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| Radio, Television and Cinema (English) | | | |
| Bachelor | TR-NQF-HE: Level 6 | QF-EHEA: First Cycle | EQF-LLL: Level 6 |

Course Introduction and Application Information

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| Course Code: | RTC308 | | | | | | |
| Course Name: | Short Film: Style and Narrative | | | | | | |
| Semester: | Spring | | | | | | |
| Course Credits: | <table border="1"> <tr> <td>ECTS</td> </tr> <tr> <td>5</td> </tr> </table> | | | ECTS | 5 | | |
| ECTS | | | | | | | |
| 5 | | | | | | | |
| Language of instruction: | English | | | | | | |
| Course Condition: | | | | | | | |
| Does the Course Require Work Experience?: | No | | | | | | |
| Type of course: | Compulsory Courses | | | | | | |
| Course Level: | <table border="1"> <tr> <td>Bachelor</td> <td>TR-NQF-HE:6. Master`s Degree</td> <td>QF- EHEA:First Cycle</td> <td>EQF-LLL:6. Master`s Degree</td> </tr> </table> | | | Bachelor | TR-NQF-HE:6. Master`s Degree | QF- EHEA:First Cycle | EQF-LLL:6. Master`s Degree |
| Bachelor | TR-NQF-HE:6. Master`s Degree | QF- EHEA:First Cycle | EQF-LLL:6. Master`s Degree | | | | |
| Mode of Delivery: | Face to face | | | | | | |
| Course Coordinator: | Prof. Dr. NEZİH ERDOĞAN | | | | | | |
| Course Lecturer(s): | Dr. Öğr. Üy. ASLI ILDIR | | | | | | |
| Course Assistants: | | | | | | | |

Course Objective and Content

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| Course Objectives: | <p>By the end of this course, students will:</p> <ul style="list-style-type: none"> • Understand the key elements of short film narrative and style. • Analyse how short films use visual and auditory elements to tell stories. • Explore the constraints and possibilities of short film storytelling. • Develop the ability to critique short films critically and constructively. • Create a short film project that demonstrates an understanding of narrative and stylistic |
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| | principles. |
| Course Content: | This course examines the short film as a distinct form of cinematic expression, focusing on the relationship between style and narrative. Students will explore how short films convey meaning, create atmosphere, and develop characters within limited time frames. Through screenings, readings, discussions, and practical exercises, students will gain an understanding of how to analyse and create short films. |

Learning Outcomes

The students who have succeeded in this course;

- 1) Narrative Structure Mastery: Students will demonstrate a deep understanding of various narrative structures used in short films, including linear, non-linear, and experimental formats, and effectively apply these structures in their own work.
- 2) Stylistic Analysis: Students will critically analyse different stylistic approaches in short films, recognising how elements such as cinematography, editing, sound design, and mise-en-scène contribute to the overall narrative and emotional impact.
- 3) Character Development: Students will develop the ability to create compelling characters within the constraints of short film storytelling, focusing on effective character arcs and dialogue that advance the narrative.
- 4) Cinematic Techniques: Students will gain proficiency in employing cinematic techniques that enhance the storytelling in short films, including visual symbolism, pacing, and the use of space and time.
- 5) Genre Exploration: Students will explore and experiment with various genres in short film, understanding how genre conventions can be both adhered to and subverted to create unique narratives.
- 6) Original Short Film Creation: Students will produce an original short film that demonstrates a cohesive blend of narrative and style, showcasing their ability to tell a compelling story within a limited runtime.

