional Resources	* Kabadayı, Lale (2013) <i>Film Eleştirisi: Kuramsal Çerçeve ve Sinemamızdan Örnek Çözümler</i> , İstanbul: Ayrıntı * Gocsik, K. & Barsam, R. & Monahan, D. (2013) <i>Writing About Movies</i> . NY & London: Norton & Company. (3rd Ed.)
	<i>Las Hurdes</i> , Luis Buñuel, 1932, Spain, 27' <i>The Cow</i> , Dairush Mehrjui, 1969, Iran, 100' <i>Sunset Boulevard</i> , Billy Wilder, 1950, USA, 110' <i>The Great Dictator</i> , Charlie Chaplin, 1940, USA, 124' <i>Cabaret</i> , Bob Fosse, 1972, USA, 124' <i>A Special Day</i> , Ettore Scola, 1977, Italy, 110' <i>Amadeus</i> , Milos Forman, 1984, USA, 161'

	<i>Shawshank Redemption</i> , Frank Darabont, 1994, USA, 142' <i>Safe, Todd Haynes</i> , 1995, UK/USA, 119' • <i>Demolition</i> , Jean-Marc Vallee, 2015, USA, 101'
--	---

MATERIAL SHARING	
Documents	https://classroom.google.com
Assignments	
Exams	https://classroom.google.com www.coadsys.yedtepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	60
Assignments	6	30
Discussions	14	10
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				

6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.	X				

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration (Including the exam week: 16x Total course hours)	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-term	1	3	3
Assignments	6	3	18
Final exam	1	3	3
Total Workload			122
Total Workload / 25 (h)			4,9
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Broadcasting Announcing	RTC 210	Fall/Spring	2+2+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	

Instructors	
Assistants	
Goals	The aim of this course is to develop and improve the techniques of diction and rhetoric at radio and television performances.
Content	Theoretical and Practical study of voice, diction and microphone techniques.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Obtains skills of accurate speaking of Turkish.	1, 3, 9	1, 2	A
2) Explains Turkish alphabet and the accurate practice vowels and consonants, syllables, words, sentences.	1, 9	1, 2	A
3) Obtains skills of breathing, diction and articulation techniques.	1, 9	1, 2	A
4) Obtains skills of how to announce and read news on radio and TV.	1, 2, 3, 9	1, 2	A
5) Exercises successfully the tools which serves the world of communication of Contemporary science and technology.	1, 3, 9	1, 2	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Meeting and discussing the expectations of the students	Fundamentals of Broadcasting and Announcing
2	The importance of Native Language Turkish and it's history	Fundamentals of Broadcasting and Announcing
3	Breathing and Articulation Techniques Turkish Alphabet vowels - consonants	Broadcasting and Announcing Techniques
4	Diction. The art of speaking. Perfect use of words, tone Turkish Alphabet vowels - consonants	Diction Techniques
5	Practicing on Syllables, Words, Sentences	Diction Techniques
6	Practicing news reading.(General Rules)	News Reading Techniques
7	Midterm Exam	
8	The importance of reading and pronunciation	Reading Techniques
9	Reading and Announcing Practice	Reading and Announcing Techniques
10	Practices	Practices
11	Interview on special subjects with and without microphone	Interviewing Techniques
12	Reading techniques of news, essays, poems, stories	Reading Techniques

13	Misspellings, grammatical errors of words and sentences	Pronouncing Techniques
14	General Revision	Fundamentals of Broadcasting and Announcing
15	General Revision	Fundamentals of Broadcasting and Announcing
16	Final Exam	

RECOMMENDED SOURCES		
Textbook	<p>*King, L. (1998). <i>Kiminle, Ne Zaman, Nerede, Nasıl Konuşmalı: İyi konuşmanın sırları.</i> çev.Yasemin Özdemir, İstanbul: İnkılap Yayınevi.</p> <p>*Özkan, M. (2009). <i>İnsan, İletişim ve Dil.</i> İstanbul: Akademik Kitaplar.</p> <p>*Şenbay, N. (2016). <i>Söz ve Diksiyon Sanatı.</i> İstanbul: Yapı Kredi Yayınları</p>	
Additional Resources	<p>*Aziz, A. (2006). <i>Radio ve Televizyon Yayıncılığı,</i> Ankara: Turhan Türkçe “Off” Feyza Hepçilingirler Remzi Kitabevi</p> <p>*Alperen, N. (1990). <i>Türkçe (Güzel Konuşma, Okuma ve Yazma) Öğretim Rehberi,</i> İstanbul: Milli Eğitim Bakanlığı Yayınları</p> <p>*Banarlı, N. S. (1972). <i>Türkçe'nin Sırları.</i> İstanbul: Tarih Yayınları</p> <p>*Türk Dil Kurumu Türkçe Sözlük 1-2</p> <p>*Türk Dil Kurumu Yazım Kılavuzu</p>	

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X		
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X		
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	5	70
Mid-terms	1	3	3
Final examination	1	3	3
Total Work Load			118
Total Work Load / 25 (h)			4.72
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Producing and Directing for TV	RTC 212	4	2 + 2 + 0	3	5

Prerequisites	RTC 112 Video Production
---------------	--------------------------

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Lecturer Erkan Ünalan, MA
Assistants	
Goals	This course includes will take place in the studio of generating a program the process. The basics of this course are designing a décor, using different camera angles, utilizing multi-camera in a studio.
Content	In this course, the students team up, distribute teamwork (cameraman, sound technician, picture picker, director etc.) and produce and execute as a team.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Mastered the technical / technological concepts and terminology related to the production of television programs, formats and genres.	1, 3, 5, 7, 8, 9	1, 2, 12, 13, 14	C, E
2) Fulfills the needs of the team, plans the shooting ahead and the after.	2, 3, 4, 8, 9	1, 2, 12, 13, 14	C, E
3) Determines the technical / aesthetic requirements of the project and chooses the equipment to be used correctly.	2, 3, 4, 5, 8, 9	1, 2, 12, 13, 14	C, E
4) Designs studio projects according to the language of the television as original / aesthetic.	2, 3, 4, 5, 8, 9	1, 2, 12, 13, 14	C, E
5) Performs the television program in the studio, identifies the basic needs and uses the multi-camera system (video control room).	2, 3, 4, 5, 8, 9	1, 2, 12, 13, 14	C, E

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 12: Groupwork, 13: Fieldwork, 14: Laboratory
Assessment Methods:	C: Assignment, E: Project / Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Introducing the types of television programs, describing the process of	

	producing. Collective observation of previous work, general evaluation. Sharing ideas for television program samples to be prepared.	
2	Determination of student groups and project topics to prepare the program. Examination of television program presentation file.	
3	Information on the preparations and work done by the specified groups. Determination of project needs. (décor and accessories etc.).	
4	Planning the venues, subjects and guests to take part in the television program, making sample shooting (photo / video). "Practice study on the use of the video control room."	
5	All the details of the presentation files should be kept in mind for the final presentation (simultaneous drafting of program decorations, determination of technical needs, budgeting). "Practice study on the use of the video control room."	
6	Examination of sample shooting related to decor samples and places to be included in the program and suggestions for solutions for technical problems to be taken.	
7	Final checks before execution, completion of program texts and speaker announcement, check of budget, approval of décor.	
8	MID-TERM EXAM	
9	Making outdoor shots for images to be used in VTRs according to the specified working schedule. Preparations for the approved décor and material design. "Practice study on the use of the video control room."	
10	Making outdoor shots for images to be used in VTRs according to the specified working schedule. Monitoring and evaluation of finished shoots.	
11	Preparing decorations in the studio depending on the work schedule according to the organization being made.	
12	Preparing decorations in the studio depending on the work schedule according to the organization being made.	
13	According to the organized organization, the program is carried out in the studio depending on the working schedule. Video mixing recording done in the studio and shooting outside is started with program editing.	
14	The program editing continues. Monitoring and control of programs for necessary corrections, re-auditing for final corrections before submission.	
15	The program editing continues. Monitoring and control of programs for necessary corrections, re-auditing for final corrections before submission.	
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	
Additional Resources	Directing and Producing for Television, A Format Approach; Ivan Cury, Focal Press, 2002 Televizyonda Program Yapımı, Erol Mutlu, 1995, Ankara: Ankara Üniversitesi İletişim Fakültesi Yayınları, No 4. https://dspace.ankara.edu.tr/xmlui/handle/20.500.12575/10732

MATERIAL SHARING

Documents	classroom.google.com
------------------	----------------------

Assignments	classroom.google.com
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X		
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Students Reading	1	4	4
Pairwork	1	4	4
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			128
Total Work Load / 25 (h)			5,12
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
History of Cinema	RTC 221	3	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Assist. Prof. Dr. Özge Erbek Kara
Assistants	
Goals	This course aims to examine the historical development of cinema with its technological, artistic, industrial and social aspects, in relation to political, economic and cultural context of the period.

Content	The purpose of the course is to examine the history of cinema from its beginnings in the late nineteenth century up to the present, focusing on important film movements, genres, cinematic trends and schools from different periods and countries. Filmic developments will be considered in the context of economic, social and political changes. The course will explore the interaction of the films with the artistic and cultural movements, and also, the impact of technological innovations and industrial shifts on film production.
----------------	--

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Develop a deeper understanding of origins of cinema and its evolution as an industrial commodity, an art form, a technology and a mass media tool.	1, 4, 7, 9	1, 2	A
2) Be able to identify major film movements, traditions, genres and aesthetic trends in the history of cinema and to understand the relationship between film forms, culture and artistic movements.	1, 3, 4, 7, 9	1, 2	A
3) Discuss films in terms of their relation with their cultural, industrial and historical contexts from which they emerged.	1, 4, 5, 7, 9	1, 2	A
4) Investigate the way films reflect social and political changes over time and also, how films play a role in the history, having an impact on cultures and historical events.	1, 5, 6, 7, 9	1, 2	A
5) Be able to establish connections between films through their common stylistic, narrative and formal properties and to consider them within the framework of the theoretical and critical approaches to the medium as well as to its popular aspect.	1, 3, 4, 5, 7, 9	1, 2	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction. Discussion on the relation between history and cinema. A survey of the origins of cinema.	
2	Early Cinema 1: The emergence of film technology and the birth of cinema in Europe and in America. Early filmmaking and exhibition. Edison, Lumière, Méliès and other pioneers. Film d'art. The struggle for the expanding American Film Industry (MPPC –Motion Pictures Patents Company- vs Independents)	Selection from films chronotographiques (1890-1904), Etienne Jules-Marey & George Demeny Selection from Edison Kinetoscope Films (1894-1896) Selection from Lumière Brothers' first films (1895-1897) Selection from Brighton School movies (1896-1905) The Magic Lantern (<i>La Lanterne Magique</i> - 1903) & A Trip to the Moon (<i>Le Voyage dans la Lune</i> -1902), G. Méliès
3	Early Cinema 2: Narrative integration in early cinema and the development of narrative continuity. Edwin S.Porter, David W.Griffith.	The Life of an American Fireman (1903), E. S Porter

		<p>The Great Train Robbery (1903), E. S Porter</p> <p>The Loneday Operator (1911) (excerpt), D.W.Griffith</p> <p>The Birth of a Nation (1915) (excerpt), D.W.Griffith</p>
4	The Late Silent Era: The Classical Hollywood System in 20s. The expansion of the American film industry (vertical integration, picture palaces, studio filmmaking...) Studio system, stars and genres. Silent comedy films (Slapstick comedy).	Excerpts from Mack Sennett, Charlie Chaplin and Buster Keaton's movies
5	<p>Alternatives to narrative fiction: documentary & avant-garde cinema.</p> <p>Modernist Film Movements between the World Wars 1: Avant-garde trends of the 1920s in France: Impressionism, Dada and Surrealist Movements</p>	<p>Nanouk of the North (1922) (excerpt), Robert Flaherty</p> <p>Excerpts from 20's avant-garde films in Europe</p> <p>An Andalusian Dog (<i>Un Chien Andalou</i>- 1929), Luis Buñuel (excerpt)</p> <p>Entr'acte (1929), Eric Satie & René Clair (excerpt)</p> <p>Excerpts from Abel Gance, Jean Epstein, Marcel L'Herbier, Germaine Dulac's movies from '20s</p>
6	Modernist Film Movements between the World Wars 2: Weimar Cinematic Modernism and German Expressionism	<p>The Cabinet of Dr. Caligari (<i>Das Cabinet des Dr. Caligari</i>-1920), Robert Wiene (excerpt)</p> <p>Nosferatu (1922), F.W. Murnau (excerpt)</p> <p>Metropolis (1927), Fritz Lang (excerpt)</p> <p>Psycho (1960), Alfred Hitchcock (Shower scene)</p>
7	Modernist Film Movements between the World Wars 3: Soviet Montage Cinema, The Formalist Tradition and The Influence of Futurist Aesthetic and Constructivism.	<p>Man with a movie camera (<i>Chelovek s kino-apparatom</i> - 1929), Dziga Vertov (excerpt)</p> <p>Strike (<i>Stachka</i> -1925), S. Eisenstein (excerpt)</p> <p>Battleship Potemkin (<i>Bronenosets Potyomkin</i> -1925), S. Eisenstein (Odessa steps sequence)</p>
8	MID-TERM EXAM	
9	The Beginning of the Sound Era: The Great Depression. New structure of the American film industry. Censorship and Hayes Production Code. Genre innovations and transformations: musical, screwball comedy, gangster movies, animation....	<p>The Jazz Singer (1927), Alan Crosland (excerpts)</p> <p>Singing in the Rain (1952), Gene Kelly, Stanley Donen (excerpts)</p> <p>Excerpts from Busby Berkeley musicals in 30s</p> <p>Steamboat Willie (1928), Walt Disney Animation Studios (excerpts)</p>
10	Propaganda Films Before and During the WWII: A Comparison of propaganda films: Nazi cinema during the Third Reich, The Soviet cinema	World War I Newsreel Excerpts

	under Stalin, The Italian Cinema under Mussolini and white telephone films, Hollywood propaganda in American Cinema.	Why we Fight : Prelude to War (1942), Frank Capra (excerpt) Triumph of the Will (<i>Triumph des Willens</i> -1935), Leni Riefenstahl (excerpts) Olympia (1936), Leni Riefenstahl (excerpts) The Ducktators (1942), Warner Bros propaganda cartoon
11	Italian Neo-Realist Movement: Post-war realism and film production in Italy. Political and moral charge of the movement.	Mister max (<i>Il Signor Max</i> -1937), Mario Camerini (excerpt) Rome, Open City (Roma città aperta-1945), R. Rossellini (excerpt) Bicycle Thieves (<i>Ladri di biciclette</i> -1948), Vittorio de Sica (excerpt) Germany Year Zero (Germanio Anno Zero – 1948) R. Rossellini (excerpt)
12	European New Waves in Cinema. French new wave cinema. Post-war French Cinephilia, Auteurism, and New Criticism.	Breathless (<i>A Bout de Souffle</i> - 1960), Jean-Luc Godard (excerpt) 400 Blows (<i>400 Coups</i> – 1958), F. Truffaut (excerpt) Hiroshima mon amour (1959), Alain Resnais
13	Political Filmmaking and Third Cinema: Cinema Novo. Cuban Revolutionary Cinema, Third cinema Manifestos and Post-colonial narratives. Cinema beyond the national boundaries.	The Hour of the Furnaces (<i>La Hora de los Hornos</i> – 1968), Fernando Solanas, Octavio Getino (excerpt) Black God, White Devil (<i>Dios y Diablo en la tierra del sol</i> – 1964), Glauber Rocha (excerpt)
14	The Post-Classical American Cinema : New Hollywood. Blockbusters. American Independent Cinema (before and after 80s).	Bonnie and Clyde (1967), Arthur Penn (excerpt) Easy Rider (1969), Dennis Hopper (excerpts) Foxy Brown (1974), Jack Hill (excerpt)
15	New Global Cinema: The impact of globalization on film cultures. New technologies. Transnational flow of cultures and images.	Excerpts from selected films from contemporary global cinema
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	Bordwell, David and Thompson, Kristin, <i>Film History: An Introduction</i> , New York: McGraw Hill Press, 3th edition, 2009 Teksoy Rekin, <i>Dünya Sinema Tarihi</i> , Oğlak Yayınları, 2005
Additional Resources	Film excerpts (www.youtube.com , www.dailymotion.com) + Profesör's slides

MATERIAL SHARING	
Documents	yulearn.yeditepe.edu.tr
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X		
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X

8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.	X				
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Reading	14	2	28
Mid-terms	1	3	3
Final examination	1	3	3
Total Work Load			118
Total Work Load / 25 (h)			4,72
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Narrative and Narration in Cinema	RTC222	4	3 + 0 + 0	3	4

Prerequisites	RTC222 Narrative and Narration in Cinema
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Assist. Prof. Dr. Lalehan Öcal
Assistants	

Goals	This course constructs the understanding of the cinema as a tool, which creates meaning through narrative and narration. It aims to develop the capability of analysis with social and cultural contexts, and founds the sense of production design. At the end of the term students will be expected to analyze a film as an aesthetic and cultural form in relation to its mode of production.
Content	This will be an introduction to basic comprehension and the reading of film for further studies in film and cinema. Narrational techniques with formal expectations and functions of the narrative, which sustains the content, will be illustrated through excerpts of films. Thus, it will cover every aspect of film style and narrative construction, which serve to create, and analyze meaning.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Recognize a film as a textual construction and define it in the context of neo formalism, focus on the dimension of the filmic narration regarding the differences from other mass media	1, 3, 7, 8, 9	1, 2, 6, 15	A, C
2) Evaluate the significance of technique and aesthetics in creating meaning from a historical perspective.	1, 3, 7, 9	1, 2, 6, 15	A, C
3) Analyze the dominant film narration and compare the international and national differences and similarities in film narrative	1, 5, 6, 7, 8	1, 2, 6, 15	A, C
4- Investigate the phases of film production and its component such as narrative, cinematography, mise-en-scene, editing, sound and apply them to the examples.	1, 3, 4, 6, 7, 8, 9	1, 2, 6, 15	A, C
5) Gain a critical perspective to film analysis employing cultural, generic, historical, social significances of a film in a film art in general	1, 7, 8, 9	1, 2, 6, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 6: Case Study, 15: Assignment
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course, presenting the course content and its methods.	Film: <i>Wizard of Oz</i>
2	The process of production, distribution and exhibition	Text Book: Ch. 1, pp. 2-37
3	Film Form and its significans	Text Book: Ch. 2 pp. 39-58 Analyzing film form of <i>Wizard of Oz</i>
4	Narrative form as a system	Text Book: Ch.3 pp. 59-75 Film: <i>North by Northwest</i>
5	Narration in fiction film and excerpts	Text Book: Ch.3 pp.76-90 Film: <i>Citizen Kane</i>
6	What is genre, how do you define a genre	Text book: Ch.4 pp.94-109 Film: <i>Double Indemnity</i>
7	Midterm	
8	Intorduction to Mise-en-scene	Text Book: Ch. 6, pp.156-192
9	Mise-Scene in details and with excerpts	Film: <i>Small Time Crooks</i>

10	Cinematography and its founding aspects	Text Book:Ch.7 pp.193-248
11	Cinematographic use of camera and visual analysis with excerpts	Film: <i>Le Grand Illusion</i>
12	Editing Techniques, ways of connecting the shots	Text Book:Ch.8 pp.249-262 Film: <i>Seven Samurai / The Birds</i>
13	Spatio-temporal continuity in cinema	Text Book:Ch.8 pp.263-291 Film: <i>Maltese Falcon / Rear Window/ Breathless</i>
14	Sound in the cinema and creating space	Text Book:Ch.9 pp.291-326 Film: <i>Apocalypse Now / Conversation</i>
15	Style and criticism in fiction film	Text Book:Ch.10 pp.327-52
16	Final	

RECOMMENDED SOURCES

Textbook	Bordwell David, Thompson Christin, (10 th ed.), <i>Film Art: An Introduction</i> , Mc Graw Hill, International.
Additional Resources	Films, and excerpts from many different films related with the topics
Films	Wizard of Oz / Swimming with Sharks / Citizen Kane / Small Time Crooks/ North By Northwest /Piano

MATERIAL SHARING

Documents	https://classroom.google.com
Assignments	www.coadsys.yeditepe.edu.tr
Exams	https://classroom.google.com www.coadsys.yeditepe.edu.tr

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term	1	60
Assignments	3	30
Performance	1	10
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.		X			
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-term	1	3	3
Assignments	3	3	9
Final examination	1	3	3
Total Work Load			99
Total Work Load / 25 (h)			3,9
ECTS Credit of the Course			4

