CRITIQUE DUO

A Socio-Political Critique on Contemporary Society with Two Short Films

by
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ABSTRACT

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Keywords: film, socio-politics, philosophy, critical thinking, authoritarianism

Critique Duo is a short film project composed of two short films which are based on the themes of socio-political critique in contemporary societies. Critical thinking, conditioning, intellectual independence and herd behavior are the topics discussed with the first film, Crossing the Yellow Line. Authoritarianism in family and government, adolescence of societies and decision making mechanisms in individuals are discussed in the second film, Family Portrait. The films state the problems indirectly with the use of metaphors and raise questions with a critical and analytical approach. This paper discusses theoretical parts of issues that those two films refer in relation to philosophy. In addition to giving a general outlook of cinema and its relation to philosophy, sociology and politics, the paper focuses more on the subtexts of films. Critique Duo does not directly propose a solution. Rather, it opens a way for the audience to be aware of those problems and evoke the audience to re-think.

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ÖZET

ELEŞTİREL İKİLİ

İki Kısa Film ile Günümüz Toplumu Üzerine Sosyopolitik Eleştiri

Ferhat Şen

M.A., Görsel Sanatlar ve Görsel İletişim Tasarımı, Bahar 2008

Tez Danışmanı: Yoong Wah Alex Wong

Anahtar Kelimeler: film, sosyopolitika, felsefe, eleştirel düşünme, otoriteryenizm

Eleştirel İkili, günümüz toplumuna sosyo-politik açından eleştirel yaklaşım sergileyen iki kısa filmden oluşmaktadır. İlk film olan Sarı Çizgiyi Geçmek, eleştirel düşünme, şartlanma, entellektüel bağımsızlık ve sürü psikolojisi gibi konuları işlerken ikinci film Aile Fotoğrafı, ailede ve ülke yönetiminde otoriteryenizm, toplumların ergenliği ve bireylerin karar verme mekanizmaları gibi konulara değinmektedir. Filmler problemleri benzetmeler yardımıyla dolaylı olarak ortaya koyarken eleştirel ve analitik bir yaklaşımla sorular sordurtmaktadır. Bu makale, filmlerin atıfta bulunduğu konuların teorik yanlarını ve felsefeyle olan bağlantılarını işlemektedir. Sinemanın felsefe, sosyoloji ve politika ile ilgisine dair genel bir çerçeve çizerek filmlerin alt metinlerini irdelemektedir. Eleştirel İkili doğrudan bir çözüm önermemekte; bunun yerine daha çok izleyicinin ve okuyucunun işlenen konulara dair farkındalığını sağlamakta ve onları yeniden düşünmeye sevketmektedir.

CD İçeriği: sari_cizgiyi_gecmek.avi, aile_fotografi.mov

ACKNOWLEDGEMENTS

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INTRODUCTION

This project is a critical outlook on socio-political issues in societies of modern times. It is not a solution proposal to the issues but rather an outcome of the observations made in society. The project is composed of two short films in two different genres: drama and crime. Though it is stated that the films deal with problems, they are not made to produce or suggest solutions but rather made as an effort to exhibit the problems and raise some questions in the minds of the audience.

The first film of the project, *Crossing the Yellow Line* (directed by Ferhat Şen, 2007) is about the escape of a patient from a mental hospital. The second film, *Family Portrait* (directed by Ferhat Şen, 2007) starts with the kidnapping of a university student by a pathetic "father" who builds up his family by randomly confining some people on the street as his "family members".

One point that binds these films to each other is that they have some kind of a unrealistic approach in terms of the events and actions but without deviating too much from the real-life setting. The events and actions that occur in the stories are not exactly real life events, however, they are not absolutely unrealistic. They are realistic in a sense that these types of occurrences and deeds may also happen in real life, but they are not so likely to be observed as in the context that they are presented. For example, one can witness a mental hospital but not with such patients and such regulations; or a cruel father figure but not with such pathetic behavior and emotional inclinations. In the film narrative, instead of making a reproduction by exactly quoting possible real life instances, the project was an effort to render slightly unrealistic types of stories which are not so likely to be seen in a real life atmosphere.