Course Flow Plan

| Week | Subject | Related Preparation |
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| 1) | Week 1: Introduction to Short Films • Topics: What defines a short film? History and evolution of short films. • Screening: Selection of iconic short films (e.g., La Jetée by Chris Marker, Meshes of the Afternoon by Maya Deren). • Readings: Introduction to short film theory. • Assignment for next week: present a short film of your choice | - |
| 2) | Week 2: Narrative Structure in Short Films • Topics: Narrative structure, plot vs. story, the three-act structure in short films. • Screening: Examples of short films with different narrative structures. • Readings: Excerpts from How Not To Make A Short Film: Straight Shooting From a Sundance Programmer • Assignment: Breakdown of narrative structure in a selected short film. | |
| 3) | Week 3: Character Development in Short Films • Topics: Creating compelling characters with limited screen time, character arcs. • Screening: Character-focused short films (e.g., The Lunch Date by Adam Davidson). • Readings: Character development in | |

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| | screenwriting. • Assignment: Create a character profile for an original short film idea. | |
| 4) | Week 4: Visual Storytelling • Topics: The role of visual elements in short films, mise-en-scène, cinematography. • Screening: Visually striking short films (e.g., Powers of Ten by Charles and Ray Eames). • Readings: Selected chapters on visual storytelling from Film Art by David Bordwell and Kristin Thompson. • Assignment: Analyse the visual style of a selected short film. | |
| 5) | Week 5: Sound and Music in Short Films • Topics: The impact of sound design and music on narrative, diegetic vs. non-diegetic sound. • Screening: Short films with innovative sound design (e.g., The Big Shave by Martin Scorsese). • Readings: Articles on sound design in cinema. • Assignment: Sound analysis of a selected short film. | |
| 6) | Week 6: Experimental Short Films • Topics: Breaking traditional narrative structures, the avant-garde in short films. • Screening: Experimental shorts (e.g., Un Chien Andalou by Luis Buñuel and Salvador Dalí). • Readings: The role of experimentation in short film history. • Assignment: Conceptualise an experimental short film. | |
| 7) | Week 7: Genre in Short Films • Topics: Exploring genre conventions in short films (horror, comedy, drama, etc.). • Screening: Genre-specific short films (e.g., Lights Out by David F. Sandberg). • Readings: Genre theory in short films. • Assignment: Write a genre analysis of a selected short film. | |
| 8) | Week 8: Documentary Short Films • Topics: The use of documentary style in short films, vérité vs. constructed narratives. • Screening: Notable documentary shorts (e.g., Night and Fog by Alain Resnais). • Readings: Documentary theory. • Assignment: Develop a concept for a documentary short film. | |
| 9) | Week 9: Short Film Scriptwriting Workshop • Topics: Developing an original short film script, dialogue, pacing. • Workshop: Peer review and script feedback session. • Assignment: Submit the first draft of a short film script. | |
| 10) | Week 10: Directing Short Films • Topics: Directing techniques, working with actors, translating script to screen. • Screening: Director-focused short films (e.g., Wasp by Andrea Arnold). • Readings: Directing short films - articles and essays. • Assignment: Directorial plan for the final short film project. | |
| 11) | Week 11: Editing and Post-Production • Topics: The role of editing in shaping narrative, pacing, continuity. • Screening: Examples of editing techniques in short films. • Readings: Selected readings on film editing. • Assignment: Edit a scene from a provided short film script. | |
| 12) | Week 12: The Short Film Industry • Topics: Film festivals, distribution, and the role of short films in a filmmaker's career. • Guest Lecture: Industry professional (e.g., short film festival programmer). • Readings: Articles on the short film market. • Assignment: Research and present on a short film festival. | |

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| 13) | Week 13: Final Project Development • Topics: Preparing the final short film project, production planning. • Workshop: Group work on final projects, instructor feedback. • Assignment: Finalise and submit the production plan. | |
| 14) | Week 14: Final Presentations and Screenings • Activity: Screening of student short films, peer review, and critique. • Discussion: Reflecting on the course learnings and future applications. • Assignment: Reflective essay on the final project experience. | |

Sources

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| Course Notes / Textbooks: | David K. Irving, Peter W. Rea, Producing and Directing the Short Film and Video, Roberta Marie Munroe, How Not to Make a Short Film: Secrets from a Sundance Programmer |
| References: | David K. Irving, Peter W. Rea, Producing and Directing the Short Film and Video, Roberta Marie Munroe, How Not to Make a Short Film: Secrets from a Sundance Programmer |