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Scriptwriting	RTC 252	4	2 + 2 + 0	3	4

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	Lecturer Michael Önder, MA
Assistants	-
Goals	The purpose of the course is to teach students scriptwriting fundamentals and techniques in order for them to write screenplays that meet international standards. It aims to give practical tools that can be applied to their own short scripts.
Content	There will be two hours of lectures focusing on the theoretical aspects and two hours of practical workshops where the students will apply these theories or concepts to their projects. Students will learn the rules and techniques that are used by industry professionals. They will learn to write loglines and treatments of their ideas and turn them into projects. The screenwriting methods and formulas will be explained through the concept of character. Each lesson will focus on one aspect of character that illuminates a general rule. The focus on character will make it easier for students to apply abstract screenwriting concepts to their projects.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Understanding the purpose of a screenplay in the film industry. Demonstrating why the particular forms and techniques are necessary in the professional sphere. Preventing students from making amateur mistakes.	1, 2, 3, 4	1, 2, 7	A, C
2) Students will learn the requirements of writing a screenplay that they will not be directing. As a screenplay is a blueprint of a visual medium they will learn how a screenplay differs from other forms of writing.	2, 3, 4	1, 2, 7	A, C
3) Learning the character based classical narrative that has been prevalent in story telling since antiquity. To understand the importance of mastering the classical narrative before attempting alternative storytelling methods.	1, 3, 4	1, 2	A, C
4) To learn that scriptwriting formulas are not random restrictions on the writer but are actually tools to refer to when the writer is stuck as well a way of testing out the flaws and the structure of a completed screenplay.	1, 2, 3, 4	1, 2, 7, 13	A, C
5) Students will write and rewrite their short scripts with these scriptwriting concepts in mind, and they will be expected to meet professional standards.	1, 2, 3, 4, 8, 9	1, 2, 7, 13	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 7: Brainstorming, 13: Fieldwork
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction. What is a screenplay? What is its purpose in the film industry? How is it different from other forms of writing and what are the implications regarding writing techniques?	
2	The international scriptwriting format that is approved by film festivals, script consultants and production companies. The balance of action, description and dialogue in a screenplay. This lecture will only focus on the formal aspects of a script.	Downloading CELTX, a scriptwriting software.
3	What are loglines, synopses and treatments? What are they used for? What is their importance regarding screenplays, finding funding, developing ideas, production and distribution?	Writing a page of script.
4	Analysing the story spine that arises from the logline by focusing on character. The character will be broken down to goal, want, need, obstacle and conflict.	Writing a character based synopsis.
5	What are inciting incidents, turning points and act breaks? How can we use character in order to understand these concepts so that they have practical purpose rather than being a part of a formula?	Writing a paragraph differentiating the want and the need of their character.
6	Analysing character through choice and action. What impact does this have on the reader or audience with regards to empathy, expectation, surprise and catharsis?	Detailing the development of the character in terms of inciting incidents, turning points and act breaks.
7	Why are flaws of a character essential to screenwriting? What is a tragic flaw? Analysing physical and psychological flaws of characters and how this determines the story arc, character development and self-revelation.	Listing the choices made by their characters that alter the course of the story.
8	MIDTERM EXAM	Finding the conflict that the will most challenge the character.
9	The importance of conflict in a screenplay? What are the types of conflicts? How conflicts are related to character? How does this affect the genre of the film?	A paragraph on a flaw of their characters and why the character is blind to it.
10	The importance of a scene and how it relates to the whole of the screenplay? What are the necessary components of a scene? The importance of subtext when writing a scene.	Finding a conflict between two characters that cannot be resolved without one losing.
11	What is theme? How does it differ from the premise? How does it relate to the journey of the character? How does it affect the structure and the plot as well as the style?	Writing down the turning points with a scene of their choice.
12	Controlling the flow of information in a screenplay whether it is between characters or between the characters and the audience. Understanding dramatic irony and subtext from this flow of information.	Writing down the theme of their short film in a paragraph.
13	Dialogue writing. How does want, need, flaw and subtext have an impact on dialogue? Avoiding bland exposition and on-the-nose dialogue.	Writing down the dramatic irony in their script.
14	The importance of the editing and rewriting process in scriptwriting. Figuring out what scenes are necessary.	Writing a dialogue scene where there is dramatic irony.
15	The importance of giving and receiving feedback and how it develops writers. To learn to give constructive criticism to each other's projects.	Bringing the final version of their script to class.
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	<ul style="list-style-type: none"> - Field, Syd (2005). Screenplay: The Foundations of Screenwriting, NY: Bantam Dell - McKee, Robert (1997). Story: Substance, Structure, Style and the Principles of Screenwriting, NY: Harper-Collins Inc. - Snyder, Blake (2005). Save The Cat! The Last Book on Screenwriting You'll Ever Need, CA: Michael Wiese Productions.
Additional Resources	Screenplays of produced feature films. Loglines, synopses and treatments.

MATERIAL SHARING	
Documents	Handed out in class
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	30
Quizzes		
Assignment	10	70
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X

4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Students Reading			
Pairwork			
Homework	10	1	10
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			102
Total Work Load / 25 (h)			4,08
ECTS Credit of the Course			4

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Editing	RTC 271	3	2+2+0	3	5

Prerequisites	RTC 111 Basics of Cinema and TV Techniques
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Lecturer Erkan Ünal, MA
Instructors	
Assistants	
Goals	This course aims to understand and develop the basic principles and techniques of editing. In this context, the course focuses on how non-linear editing (NLE) software is used as a tool for films, televisions, and digital videos.
Content	This course has practical based content consisting of a theoretical approach that improves industry-specific editing skills, techniques, and concepts. Throughout the course, video production and technical editing information that will create meaningful and aesthetics integrity by using computer software using images, sound, graphics, text, and effects are shown. These practices are supported by theoretical and technical information such as the development of the editing in the history of cinema, basics types of editing, concepts, methods, and principles.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Knows technical/technological concepts and terminology related to production and post-production editing in cinema and television.	1, 4, 9	1, 2, 3	A
2) Uses basic production and post-production editing hardware and computer programs specific to the cinema television field.	3, 4	1, 2, 3	A
3) Closely follows the technological developments unique to the field of cinema and television and works in harmony with new technology.	1, 3, 4, 9	1, 2, 3	A
4) Transforms the script into an editing project in accordance with cinematographic and dramatic narration, and edits it in a unique way.	3, 4, 9	1, 2, 3	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 14: Laboratory
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	General Introductions: Course Policies, Requirements, and Schedule	
2	Development of Editing/Montage in the History of Cinema Exploring an interface of MacOS and Adobe Premiere Creative Cloud, General Settings, and Arranging Interface	
3	Shifting from Analogue Editing to Dijital Editing: An Overview of Concepts and Editing Terminology Introduction to Editing: Opening and Starting a New Project; Cutting Techniques and Methods	

4	Basic Types of Editing, Cuts, and Transitions	
5	Basic Types of Editing, Cuts, and Transitions	
6	Manipulating Video: Changing Speed, Reverse; Video Effects	
7	Adding and Animating Title, Text, and Graphics	
8	Mid-term Exam	
9	Sound and Music	
10	Color Theory and Color Correction	
11	Compositing Technique: Keying Green Screen, Adding Background and Masking Technique	
12	Multi-Camera Editing	
13	Quiz	
14	Export Settings; Media Encoder and Compression for Online Broadcasting; Video Convert Techniques	
15	General Review; Advanced Motion Graphics and Visual Effects	
16	Final Exam	

RECOMMENDED SOURCES		
Textbook	Dancyger, K. (2002). <i>The technique film and video editing: Theory and practice</i> (3rd ed.). Boston: Focal Press	
Additional Resources	<ul style="list-style-type: none"> ● Browne, S. E. (1998). <i>Nonlinear editing basics: Electronic film and video editing</i>. Boston: Focal Press ● Ohanian, T. A. (1998). <i>Digital nonlinear editing: editing film and video on the desktop</i> (2nd ed.). Boston: Focal Press ● Thompson, R. (2004). <i>Grammar of the edit</i> (4th ed.). New York: Focal Press ● Canikligil, İ. (2014). <i>Dijital video sinema</i>. İstanbul: Alfa Yayıncılık. ● Toprak, M. (2013). <i>Filmin dili kurgu</i> (2. baskı). İstanbul: KalkedonYayımları. ● Dmytryk, E., Dmytryk, J. P. (2011). <i>Sinemada yönetmenlik oyunculuk kurgu</i> (İ. Şener, Çev.). İstanbul: Doruk Yayınları. ● Murch, W. (2019). <i>Göz kırparken</i> (Çev. İ. Canikligil). İstanbul: Jules Verne ● Küçükdoğan, B. (2014). <i>Sinemada kurgu ve Eisenstein</i> (2. baskı). İstanbul: Hayalperest Yayınevi. ● Sokolov, G. A. (2007). <i>Sinema ve televizyonda görüntü kurgusu</i>. (2. baskı). (S. Aslanyürek, Çev.). İstanbul: Agora Kitaplığı. <p>Documentary: <i>The Cutting Edge: The Magic of Movie Editing</i>, Wendy Apple (Director), 2004. 1 Hours 39 Minutes.</p>	

MATERIAL SHARING	
Documents	Handed out in class
Assignments	

Exams	
--------------	--

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	90
Quiz	1	10
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X		
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Quiz	1	4	4
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			120
Total Work Load / 25 (h)			4,8
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Post Production	RTC 272	4	2 + 2 + 0	3	5

Prerequisites	RTC 271 Editing
----------------------	-----------------

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Lecturer Erkan Ünalın, MA
Instructors	Lecturer Ş. Canberk Benli
Assistants	
Goals	This course focuses on the use of Non-Linear Editing software in the post-production processes of cinema, television, and social media, while it aims to have comprehensive knowledge of post-production processes and to understand, develop and have competence the techniques and practices in the field. In addition to conventional media, the course also aims to show the production processes for rapidly changing and fast-growing media in the most correct way. The basics of "digital workflow" will be explained that is considered all processes starting from the shooting to screening. It will focus on the online-offline editing workflow and its requirements.

Content	This course has a practical-based content that focuses on the post-production processes of projects produced for cinema, television, and social media fields by taking basic editing skills, techniques, and concepts to an advanced level. Throughout the course, films and projects produced for television, cinema, internet, and social media platforms will be edited, and in these productions, topics such as advanced, color editing, visual effects and motion graphics are carried out.
----------------	---

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Knows technical/technological concepts and terminology of editing hardware and software related to production and post-production editing in cinema and television, uses these hardware and computer software at an advanced level.	1, 3, 4, 9	1, 2, 3	A
2) Closely follows the technological developments of post-production processes unique to the field of cinema and television and works in harmony with new technology.	1, 3, 4, 9	1, 2, 3	A
3) Transforms the script into an editing project in accordance with cinematographic and dramatic narration, and edits it in a unique way.	3, 4, 9	1, 2, 3	A
4) Transforms visual materials into a cinema, television and/or social media project and designs and edits them in a unique way and follow post-production processes.	1, 3, 4, 9	1, 2, 3	A
5) Manages advanced level editing processes in cinema and television.	3, 4	1, 2, 3	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 14: Laboratory
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	General Introductions: Course Policies, Requirements, and Schedule Explaining the place and importance of the concept of “Digital Workflow”, which is the basis of the course, in today’s editing principles with examples.	
2	<ul style="list-style-type: none"> Production Processes: An Overview of Pre-Production, Production, and Post-Production Exploring an interface of Non-Linear Editing Software: Interface, general settings, and tools	
3	Practicing for improving the use of general functions and tools in software: (Opening project, import, metadata and organizing and sharing folders, render and library)	
4	Advanced editing techniques (multiple video layer and use of the project, changing video speed, freeze frame and types of frame rate exercise, high frame rate shooting and editing technique)	
5	Creating text and title; Logo Animations; Advanced Keyframe Techniques	
6	Basic Sound Design (Sound – image consistency; voice-over and sound mixing example using sound effects)	
7	Color Theory: Advanced Color Correction Techniques (Davinci Resolve Color Correction Workshop)	
8	Midterm Exam	

9	Advanced Video and Transitions Effects (the usage of transitions effects and differences with visual effects)	
10	Muli-Camera Editing Technique: A Concert Example	
11	Compositing Techniques: Deleting Green Screen and adding background, keying techniques	
12	Advanced masking technique (sharing examples of some practices like Rotoscope applied similarly)	
13	Creating Intro/Opener (Screen, text, usage of multi-layered image, music, and sound mixing examples)	
14	Export settings, codecs, online broadcasting formats and distribution processes, and introduction of software for those processes	
15	General Review	
16	Final Exam	

RECOMMENDED SOURCES		
Textbook	Browne, S. E. (2002). <i>Video editing: A postproduction primer</i> (4th ed.). Amsterdam & Boston: Focal Press	
Additional Resources	<ul style="list-style-type: none"> Anderson, G. H.; James, R. C.; Mavis, E. A. (1998). <i>Video editing and postproduction: A professional guide</i>. Englewood Cliffs, NJ: Focal Press Wyatt, H., & Amyes, T. (2005). <i>Audio post production for television and film: an introduction to technology and techniques</i> (3rd Ed.). Boston: Focal Press Clark, B., Spohr, S., Higginbotham, D., & Bakhru, K. (2019). <i>The Guide to Managing Postproduction for Film, TV, and Digital Distribution: Managing the Process</i> (3rd Ed.). New York and London: Routledge. 	

MATERIAL SHARING	
Documents	Handed out in class
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50

Total		100
--------------	--	------------

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X		
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			120
Total Work Load / 25 (h)			4,8
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Contemporary World Cinema	RTC 300	Fall/Spring	3+0+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Assist. Prof. Dr. Lalehan Öcal
Assistants	
Goals	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 aesthetical 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.
Content	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.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Defines and evaluates the world cinema from artistic, cultural, historical and social perspectives	1, 7, 8	1, 2, 9, 15	B, C
2) Associates the process of cultural production and influence of economic, politic and social dynamics	1, 6, 7	1, 2, 9, 15	B, C
3) Acknowledges the institutions such as international film festivals, which define cinema as art, select, exhibit and historicize the films	1, 3, 4, 5	1, 2, 9, 15	B, C
4) Analyzes the unity of theme, content and form of a film as a creative text, in cultural, esthetical, ideological, socioeconomic, sociopolitical, historical and intellectual contexts	4, 7, 8	1, 2, 9, 15	B, C
5) Analyzes contemporary world cinema with all components of cultural production dynamics, exhibition and distribution, so that gets acquainted with and defines cultures and communities of the world within the world system	1, 4, 5, 6, 7	1, 2, 9, 15	B, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	B: Oral Exam / Presentation, C: Homework

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course, presenting the course content and its methods.	
2	Reading a film from different perspectives. Film, theory, method, analysis	Corrigan, (2013) p.17-62.
3	Concepts and definition of World Cinema.	Elsaesser (2005) p.385-94.
4	Determinants of world cinema. Global, local & center and periphery. The rise of world cinema in international arena	Armes (2011) p.163-177.
5	Cinema as cultural production and as an art form. Geography and geopolitics	Galt & Schoonover (2010) p.3-30.
6	Web of film production, and distribution. National film industries	Armes (2011) p.226-231.
7	Alternative World Cinema Market, Film festivals exhibition, production and distribution system	De Valck (2007) p.90-94.
8	Midterm (Midterm Assignment)	
9	Hollywood Film Industry versus Art and the World	Chaudhuri (2005) p.1-13.
10	European Art cinema	Kaplan (2010) p.285-302.
11	From art cinema to world cinema European cinema	Elsaesser (2005) p.485-513.
12	Issues in World Cinema	Dissanayake (1998)
13	Transnational film funds, aesthetic and thematic tendencies	Randall (2010) p.303-320.
14	Discussions and comparisons: World Cinema versus Mainstream	
15	Manifestations of films and the world	
16	Final (Final Assignment)	

RECOMMENDED SOURCES	
Textbook	<ul style="list-style-type: none"> Armes, Roy (2011) <i>Üçüncü Dünya Sineması ve Batı</i>. Zahit Atam (çev.) İstanbul: Doruk Yayıncılık. Betz, Mark (2010) "Beyond Europe: On Parametric Transcendence" <i>Global Art Cinema: New Theories and Histories</i>. Rosalind Galt & Karl Schoonover (der.), NY: Oxford University Press. ss. 31-47. Chaudhuri, Shohini (2005) <i>Contemporary World Cinema: Europe, Middle East, East Asia, South Asia</i>. Edinburgh: Edinburgh University Press. ss. 1-13 De Valck, Marijke (2007) <i>Film Festivals: From European Geopolitics to Global Cinephilia</i>. Amsterdam: Amsterdam University Press. ss. 90-4 / Dissanayake, Wimal (1998) "Issues in World Cinema" <i>The Oxford Guide to Film Studies</i>. Oxford: Oxford University Press. Elsaesser, Thomas (2005) <i>European Cinema: Face to Face with Hollywood</i>. ss. 485-513. Minh-ha, Trinh T. (1994) "Outside In Inside Out." <i>Questions of Third Cinema</i>. Jim Pines & Paul Willemsen (eds.) London. BFI. ss. 133-149.

	<ul style="list-style-type: none"> Kaplan, E. Ann (2010) "European Art Cinema, Affect, and Postcolonialism: Herzog, Denis, and the Dardenne Brothers" <i>Global Art Cinema: New Theories and Histories</i>. Rosalind Galt & Karl Shoonover (der.) NY: Oxford University Press. ss. 285-302. Galt, Rosalind & Schonover, Karl (2010) "Introduction: The Impurity of Art Cinema" <i>Global Art Cinema: New Theories and Histories</i>. Rosalind Galt & Karl Shoonover (der.), NY: Oxford University Press. ss. 3-30. Halle, Randall (2010) "Offering Tales They Want to Hear: Transnational European Film Funding and Neo-orientalism" R. Galt & K. Shoonover (der.), NY: Oxford University Press. pp. 303-320.
Additional Resources	Shohat, Ella & Stam, Robert (2002) <i>Unthinking Eurocentrism: Multiculturalism and the Media</i> . London: Routledge.
Films	<i>Tabutta Rövaşata</i> , Derviş Zaim, Türkiye, <i>Raise the Red Lantern</i> , Zhang Yimou, China, 1991 <i>Central do Brasil</i> , Walter Salles, Brazil/France, 1998 <i>In the Mood for Love</i> , Wong Kar-wai, Hong Kong, 2000 <i>Cache</i> , Michael Haneke, France/Austria, 2005 <i>Araf</i> , Yeşim Ustaoglu, Türkiye, 2012 <i>La Promesse</i> , J.P. Dardenne & Luc Dardenne, Belgium, 1996 <i>4 Ay, 3 Hafta, 2 Gün</i> , Cristian Mungiu, Romania/ Belgium, 2007 <i>İlkbahar, Yaz, Sonbahar, Kış ve İlkbahar</i> , Kim Ki-duk, South Korea/Germany, 2003 <i>Bin-jip</i> 3-Iron, Kim Ki-duk, South Korea/Japan, 2004 <i>Le Voyage du Ballon Rouge</i> , Hsiao-hsien Hou, France/Taiwan, 2007 <i>Copy Conforme</i> , Abbas Kiarostami, France/Italy/Belgium/Iran, 2010

MATERIAL SHARING

Documents	https://classroom.google.com
Assignments	
Exams	https://classroom.google.com www.coadsys.yedtepe.edu.tr

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term Assignment	1	70
Oral Exam / Presentation	14	30
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.		X			
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.		X			
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Oral exam/Presentation	14	3	42
Mid-term Assignment	1	3	3
Final Assignment	1	3	3
Total Workload			118
Total Workload / 25 (h)			4,7
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Television Culture	RTC 301	6	3 + 0 + 0	3	4

