



T.R.
İSTANBUL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

CURRICULUM FORM
Syllabus



Number : Date : 10.5.2018

Department : DEPARTMENT OF RADIO-TV CINEMA, THESIS MASTER'S PROGRAM, (FORMAL EDUCATION)

Academic Year : 2018 - 2019

| | | | | | | | |
|---|--------|---|-----|----------|------|-----------------|-------------|
| Course Name | | THE RHYTHM IN CINEMA | | | | Course Code | RATS7113 |
| Semester | Theory | Practice | Lab | Credit | ECTS | Course Language | Course Type |
| 2 | 3 | 0 | 0 | 3 | 7 | Turkish | Opt |
| Admission Requirements | | - | | | | | |
| Compulsory Attendance | | Theory | | Practice | | Lab | |
| | | %70 | | | | | |
| Course Teacher(s) | | Asst. Prof. İLKAY NİŞANCI, | | | | | |
| Purpose | | To ensure that the students learn the visual perception of the rhythm which is the basis of all the arts in cinema and analyze the movies in rhythm context. | | | | | |
| Course Content (Short Description) | | The rhythm is generally a word that resonates with music, and it is also in the form of a movie, appears to be measurable over. Movie rhythm and music rhythm interrelated completely different. This is because the rhythmic structure of a musical work in general and mathematical the context is clear. In the cinema, rhythm script, cinematography, image and sound fiction relationship. The course provides a formal structure and method. | | | | | |
| Course Learning Outcomes | | At the end of the lesson, students will be able to understand the visual perception of the rhythm concept and will be able to analyze movies in rhythm context. Besides this, the student is practicing when he wants to produce any kind of visual production, his intuitive orientations need to be rhythmically LO expression. | | | | | |
| Teaching and Learning Methods | | Interactive participation, presentation. | | | | | |
| Contribution of Learning Outcomes on Program Competency | | An artwork without rhythm is unthinkable. However, if it is not defined as a work of art. Every film, television production and digital media have rhythm. Be able to read rhythm visually we often analyze our likes or dislikes related to our instincts scientifically they provide. Thus, while the level of visual production is increasing as an output, in the analysis of a visual structure the necessary scientific reference points become apparent. Therefore, this lesson is particularly useful for the program meets the qualifications at a high level. | | | | | |
| Resources | | Sinemada Ritimlerin Kurgusu- Karen Pearlman. | | | | | |

| ASSESSMENT SYSTEM | | |
|--|--------|--------------|
| Study | Number | Contribution |
| Assignments | 0 | 0 |
| Presentation | 0 | 0 |
| Mid-term Examinations (including time for preparation) | 1 | 30 |
| Project | 0 | 0 |
| Clinical Practice | 0 | 0 |
| Laboratory | 0 | 0 |
| Field Work | 0 | 0 |
| Other Applications | 0 | 0 |
| Quiz | 0 | 0 |
| Term Paper/ Project | 0 | 0 |
| Portfolio Study | 0 | 0 |
| Reports | 0 | 0 |
| Learning Diary | 0 | 0 |
| Thesis/ Project | 0 | 0 |
| Seminar | 0 | 0 |
| Other | 0 | 0 |
| Final Exam | 1 | 70 |
| THE WEIGHT OF THE IN-TERM ASSIGNMENTS IN THE FINAL GRADE | | 30 |
| THE WEIGHT OF THE END OF TERM EXAM IN THE FINAL GRADE | | 70 |
| TOTAL | | 100 |

| ECTS TABLE | | | |
|--|--------|--------|-----------------|
| Events | Number | Period | Credit Workload |
| Class Hours | 14 | 3 | 42 |
| Working Hours out of Class | 14 | 8 | 112 |
| Assignments | 0 | 0 | 0 |
| Presentation | 0 | 0 | 0 |
| Mid-term Examinations (including time for preparation) | 1 | 15 | 15 |
| Project | 0 | 0 | 0 |
| Clinical Practice | 0 | 0 | 0 |