Course - Program Learning Outcome Relationship

| Course Learning Outcomes | 1 | 2 | 3 | 4 | 5 | 6 |
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| Program Outcomes | | | | | | |
| 1) By providing both theoretical and practical education, it prepares students for academic and business life. | | | | | | |
| 2) It provides a critical perspective on mass media. | | | | | | |
| 3) With the English curriculum, it allows students to follow the international market and academic studies from original sources. | | | | | | |
| 4) Students will be an expert in front of the camera, behind-the-scenes, news center, light, sound, editing, directing, cinematography, screenwriting. | | | 3 | 3 | | 3 |
| 5) Thanks to the media professionals, the students will be ready for the sector. | | | 2 | 2 | | 2 |
| 6) Acquires production skills such as short and medium films, screenplays, documentaries and TV programs. | 3 | 3 | 3 | 3 | 3 | 3 |
| 7) Have the basic knowledge and experience of image technologies. | 1 | 2 | 1 | 3 | 3 | 3 |
| 8) Thanks to sectoral cooperation, professional business life will be started. | | | | 1 | 1 | 1 |
| 9) Through an applied curriculum, students gain an interdisciplinary | | | | | | |

| perspective on different media studies. Course Learning Outcomes | 1 | 2 | 3 | 4 | 5 | 6 |
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| 10) With the technical training to be taken in studio environment, students gain experience in the sector. | 1 | 1 | 1 | 3 | 3 | 3 |
| 11) They will have skills such as negotiating with the group, taking initiative. | 1 | 1 | 3 | 3 | 3 | 3 |
| 12) Acquire basic values related to media and business ethics. | | | | | | |
| 13) Follow the developments in the field and communicate with colleagues by using a foreign language at least at the level of European Language Portfolio B1. | 3 | 2 | | | | |
| 14) Students use information and communication technologies together with computer software at the advanced level of European Computer Driving License required by the field. | 3 | | 2 | 2 | 3 | 3 |

Course - Learning Outcome Relationship

| No Effect | 1 Lowest | 2 Average | 3 Highest |
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| | Program Outcomes | Level of Contribution |
|----|---|-----------------------|
| 1) | By providing both theoretical and practical education, it prepares students for academic and business life. | 3 |
| 2) | It provides a critical perspective on mass media. | 1 |
| 3) | With the English curriculum, it allows students to follow the international market and academic studies from original sources. | 3 |
| 4) | Students will be an expert in front of the camera, behind-the-scenes, news center, light, sound, editing, directing, cinematography, screenwriting. | 3 |
| 5) | Thanks to the media professionals, the students will be ready for the sector. | 2 |
| 6) | Acquires production skills such as short and medium films, screenplays, documentaries and TV programs. | 3 |
| 7) | Have the basic knowledge and experience of image technologies. | 3 |
| 8) | Thanks to sectoral cooperation, professional business life will be started. | 2 |
| 9) | Through an applied curriculum, students gain an interdisciplinary perspective on different media studies. | 1 |

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| 10) | With the technical training to be taken in studio environment, students gain experience in the sector. | 2 |
| 11) | They will have skills such as negotiating with the group, taking initiative. | 3 |
| 12) | Acquire basic values related to media and business ethics. | |
| 13) | Follow the developments in the field and communicate with colleagues by using a foreign language at least at the level of European Language Portfolio B1. | 1 |
| 14) | Students use information and communication technologies together with computer software at the advanced level of European Computer Driving License required by the field. | |

Assessment & Grading

| Değerlendirme Yöntemleri ve Kriterleri | Number of Activities | Level of Contribution |
|--|----------------------|-----------------------|
| Homework Assignments | 15 | % 30 |
| Presentation | 7 | % 15 |
| Midterms | 10 | % 20 |
| Final | 20 | % 35 |
| total | | % 100 |

Workload and ECTS Credit Calculation

| Activities | Number of Activities | Workload |
|--------------------------|----------------------|------------|
| Course Hours | 14 | 42 |
| Application | 7 | 16 |
| Study Hours Out of Class | 13 | 24 |
| Presentations / Seminar | 7 | 7 |
| Homework Assignments | 5 | 10 |
| Midterms | 2 | 6 |
| Final | 4 | 12 |
| Total Workload | | 117 |