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Prof. Dr. Defne Özönur
Assistants	
Goals	Television studies is a relatively recent field that emerged as a result of studying culture, media and society. This course is designed to gain a critical view on the relationship between television and its audience that is both upon the individual and in the wider social context. With television in our homes and also externally, it is essential, in this visual age, to take a step further by looking at what television actually transmits. Our everyday cultural habitat, and how our thoughts form and are shaped by culture, and cultural products, are the crucial points in this course.
Content	This course will offer the ways of critical view at television and its audience in the level of both individual and social. It will cover ourselves, our vision and our way of life through a medium which plays a central role in cultural life. You will be expected to interpret and analyse the role television plays as a cultural, economic, political force in society, to be a critical viewer of television texts and to read and comprehend some major approaches to television criticism.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Explore “television” as a medium of mass culture with the founding theories and concepts which are drawn on cultural studies	1, 5, 6, 7	1, 2, 15	A, C
2) Analysis the television itself as a text, ranges of program styles and their textual nature	1, 5, 6, 7	1, 2, 15	A, C
3) Focus on the role of television in mass media, culture and culture industry and the concepts of public/private sphere	1, 5, 6, 7	1, 2, 15	A, C
4) Analyzes and interprets production patterns of television texts, economic structure of channels and viewing habits.	1, 3, 5, 6, 7	1, 2, 15	A, C
5) Applies conceptual and analytical information to national and international products and relations.	1, 5, 6, 7, 8, 9	1, 2, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction and hand out the syllabus	
2	Introduction: Television, representation and culture	Charlotte Brunsdon, What is the television of television studies, in TCV, pp. 609-627
3	Communication, representation and culture in critical social theories.	Williams, Raymond, 1977, Television: Technology and Cultural Form, Ederyn Williams (ed.), Routledge London (TTCF). pp. 34-77. Raymond, Williams, "Effects of the technology and its uses" in TTCF, pp.119
4	Understanding television and television programmes: What is text and how is it criticized?	Newcomb, Horace, (ed) 2000, Television: The Critical View, Blackwell Publisher (TCV). Pp. 11-48
5	Putting together the mode of television production, its context and cultural politics: Television news.	McQuail, Denis (ed), 2002, McQuail's Reader in Mass Communication, Sage(MRMC). pp. 116-148.
6	Television, gender and class representation.	Fiske, John, "Some television, some topics and some terminology", in TC, pp. 1-20
7	Television as a cultural form.	Fiske, John, 1997, Television Culture, Routledge, London-New York (TC). 7-39. Horace Newcomb, Paul M. Hirsch, "Television as cultural forum" in TCV, pp. 561-573
8	Midterm exam	
9	Television and its role in public and private sphere	Silverstone, Roger, 1999, Television and Everyday Life, Routledge, London-New , Routledge, London-New York (TEL). pp. 158-179.
10	On viewer commodity	Melvin L. DeFleur. 1989. Theories of Mass Communication. pp. 77-96 Ien Ang, Streamlining television audience, in MRMC, pp. 335-341
11	The production, programme formats and flow on television	Pierre Bourdieu. 1997. Televizyon Üzerine. pp. 44-70.
12	The economic relations of television, types of television programmes and professionals.	Neil Postman. 1994. Televizyon Öldüren Eğlence. pp. 86-118.
13	Television economy and international cultural domination relations in the age of globalization	Barker, Chris, 1999, Television, Globalisation and Cultural

		Identities, Open University Press (TGC). pp. 177-202.
14	General overview to the term	Different television programmes as an example.
15	General overview to the term	Different television programmes as an example.
16	Final exam	

RECOMMENDED SOURCES

Textbook	
Additional Resources	<p>Barker, Chris, 1999, Television, Globalisation and Cultural Identities, Open University Press (TGC)</p> <p>Fiske, John, 1997, Television Culture, Routledge, London-New York (TC)</p> <p>Kellner, Douglas, 1998, Media Culture, Routledge, London, New York (MC)</p> <p>McQuail, Denis (ed), 2002, McQuail's Reader in Mass Communication, Sage (MRMC)</p> <p>Newcomb, Horace, (ed) 2000, Television: The Critical View, Blackwell Publisher (TCV)</p> <p>Silverstone, Roger, 1999, Television and Everyday Life, Routledge, London-New, Routledge, London-New York (TEL)</p> <p>Pierre Bourdieu. 1997. Televizyon Üzerine.</p> <p>Neil Postman. 1994. Televizyon Öldüren Eğlence.</p> <p>Williams, Raymond, 1977, Television: Technology and Cultural Form, Ederyn Williams (ed.), Routledge London (TTCF)</p> <p>Horace Newcomb, Paul M. Hirsch, "Television as cultural forum" in TCV.</p> <p>Ien Ang, Streamlining television audience, in MRMC.</p>

MATERIAL SHARING

Documents	yulearn.yeditepe.edu.tr
Assignments	yulearn.yeditepe.edu.tr
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	70
Quizzes	-	-
Assignment	11	30
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.		X			
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.		X			
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X		
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3
Assignment	11	1	11
Final examination	1	3	3
Total Work Load			101
Total Work Load / 25 (h)			4,04
ECTS Credit of the Course			4

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Film Theory and Analysis	RTC 302	6	3+0+0	3	5

Prerequisites	RTC 221 History of Cinema
---------------	---------------------------

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	-
Instructors	Assist. Prof. Dr. Özge Erbek Kara
Assistants	-
Goals	The objective of this course is to develop an understanding of film theory, criticism and analysis which has been enriched by every major phases throughout the 20th century. From the first public film screening, cinema has been a subject of ongoing interest and at the center of many significant debates on aesthetic, economic and social issues. In order to conceive film theories, we may have to take account of the influence of other theories coming from outside the field, including researches in social sciences as well as theoretical debates on aesthetics and arts forms ranging from literature to painting and should confront to the aesthetic, social and psychological dimensions of the cinema.
Content	The course surveys film theories from early period to more recent theoretical discourses emerging in cinema studies, influenced by a number of arguments and approaches to the subject, ranging from semiotics, psychoanalysis and literary criticism to feminism, race and gender studies, etc. Theoretical basis, concepts and frameworks of aesthetics and social theories will be discussed in relation to cinema. Among the theorists to be covered in the class include Hugo Munsterberg, Rudolf Arnheim, Siegfried Kracauer, Andre Bazin, Walter Benjamin, Roland Barthes, Jean-Louis Baudry, Laura Mulvey, Sergei Eisenstein and Althusser.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Identify and demonstrate an understanding of major theoretical approaches and historical positions in film theory.	1, 3, 7, 9	1, 2	A
2) Understand the social and historical context within which theoretical texts and discourses on cinema have been produced and debated.	1, 7, 9	1, 2	A
3) Relates economic, technological and aesthetic developments of cinema with social and cultural theories.	1, 3, 4, 5, 7, 8, 9	1, 2	A
4) Be able to explore and critically discuss a variety of film theory methods and investigate diverse approaches to theorizing film from an interdisciplinary perspective.	1, 3, 7, 8, 9	1, 2	A
5) Develop an ability to synthesize various knowledge, theoretical concepts and frameworks about cinema in order to	1, 3, 4, 7, 8, 9	1, 2	A

develop appropriate interpretations and to use them in analyzing films.			
---	--	--	--

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course: What will we cover, why is it necessary and how will we manage to relate cinema and theory: Mapping the term	
2	How does theory and cinema come together?	Film Theory: An Introduction, p. 1-22
3	What are the early theories of cinema studies? From silent era to sound and beyond. Aesthetics of a new medium.	Film Theory: An Introduction, p. 22-36
4	Formalism: Avant-garde aesthetics. Russian formalists and Soviet Montage theorists in theorizing the film medium	Film Theory: An Introduction, p. 37-54 <i>Screening:</i> The Faithful Heart (1923), Jean Epstein (excerpts) Man with a Movie Camera, Dziga Vertov, 1929 (excerpts)
5	Realism: Debates on realism and the relationship of the medium to the reality. Kracauer and André Bazin.	Film Theory: An Introduction, pp.72-82 Film Theory and Criticism, "Film and Reality" pp.135-141 <i>Screening:</i> Umberto D.(1952), Vittorio de Sica (excerpts) Citizen Kane (1942), Orson Welles (excerpts)
6	Cinema, mass culture/industry and Cultural Studies	Film Theory: An Introduction, p.64-72, 223-229 Film Theory and Criticism, W. Benjamin, "The Work of Art in the Age of Mechanical Reproduction" pp.800-811 Film Studies Reader, T. Adorno & M. Horkheimer: "The Culture Industry: Enlightenment as mass deception", p.7-12
7	Semiotics and structuralism. The question of film language.	Film Theory: An Introduction, pp. 102-119
8	MID-TERM	
9	Cinema and ideology	Film Theory: An Introduction, p.130-145 Film Theory and Criticism, Jean Luc Comolli and Jean Narboni, Cinema, Ideology, Criticism, pp.812-819
10	Psychoanalysis and cinema	Film Theory: An Introduction, p.158-169 The Oxford Guide to Film Studies, Barbara Creed "Film and Psychoanalysis" pp.77-90
11	Lacanian-Althusserian approach toward film studies. Apparatus theory, narrative and ideology	Film Theory: An Introduction, p.158-169 <i>Recommended readings:</i>

		<p>Film and Theory “Apparatus Theory” pp. 403-408</p> <p>Narrative, Apparatus and Ideology, J.L. Baudry, “Ideological Effects of the Basic Cinematic Apparatus” pp. 287-298</p> <p><i>Screening:</i> Sherlock Jr (1924), Buster Keaton (excerpt) Rear Window (1954), Hitchcock (excerpt)</p>
12	Cinema and gender. The influences of psychoanalysis and feminism in film theory	<p>Film Studies Reader, Laura Mulvey, “Visual Pleasure and narrative Cinema”, p.238-248</p> <p><i>Recommended readings:</i> Film Studies Reader, Mary Ann Doane “Film and The Masquerade: Theorising the Female Spectator”</p> <p><i>Screening:</i> Gilda (1946), Charles Vidor (excerpt) Jeanne Dielmann (1975), Chantal Akerman (excerpt)</p>
13	Alternative film aesthetics: Brechtian and Third World aesthetics. Reflexivity. Political cinema and politics of the cinema.	<p>Film Theory: An Introduction, pp. 55-58, 92-102, 145-158, 281-292</p> <p><i>Recommended readings:</i> Film Studies Reader, Colin Mac Cabe, Realism and the Cinema: Notes on some Brechtian Theses, p.201-206</p> <p><i>Screening:</i> Film excerpts from Third Cinema examples</p>
14	Post-colonial cinema and identity. Post colonialism, multiculturalism, representation of race, gender, class and ethnicity	<p>Film Theory: An Introduction, p. 267-281</p> <p>Film Theory: An Introduction, p.292-297</p>
15	Post-structuralist debates in film theory. Post-modernism in film aesthetics and film theory. Cinema in the digital age.	<p>Film Theory: An Introduction, p.179-192, p. 201-212 & pp. 298-307</p> <p><i>Recommended readings:</i> The Oxford Guide to Film Studies, P. Brunette, “Post Structuralism and deconstruction” pp.91-95</p> <p>The Oxford Guide to Film Studies, John Hill, “Film and Postmodernism” pp.96-105</p> <p>R. Stam & T. Miller (ed); (2000) “The Politics of Postmodernism” pp.753-758</p>
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	Stam, R., (2002), <i>Film Theory: An Introduction</i> , Oxford: Blackwell
Additional Resources	<p>Cohen M. & Baraudy, L. (Eds), (2004) <i>Film Theory and Criticism</i>, New York: Oxford Univ. press, (6th eds).</p> <p>Stam, R. & Miller, T., (eds), (2000), <i>Film and Theory: An Anthology</i>, Oxford: Blackwell,</p> <p>Hollows, J. & Hutchings, P. & Jancovich, M. (2000), <i>The Film Studies Reader</i>, London, Arnold</p> <p>Film excerpts (www.youtube.com, Accessed 06.06.2020) + Professor’s slides</p>

MATERIAL SHARING	
Documents	Yeditepe Copy Center, yulearn.yeditepe.edu.tr
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.		X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				

7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.		X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3
Assignments	14	3	42
Final examination	1	3	3
Total Work Load			132
Total Work Load / 25 (h)			5,28
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Popular Literature and Media	RTC 305	Fall/Spring	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Prof. Dr. Meltem Erinçmen Kânoğlu

Assistants	
Goals	Comparing and contrasting art for art's sake and art for the mass, assessing the texts on both art classifications, relating these texts to their periods and drawing their outlines are the prior aims of this course.
Content	To categorise qualities of popular literature texts (such as didactical, entertaining, maintaining the status quo and the hegemonic authority), inference on meanings, analysing popular literature as a means of mass communication devise (such as roman feuilletons and TV serials), Making critical studies via textual analysis is the ability to have had at the end of the term.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Interprets the concepts of art for high art and art for the masses, establishes cause and effect relation and defines the outlines of popular literature.	1, 3, 7	1, 2	C
2) Associates, analyzes and interprets popular literature pieces in different historical processes in different practices of the period.	1, 7, 8	1, 2	C
3) Associates and evaluates popular literature with the practices of mass media of the period it was produced.	3, 6, 8	1, 2	C
4) Interprets communication theories and concepts through popular literature in the context of their periodic features.	1, 3, 9	1, 2	C
5) Radio, Television and Cinema students who will work in the creative department create a qualified and conscious narrative.	4, 9	1, 2	C

Teaching Methods:	1. Lecture 2. Interactive Lecture
Assessment Methods:	C. Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	What is Popular Literature?	*What is its importance for modernisation? (Berkes, Sayfa 17-23)(Adorno, 159-179)
2	Popular Culture and Literature	*Popular Culture *Birth of popular literature and its development (Lowenthal, 19-65 – Ders notu olarak sağlanır)
3	Roman Feuilleton 18th and 20th centuries	*Why were they so popular? *What was the purpose? (Özbek, sayfa 29-87)(Kanoğlu, tez, sayfa 29-31)
4	Roman Feuilleton Function - Production - Outcome	Producer - Medium - Receiver relationship(Özbek, 75-87) (Adorno, sayfa 151-179)
5	Roman Feuilleton in Turkish Popular Culture	Roman Feuilleton's place in Turkish Media (Kanoğlu Tez, sayfa 55-83)
6	Subject Matters of Popular Literature Products	*Which topics are focused on? *Why certain topics are regarded? *Social, economical, politic and historical indications in the texts (Ders Notları)
7	Popular Literature Before and After the Establishment of Turkish Republic	Modernisation studies over Ahmet Mithad efendi, Mahmut Yesari, Reşat Nuri Güntekin, Aka Gündüz(Tanpınar, sayfa 19-21) (Ders Notları) (Kanoğlu, tez, sayfa 128-192)
8	MID-TERM EXAM	

9	Roman Feuilleton Case Studies 1: France	Alexander Duma, <i>Three Musketeers</i> (19th Century) Alexander Duma, <i>Üç Silahşörler</i> (19. yüzyıl) (Roman Okunacak)
10	Roman Feuilleton Case Studies 2: England	Charles Dickens, <i>Great Expectations</i> (19th Century) Charles Dickens, <i>Büyük Umutlar</i> (19. yüzyıl) (Roman okunacak)
11	Roman Feuilleton Case Studies 3: Russia	Dostoyevski, <i>Crime and Punishment</i> (19th-20th Century) (19.-20. yüzyıl) (Film seyredilecek) (Bakhtin, sayfa 288)
12	Roman Feuilleton Case Studies 4: Turkey	Ahmet Mithad Efendi, <i>Felâhî Bey ile Rakım Efendi</i> (Pre Republic Era) (Roman Okunacak)
13	Roman Feuilleton Case Studies 5: Turkey	Yakup Kadri Karaosmanoğlu <i>Sodom ve Gomora</i> (Post Republic Era) (Roman Okunacak)
14	Popular Literature as Adaptation to Cinema, TV Series and Radio Drama	*What changes when a literary piece is adapted? *How does adaptation work?(Erus, 96-109)
15	Popular Literature and Identity Formation	*Politically, socially, morally and other forced factors in production as manipulative power. *How women are aimed? (Kanoğlu, makale, sayfa 53-66)
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	<ul style="list-style-type: none"> * Lecture notes * Adorno, Theodor W. (2004). Edebiyat Yazıları, 1. Bs., İstanbul: Metis Yayınları. * Connerton, Poul (1999). Toplamlar Nasıl Anımsar, Alaatin Şener (Çev.), İstanbul: Ayrıntı Yayınları. * Lowenthal, Leo (1984). Literature and MassCulture: Communication in Society, New Brunswick, New Jersey: TransactionInc.,Vol. 1. * Bakhtin, Mikhail (2001). Karnavaldan Romana, 1. Bs, İstanbul: Ayrıntı Yayınları. * Özbek, Meral (2000). Popüler Kültür ve Orhan Gencebay Arabeski, 4. Baskı, İstanbul: İletişim Yayınları. *Erus, Zeynep Çetin (2005). Amerikan ve Türk Sinemalarında Uyarlamalar: Karşılaştırmalı bir Bakış), 1. Baskı, İstanbul:Es Yayınları. * Kanoğlu, Meltem Erinçmen (2006) Takrir-i Sükun Dneminde Türk Modernleşmesinin Tefrika Romanlara Yansımasına Analitik Bir Bakış, Marmara Üniversitesi, İletişim Bilimleri Doktora Tezi. *Kanoğlu, Meltem Erinçmen (2008). Türk Kadın Hareketinin Resimli Ay Dergisi'ndeki Yansımasına Örnek: Ben İnsan Değil miyim? Ve Dulluğa Veda; Marmara İletişim Dergisi, Sayı 13. *Berkes, Niyazi (2003). Türkiye'de Çağdaşlaşma, 4. Baskı, İstanbul: Yağı Kredi Yayınları.
Additional Resources	<ul style="list-style-type: none"> * Tanpınar, Ahmet Hamdi (2004). Edebiyat Dersleri, 3. Bs., İstanbul: Yapı Kredi Yayınları. * Wilson, Agnus (1980). Charles Dickens' Great Expectations (Afterwords), USA: SignetClassics, Nal PenguinInc. * Tolstoy, Leo (1896). What is Art?,London: WalterScott Publishing Co. * Oskay, Ünsal (1981). Popüler Kültür Açısından Çağdaş Fantazya: Bilim Kurgu ve Korku Sineması, 1. Bs., İstanbul: Der Yayınları.

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	
Exams	www.coadsys.yeditepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
-----------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.	X				
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	

8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Students Reading	4	13	52
Pairwork			
Mid-terms	1	3	3
Final examination	1	3	3
Total Work Load			128
Total Work Load / 25 (h)			5,12
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Film Practicum	RTC 311	5	2+2+0	3	10

Prerequisites

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	Assist. Prof. Dr. Özge Erbek Kara; Lecturer Erkan Ünalın, MA
Assistants	Specialist Gökmen Kaya
Goals	The course aims at developing the conceptual and practical skills as well as creative abilities of students, by producing audio-visual projects and analyzing them.