| ECTS TABLE | | | |
|---|--------|--------|-----------------|
| Events | Number | Period | Credit Workload |
| Laboratory | 0 | 0 | 0 |
| Field Work | 0 | 0 | 0 |
| Other Applications | 0 | 0 | 0 |
| Final Examinations (including preparatory year) | 1 | 15 | 15 |
| Quiz | 0 | 0 | 0 |
| Term Paper/ Project | 0 | 0 | 0 |
| Portfolio Study | 0 | 0 | 0 |
| Reports | 0 | 0 | 0 |
| Learning Diary | 0 | 0 | 0 |
| Thesis/ Project | 0 | 0 | 0 |
| Seminar | 0 | 0 | 0 |
| Other | 0 | 0 | 0 |
| Credit Workload | | | 184 |
| Credit Workload / 25 | | | 7.36 |
| ECTS | | | 7 |

| WEEKLY COURSE CONTENTS | |
|------------------------|---|
| Week | Theory Topics |
| 1 | Key concepts of visual construction: Contrast and similarity |
| 2 | To define rhythm concept and visual rhythm |
| 3 | Rhythm in the script - Main story line |
| 4 | Rhythm in the script - Main character and side character relation |
| 5 | Rhythm analysis in the scenario |
| 6 | Rhythm in cinematography - Rhythm of stationary objects |
| 7 | Rhythm in cinematography - Rhythm of moving objects |
| 8 | Rhythm analysis in cinematography |
| 9 | Constant rhythm - Uninterrupted and fragmented flow |
| 10 | Rhythm in fiction - Cutting rhythms, restricting movement |
| 11 | Rhythm analysis |
| 12 | Keep rhythm under control in production |

WEEKLY COURSE CONTENTS

| Week | Theory Topics |
|-------------|---|
| 13 | Assignments, presentation, discussion, evaluation |
| 14 | Assignments, presentation, discussion, evaluation |

| Hafta | Practice Topics |
|--------------|------------------------|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| 8 | |
| 9 | |
| 10 | |
| 11 | |
| 12 | |
| 13 | |
| 14 | |

RELATIONSHIP OF PROFICIENCY PROGRAM WITH COURSE LEARNING OUTCOMES

| Num | Qualification Program | Score |
|------------|---|--------------|
| 1 | to be able to evaluate notions that are related with the fields of radio- television- cinema, corralate these abovementioned notions with other disciplines, construct radio- television- cinema texts and to be able to use aparatus that are used for broadcasting and filming. | 5 |
| 2 | to be able to corralate field of radio- television- cinema with artistic, social, economical and political developments and to be able to evaluate these correlations in depth. | 5 |
| 3 | to be able to organise how to develop a scientific research in theoretical and also in practical ways. | 5 |
| 4 | to have knowledge about artistic, political, economic, cultural and social structures' dynamics at a local, national and international level. Moreover to have the knowledge on how to recognize these dynamics. | 5 |
| 5 | to conceive various theories and models in the field of communications and also methods and theories of approaches that are within the critical studies. | 5 |
| 6 | to have knowledge about the national, international legal and constitutional framework that regulates the role and the responsibilities of media and having the ability to follow the public regulations on intellectual and artistic works | 5 |

| RELATIONSHIP OF PROFICIENCY PROGRAM WITH COURSE LEARNING OUTCOMES | | |
|---|---|-------|
| Num | Qualification Program | Score |
| 7 | to be able to comprehend norms and practices of radio, television and cinema; of artistic, regulatory, political, economic and social developments in national and international level affecting the perception of radio, television and cinema by the public; of technological developments affecting the proliferation of radio, television and cinema. | 5 |
| 8 | to be able to improve yourself by following and internalizing developments, new perspectives, research and data in social sciences and in the fields of communication, radio, television and cinema. | 5 |
| 9 | to be able to recognize social psychological primary sources of communicative components in artistic, social and cultural contexts | 5 |
| 10 | to be able to express yourself creative, innovative, understandable about related subjects in the field with written, verbal and visual representation ways and to be able to transmit information with media texts to the public | 5 |
| 11 | to comprehend sectoral structure of global, national and local media and production process of media text and also to be able to evaluate strategy, preferences and broadcasting policy of media | 5 |
| 12 | to be able to act according to democratic, human rights-based, social, scientific and professional ethics value, to be able to be aware of racist, sexist and each kind of discriminatory policies, to be able to distinguish them and to have attitude towards the discriminatory policies. | 5 |
| 68 | | 5 |
| Contribution Level : 1 low, 5 high | | |

SIGNATURE