Content	The course is designed to integrate creativity, theoretical approach and technical practice. It is mainly a practice-based class where students will learn by watching, creating and sharing audio-visual works and exchanging their ideas about work-related issues in class discussion, drawing on areas such as directing, cinematography, storytelling, sound design, digital effects, sound design, film history and media theory. In this class, students may consider to develop a group project throughout the semester, collaborating with students from other departments or faculties of Yeditepe University.
----------------	--

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Understand the problems and issues related to fieldwork and creative film production.	2, 3, 4, 8, 9	2, 5, 7, 8, 9, 12, 13, 15, 20	A, B, C, E, F
2) Gains experience with the stages and elements of pre-production, production and post production processes.	2, 3, 4, 8, 9	2, 5, 7, 8, 9, 12, 13, 15, 20	A, B, C, E, F
3) Designs and executes film and media projects	2, 3, 4, 8, 9	2, 7, 8, 9, 12, 13, 15, 20	A, B, C, E, F
4) Analyzes and interprets media productions critically.	1, 3, 4, 7, 8, 9	2, 7, 8, 9, 12, 13, 15, 20	A, B, C, E, F
5) Recognizes, develops and practices film and media related skills for future career.	2, 3, 4, 7, 8, 9	2, 7, 8, 9, 12, 13, 15, 20	A, B, C, E, F

Teaching Methods:	2: Interactive Lecture, 5: Problem Solving, 7: Brainstorming, 8: Pairwork, 9: Demonstration, 12: Groupwork, 13: Fieldwork, 15: Assignment, 20: Student Club Activities / Projects
Assessment Methods:	A: Exam, B: Presentation, C: Assignment; E: Project, F: Performance Task

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction. Discussion on pre-production and production process and stages of a film project. Brief exercise in class.	
2	Structuring time.	<i>Screening :</i> Short documentary "How to start a short film project?" (2016) https://www.youtube.com/watch?v=1uJMYNqNv7s&list=PLGSnv4S0LzBSOKqHvsDVJ7owSbaXstvb1
3	Space, place and cinematography . Evoking a sense of place with cinematographic tools.	<i>Screening :</i> Selected works of students projects from past years <i>Shining</i> (1980), Stanley Kubrick (opening scene) <i>Chunking Express</i> (1994), Won Kar-Wai (excerpt) <i>Citizen Kane</i> (1941), Orson Welles (excerpt)
4	Cinematographic response to artworks. Visual study of a poem or a painting.	<i>Screening :</i> Selected works of students projects from past years <i>Wind</i> (Szel-1996), Marcell Iványi,

5	Remake, re-adaptation and recreation in film and video production.	<i>Screening :</i> Selected works of students projects from past years
6	Documentary practice and social responsibility in media.	<i>Screening :</i> Selected works of students projects from past years Selected short documentaries shown to demonstrate documentary styles and production.
7	Midterm assignments.	
8	Midterm presentations.	
9	Placing audio-visual productions within specific context of film history and aesthetics. (Genres, movements and styles in film).	<i>Screening :</i> Selected works of students projects from past years
10	Sound design. Image and sound relationship.	<i>Screening :</i> Selected works of students projects from past years Great Expectation (1948), David Lean (excerpt) Band of Outsiders (<i>Bande à Part</i> – 1964), Jean-Luc Godard (excerpt) Blade Runner (1982), Ridley Scott (excerpt)
11	Digital video project, image-based storytelling.	<i>Screening :</i> Selected works of students projects from past years
12	Ways of looking: Analyzing film and cinematography based on theoretical framework.	<i>Screening :</i> Selected works of students projects from past years
13	Cinematic identity. Editing and putting your showreel together.	<i>Screening :</i> Selected works of students projects from past years Selected contemporary examples of showreels.
14	Final assignments.	<i>Screening :</i> Selected works of students projects from past years
15	Final presentations	
16	Final presentations	

RECOMMENDED SOURCES

Textbook

Additional Resources	Film excerpts (www.youtube.com , www.vimeo.com) + Professor's slides
-----------------------------	--

MATERIAL SHARING	
Documents	
Assignments	7tpcomm311@gmail.com , yulearn.yeditepe.edu.tr
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms (Paper + Project + Presentation)	1	40
Assignment / Project	7	60
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		70
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		30
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.				X	
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X			
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.		X			
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X

9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.	X
---	--	---

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	5	70
Fieldwork	1	15	15
Presentation	2	5	10
Assignment/Project	7	8	56
Mid-term Project	1	20	20
Final Project	1	25	25
Total Work Load			252
Total Work Load / 25 (h)			10,08
ECTS Credit of the Course			10

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Directing of Photography	RTC 312	Fall/Spring	2+2+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara, Lecturer Erkan Ünalın, MA
Instructors	Lecturer Ece Cantürk
Assistants	

Goals	It is an introductory course introducing aesthetic approaches and technical elements used by cinematographers in the production of a motion picture.
Content	Directing of photography is the most important unit which heightens the visual quality of a film and gives it a distinguishing place among others. This course will provide for the needs of the students who aim to be a director of photography and will also improve their skills in practice. This course is based on bringing together the technical knowledge and creativity regarding the problems of the visualization in film making. Therefore, such subjects as lighting sources, lighting styles, lenses, framing, and camera movements and putting all of them together will be covered in the course.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) How the main technical tools of cinema are used creatively in the art of cinema.	2, 3, 4, 8, 9	1, 2, 11, 12, 14	C, E
2) While watching a movie work, analyze and interpret the visual elements of the work from a critical perspective.	1, 7, 8	1, 2, 11	C, E
3) Evaluates the effect of the image on film styles with an objective perspective.	1, 7, 8	1, 2, 11, 15	C, E
4) The powers and responsibilities of the cinematographer from the pre-production stage of a film production to the screening.	2, 3, 4, 7, 8, 9	1, 2, 11, 12, 14, 15	C, E
5) How to design, construct, apply and present the whole visual of a cinema production considering the universal criteria.	2, 3, 4, 7, 8, 9	1, 2, 11, 12, 14, 15	C, E

Teaching Methods:	1- Lecture, 2 Interactive Lecture, 11: Seminar, 12: Groupwork 14: Laboratory, 15: Assignment
Assessment Methods:	C: Assignment, E: Project/Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course: meeting. Explanations and information about the semester content.	Getting to know students
2	Who is cinematographer? What does it do? What are the limits of authority responsibility? What is light? How is it spread? The nature of light. What is a camera? How does it work? Camera and light relationship. Assignment announcement: Storytelling with 10 frames (following the axle rule and golden ratio)	Expression by associating with examples
3	Evaluation of scenarios and illustrated drafts and interviews.	10 frames- homework
4	What is perspective? Applied representation. Introduction to Art History Treatment, storyboard evaluation and interviews.	Monitoring of homeworks & Creating groups
5	The relationship between light and camera in cinematography	Workshop
6	What is Long Shot and why is it important for cinematography?	examination with examples
7	What is the color? Metaphorically use in cinema art	examination with examples
8	Midterm	Watching “ Behind The Scenes”
9	Presentation of the films to be shot as Long Shot	Pitching

10	The importance of editing in cinematography (jump-cut, match-cut, cross-cut, whip-pan, flashback...)	Workshop
11	Importance of Axle Rule and Golden Ratio Rule for correct composition	examination with examples
12	Discussion and evaluation of film assignments. Accurate choreography in Long Sequence shots	Expression by associating with example
13	Discussion and evaluation of film assignments. Space and frame harmony, Art Direction	Workshop
14	The relationship between sound and camera in cinematography	Workshop
15	Discussion and evaluation of film assignments.	Post production
16	Final	Watching the Long–Sequence films

RECOMMENDED SOURCES

Textbook	"Lighting For Film And Television", Gerald Millerson / Focal Press, "Cinematography- Theory and Practice", Blain Brown / Focal Press,
Additional Resources	“Independent Cinema- D.K.Holm, “Writing Stories-John Costello”, Histort of Art – E.H.Gombrich

MATERIAL SHARING

Documents	https://coadsys.yeditepe.edu.tr , https://classroom.google.com
Assignments	https://coadsys.yeditepe.edu.tr , https://classroom.google.com
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterm	1	100
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY

Elective Course

COURSE CONTRIBUTION TO PROGRAM

No	Program Learning Outcomes	Contribution				
		1	2	3	4	5

1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.	X				
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-terms (Project pitching)	1	4	4
Assignment	2	2	4
Final (Project presentation)	1	4	4
Total Work Load			124
Total Work Load / 25 (h)			4,96
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
History of Turkish Cinema	RTC 320	5	3 + 0 + 0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	Assist Prof. Dr. Pınar Tınaz
Assistants	
Goals	This course examines the development of Turkish cinema as an art form and a field of mass communication.
Content	The development of cinema in Turkey, are examined in a chronological flow. The political, economic and cultural conditions are identified. The effects of the conditions is analyzed in Turkish cinema. Examined on the basis of artistic development of the creators of the Turkish cinema.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Investigates the development process of the cinema as a part of mass communication in Turkey. Examines political, social and economic effects on this process.	4, 7, 9	1, 2	A
2) Examines how Turkish cinema sets up a relationship with its targeted audience. Investigates political, social and cultural effects on this relationship.	5, 6, 7, 8	1, 2	A
3) Examines the Turkish cinema as an art form. Analyses the creators, film forms and contents.	4, 8, 9	1, 2	A
4) Examines the legal framework has been influential on Turkish cinema. Determines changing and evolving points.	5, 6	1, 2	A

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	The invention of the cinema and the advent of the Ottoman Empire (1895-1921)	“Sinemanın Arkeolojisi” (C.W Ceram/Agora/2007 – “Türk

		Sinema Tarihi” documentary film (Prof.Sami Şekeroğlu)
2	Cinema in the early years of Turkish Republic – First cinema companies and organizations. Muhsin Ertuğrul (1922 – 1939) Transitional years (1939 – 1952) World War 2 and its effects on Turkish cinema.	
3	Basics of the popular cinema in Turkey - Audience profile analyzes - The formation of Yeşilçam style – Connections between melodrama and Anatolian culture. (1952-1960)	“Türk Sinema Tarihi” Cilt 1 (Giovanni Scognomillo/ Kabalcı /2003) “Poetika” (Aristoteles/Remzi/2011)
4	Economic structure of Turkish cinema and the issue of censorship. (1952-1960) – Period of Democrat Party	“Türk Sinemasında Sansür”(Ağah Özgüç/Kitle/2000)
5	Social Realism in Turkish Cinema (1960 – 1970)	“Toplumsal Değişme ve Türk Sineması” (Gülseren Güçhan/İmge/1993)
6	Different views in Turkish cinema: National Cinema, Traditional Cinema, Religious cinema. First film archives in Turkey (1960 – 1970)	“Ulusal Sinema Kavgası” (Halit Refiğ/Dergah/2009)
7	Political cinema in Turkey (1971 – 1980)	“Yılmaz Güney Kitabı” (Atilla Dorsay/Güney/2005)
8	Midterm Exam	
9	Effects of the arabesque style on Turkish cinema (1974 – 1980)	“Popüler Kültür ve Orhan Gencebay Arabeski”(Meral Özbek/İletişim/2012)
10	Erotic and fantastic films in Turkish cinema (1974–1980)	“Türk Sinemasında Cinselliğin tarihi” (Ağah Özgüç/Parantez/2000)
11	Feminism and Turkish cinema (1980 – 1990)	“Seksenler Türkiye’si’nde Sinema/Beta/2000” (Şükran Kuyucak Esen/)
12	Neo – liberalism and its effects on Turkish cinema - Development of the advertising industry (1980 – 1990), Period of ANAP	
13	The cultural origins of the traditional comedies in Turkish cinema.(1980 – 1990)	“Tv ve Sinemada Kemal Sunal Güldürüsü” (Kemal Sunal/Sel/2005)
14	The effects of the tv broadcasting on Turkish cinema – Turkish cinema in the international arena (1990 – 2000) Eurimage and International film festivals	
15	New Turkish cinema after 2000. The thoughts and plans about the future of Turkish cinema.	
16	Final Exam	

RECOMMENDED SOURCES

Textbook	Pınar Tınaz “Study Notes”
-----------------	---------------------------

Additional Resources	<p>“Türk Sinema Tarihi” (G.Scognomillo/Kabalcı/2003), Türk Sineması Tarihi (N.Özön/Doruk/2013), “Benden Sonra Tufan Olmasın” (M.Ertuğrul/Remzi/2007), “Türk Sineması Üzerine Yazılar” (N.Abisel/Phoenix/2005), “Türk Sineması Toplumbilimi” (F.Kalkan/Ajans Tümer/1988), “Bir Halk Sinemacısı Osman F.Seden” (P.Tınaz/Dergah/2006), “Türk Sineması Üzerine Düşünceler (S.M Dinçer/Doruk/1996), “Senaryo:Bülent Oran/Dergah/2005” (İbrahim Türk).</p> <p>Film screenings: “Kanun Namına”(1952 L.Ö Akad), “Mahalleye Gelen Gelin”(1962 O.F Seden), “Gurbet Kuşları” (1963 H.Refiğ), “Acı Hayat” (1964 M.Erksan), “Arkadaş (1974 Y.Güney), “Batsın Bu Dünya” (1974 O.F Seden), “Muhsin Bey”(1987 Y.Turgul), “Aaah Belinda” (1986 A.Yılmaz), “Akrebin Yolculuğu”(1997 Ö.Kavur), “Üç Maymun”(2008 N.B Ceylan)</p>
-----------------------------	--

MATERIAL SHARING

Documents	Handed out in class
Assignments	yulearn.yeditepe.edu.tr
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY

Field Course

COURSE CONTRIBUTION TO PROGRAM

No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				

4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Mid-terms	1	3	3
Assignments	14	3	42
Final examination	1	3	3
Total Work Load			118
Total Work Load / 25 (h)			4.72
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Film Art and Industry	RTC 321	5	3 + 0 + 0	3	3

Prerequisites	RTC 222 Narrative and Narration in Cinema
----------------------	---

Language of Instruction	English
--------------------------------	---------

Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Assist. Prof. Dr. Lalehan Öcal
Assistants	-
Goals	This course aims to evaluate, to recognize and to discuss the film as art, and features the critical analysis and appreciation of cinema through the study of films as art and as a cultural product of industry. It scrutinizes the debates about what constitutes the 'essence' of film, and how it functions within the globalized process of production, distribution and exhibition. Thus it provides a unique framework (Industrialization of Culture) to help students develop an analytical understanding of film art and industries. In the end of the semester this course constitutes the awareness of the invisible distinction in between and understanding of cinema as creative art and its engagement to the industry, thereby it serves to examine and analyze film both as work of art and industrial product.
Content	This course introduces the generic, thematic, and stylistic variety of cinematic art and the institutional recognition of art cinema in consideration with established films and directors. It establishes the theoretical approaches to auteur and art cinema, film genre and conventions, as well as reflexivity and self-consciousness in relation with historicity and film industry.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Defines and evaluates art cinema both as work of art and industrial product; associates the conditions of art and culture industries with the requirements of creative and artistic production	1, 5, 6, 7	1, 2, 3, 4	A, B, C
2) Acknowledges the institutional structures that define cinema as art, the historical development of film industries, and the emergence of film culture under these structures.	1, 4, 5, 6, 7	1, 2, 3, 4	A, B, C
3) Recognizes the determination of art cinema by the art world and industrial facts according to the conjuncture locally and globally, and identifies the same determinant issue in distribution and exhibition within the historical process.	1, 5, 6, 7, 8	1, 2, 3, 4	A, B, C
4) Recognizes the film genres and their conventions formed within cultural and historical phenomena, with representative auteur cinema	1, 7, 8	1, 2, 3, 4	A, B, C
5) Develops the skills of analytical approach, critical point of view and the instruments of discourse to appreciate films that take part in film art, and to engage actively in discourses and discussions about films.	1, 3, 6, 7, 9	1, 2, 3, 4	A, B, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture 9: Case Study 15: Assignment
Assessment Methods:	A: Testing, B: Oral Exam/Presentation C: Homework,

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course, presenting the course content and its methods.	

2	The process and the art of production, distribution and exhibition	
3	Art and Culture Industry	Schatz, (1981) "The Genius of the System," 3-13
4	Cinema as cultural production and as an art form. Geography and geopolitics	Schatz, (1981) 14-22
5	Webs of film production, and distribution. Global and local/ national and international film industries	Schatz, (1981) 23-43
6	Hollywood Film Industry versus Art Cinema	Schatz, (1981) "Hollywood Filmmaking and American Mythmaking," 261-268
7	European Art cinema and Reception	Stam, Robert (1992) 71-77
8	Midterm	
9	Allegories of Spectatorship Film and Dreams,	Stam, Robert (1992) 28-39
10	Voyeurism and point of View, <i>Rear Window</i>	Stam, Robert (1992) 39-53
11	Godard's Voyeuristic Sabotage, <i>Masculin Feminin</i>	Stam, Robert (1992) 55-62
12	The Genre of self-Consciousness, Hollywood Reflexivity	Stam, Robert (1992) 71-85
13	"Genre of Nature" as art and industrial artefact	Assignment Proposal
14	Film Noir, affects of the period on a genre	Sobchack, Vivian (1998) "Lounge Time" 129-170
15	Discussions	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	<ul style="list-style-type: none"> * Schatz, Thomas (1981) <i>Hollywood genres : formulas, filmmaking, and the studio system</i>. New York & London: McGraw-Hill. * Stam, Robert (1992) <i>Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard</i>. NY: Columbia University Press. * Karadoğan, Ali (2010) <i>Sanat Sineması Üzerine</i>. Ankara: DeKi. * Sobchack, Vivian (1998) "Lounge Time" in <i>Refiguring American Film Genres: theory and history</i>. (Ed.) Brown, Nick. LA: University of California P. 129-170
Additional Resources	Film Excerpts from genre films
Films	Ingmar Bergman / Jean-Luc Godard, / Piere Paolo Passolini / Derviş Zaim / Ömer Kavur Alfred Hitchcock / Federico Fellini

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	80
Oral Exam / Presentation	1	20
Total		100
Contribution of Final Examination to Overall Grade		40
Contribution of Final Assignment to Overall Grade		20
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X			
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.		X			
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.	X				

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	1	14
Mid-terms	1	9	9
Assignments	1	8	8
Oral exam/Presentation	1	2	2
Final examination	1	10	10
Total Work Load			85
Total Work Load / 25 (h)			3,4
ECTS Credit of the Course			3

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Sociology of Communication	RTC 322	6	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	
Instructors	Assoc. Prof. Dr. Kaan Taşbaşı
Assistants	
Goals	This course aims to analyze the sociological aspect of communication, with its interaction with social structure, social institutions and societal process.
Content	The course structured to analyze the role of the media as a catalyst for communication, explaining cultural transformation and social change, based on methods and findings of communication sciences and sociology.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Evaluates issues such as culture, sociology, urbanization, media, socialization, education, social change, technology etc. with their relation to social structures and the relationship of social structures and social actors.	1, 2, 3	1, 2, 7	A, B
2) Explains, determines, interprets the basic concepts of the field of communication.	5, 6	1, 2	A, B
3) Questions, relates, criticizes the studies and approaches in the field of communication studies and sub-disciplines related with communication studies.	1, 3, 6	1, 2, 6, 7	A, B
4) Formulate the intellectual infrastructure to produce projects and works in the field of communication.	1, 2, 3, 9	1, 2, 6, 7, 9	A, B
5) Comprehend the basic information about the production and creation processes in the field of communication on theoretical basis.	1, 5, 6	1, 2, 6, 7, 9	A, B

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 6: Case Study, 7: Brainstorming, 9: Demonstration
Assessment Methods:	A: Exam, B: Oral Exam/Presentation

COURSE CONTENT		
Week	Topics	Study Materials
1	What Is Sociology?	Giddens, Chpt. 1
2	“What Do Communication Scientists Do?”	Giddens, Chpt. 3
3	Oral Culture-Literate Culture	Giddens, Chpt. 5
4	Ideology and Communication	Giddens, Chpt. 9
5	Digital Labor and Social Networks	Giddens, Chpt. 6
6	Technological Determinist Perspective in Communication Studies	Giddens, Chpt. 6
7	City and Communication	Giddens, Chpt. 21
8	Ara Snav	
9	Public Space	Giddens, Chpt. 21
10	Communicative Action	Giddens, Chpt. 21
11	Music and Communication	Giddens, Chpt. 15
12	Globalization, Communication and Social Change	Giddens, Chpt. 2
13	Social Movements and Media	Giddens, Chpt. 20
14	Environment, Crisis and Media	Giddens, Chpt. 22
15	Review of the Course	
16	Final	

RECOMMENDED SOURCES	
Textbook	Giddens, A. (2001). Sociology 4th ed, Cambridge: Polity Press
Additional Resources	

MATERIAL SHARING	
Documents	yulearn.yeditepe.edu.tr
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	80
Oral Exam/Presentation	5	20
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.		X			

5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3
Assignments	12	2	24
Final examination	1	3	3
Total Work Load			114
Total Work Load / 25 (h)			4.56
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Radio Programming	RTC 332	4	2+2+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory

Course Coordinator	
Instructors	Assist. Prof. Dr. Bülent Kabaş
Assistants	
Goals	This course aims to introduce students to the fundamentals of radio programming. Throughout the course different broadcast genres and production techniques will be examined.
Content	The course will start with a brief history of radio programming and the changing programming styles over the years. Fundamentals of radio-television programming, influences on programming, and scheduling strategies will be discussed. Each student will carry out an individual and a group project.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Learn the production elements and stages of radio programming.	2, 3, 4	1, 2, 5	A, B, C
2) Understand the importance of sound in terms of media language.	2, 3, 4, 8, 9	1, 2, 3, 4, 5	A, B, C
3) Learn to use digital sound design techniques.	2, 3, 4	1, 2, 4	C
4) Learn how to design and construct a radio program.	1, 2, 3, 4, 7, 8, 9	1, 2, 3, 4, 5	A, B, C
5) Develop collective working skills with the projects performed.	2, 8, 9	3, 4, 5	B, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 3: Brainstorming, 4: Groupwork, 5: Assignment
Assessment Methods:	A: Exam, B: Assignment, C: Project / Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to course: Course policy and requirements	
2	History of Radio Programming and Conversion of Radio from Terrestrial to Digital	
3	Program Types in Radio Broadcasting	
4	Basic Concepts of Radio Programming	
5	Technical Concepts of Radio (Studio)	
6	Program Production Stages on Radio	
7	Preparation of the Program Text	
8	Midterm Exam	
9	Subject Selection	
10	Evaluation of Program Suggestion Forms	Preparation of the Suggestion

		Form
11	Creating a Detailed Content Plan of the Project	Preparation of the Draft of the Program Text
12	Completing Project Texts	Preparation of the Program Text
13	Production (Studio)	
14	Production (Studio)	
15	Production (Studio) and Digital Radio Broadcasting Techniques	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	<ul style="list-style-type: none"> - Radio programming: tactics and strategy / Eric G. Norberg - Programming for TV, radio, and cable / Edwin T. Vane; by Edwin T. Vane, Lynne S. Gross. The Radio handbook / Wilby,Pete (Peter) ; Pete Wilby,Andy Conroy.

MATERIAL SHARING	
Documents	
Assignments	yulearn.yeditepe.edu.tr
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	70
Quizzes	1	30
Assignment		
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		50
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		50
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.		X			
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X		
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X		
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X		
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X		
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Quiz	1	1	1
Assignment	3	3	9
Mid-terms	1	4	4
Final examination	1	4	4
Total Work Load			130
Total Work Load / 25 (h)			5,2
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Writing for Broadcasting	RTC 351	5	2 + 2 + 0	3	10

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Prof. Dr. Meltem Erinçmen Kânoğlu
Assistants	
Goals	To construct and apply proper techniques and language for broadcasting. Techniques for writing TV and radio texts, screen plays, radio plays, live TV programs, program openings are targeted.
Content	To structure the narrative text, organizing, developing, designing the content is the prior acquirements. The weekly subjects of the course is designed to equip the student with the ability to convert the abstract thought into narrative text and adapt the created text into the desired format.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) The skill to use proper techniques and language specifications for the texts created for television, radio, TV series while writing hypothesis, treatments, screen-plays and radio plays is the aim of the course.	1, 3, 6, 8, 9	2, 9	C
2) The purpose is to adapt, structure, formulate, develop, and organize the language that is proper to aesthetics and techniques onto the text.	1, 3, 4, 9	2, 9	C
3) The priority of the course is to equip the student with the ability to transform abstract thought into written narrative	3, 7, 8, 9	2. 9	C
4) Formulating and structuring the narratives and texts with the understanding of international laws of media production and ethical principles	5, 7	2. 9	C
5) The skill to be part of a production team while effectively participating, coordinating and efficiently planning in the radio, television and cinema fields	2, 6	2. 9	C

Teaching Methods:	2: Interactive Lecture, 9: Demonstration
Assessment Methods:	C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Pre-production Process	Planning Step Text and function TV Text: (Erol Mutlu page 12-28) & (Feridun Akyürek, Page 66-75)
2	Idea Production Process	Research Step Formal and Informal sources: (Erol Mutlu page 36-37)
3	Production Process	Formulation of program idea Summary of the Program (Erol Mutlu page 73-87)
4	Direction Process	Audience Medium Approach Dramatic Mentality(Turgut Özakman, page 21-39)
5	Introduction to Treatment / Synopsis Writing	Hypothesis, Story, Conclusion (Erol Mutlu, page 47-57)
6	Sample Treatments / Synopsis	Film Treatment TV Serial Treatment (Turgut Özakman, page 227-228,288)Michel Chion, page 242-244)
7	The film of which the treatment will be written as mid-term	
8	MID-TERM EXAM	
9	Writing Rules for Television	Prose/TV Text (Erol Mutlu, Page 62-81)
10	Program Openings/Closings	Openings (Erol Mutlu, Page 102-105)
11	Television Program Treatment	Hypothesis, Content, Conclusion (Michel Chion, page 239-246)
12	Screen Play Styles for TV program	Detailed/Summary (Erol Mutlu, Page 62-72)
13	Screen-play writing Techniques	Double Column Screen-Play Writing Film/Dramatic Screen-play Writing
14	Radio Play Writing Techniques	Writing the play for radio (BBC Matt Carless - pdf) (Tim Crook – pdf)
15	Preparing the Project File	Hypothesis, Treatment, Character Analysis, Place Analysis, Screen-play, Budget (Erol Mutlu, page 47-61)(Feridun Akyürek, page 287-291)
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	* Mutlu, Erol (1995). Televizyonda Program Yapımı, Ankara: Ankara Üniversitesi İletişim Fakültesi Yayınları, No 4. * Akyürek, Feridun (2005). Senaryo Yazarı Olmak Senaryo Yazmak, 3. Bs. İstanbul: Mediacat Kitapları. *Chion, Michel (2003). Bir Senaryo Yazmak, 3. Basım, İstanbul: Agora Kitaplığı
Additional Resources	* Sample Screen Plays http://downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf http://gcctech.org/cmm/radio_days_project/Principles%20of%20writing%20radio%20drama_files/Principles%20of%20writing%20radio%20drama.htm (Tim Crook)

MATERIAL SHARING	
Documents	Handed out in class
Assignments	yulearn.yeditepe.edu.tr
Exams	yulearn.yeditepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	85
Quizzes		
Assignment	1	15
Total		100
CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE		60
CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired					X

	through applied and theoretical courses.					
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X		
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	8	112
Students Reading	14	2	28
Mid-terms (Assignment)	1	30	30
Final examination (Assignment)	1	30	30
Total Work Load			256
Total Work Load / 25 (h)			10,24
ECTS Credit of the Course			10

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Short Film Production	RTC 371	Fall/Spring	3 + 0 + 0	3	5
Prerequisites					

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara, Lecturer Erkan Ünalın, M.A
Instructors	Lecturer Ece Cantürk
Assistants	-
Goals	The aim of this course is to provide students with the knowledge on short film form through practice.
Content	The course will progress through a series of practice-based workshops and training exercises. The exercises are designed to enhance student's creativity and thinking skills, and to improve the ability to design short films.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Explore the possibilities of using theoretical approaches and knowledge gained from classes and be able to apply them in practice.	2, 4, 6, 7, 8, 9	1, 2, 7, 9, 12, 13, 19	B, C, E, F
2) Understand the differences between short film and feature length films in social, economic, psychological and aesthetic contexts.	3, 6, 7, 8, 9	1, 2, 7, 9, 12, 19	B, C, E, F
3) Develop original and independent thinking abilities required by the short film format and its possibilities, through practical exercises.	3, 6, 7, 8, 9	7, 9, 12, 13	B, C, E, F
4) Evaluate the actual and historical aspects of social and cultural phenomenon, and experiences the process of transforming ideas into a creative and feasible project.	3, 6, 7, 8, 9	1, 2, 7, 9, 12, 13, 19	B, C, E, F
5) Recognize the importance of teamwork and collaboration required in the filmmaking process and realize an original short film as a visual project.	4, 6, 7, 8, 9	2, 7, 12, 13	B, C, E, F

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 7: Brainstorming, 9: Demonstration, 12: Groupwork, 13: Fieldwork, 19: Guest Speaker
Assessment Methods:	B: Oral Exam/Presentation, C: Assignment, E: Project/Design, F: Performance Task

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction: What is short film? Its place regarding contemporary film practices and in the history and art of Film.	Explanation with examples
2	Introduction to the History of Art, how perspective and storyline go together	Underlining that it is not possible to film without knowing Art History
3	Conceptual thought, creation and its relation to short film form.	Relating concrete and abstract concepts, Film Movements
4	Associating character properties and objects, script writing techniques Description of Logline, Synopsis and Treatment	Associating with examples and group work
5	What is Pitching and its techniques	Presentation of the short screenplay given to the students in the previous lesson

6	Relationship between poem and short film	Writing and visualizing a poem
7	Thinking and narrating with voices Workshop with a sound designer	Workshop
8	Preparing and creating groups	Pitching
9	Midterm	Story-board, logline and synopsis studies of short stories written (Behind the Scenes)
10	Art Directing	Workshop
11	Relationship between character and dialogue Working with Actors (Workshop)	Representing features of a character through dialogues
12	Space and character	Who does what and where: Narrate a situation
13	Set and character presentation (audition, actual set photos ...)	Pitching
14	Creating a shooting plan for the end of the term project	visualizing the shooting plan
15	Final Project shooting	Shooting locations, actors, decor and costume designs
16	Final	Watching the Shorts

RECOMMENDED SOURCES

Textbook	Cooper, Pat; Dancyger, Ken (2000), Writing the Short Film, Focal Press, 2. Ed.
Additional Resources	Short film examples, scenario examples, photographs, short stories, fairy tales

MATERIAL SHARING

Documents	Handed out in class
Assignments	
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Assignment	2	70
Weekly presentation	2	30
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.		X			
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.	X				

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Assignment	2	2	4
Presentation	2	2	4
Mid-terms (Project pitching)	1	4	4
Final (Project presentation)	1	4	4
Total Work Load			128
Total Work Load / 25 (h)			5,12

ECTS Credit of the Course			5
----------------------------------	--	--	----------

COURSE INFORMATION					
Course Title	<i>Code</i>	<i>Semester</i>	<i>T+P+L Hour</i>	<i>Credits</i>	<i>ECTS</i>
Motion Design Practicum	RTC 372	Spring	2+2+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor
Course Type	Elective
Course Coordinator	
Instructors	Gökmen Kaya
Assistants	
Goals	The aim of this course is to teach and develop the basics of creating motion design and visual effects in Adobe After Effects, which is widely used in post-production, and to provide students with essential technical skills and knowledge necessary to produce creative contents in cinema, television, and digital media.
Content	This course which has practical-based content that combines theoretical and technical aspects of motion design and visual effects, covers subjects such as creating 2D and 3D graphics, shape and text animation, motion tracking techniques and creating visual effects.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Equips with the concepts and terminologies in compositing, motion design and visual effect.	2, 4, 5, 7, 9	1, 2, 9	A, C, E, F
2) Develops skills in creating 2D and 3D motion graphics in conjunction with using the basic elements of design	2, 4, 5, 7, 9	1,2, 9, 13, 15	A, C, E, F
3) Produces creative contents for cinema, television, and digital platforms	2, 4, 5, 7, 9	1, 2, 12, 13, 15	A, C, E, F
4) Gains practical experience in motion design and visual effects	2, 4, 5, 7, 9	1, 2, 9, 12, 13, 15	A, C, E, F

Course Methodology:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Course Evaluation Methods:	A: Exam, C: Assignment, E: Project / Design

COURSE CONTENT		
Week	Topics	Study Materials
1	<ul style="list-style-type: none"> General Introductions: Course policies, requirements, and schedule What is Motion Design and Compositing? 	
2	<ul style="list-style-type: none"> Understanding 2D and 3D motion design; Fundamental principles of animation Exploring Adobe After Effects interface and tools, customizing workspace Creating composition and working principles of timeline 	
3	Introduction to 2D animation: Creating basic animation with graphics and shapes	
4	Introduction to 2D animation: Creating basic animation with graphics and shapes	
5	<ul style="list-style-type: none"> Advanced keyframe techniques Working with mask 	
6	Working with text: Introduction to kinetic typography	
7	Working with text: Introduction to kinetic typography	
8	Midterm	
9	<ul style="list-style-type: none"> Transition from 2D to 3D motion design: Understanding the principles of working 3D 3D space: Layer, camera and light 	
10	Rotoscope	
11	Motion tracking technique: 3D camera tracking, motion tracking, and mask tracking	
12	Green screen keying (chrome key); Color correction and grading	
13	Practices for creating basic visual effects in cinema	
14	Practices for creating basic visual effects in cinema	
15	Render and export settings	
16	Final	

RECOMMENDED SOURCES	
Textbook	Fridsma, L. (2023). <i>Adobe after effects classroom in a book</i> . Adobe Press.
Additional Resources	

MATERIAL SHARING	
Documents	Handed out in class; Google Classroom
Assignments	Handed out in class; Google Classroom
Exams	Handed out in class

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterm	1	70
Assignment / Project	1	30
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Fundamental Course
------------------------	--------------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.					
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration (Including the exam week: 15x Total course hours/week)	15	4	60
Hours for off-the-classroom study (Pre-study, practice, review/week)	15	4	60
Assignment / Project	1	2	2
Midterm	1	6	4
Final	1	10	6
Total Workload			132
Total Workload / 25 (h)			5,2
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Special Topics In Media Analysis	RTC 380	Fall/Spring	3+0+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Lecturer İlknur Kalay, PhD
Instructors	
Assistants	
Goals	It is aimed that students can competently handle ethical, technical, professional, legal and creative processes in the field of broadcasting, research, define and create in the field.
Content	Gives the information to provide the necessary technical knowledge and competence for broadcasting concept, theory and production-management on radio and television.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Makes sectoral definitions in conceptual and theoretical criteria in the context of broadcasting	1, 3, 4, 5, 6, 7	1, 2, 15	A, C
2) Defines different structures within the broadcasting industry and evaluates the institutions and organizations.	2, 5, 6, 7, 8	1, 2, 15	A, C
3) Makes design and project production considering the field practices	3, 4, 8, 9	1, 2, 15	A, C
4) Evaluates the productions made in the context of broadcasting according to national and international ethical systems.	1, 2, 5, 8, 9	1, 2, 15	A, C
5) With the new developments in publishing, they adapt the changing techniques to existing publishing systems.	1, 3, 4, 5, 7, 8, 9	1, 2, 15	A, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course	
2	Formation and working systems of broadcasting organizations	
3	Broadcasting types, formats, historical and technical developments	
4	Creation processes, similarities and differences of broadcasting products	
5	Internal and external factors affecting broadcasting	
6	Broadcasting and censorship, gatekeepers and ombudsman	
7	Economic policy of broadcasting	
8	Broadcasting and agenda setting	
9	MID-TERM EXAM	
10	Text types on radio and television	
11	Technical information in broadcasting (production and management, sound design, editing, image management)	
12	Media management	
13	Broadcasting and news	
14	Broadcasting types and different approaches	
15	National and international publishing principles and regulation and supervision institutions	
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterms	1	60
Assignment	1	40
Total		100
Contribution Of Final Examination To Overall Grade		60
Contribution Of In-Term Studies To Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.		X			
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X		

5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.			X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Midterms	1	3	3
Assignment	1	10	10
Final examination	1	3	3
Total Work Load			114
Total Work Load / 25 (h)			4.56
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Avant-garde Cinema	RTC 400	Fall/Spring	3+0+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective

Course Coordinator	
Instructors	Assist. Prof. Dr. Özge Erbek Kara
Assistants	-
Goals	The course will introduce students to the history and aesthetics of avant-garde cinema that covers a wide range of alternative cinematic forms and practices challenging both social and artistic conventions. It will provide them with necessary analytical skills, theoretical framework and knowledge to consider these practices from various perspectives, and to discuss the relationships between avant-garde aesthetics, critical thought and cinema. At the end of the course, students will be expected to develop ability to engage in and construct theoretical and historical arguments in order to evaluate avant-garde works and aesthetic, political and philosophical issues that surround them. The course will also enable students to analyze experimental techniques in the construction of moving image work, helping them to develop skills on the creative use of filmic materials
Content	<p>The course will explore avant-garde cinema through its emblematic movements (Surrealism, Lettrist movement, Abstract and Absolute Film, International Situationism, Structural-Materialist Cinema etc.) manifestos (<i>The Manifesto of Futurist Cinema</i> , <i>We: Variant of a Manifesto</i>, Fluxus manifesto...), filmmakers / artistes (Etienne Jules-Marey, Richter, Léger, Deren, Brakhage, Godard...), techniques and practices (flicker technique-recycle, found footage compilations, hand-painted film, cameraless film, expanded forms, activist cinema etc.), from the beginning of cinema to the contemporary developments in moving image arts such as digital filmmaking and hybrid practices. Since the history of avant-garde cinemas is inserted into the context of moving image culture and the context of art movements we will examine also the relations of these practices to avant-garde movements in art history such as Dadaism, Futurism, Cubism, Expressionism, Pop Art, Happening. We will study and discuss avant-garde films comparing to the institutional mode of representation, and emphasis those aspects of these practices that distinguish them from industrial filmmaking on many levels: economic modes of organization, aesthetic and technical diversity, critical and subversive potency and formal innovations.</p> <p>Examples of avant-garde and experimental cinema will be screened and analyzed within a wider theoretical and historical context. Students will investigate avant-garde filmmaking practices using analytical methods and critical approaches from film studies and related disciplines such as art history, philosophy, cultural and visual studies. Class debates will focus on selected topics which may include: relationships between art and society, cinema and modernism, dialectics between historical forces and artistic productions, commercial cinema and avant-garde works, avant-garde and kitsch, the materiality of film and self-reflexive activity in cinema, moving images art in digital age.</p>

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Demonstrate detailed knowledge of the history of avant-garde film practices in relation both to social, cultural, economic and historical context of production and reception and other areas of art and cinema.	1, 7, 8, 9	1,2,15	A, B, C
2) Be able to identify significant features of major approaches, movements, styles and themes within avant-garde film culture and to analyze them with regard to relevant historical, technical and social developments.	1, 4, 7, 8, 9	1,2,15	A, B, C
3) Investigate, compare and evaluate singular examples of avant-garde cinema from different geographies, cultures and historical periods within the framework of critical and theoretical perspective.	1, 4, 7, 8, 9	1,2,15	A, B, C
4) Demonstrate, through writing assignment and discussion on films, an understanding of the applications of formal techniques and various methods in cinematic practices, and an ability to recognize and explore non-traditional and innovative ways to create meaning with cinematic materials, including through the use of non-narrative	1, 4, 7, 8, 9	1,2,15	A, B, C

and non-representational forms.			
5) Engage critically in film culture and evaluates dominant modes of production, circulation and consumption of films and discuss avant-garde film's potential as an art form and critical act in the context of cultural industry and contemporary mass culture.	1, 4, 7, 8, 9	1,2,15	A, B, C

Teaching Methods:	1:Lecture, 2:Interactive Lecture, 15:Assignment
Assessment Methods:	A:Exam, B:Oral Exam/Presentation, C:Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course: defining the avant-garde; overview of visual aesthetics and organizational forms of avant-garde film practices; origins of experimental filmmaking	<p>Reading: Fred Camper, "Naming, and Defining, Avant-Garde or Experimental Film" http://www.fredcamper.com/Film/AvantGardeDefinition.html Tom Gunning, "The Cinema of Attraction(s): Early Film, Its Spectator and the Avant-Garde," in, <i>The Cinema of Attractions Reloaded</i>, pp. 381-388.</p> <p>Screening: <i>Dickson Camera Test</i> (Edison Manufacturing Company, 1891) <i>Men Boxing</i> (Edison Manufacturing Company, 1891) <i>Monkeyshines, No. 1</i> (William K.L. Dickson, 1890) <i>La Vague</i> (Etienne-Jules Marey, 1891) <i>Films(XII) Body Motions</i> (Étienne-Jules Marey, 1891-1983) <i>Series Photography</i> (Eadweard Muybridge, 1877-1885 excerpts) <i>The Big Swallow</i>, (James Williamson, 1901) <i>Stenographics I</i>, (Lucien Bull - 1904) <i>A Color Box</i>, (Len Lye, 1935) <i>Le Vampire</i>, (Jean Painlevé, 1939-45, excerpt) <i>L.B.J.</i> (Santiago Álvarez, 1968, excerpt) <i>Blue</i>, (Derek Jarman, 1993, excerpt) <i>L'oeil sauvage</i> (Johanna Vaude, 2000, excerpt) <i>Africa Shox</i> music video, (Chris Cunningham, 2003)</p>
2	The idea and practice of artistic avant-garde within the framework of modernity. Film as a paradigm of modern art.	<p>Readings: Greenberg, Clement 1988, 'Towards a New Laocoön', in <i>The Collected Essays and Criticism</i>, pp.23-37</p>
3	The cinema of the historical avant-garde : Abstract film, Dada and surrealism.	<p>Readings: Bordwell, D. & Thompson K., <i>Film history : an introduction</i>, pp. 173-184 "The Futurist Cinema", by F.T. Marinetti, Bruno Corra, Emilio Settemelli, Arnaldo Ginna, Giacomo Balla, and Remo Chiti (Milan), 1916. http://www.unknown.nu/futurism/cinema.html "Abstract Cinema – Chromatic Music" , Corra, B. (1912) http://www.unknown.nu/futurism/abstract.html Tristan Tzara, "Dada Manifesto 1918", 1922. (Dada Manifesto) in <i>Art in Theory</i>, pp. 252-257 André Breton, Excerpt from the <i>First Manifesto of Surrealism</i>, (1924) in <i>Art in Theory</i>, pp.87-88</p> <p>Screening excerpts from: <i>Rhythmus 21</i> (Hans Richter, 1923-27) <i>Symphonie Diagonale (Diagonal Symphony)</i> (Viking Eggling, 1924) <i>H20</i> (Ralph Steiner, 1929) <i>Rhythm</i> (Len Lye, 1957) <i>Lichtspiel, Opus 1</i> (Walther Ruttmann, 1921) <i>Lichtspiel, Schwarz, Weiß, Grau</i>, László Moholy-Nagy, (1930)</p>

		<p><i>An Optical Poem</i>, (Oscar Fischinger, 1938) <i>Filmstudie</i> (Hans Richter, 1926) <i>L'étoile de mer</i>, Man Ray & Robert Desnos, (1928) <i>Ballet mécanique</i>, Fernand Léger with Dudley Murphy (1924) <i>Entr'acte</i>, René Clair with Francis Picabia, (1924). <i>Anemic Cinéma</i>, Marcel Duchamp (1927). <i>Un Chien Andalou</i>, Luis Buñuel & Salvador Dalí, 1929</p>
4	Russian Avant-Garde : Constructivism & The Montage Film.	<p>Reading: Bordwell, D. & Thompson K., <i>Film history : an introduction</i>, pp. 119-142</p> <p><i>Screening excerpts from:</i></p> <p><i>The Man With a Movie Camera</i> (Dziga Vertov, 1928) <i>October</i> (Eisenstein, 1928)</p>
5	1940s-50s: Postwar American experiments	<p>Reading: Maya Deren “Cinematography: The Creative Use of Reality”, in <i>Film Theory and Criticism: Introductory Readings</i>, pp. 187–198.</p> <p>Screening excerpts from: <i>Meshes of the Afternoon</i>, Maya Deren & Alexander Hammid, (1944.) <i>Study in Choreography for Camera</i> (Maya Deren, 1945) <i>Ritual in Transfigured Time</i> (Maya Deren, 1946) <i>At Land</i> (Maya Deren , 1944) <i>Fireworks</i> (Kenneth Anger, 1947)</p>
6	New perceptions of reality: Brakhage and Lyrical Film	<p>Reading: Stan Brakhage “Metaphors on Vision” in <i>Film Theory and Criticism: Introductory Readings</i>, pp.228-235</p> <p>Screening: <i>Reflections on Black</i> (Stan Brakhage, 1955) <i>Anticipation of the Night</i> (Stan Brakhage, 1958, excerpt) <i>Thigh Line Lyre Triangular</i> (Stan Brakhage, 1961, excerpt) <i>Mothlight</i> (Stan Brakhage, 1963)</p>
7	MID-TERM EXAM	
8	Avant-garde and mass culture in 1960s Underground Cinema	<p>Screening excerpts from : <i>Scorpio Rising</i> (Kenneth Anger, 1963) <i>Flaming Creatures</i> (Jack Smith, 1963) <i>Kustom Kar Kommandos</i> (Kenneth Anger, 1965) <i>Chelsea Girls</i> (Andy Warhol, 1966) <i>Kiss</i> (Andy Warhol, 1963-64) <i>Fuses</i> (Carolee Schneeman, 1964-68)</p>
9	Found footage and collage films	<p>Screening: <i>Rose Hobart</i>, (Joseph Cornell, 1936) <i>Eyewash</i> (Robert Breer, 1959) <i>A Movie</i> (Bruce Conner 1958) <i>Perfect Film</i>, (Ken Jacobs, 1986, excerpt) <i>Tribulation 99</i>, (Craig Baldwin, 1991, excerpt) <i>Home Stories</i> (Matthias Mueller, 1991) <i>One Way to Find out</i> Scott Stark (2012) <i>Histoire (s) du Cinema</i>, (Godard, 1988-1998, excerpts)</p>
10	Structural Filmmaking	<p>Screening excerpts from: <i>Adebar</i> (Peter Kubelka, 1956-'57) <i>Arnulf Rainer</i> (Peter Kubelka, 1958-'60) <i>Mothlight</i> (Stan Brakhage, 1963) <i>Nostalgia</i> (Hollis Frampton, 1971)</p>

		<p><i>Serene Velocity</i> (Ernie Gehr, 1969) <i>5_62_Fenstergucker, Abfall, etc.</i> (Kurt Kren, 1962) <i>The Flicker</i> (Tony Conrad, 1966) <i>T,O,U,C,H,I,N,G</i> (Paul Sharits, 1969) <i>Wavelength</i> (Michael Snow, 1967) <i>Berlin Horse</i> (Malcom Le Grice, 1970)</p>
11	The Lettrist Avant-Garde and Situationism	<p>Reading: Guy Debord, <i>The Society of the Spectacle</i>, New York: Zone Books, pp. 7-35.</p> <p>Screening excerpts from: <i>Le Film est déjà commencé?</i>, (Maurice LeMaitre, 1951) <i>Venom and Eternity</i> (Isodore Isou, 1951) <i>La Société de Spectacle</i>, Guy Debord, 1963)</p>
12	Performance Art: Fluxus and the Happening	<p>Reading: Rush, M., <i>New Media in Late 20th-Century Art</i>, pp. 24 – 27</p> <p>Screening: Excerpts from Fluxfilm Anthology - <i>Zen for Film</i> (Nam June Paik, 1962- 64) <i>No. 4 (Bottoms)</i> (Yoko Ono, 1966)</p>
13	Installation and Expanded Cinema	<p>Readings: Rush, M., Chapter 3, “Video Installation Art” in <i>New Media in Late 20th-Century Art</i></p> <p>Screenings: Line Describing a Cone (Anthony McCall, 1973, excerpt) <i>Celestial Subway Lines / Salvaging Noise</i> (Ken Jacobs and John Zorn, 2005, excerpt) <i>Single Wing Turquoise Birds</i> performance, 1969 excerpt, <i>Inner and Outer Space</i> (Warhol, 1966, excerpt), <i>Exploding Plastic Inevitable</i>, (Andy Warhol and Ronald Nameth, 1967) <i>Permutations</i> (John Whitney, 1968) <i>Sweet light</i> (Bill Viola, 1977) <i>Television Delivers People</i> (Richard Serra, 1973)</p>
14	Avant-garde aesthetics and socio-political activism	<p>Reading: Wollen, Peter, “The Two Avant-Gardes”, <i>Studio International</i> 190 (1978), 1975, pp. 171–75 https://alejandroquinteros.files.wordpress.com/2012/02/thetwoavantgardes.pdf (Accessed 06.06.2020) Wollen Peter, “Godard and counter cinema : Vent D’Est” (1972), in <i>Narrative, apparatus, ideology: A film theory reader</i>, pp.120-130</p> <p>Screening excerpts from: <i>An Injury to One</i> Travis Wilkerson. 2002 <i>79 Springtimes of Ho Chi Minh</i> (Santiago Alvarez, 1969). <i>Off the Pig</i>, (Black Panthers, Newsreel, 1967) <i>I Thought I Was Seeing Convicts</i> (Ich glaubte Gefangene zu sehen), (Harun Farocki, 2000) <i>Vent d’Est</i> (1970), <i>Letter to Jane: An Investigation About a Still</i> (1972), Dziga Vertov Group’s movies (Godard and Gorin), <i>Sochaux 11 June 1968</i> (Sochaux, 11 juin 68), Sochaux Medvedkine Group (1970) <i>Sweet Sweetback’s Baadasssss Song: A Guerilla Filmmaking Manifesto</i>, Melvin Van Peebles (1971) <i>Misconception</i> (Marjorie Keller, 1977) <i>Dead Weight of a Quarrel Hangs</i> (Walid Raad, 2001)</p>
15	Experiments with new technologies: Avant-garde cinema in the digital age	<p>Reading: Lev Manovich, “Avant-garde as Software”, (1999) http://manovich.net/content/04-projects/027-avant-garde-as-software/24_article_1999.pdf</p>

		Screening: <i>Impressions</i> (Jacques Perconte, 2011, excerpts) <i>Breach</i> (Sam Taylor Wood, 2001) <i>Lunch Break</i> (Sharon Lockhart, 2009) <i>Samourai</i> (Johanna Vaude, 2002, excerpt)
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	
Additional Resources	<p>Bordwell, D & Thompson. K., <i>Film history : an introduction</i>, Boston : McGraw-Hill, 2003</p> <p>Corra, B. , “Abstract Cinema – Chromatic Music”, 1912. http://www.unknown.nu/futurism/abstract.html (Accessed 06.06.2020)</p> <p>Corra B., Marinetti F.T., Settimelli E., Ginna A., Balla G., Chiti R. “The Futurist Cinema”, (Milan), 1916. http://www.unknown.nu/futurism/cinema.html (Accessed 06.06.2020)</p> <p>Debord Guy, <i>The Society of the Spectacle</i>, New York: Zone Books, 1995</p> <p>Greenberg, Clement, ‘Towards a New Laocoön’, in <i>The Collected Essays and Criticism</i>, Vol. 1: Perceptions and Judgments, 1939–1944, second edition, Chicago: University of Chicago Press, 1988</p> <p>Gunning Tom, “The Cinema of Attraction(s): Early Film, Its Spectator and the Avant-Garde,” in Wanda Strauven, ed., <i>The Cinema of Attractions Reloaded</i> Amsterdam: Amsterdam University Press, 2007.</p> <p>Harrison C. & Wood P., <i>Art in Theory 1900-2000 : an anthology of changing ideas</i>, Malden, MA : Blackwell Pub., 2005</p> <p>Leo Braudy and Marshall Cohen (ed.) <i>Film Theory and Criticism</i>, New York: Oxford University Press, 2004</p> <p>Rush, Michael, <i>New Media in Late 20th-Century Art</i>, New York: Thames & Hudson, 2003</p> <p>Wollen, Peter, “The Two Avant-Gardes”, <i>Studio International</i> 190 (978), 1975 https://alejandroquinteros.files.wordpress.com/2012/02/thetwoavantgardes.pdf (Accessed 06.06.2020)</p> <p>Wollen Peter, “Godard and counter cinema : Vent D’Est” (1972), in <i>Narrative, apparatus, ideology: A film theory reader</i> (ed.) Philip Rosen, New York : Columbia University Press, 1986, pp.120-130</p> <p>Manovich Lev, “Avant-garde as Software”, 1999 http://manovich.net/content/04-projects/027-avant-garde-as-software/24_article_1999.pdf (Accessed 06.06.2020)</p> <p>Profesor’s Slides + Selected movies and film excerpts (www.youtube.com, www.vimeo.com Accessed 06.06.2020)</p>

MATERIAL SHARING

Documents	Yeditepe University Copy Center
Assignments	www.coadsys.yeditepe.edu.tr
Exams	

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	80

Quizzes		
Presentation	1	20
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.		X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42

Students Reading	16	2	32
Presentation	1	2	2
Mid-terms	1	1	1
Final examination	1	5	5
Total Work Load			124
Total Work Load / 25 (h)			4,96
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Documentary Film	RTC410	Fall/Spring	2+2+0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Assist. Prof. Dr. Lalehan Öcal
Assistants	
Goals	Main objective of this course is to develop a critical and analytical perspective woven with approaches and theories that deal with the document quality of the genre, and history of documentary film; to obtain the instruments of the moral, ethical, socio-political, and aesthetic implications of the relationship between filmmaker and subject in order to make documentary films. This course encourages to be mindful of thematic and stylistic choices such as camera angle, framing, shot scale, interview questions, editing etc. and to be aware of the responsibility of story telling in relation with history, society, politics and art.
Content	This course questions the privileged status of documentary in film culture; interrogates the history, the periods and movements of documentary within theoretical frameworks; establishes the basis of critical analysis of documentary films with a historical and social analytical perspective, as well as the know-how of research, technique and practice for the process of production; thus it prepares the students to produce documentaries with its content, style and methodology. Students are expected to create and propose a project personally and produce the chosen documentaries collectively.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Questions what documentary is, and defines documentary films	1, 2, 3, 5, 6, 7	1, 2, 9, 15	C, E
2) Knows the movements and conventions of documentary film within history; evaluates and analyze with its form and its content	1, 3, 7	1, 2, 9, 15	C, E
3) Associates the periodical influences that causes the movements, defines and differentiates the historical, technological and cultural, but also economic, politic and social dynamics	1, 3, 7, 8	1, 2, 9, 15	C, E
4) Develops the idea from the beginning and realizes to the end of a documentary project; follows the rules of work ethics during the production process; internalizes the concepts of democracy and power which need to be balanced in a collective team work	2, 3, 4, 5, 6, 9	1, 2, 9, 15	C, E
5) Takes a critical thematic stand for the documentary filmmaking, develops her/him-self in order to produce original ideas and original storytelling within this framework	2, 3, 4, 5, 6, 7, 9	1, 2, 9, 15	C, E

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 9: Demonstration, 15: Assignment
Assessment Methods:	C: Assignment, E: Project / Design

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course	
2	Realism and Cinema / Documentary, Fiction and Reality	Armes, R. (2011) p. 17-21.
3	Vertov and Kino-Eye / Direct Cinema and Cinema Verite	Armes, R. (2011) p.31-39.
4	Approaches and Theories of Documentary, Myth and Propaganda	Armes, R. (2011) p.40-52.
5	Identity of Documentarist, ethics, mission and importance	Rosenthal, A. (1990) p.163-175.
6	Building up a Project; imagination and theme selection; intuition, impression, prejudice	Rosenthal, Alan (1990) p.9-33.
7	Project design; research techniques; environment, budget, team building	Rosenthal, Alan (1990) p.33-59.
8	Midterm: Documentary Proposal Assignment	
9	A Documentary or a Fiction? Docs, Society and Politics	Nichols, B. (2001) p.xi-xviii.
10	Ethics and Social Responsibility	Nichols, B. (2001) p.1-19.
11	Research Program, Sources of Information and Archive Footage	Nichols, B. (2001) p.20-41.
12	Collective work, human-team relationships, evaluating and interpretation of the sources	Rosenthal, A. (1990) p.188-199.
13	Style I: Camera, Cinematography, Frame, Mobile Frame	Nichols, B. (2001) p.139-152.
14	Style II: Natural Sound and Music, Fiction and Editing in Docs	Nichols, B. (2001) p.153-167.
15	Evaluation	
16	Final	

RECOMMENDED SOURCES	
Textbook	<ul style="list-style-type: none"> Nichols, Bill (2001) <i>Introduction to Documentary</i>. Bloomington: Indiana U. P. Rosenthal, Alan (1990) <i>Writing, Directing, and Producing Documentary Films and Videos</i>. (3rd ed.) Southern Illinois U. P.
Additional Resources	Armes, Roy (1974) <i>Sinema ve Gerçeklik: Tarihsel bir İnceleme</i> , İst: Doruk.
Films	<ul style="list-style-type: none"> Nanook of the North, Robert J. Flaherty, USA/France, 1922, 79' Man with the Movie Camera, Dziga Vertov, Soviet Union, 1929, 68' Tahtacı Fatma, Süha Arın, Türkiye, 1979, 28' The Thin Blue Line, Errol Morris, USA, 1988, 103' Secrets of the Tribe - Kabilenin Sırları, Jose Padilha, Brezilya, 2010, 96' Of time and the City, Terence Davies, UK, 2008 Notre Musique - FR-İsviçre - Jean - Luc Godard, 2004

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Report	2	15
Proposal	1	35
Project / Essay	1	50
Total		100
Contribution of Final Examination to Overall Grade		55
Contribution of In-Term Studies to Overall Grade		45
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5

1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.			X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.			X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.			X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.			X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.		X		

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	4	56
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Report	2	2	4
Documentary Proposal	1	5	5
Project / Essay	1	5	5
Final examination	1	16	16
Total Work Load			114
Total Work Load / 25 (h)			4,5
ECTS Credit of the Course			5

COURSE INFORMATION

Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Contemporary Approaches to Cinema	RTC 421	Fall/Spring	3 + 0 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	
Assistants	
Goals	Students will have the opportunity to employ their theoretical and practical background in film aesthetics and apply it to contemporary approaches in cinema analytically. They will, in return, gain insights about interdisciplinary nature of cinema for further studies.
Content	<p>As cinema inherits the power of creating the reality effect, it has been the area of different disciplines with its evident themes as well as its political stance with narrative strategies and the selection of contents. Therefore, cinema have attracted the politicians, activists, producers and film makers and theorists since its birth. Recent global economic and social transformations, emerging cultural concepts and focuses have forced this interaction to the distinctive level in film production, distribution and receptions in terms of themes and storytelling strategies.</p> <p>From this perspective the course will cover various contemporary topics where films, directly or indirectly, intertwine with politics. Topics such as reflections of micro politics such as race, gender, sexuality beyond the national borders of cinema; globalization and the contents of transnational and migratory film making; class struggle; form of propaganda; stardom and political figures; representations of political history and political imaginary in global society will be embraced by the course.</p>

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Interprets the role of cinema in relation to media and politics	1, 2, 3, 5	1, 2, 15	A, B, C
2) Establish the connections between the historical developments in cinema and social and cultural politics where they influence it.	1, 2, 3, 5	1, 2, 15	A, B, C
3) Improves interdisciplinary approaches, analytic skills and methods.	1, 2, 3, 5, 9	1, 2, 15	A, B, C
4) Analyse the struggle between globalization and micro politics in the context of cinema	1, 2, 3, 5, 9	1, 2, 15	A, B, C
5) Compare and contrast the knowledge gained throughout the course	6, 7	1, 2, 15	A, B, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, B: Oral Exam / Presentation, C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction	
2	Economic tendencies which determines the politics in the age of birth of Cinema	
3	History through the content of the films, and shifting representations	
4	2. World war, news reels and propaganda films, differences from the first World war.	
5	Representation of Democracy as a concept	
6	Changing Hollywood: From studios to “independence”	
7	The cinema of conflicts: Middle East and the visibility of diasporic identities in cinema	
8	Midterm Exam	
9	Women, gender, representation of sexuality and sexual politics in cinema	
10	From ethnic segregation, city and the politics of restructuring to cinema	
11	The cinema of conflicts: European Union,, Balkans and and the course of “post-industrial” capitalism.	
12	Deterritorialization, Europe, migrant policies and their reflections on cinema	
13	Globalization, transformations in daily life and lost identities	
14	Faces of Hollywood from stardom and acting to politic leadership	
15	Consequences: Whose gaze does a director possess? Directors, film art and politics of gaze...	
16	Final Exam	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	<p>“The Politics and Ideology of Contemporary Hollywood Film” Michael Ryan& Douglas Kellner, 1990, Indiana Uni. Press, “From Caligari to Hitler”, Siegfried Kracauer, “Filmlerle Sosyoloji”, Bülent Diken, Ayrıntı Yayınları “Seeing The Bigger Picture: American and International Politics in Film and Popular Culture (4th ed)”, “Chaire de Cinema, 1969-1972, “The politics of Representation, Harvard Uni. Press” 1989, “Studying Contemporary American Film” Thomas Ellsaesser, 1966 Princeton Uni, 2002, Oxford University Press, Intervals of Cinema, Jaques Ranciere, John Howe 2014,</p>

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	www.coadsys.yeditepe.edu.tr

Exams	
--------------	--

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-term	1	100
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.				X	
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.		X			
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.	X				
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION

Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-term	1	8	8
Final examination	1	10	10
Total Work Load			116
Total Work Load / 25 (h)			4,64
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Digital Technologies and Society	RTC 432	8	3 + 0 + 0	3	4

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsary
Course Coordinator	
Instructors	Lecturer İlknur Kalay, Ph.D.
Assistants	
Goals	At the end of this course the student should be knowledgeable about, be able to discuss intelligibly and understand the new structure of society that has been furnished by the development of digital technology, how this new structure affects interpersonal communication, the change this new structure has brought upon the existing socio-economic structure, and the variety and expansion it caused in the advertisement world.
Content	In this course, how developing digital technologies and the ever-changing forms of publishing and broadcasting has an impact on the mass and the individual and societal bases, how they impact consumption and legal processes, how these digital technologies and new forms of publishing relate to economic parameters, and how they affect the change of production in the context of digitalization will be examined.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) The student becomes knowledgeable about the effects of the changes in media caused by digital technology on the individual	1, 7, 8	1, 2	C
2) The student obtains knowledge about the societal issues due to the changes in media caused by digital technology.	1, 7, 8	1, 2	C
3) The student becomes aware about the economic developments and processes in the field of media brought by digital technologies.	1, 7	1, 2	C
4) The student becomes knowledgeable about the fields of applications of digital advertisement	1, 5, 7	1, 2	C
5) The student becomes knowledgeable about the changes in law with digital technology.	5, 7	1, 2	C

Teaching Methods:	1: Lecture, 2: Interactive Lecture
Assessment Methods:	C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction.	
2	Media, Communication, Social Change	
3	Overview of the effects of digital publishing on society	
4	Interaction of Traditional and Internet Medias (Media forms), Human Relations that are evolved by the Social Media.	
5	The Impacts of Internet Media on Democracy, Politics and Organisation.	
6	Fordism, Neo-Luddite, and the New Order Brought by AI of our day.	
7	Interaction of (fandom, admiration) and Construction of Identity in Internet Media.	
8	Midterm.	
9	The Impacts of Smart Phones On Society, Cultural Roles of YouTube Videos on Different Geographies.	
10	Privacy, Internet Piracy and Identity Theft in Digital Technologies.	
11	Production and Consumption of Interactive Media.	
12	Advertisement Formats in Internet Media.	
13	Individual and Global Brand Production and Management in Internet Media	
14	Legal Limitations of Digital Activities.	
15	Course Review	
16	Final	

RECOMMENDED SOURCES

Textbook	
Additional Resources	<p>Andrejevic, M. (2002). The work of being watched: Interactive media and the exploitation of self-disclosure. <i>Critical studies in media communication</i>, 19(2), 230-248.</p> <p>Baase, S. (2013). <i>A Gift Of Fire: Social, Legal, And Ethical Issues For Computing Technology</i>, 4. Edition. Pearson.</p> <p>Barnard, S. R. (2016). Spectacles of self (ie) empowerment? Networked individualism and the logic of the (post) feminist selfie. In <i>Communication and Information Technologies Annual: [New] Media Cultures</i> (pp. 63-88).</p> <p>Boase, J., & Wellman, B. (2006). Personal relationships: On and off the Internet. <i>The Cambridge handbook of personal relationships</i>, 8, 709-723.</p> <p>Brodersen, A., Scellato, S., & Wattenhofer, M. (2012, April). Youtube around the world: geographic popularity of videos. In <i>Proceedings of the 21st international conference on World Wide Web</i> (pp. 241-250). ACM.</p> <p>Crane, D., & Bovone, L. (2006). Approaches to material culture: The sociology of fashion and clothing. <i>Poetics</i>, 34(6), 319-333.</p> <p>Emerald Group Publishing Limited. Gill, R. (2012). Media, empowerment and the 'sexualization of culture' debates. <i>Sex Roles</i>, 66(11-12), 736-745.</p> <p>Greenhow, C., & Robelia, B. (2009). Informal learning and identity formation in online social networks. <i>Learning, Media and Technology</i>, 34(2), 119-140.</p> <p>Gurevitch, M., Coleman, S., & Blumler, J. G. (2009). Political communication—Old and new media relationships. <i>The ANNALS of the American Academy of Political and Social Science</i>, 625(1), 164-181.</p> <p>Highfield, T., Harrington, S., & Bruns, A. (2013). Twitter as a technology for audiencing and fandom: The# Eurovision phenomenon. <i>Information, Communication & Society</i>, 16(3), 315-339.</p> <p>Huyssen, A. (2000). Present pasts: Media, politics, amnesia. <i>Public culture</i>, 12(1), 21-38.</p> <p>Ibrahim, Y. (2010). Distant Suffering and Postmodern Subjectivity: the Communal Politics of Pity. <i>Nebula</i>, 7.</p> <p>Jenkins, H. (2003). Quentin Tarantino's Star Wars? Digital cinema, media convergence, and participatory culture. <i>Rethinking media change: The aesthetics of transition</i>, 281-312.</p> <p>Jenkins, H. (2006). <i>Convergence culture: Where old and new media collide</i>. NYU press, pp. 1-24.</p> <p>Kemmer, D. (2000). Tradition and change in domestic roles and food preparation. <i>Sociology</i>, 34(2), 323-333.</p> <p>Khamis, S., Ang, L., & Welling, R. (2017). Self-branding, 'micro-celebrity' and the rise of Social Media Influencers. <i>Celebrity Studies</i>, 8(2), 191-208.</p> <p>Kumar, N. (2014). Facebook for self-empowerment? A study of Facebook adoption in urban India. <i>New media & society</i>, 16(7), 1122-1137.</p> <p>Lievrouw, L. A. (2009). New media, mediation, and communication study. <i>Information, Communication & Society</i>, 12(3), 303-325.</p> <p>Madianou, M. (2014). Smartphones as polymedia. <i>Journal of Computer-Mediated Communication</i>, 19(3), 667-680.</p> <p>Manovich, L. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production?. <i>Critical Inquiry</i>, 35(2), 319-331.</p> <p>McCormack, M. (2015). The role of smartphones and technology in sexual and romantic lives, p. 1-9.</p> <p>Merchant, G. (2006). Identity, social networks and online communication. <i>E-Learning and digital media</i>, 3(2), 235-244.</p> <p>Miller, Carolyn Handler. (2008). <i>Digital storytelling A Creator's Guide to Interactive Entertainment</i>. Taylor & Francis.</p> <p>Mul, Jos de (2010). The Digitalization of Culture: Reflections on Multimediality, Interactivity, and Virtuality. In <i>Cyberspace Odyssey: Towards a Virtual Ontology and Anthropology</i>, pp. 805-102.</p> <p>Shefrin, E. (2004). Lord of the Rings, Star Wars, and participatory fandom: Mapping new congruencies between the internet and media entertainment culture. <i>Critical Studies in Media Communication</i>, 21(3), 261-281.</p> <p>Shirky, Clay. "The political power of social media: Technology, the public sphere, and political change." <i>Foreign affairs</i> (2011): 28-41.</p> <p>Shugart, H. A. (1999). Postmodern irony as subversive rhetorical strategy. <i>Western Journal</i></p>

	<p>of Communication (includes Communication Reports), 63(4), 433-455.</p> <p>Sung, W. (2016). A study of the digital divide in the current phase of the information age: The moderating effect of smartphones. <i>Information Polity</i>, 21(3), 291-306.</p> <p>Thelwall, M., Sud, P., & Vis, F. (2012). Commenting on YouTube videos: From Guatemalan rock to el big bang. <i>Journal of the American Society for Information Science and Technology</i>, 63(3), 616-629.</p> <p>Van Ham, P. (2001). The rise of the brand state: The postmodern politics of image and reputation. <i>Foreign affairs</i>, 2-6.</p> <p>Wajcman, J. (2008). Life in the fast lane? Towards a sociology of technology and time. <i>The British journal of sociology</i>, 59(1), 59-77.</p> <p>Wellman, B., & Rainie, L. (2013). If Romeo and Juliet had mobile phones. <i>Mobile Media & Communication</i>, 1(1), 166-171.</p>
--	--

MATERIAL SHARING	
Documents	www.coadsys.yeditepe.edu.tr
Assignments	-
Exams	www.coadsys.yeditepe.edu.tr

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Midterm	1	100
Quiz		
Assignments		
Total		100
Contribution of Final Examination to Overall Grade		50

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					

4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.					X
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	3	42
Mid-terms	1	3	3
Assignment			
Final examination	1	3	3
Total Work Load			90
Total Work Load / 25 (h)			3,6
ECTS Credit of the Course			4

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
TV Commercial Practicum	RTC 470	Fall/Spring	2 + 2 + 0	3	5

Prerequisites	
----------------------	--

Language of Instruction	English
--------------------------------	---------

Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	Lecturer S. Sevil Çörekçi, PhD.
Instructors	
Assistants	
Goals	Course aims to have students recognize advertising as a marketing tool, while they gain understanding of the creative production process and production techniques in television advertising through practice, and gain basic knowledge and skills in the required fields of the advertising sector such as commercial film direction and production.
Content	Understanding of basic subjects such as marketing strategy, target audience, media planning, creative ideas, script, storyboard, shooting techniques and budget; student teams practice in the area of direction and production of commercial films.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Comprehends connections of the parties working together or independently such as Advertiser, Advertising Agency, Production Company and Director.	2, 3, 4, 5, 8	1, 2, 7	A, C
2) Establishes connection between advertising market research, advertising marketing strategy, advertising brief, and use it effectively.	1, 2, 3, 4, 6	1, 2, 6, 7	A, C
3) Makes a media plan and budget.	1, 2, 3, 4, 8	1, 2, 6, 7	A, C
4) Determines the way of approach, telling and production technique of a commercial film in accordance with a creative brief.	1, 2, 3, 4, 8, 9	1, 2, 6, 7	A, C
5) Be sensitive in the areas such as ethics in advertising, advertising self-regulation and consumer rights issues.	1, 2, 3, 4	1, 2, 6	A, C

Teaching Methods:	1: Lecture 2: Interactive Lecture 15: Assignment
Assessment Methods:	A: Exam C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction, content, expectations during the course period, information	
2	Basic information about the local and global marketing, advertising and public relations.	
3	Description of advertising from marketing to integrated marketing communication, target audience, advertising media, advertising advantages and disadvantages of television as a medium.	
4	Structural and institutional relationships between the advertiser, advertising agency, media planning and production company, and their roles in the creative process.	
5	Advertising market research, advertising communication strategy, creative brief, creative ideas, script, storyboard, and sectoral examples.	
6	Student presentations	

7	Student presentations	
8	Student presentations	
9	Determination of the group leaders and establishment of the teams	
10	Groups to present their prepared plans on the timeline for their chosen projects.	
11	Discussion on creative (commercial film scenario, slogans, and storyboard) and shooting technique, reporting	
12	Reaching decision on creative and technical issues, reporting	
13	Shooting, production, editing phase	
14	Shooting, production, editing phase	
15	Shooting, production, editing phase	
16	Final / Project	

RECOMMENDED SOURCES		
Textbook	Elden, Müge, Ulukök, Özkan, Yeygel, Sinem ‘Şimdi Reklamlar’, 2005, İletişim Yayıncılık	
Additional Resources	Stash DVD, Archive TV Commercial DVD, Power Point presentations www.adsoftheworld.com , adage.com , http://www.rv.org.tr/ , http://www.rd.org.tr/ , http://www.iaaturkey.com/	

MATERIAL SHARING		
Documents	Handed out in class	
Assignments		
Exams		

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	70
Assignment	1	30
Total		100
Contribution of Final Examination to Overall Grade		50
Contribution of In-Term Studies to Overall Grade		50
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.			X		
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.		X			
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.				X	
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.	X				
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X			
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.			X		
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	4	56
Mid-term	1	8	8
Assignment	1	5	5
Final Examinaton	1	10	10
Total Work Load			121
Total Work Load / 25 (h)			4,84
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Special Topics in Cinema	RTC 480	Fall/Spring	3 + 0 + 0	3	5

Prerequisites	
---------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Elective
Course Coordinator	
Instructors	Assist. Prof. Dr. Özge Erbek Kara
Assistants	
Goals	This Special Topics course aims to introduce students to a wide range of issues, concepts and subjects of academic inquiry within the field of film studies and provide them with the opportunity to explore special areas of interest related to cinema.
Content	<p>This elective course offerings and the course materials can vary from term to term depending on instructor. Each term may cover a particular topic selected on the basis of faculty expertise and student interest.</p> <p>Course topics may include but not limited to the study of specific film genres, authors, film movements and styles, certain national cinemas, new technologies and film, film and media cultures, cultural studies and cinema, gender and cinema, film industry, film and philosophy, film and music, film sound, film adaptations, cinema and engagement, alternative film practices and other special topics. The course outline and syllabus will be announced by the instructor at the first class meeting.</p>

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Defines and interprets the current issues and questions central to and contemporary debates related to cinema.	1, 3, 5, 7, 8, 9	1, 2, 15	A, B, C
2) Develop knowledge and understanding of a specific topic in the field of cinema.	1, 3, 4, 7, 8, 9	1, 2, 15	A, B, C
3) Develop the skills to analyse written and audio-visual texts.	1, 3, 4, 7, 8, 9	1, 2, 15	A, B, C
4) Evaluate critical and theoretical debates on cinema or/and on particular films within different interpretive frameworks.	1, 4, 5, 6, 7, 8	1, 2, 15	A, B, C

Teaching Methods:	1: Lecture, 2: Interactive Lecture, 15: Assignment
Assessment Methods:	A: Exam, B: Oral Exam/Presentation C: Assignment

COURSE CONTENT		
Week	Topics	Study Materials

1	Introduction	
2	Specific content related to selected film studies topic	
3	Specific content related to selected film studies topic	
4	Specific content related to selected film studies topic	
5	Specific content related to selected film studies topic	
6	Specific content related to selected film studies topic	
7	Specific content related to selected film studies topic	
8	MID-TERM	
9	Specific content related to selected film studies topic	
10	Specific content related to selected film studies topic	
11	Specific content related to selected film studies topic	
12	Specific content related to selected film studies topic	
13	Presentation	
14	Presentation	
15	Presentation	
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	
Additional Resources	

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100

Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Elective Course
------------------------	-----------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.	X				
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.			X		
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.	X				
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.	X				
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42

Hours for off-the-classroom study (Pre-study, practice)	14	5	70
Mid-terms	1	3	3
Final examination	1	4	4
Total Work Load			119
Total Work Load / 25 (h)			4,7
ECTS Credit of the Course			5

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Media Seminars	RTC 482	8	0 + 0 + 0	0	3

Prerequisites	
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara
Instructors	Prof. Dr. Defne Özönur Prof. Dr. Meltem Erinçmen Kanoğlu Assoc. Prof. Dr. Kaan Taşbaşı Assist. Prof. Dr. Özge Erbek Kara Assist. Prof. Dr. Lale Han Öcal Lecturer İlknur Kalay, PhD. Lecturer Erkan Ünalın
Assistants	
Goals	This class is designed as a seminar.
Content	In this seminar the guest who is an expert or academician comes together with students, talks about prominent issues on media, shares her/his own experiences and answers the questions of the students. Each week one of the lecturers of Radio, Television and Cinema Department determines the subject and the guest of the week with the students and organizes the seminar.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Defines, determines, and interprets the current issues of media concepts.	1, 4, 5, 6, 7, 9	1, 2, 11, 19	A

2 Practices macro-structural analysis of current issues in media.	1, 3, 4, 5, 7, 8, 9	1, 2, 11, 19	A
3) Evaluates and criticizes the current social events and facts through associating with communication theories.	1, 3, 4, 5, 7, 8, 9	1, 2, 11, 19	A
4) Evaluates the current media-society-individual relationship and various events and phenomenon by using communication theories and concepts.	1, 3, 4, 5, 7, 8, 9	1, 2, 11, 19	A
5) Defines general and occupational theory, method, strategy and technics in the field of media.	1, 4, 5, 6, 7, 9	1, 2, 11, 19	A

Teaching Methods:	1: Lecture 2:Interactive Lecture, 11: Seminar, 19: Guest Speaker
Assessment Methods:	A: Exam

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course.	
2	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
3	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
4	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
5	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
6	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
7	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
8	MID-TERM	
9	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
10	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
11	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
12	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
13	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
14	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
15	Seminar accompanied by media experts, academicians and media industry employees in the chosen subject related to media studies	
16	FINAL	

RECOMMENDED SOURCES

Textbook	
Additional Resources	

MATERIAL SHARING	
Documents	
Assignments	
Exams	

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Total		100
Contribution of Final Examination to Overall Grade		60
Contribution of In-Term Studies to Overall Grade		40
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.				X	
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.	X				
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.			X		
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.		X			
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.		X			
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.					X

7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.				X	
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.				X	

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	3	42
Hours for off-the-classroom study (Pre-study, practice)	14	2	28
Mid-terms	1	1	1
Final examination	1	1	1
Total Work Load			72
Total Work Load / 25 (h)			2,8
ECTS Credit of the Course			3

COURSE INFORMATION					
Course Title	Code	Semester	T+P+L Hour	Credits	ECTS
Graduation Project I	RTC 491	7	2 + 4 + 0	4	9

Prerequisites	RTC 212 Producing and Directing for TV + RTC 252 Scriptwriting + RTC 272 Post Production + RTC 332 Radio Programming
----------------------	--

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara Lecturer Dr. İlknur Kalay, PhD Lecturer Erkan Ünalın, MA
Instructors	Prof. Dr. Defne Özönur Prof. Dr. Meltem Erinçmen Kanoğlu Assoc. Prof. Dr. Kaan Taşbaşı

	Assist. Prof. Dr. Özge Erbek Kara Assist. Prof. Dr. Lale Han Öcal Lecturer İlknur Kalay, PhD Lecturer Erkan Ünalın, MA
Assistants	
Goals	This course aims to assist students in completing a graduate project, in accordance with their interests and ability for formation of a media product or research paper reflecting their academic knowledge and creative skills.
Content	Students will gain experience in every stage of the production process from the beginning of project planning to the post-production phase. Those who choose to write a graduation thesis, will develop a hypothesis and write a literature review, collecting data and creating conceptual framework in order to conduct an academic research project.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Develops projects for radio, television and cinema.	1, 3, 4, 7, 8, 9	2, 7, 12, 13	C, E, F
2) Connects theory with applications making use of their theoretical and practical knowledge in their work.	1, 3, 4, 6, 7, 8	2, 7, 12, 13, 14, 15, 17, 20	C, E, F
3) Displays skills in planning audiovisual projects and developing storyboard, script treatment and synopsis.	1, 4, 7, 8, 9	2, 7, 12, 13, 17, 20	C, E, F
4) Demonstrates ability to manage all stages of the production process working as a team.	2, 3, 4, 5, 6, 8, 9	12, 13, 14, 20	C, E, F
5) Demonstrates ability to plan and conduct a research project using theoretical knowledge and analytical skills.	1, 7, 8, 9	2, 7, 15, 17	C, E, F

Teaching Methods:	2: Interactive Lecture, 7: Brainstorming, 12: Groupwork, 13: Fieldwork, 14: Laboratory, 15: Assignment, 17: Survey / Questionnaire, 20: Student Club Activities / Projects
Assessment Methods:	C: Assignment, E: Project / Design, F: Performance Task

COURSE CONTENT		
Week	Topics	Study Materials
1	Introduction to the course, scheduling, course requirements	
2	Presentation and discussion of project proposals	
3	Submitting script treatment - synopsis - program flow I / Problem definition and research question	
4	Developing of the project and submitting script treatment - synopsis - program flow / Defining the research question and hypothesis	
5	Developing of the project and submitting script treatment - synopsis - program flow / Defining the research question and hypothesis	
6	Developing of the project and submitting script treatment - synopsis - program flow / Defining the research question and hypothesis	
7	Developing of the project and submitting script treatment - synopsis - program flow / Defining the research question and hypothesis	
8	MID-TERM EXAM	
9	According to the work schedule, creating of the project's construction process,	

	determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
10	According to the work schedule, creating of the project's construction process, determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
11	According to the work schedule, creating of the project's construction process, determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
12	According to the work schedule, creating of the project's construction process, determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
13	According to the work schedule, creating of the project's construction process, determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
14	According to the work schedule, creating of the project's construction process, determining literature review, forming the conceptual and theoretical framework, method and research plan of the thesis	
15	Control of projects for necessary corrections before final exam	
16	FINAL EXAM	

RECOMMENDED SOURCES

Textbook	
Additional Resources	Graduation Project Guide

MATERIAL SHARING

Documents	Google Classroom, https://iletisimfakultesi.yeditepe.edu.tr/radyotelevizyon-ve-sinema-bolumu/mezuniyet-projesi-yonergesi
Assignments	
Exams	www.coadsys.yeditepe.edu.tr, Google Classroom

ASSESSMENT

IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		70
Contribution of In-Term Studies to Overall Grade		30
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	
6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	6	84
Hours for off-the-classroom study (Pre-study, practice)	14	9	126
Students Reading	-	-	-
Pairwork	-	-	-
Mid-terms	1	5	5
Final examination	1	5	5
Total Work Load			220

Total Work Load / 25 (h)			8,8
ECTS Credit of the Course			9

COURSE INFORMATION					
Course Title	<i>Code</i>	<i>Semester</i>	<i>T+P+L Hour</i>	<i>Credits</i>	<i>ECTS</i>
Graduation Project II	RTC 492	8	2 + 4 + 0	4	9

Prerequisites	RTC 212 Producing and Directing for TV + RTC 252 Writing for Broadcasting + RTC 272 Post Production + RTC 332 Radio Programming
----------------------	---

Language of Instruction	English
Course Level	Bachelor's Degree
Course Type	Compulsory
Course Coordinator	Assist. Prof. Dr. Özge Erbek Kara, PhD Lecturer İlknur Kalay, PhD Lecturer Erkan Ünalın, MA
Instructors	Prof. Defne Özönur Prof. Meltem Erinçmen Kanoğlu Assist. Prof. Dr. Özge Erbek Kara Assist. Prof. Dr. Lale Han Öcal Assoc. Prof. Dr. Kaan Taşbaşı Lecturer İlknur Kalay, PhD Lecturer Erkan Ünalın, MA
Assistants	
Goals	This course aims to assist students in completing a graduate project, in accordance with their interests and ability for formation of a media product or research paper reflecting their academic knowledge and creative skills.
Content	Students will gain experience in every stage of the production process from the beginning of project planning to the post-production phase. Those who choose to write a graduation thesis, will develop a hypothesis and write a literature review, collecting data and creating conceptual framework in order to conduct an academic research project.

Learning Outcomes	Program Learning Outcomes	Teaching Methods	Assessment Methods
1) Develops projects for radio, television and cinema.	1, 3, 4, 7, 8, 9	2, 7, 12, 13	C, E, F
2) Connects theory with applications making use of their theoretical and practical knowledge in their work.	1, 3, 4, 6, 7, 8	2, 7, 12, 13, 14, 15, 17, 20	C, E, F
3) Displays skills in planning audiovisual projects and developing storyboard, script treatment and synopsis.	1, 4, 7, 8, 9	2, 7, 12, 13, 17, 20	C, E, F

4) Demonstrates ability to manage all stages of the production process working as a team.	2, 3, 4, 5, 6, 8, 9	12, 13, 14, 20	C, E, F
5) Demonstrates ability to plan and conduct a research project using theoretical knowledge and analytical skills.	1, 7, 8, 9	2, 7, 15, 17	C, E, F

Teaching Methods:	2: Interactive Lecture, 7: Brainstorming, 12: Groupwork, 13: Fieldwork, 14: Laboratory, 15: Assignment, 17: Survey / Questionnaire, 20: Student Club Activities / Projects
Assessment Methods:	C: Assignment, E: Project / Design, F: Performance Task

COURSE CONTENT		
Week	Topics	Study Materials
1	Sharing the course introduction and finishing project guide / Writing phase of the research project (thesis)	
2	Discussion of project proposals and topic selection / Writing phase of the research project (thesis)	
3	Presentation and delivery of project proposals / Writing phase of the research project (thesis)	
4	Developing of the project and preparation of the preliminary work file / Writing phase of the research project (thesis)	
5	Developing of the project and preparation of the preliminary work file / Writing phase of the research project (thesis)	
6	Developing of the project and preparation of the preliminary work file / Writing phase of the research project (thesis)	
7	Developing of the project and preparation of the preliminary work file / Writing phase of the research project (thesis)	
8	MID-TERM EXAM	
9	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
10	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
11	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
12	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
13	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
14	Construction process of the project according to the work schedule / Writing phase of the research project (thesis)	
15	Control of projects for necessary corrections before final	
16	FINAL EXAM	

RECOMMENDED SOURCES	
Textbook	

Additional Resources	Graduation Project Guide
-----------------------------	--------------------------

MATERIAL SHARING	
Documents	Google Classroom, https://iletisimfakultesi.yeditepe.edu.tr/radyotelevizyon-ve-sinema-bolumu/mezuniyet-projesi-yonergesi
Assignments	
Exams	www.coadsys.yeditepe.edu.tr , Google Classroom

ASSESSMENT		
IN-TERM STUDIES	NUMBER	PERCENTAGE
Mid-terms	1	100
Quizzes		
Assignment		
Total		100
Contribution of Final Examination to Overall Grade		70
Contribution of In-Term Studies to Overall Grade		30
Total		100

COURSE CATEGORY	Field Course
------------------------	--------------

COURSE CONTRIBUTION TO PROGRAM						
No	Program Learning Outcomes	Contribution				
		1	2	3	4	5
1	Defines basic concepts, theories, methods, and domains of study specific to radio, television and cinema by associating them with the findings and theories of humanities and social sciences.					X
2	Demonstrates the responsibilities, effective participation, coordination, and planning skills essential for harmonious and efficient teamwork in the production processes relative to the radio, television and cinema fields.					X
3	Generates media products in accordance with professional standards in various narrative forms and genres specific to the field by synthesizing up-to-date knowledge and skills for expertise acquired through applied and theoretical courses.					X
4	Manifests professional knowledge and such skills as copywriting, image management, editing, sound design, producing and directing, media management in different fields of radio, television and cinema locally and globally.					X
5	Holds responsibility in broadcasting by integrating national and international rules of law that media professionals should pursue with professional ethical principles.				X	

6	Comprehends the knowledge and skills related to institutional operation and management in the production and broadcasting processes of radio, television and cinema for the common interest.				X	
7	Evaluates radio, television and cinema fields analytically and critically from their institutional structuring to products regarding a wide range of cultural, artistic, economic, and social relations.				X	
8	Has the ability to collect visual, audio and written data, conduct research, evaluate, report and offer creative solutions in the fields of radio, television and cinema.					X
9	Develops original projects for radio, television and cinema by following new technologies, developments, and ideas in the fields of art, culture, and media at the national and global planes.					X

ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION			
Activities	Quantity	Duration (Hour)	Total Workload (Hour)
Course Duration	14	6	84
Hours for off-the-classroom study (Pre-study, practice)	14	9	126
Students Reading			
Pairwork			
Mid-terms	1	5	5
Final examination	1	5	5
Total Work Load			220
Total Work Load / 25 (h)			8,8
ECTS Credit of the Course			9

COURSES AND RELATIONS OF THE COURSES WITH THE PROGRAM LEARNING OUTCOMES

COURSE CODE	COURSE NAME	PÇ 1	PÇ 2	PÇ 3	PÇ 4	PÇ 5	PÇ 6	PÇ 7	PÇ 8	PÇ 9
COMM 101	İletişime Giriş	5	4	3	1	3	3	5	3	4
COMM 102	Medya Tarihi	4				3	4	5		
COMM 120	Sanat Tarihi ve Estetik	4		3	5		4	5	4	5
COMM 121	Siyaset Biliminin Temelleri	4		3	4		4	4	4	4
COMM 122	Düşünce Tarihi	4	1	2	1	3	1	4	3	3
COMM 199	Akademik Yazım Becerileri Semineri	3		5					5	
COMM 201	İletişim Kuramları	5	4	3	4	4	4	5	4	4
COMM 210	Medya Okuryazarlığı	5		3		4	5	5		
COMM 211	Fotoğrafçılık	3	4	5	2	1	3	3	1	3
COMM 220	İletişim ve Medya Araştırmaları	3		2				2	5	
COMM 300	Staj	3	5	5	5	4	5	4	5	5
COMM 310	Televizyon Haberciliği	2	3	2	5	4	5	4	5	
COMM 401	Kültürel Çalışmalar	4		4	4			4	3	
COMM 402	Alternatif Medya	4	1	1	1	4	5	5	4	3
COMM 410	İş Sağlığı ve Güvenliği Eğitimi			4					4	
COMM 431	Siyasal İletişim	5	1	4	4	5	5	5	3	3
RTC 111	Temel Sinema ve Televizyon Teknikleri	1	1	4	5	1	1	1	3	5
RTC 112	Video Yapımı	1	3	4	5	1	1	1	3	4
RTC 114	Görüntü İşleme Teknikleri	3	2	5	1	2	3	4	4	5
RTC 200	Film Eleştirisi	4		4	5	1	1	5	5	2
RTC 210	Radyo Televizyon Sunuculuğu	3	3	4	5	4	3	3	4	4
RTC 212	Televizyonda Yapım Yönetim	2	5	5	5	4	5	3	4	5
RTC 221	Sinema Tarihi	4	1	3	3	1	1	5	1	4
RTC 222	Sinemada Anlatı ve Anlatım	4		3	1	1	2	5	4	4
RTC 252	Senaryo Yazımı	4	4	5	5				4	5
RTC 271	Kurgu	2	3	5	5		1			4
RTC 272	Post Prodüksiyon	2	3	5	5		1			5
RTC 300	Çağdaş Dünya Sineması	4		1	4	3	2	5	2	4

RTC 301	Televizyon Kültürü	5	2	2	3	5	5	5	3	4
RTC 302	Film Teorileri ve Analizleri	5	1	4	2	1	1	5	3	4
RTC 305	Popüler Edebiyat ve Medya	1		3	4		4	5	3	4
RTC 311	Film Uygulamaları	2	5	5	4	2	1	2	5	5
RTC 312	Görüntü Yönetmenliği	1	5	4	5			4	4	5
RTC 320	Türk Sinema Tarihi	4	1	1	1	3	4	5	4	4
RTC 321	Film Sanatı ve Endüstrisi	5		3	1	2	3	5	2	1
RTC 322	İletişim Sosyolojisi	5	2	3	2	5	4	5	5	4
RTC 332	Radyo Programcılığı	2	5	5	3	3	4	3	4	4
RTC 351	Radyo TV Metin Yazarlığı	4	5	5	5	4	4	3	4	5
RTC 371	Kısa Film Yapımı		5	5	5		3	4	4	2
RTC 372	Hareketli Tasarım Uygulamaları		4	5	5		2			5
RTC 380	Yayıncılıkta Seçme Konular	3	2	4	3	4	3	3		3
RTC 400	Avangard Sinema	4	1	1	2	1		4	4	4
RTC 410	Belgesel Sinema	5	4	3	1	3	3	5	4	5
RTC 421	Sinemada Çağdaş Yaklaşımlar	5	4	4	1	1	3	2	1	4
RTC 432	Dijital Teknolojiler ve Toplum	5				5		5	4	
RTC 470	Uygulamalı Televizyon Reklamcılığı	3	2	4	1	2	3	4	4	5
RTC 480	Sinemada Seçme Konular	4	1	1	3	1	1	4	4	4
RTC 482	Medya Seminerleri	4	1	3	2	2	5	4	4	4
RTC 491	Bitirme Projesi I	5	5	5	5	4	4	4	5	5
RTC 492	Bitirme Projesi II	5	5	5	5	4	4	4	5	5

ADMISSION REQUIREMENTS

The student who demands to register to the department is obliged to complete the processes determined by the ÖSYM (SSPC) within the framework of the academic and legal legislation of the university / to succeed in the examinations. A student who has started his/her education in a domestic or foreign equivalent program can apply for undergraduate transfer. The admission of the students, who would like transfer, is examined before the term starts by considering the conditions of each student and the degree to which s/he applies, and is specially evaluated. More detailed information regarding the entrance to the university is available in the Corporation Introduction Catalogue. The students coming from abroad within the context of the student exchange programs approved by the university and whose constraints are determined through an agreement can take the courses given in English. If the student has the Turkish grammar proficiency, s/he can also register to any Turkish course mentioned in the Course Plan.

EMPLOYEMENTS OPPORTUNITIES

MEZUNLARIN İSTİHDAM OLANAKLARI VE ÜST KADEMEYE GEÇİŞ

Radyo, Televizyon ve Sinema bölümünden mezun olan öğrenciler dizi, sinema, klip vb. yapım şirketleri bünyesinde iş imkanına sahiptir. Bu kapsamda söz konusu bireyler basın kuruluşları, yayın kuruluşları, reklam ajansları, televizyon kanalları, haber ajansları, radyo kanalları, içerik üretme ajansları ve gazetelerde yaygın iş alanı bulabilirler. Bunların dışında kamu ve özel sektör alanında, tanıtım departmanlarında medya tanıtım sorumluluğu, basın danışmanlığı vb. görevler alabilirler. Ayrıca bu bölümden mezun olan öğrenciler akademik kariyer hedeflemeleri durumunda üniversitelerin ilgili bölümlerinde öğretim üyeliği görevlerinde bulunabilir ve bu kapsamda bilim üretebilirler.

GRADUATION REQUIREMENTS

Lisans eğitim ve öğretimini tamamlayan öğrencilerin mezun olabilmeleri için genel not ortalamasının en az 2.00 olması gereklidir. Mezuniyet genel not ortalaması 4.00 üzerinden hesaplanır; bu ortalama hesaplanırken alınan tüm dersler hesaba katılır.

Öğrenimlerini en çok 9 yarıyıl, hiç F notu ve disiplin cezası almaksızın tamamlayan öğrencilerden genel not ortalaması 3.50 ya da üstü olanlar “yüksek onur”, 3.00 ile 3.49 arasında olanlar "onur" listesine alınırlar.

Başka bir yükseköğretim kurumundan dikey veya yatay geçiş yoluyla gelen öğrencinin onur ve yüksek onur listelerine alınabilmeleri için hiç F notu ve disiplin cezası almamış olması ve Yeditepe Üniversitesi'nden en az 72 kredi eşdeğeri ders almış olup, genel not ortalamalarının 3.50 ya da üstü olması gerekir.

Onur listesine alınan öğrencilere diploma ile birlikte bu durumunu gösteren özel bir belge verilir. Mezuniyet koşullarından bir diğeri ise öğrencilerin, zorunlu dersler olan Türk Dili I/II ve Atatürk İlkeleri ve İnkılap Tarihi I/II ve Uygarlık Tarihi derslerini başarı ile tamamlamış olmalarıdır. Aynı şekilde öğrenci, COMM 300-Staj dersinden de geçme notu almalıdır. COMM 300-Staj dersinin notlandırılması Fail/Pass şeklinde yapılmaktadır.

Öğrencinin mezun olabilmesi için alması ve başarması gereken toplam ders yükü 134

kredi/240 AKTS'dir.

Öğrenciye mezuniyet için, hazırlık sınıfı sonrasında en çok 14 yarıyıl hak tanınır. Daha önce belirtildiği üzere her öğrenci için bir danışman atanır ve bu danışman her yarıyıl sonunda her öğrenci için ayrı bir ders takip çizelgesi hazırlar. Bu çizelge sayesinde öğrencinin mezuniyetine dair genel ön planlamalar yapılabilir ve mezuniyet aşamasında bu ders takip çizelgesi fakülte sekreterliğine sunulur.

COURSE CATEGORY LIST

Yarıyıl	Ders kodu	Ders adı	Kategori (AKTS Kredisi) ⁽¹⁾				
			Alanına uygun temel öğretim ⁽²⁾	İletişim Alanına uygun öğretim ⁽³⁾	Seçmeli Dersler		Diğer
					Alan içi	Alan dışı	
1. Yarıyıl	TKL 201	Türk Dili I					2
1. Yarıyıl	HUM 103	Uygarlık Tarihi					3
1. Yarıyıl	SOC 101	Sosyolojiye Giriş	6				
1. Yarıyıl	COMM 101	İletişime Giriş		5			
1. Yarıyıl	COMM 121	Siyaset Biliminin Temelleri	5				
1. Yarıyıl	COMM 199	Akademik Yazım Becerileri Semineri	2				
1. Yarıyıl	RTC 111	Temel Sinema ve Televizyon Teknikleri		8			
2. Yarıyıl	TKL 202	Türk Dili II					2
2. Yarıyıl	LAW 123	Hukuka Giriş	4				
2. Yarıyıl	COMM 102	Medya Tarihi		5			
2. Yarıyıl	COMM 120	Sanat Tarihi ve Estetik	5				
2. Yarıyıl	COMM 122	Düşünce Tarihi	5				
2. Yarıyıl	RTC 112	Video Yapımı		8			
3. Yarıyıl	HTR 301	Atatürk İlkeleri ve İnkılap Tarihi I					2
3. Yarıyıl	PSY 241	Sosyal Psikoloji	7				
3. Yarıyıl	ECON 291	İktisat	6				
3. Yarıyıl	COMM 201	İletişim Kuramları		5			
3. Yarıyıl	RTC 221	Sinema Tarihi		5			
3. Yarıyıl	RTC 271	Kurgu		5			
4. Yarıyıl	HTR 302	Atatürk İlkeleri ve İnkılap Tarihi II					2
4. Yarıyıl	PHIL 152	Etik	5				
4. Yarıyıl	RTC 212	Televizyonda Yapım ve Yönetim		5			
4. Yarıyıl	RTC 222	Sinemada Anlatı ve Anlatım		4			
4. Yarıyıl	RTC 252	Senaryo Yazımı		4			
4. Yarıyıl	RTC 272	Post Prodüksiyon		5			
4. Yarıyıl	RTC 332	Radio Programcılığı		5			
5. Yarıyıl	RSCH 410	Bilimsel Araştırma Yöntemleri	4				
5. Yarıyıl	LAW 305	İletişim Hukuku ve Telif Hakları		4			
5. Yarıyıl	RTC 320	Türk Sinema Tarihi		5			
5. Yarıyıl	RTC 321	Film Sanatı ve Endüstrisi		3			

5. Yarıyıl		Alan Seçmeli I			5		
5. Yarıyıl		Alan Seçmeli II			10		
6. Yarıyıl	RTC 301	Televizyon Kültürü		4			
6. Yarıyıl	RTC 302	Film Teorileri ve Analizleri		5			
6. Yarıyıl	RTC 322	İletişim Sosyolojisi		5			
6. Yarıyıl		Alan Seçmeli III			10		
		Serbest Seçmeli I				5	
7. Yarıyıl	COMM 401	Kültürel Çalışmalar	5				
7. Yarıyıl	COMM 431	Siyasal İletişim		5			
7. Yarıyıl	RTC 491	Bitirme Projesi I		9			
7. Yarıyıl		Alan Seçmeli IV			5		
7. Yarıyıl		Serbest Seçmeli II				5	
8. Yarıyıl	RTC 432	Dijital Teknolojiler ve Toplum	4				
8. Yarıyıl	RTC 482	Medya Seminerleri		3			
8. Yarıyıl	RTC 492	Bitirme Projesi II		9			
8. Yarıyıl		Alan Seçmeli V			5		
8. Yarıyıl		Serbest Seçmeli III				5	
8. Yarıyıl		Serbest Seçmeli IV				5	
PROGRAMDAKİ TOPLAMLAR ⁽⁴⁾			58	116	35	20	11
MEZUNİYET İÇİN GENEL TOPLAM			240				
TOPLAMLARIN GENEL TOPLAMDAKİ YÜZDESİ			24,16%	48,33%	14,58%	8,33%	4,58%
Toplamlar bu satırlardan en az birini sağlamalıdır			En düşük AKTS kredisi	60	90	60	
			En düşük yüzde	25%	37,50%	25%	

ASSESSMENT AND GRADING

Puan	Başarı Notu	Katsayı
90-100	AA	4,00
85-89	BA	3,50
80-84	BB	3,00
75-79	CB	2,50
70-74	CC	2,00
60-69	DC	1,50
50-59	DD	1,00
49 ve altı	F	0,00

Ayrıca, öğrencilerin not çizelgelerinde ve dosyalarında durumlarını gösteren aşağıdaki kısaltmalar ya da açıklamalar da kullanılabilir.

I Eksik (Incomplete)

P Geçer (Pass)

X Proje ve Tezler İçin Devam Ediyor (In progress)

T Transfer (Transfer)

W Dersten Çekilme (Withdrawal)

NC Kredisiz (Non-credit)

ND Diplomaya Yönelik Olmayan (Nondegree)

R Tekrar (Repeat)

L İzinli (Leave)

ADD Ders Ekleme

DR Ders Bırakma

AU Dinleyici (Audit)

I Notu, geçerli bir mazeret nedeniyle dersin gereği çalışmaları tamamlayamayan öğrencilere verilir. (I) notunun gerektirdiği eksikliklerin en geç bir sonraki normal dönemin son ders ekleme tarihine kadar tamamlanması gerekir. Eksiklik giderildiğinde öğrenci hakettiği ders notunu alır; başarısızlık halinde ise I, FF'ye dönüşür.

P Notu, not ortalamalarına katılmayan derslerden geçen öğrencilere verilir.

X Notu, proje, tez ve benzeri çalışmaları sürdürmekte olan öğrencilere verilir.

R Notu, dersin tekrarlandığını gösterir.

NC Notu, kredisiz olarak alınan dersler için kullanılır.

ND Notu, Yeditepe Üniversitesinden diploma almaya yönelik olmayan ve kredili veya kredisiz olarak alınan dersler için kullanılır.

L Notu, Yönetmelik hükümleri uyarınca izinli olan öğrenciler için kullanılır.

T Notu, başka bir bölüm, fakülte ya da üniversiteden transfer olup ilgili yönetim kurulunca intibakı onaylanan ve not ortalamasına katılmayan derslere veya ÖSS sınavı sonucu ile Üniversiteye yeniden kaydolun öğrencilere, evvelce almış oldukları ve denkliği bölümün önerisiyle ilgili yönetim kurulunca tanınan dersler için verilir.

W Notu, son ders bırakma tarihinden sonra minimum ders yükü altında düşmemek koşuluyla, her yıl akademik takvimde belirlenen süre içinde, danışmanın ve öğretim elemanının görüşü alınarak ilgili yönetim kurulu kararıyla bırakılmasına izin verilen derslere verilir.