Another point that can be observed within these two short films is that they express what they want to express within the subtext of the stories. The intention in such an approach is to urge the audience to think by making analogies with real life events and try them to catch some allegories in the films. In the first film, *Crossing the Yellow Line*, the idea behind the film lies with the issue of freedom due to conditioning and lack of critical thinking. It is relatively apparent so not to complicate the audience

in the first impression. The second one, *Family Portrait*, has a deeper subtext, which is about authoritarianism in family and in governments and power relations in political philosophy in which the audience is supposed to reflect more on the plot.

In the realization of the approach stated above, I am not seeking a polysemy, i.e. multiple meaning. I did not run after the idea that I would have to tell such a story that has multiple meanings. The intention was to make it as simple as it could be and convey the ideas embedded in the stories plainly. However, this does not mean that these short films are to be limited to one point of view.

The films in this project are trying not to utter very sharp and bold statements while they are saying something pertaining to criticism. The method is more like a hit-and-run style so as to trigger the questioning mechanism in the mind of the audience. The reason for this is not to be didactic about the issues but to leave the statements blurry and open to discussion. Tarkovski, in *Sculpting in Time* states "The work of art lives and develops, like any other natural organism, through the conflict of opposing principles. The idea of the work, its determinant, is hidden in the balance of the opposing principles which comprise it" (Tarkovskii 2003, 47). In these films there is not an absolute balance of the opposing principles but there is always a skeptical approach while expressing the statements vaguely.

This project comprises two short films in two selected genres, drama and crime, on two themes regarding socio-political criticism. This paper discusses philosophical, social and political readings of films in general and examines specifically two short films, *Crossing the Yellow Line* and *Family Portrait* in terms of aspects stated above.

CHAPTER 1: BACKGROUND\CONTEXT

1.1 Cinema and Ideology

"Any cultural product or creation carries, implicitly or explicitly, ideas about how the world is or should be seen and how men and women should see each other in it; the clothes you wear express social values just as the films you watch communicate social values" (Corrigan 2001, 106).

It can be claimed that films are mirrors of the society in which they are produced because they are fertilized in the soils of that society's intellect. In this regard, films have a social content. However, it does not mean that if one wants to understand the status of a society, the films made in that society exactly give them what they need. It means that films contain enough information to be read from social perspective. Moreover, the films are supposed to include not only social but also some political content, since while making a film, it is impossible to make a narrative without depicting the ideas, thoughts, actions\reactions, habits and reflexes of a society. Because "people have ideological beliefs, even if these beliefs are not very coherent such beliefs perform a social role for those who hold them" (Harrison 2003, 152).

"All films – documentaries, fiction films, even avantgarde films – are about something. And what they are about can be trivial and merely entertaining or profound" (Light 2003, 7). While every film is about something, it is sure that "a film about politics is more closely related to the political practice than a film about love but still it has to take that famous indirect route" (Fargier 1977, 33). This means that even the most unallied films have some kind of political content. Therefore every film is political even if it is strongly stated that it is not. At least it is political with its attitude which declares that it is not political.

"Like the majority of movies, these films present themselves as mainly entertainment, and their makers would probably resent any claim that there are unintended social or political perspectives at work here. Yet most of us would probably acknowledge that each of these has rather clear ideological messages about individualism, gender relations, and the importance of family, race or European history" (Corrigan 2001, 105).

"Any film at any point in history might describe a family, a war, or the conflict between races, but the ways these are shown and the reasons they are shown in a particular way can vary greatly" and these variations determine the political and social posture of the film about the issues it touches on, either superficially or profoundly (Corrigan 2001, 25).

It is almost impossible to see those ingredients if the point of view of the viewer for the cinema is only for entertainment. If films are taken only as an entertaining art form, then the tendency of the audience is more to disregard all the depth in the film and to enjoy only the surface of the narrative. If one begins to think about the social relations between the characters in the films and ask about the reasons why these films are made, then one can initiate the disclosure of the social and political aspects of the film. Films cannot be isolated from such qualities; the social and political aspects are embedded in them. "Politics takes place within a framework of ideas and concepts, ideological and religious beliefs, and social and political institutions moulded by the struggles arising from their interplay" (Harrison 2003, 309). And film is such a medium that can, by nature, serve as a playground for those struggles.

1.2 Cinema and Philosophy

If there are politics and sociology in any work or idea, philosophy will automatically and necessarily include itself somewhere deep. Either the social and political practices stem from philosophical theories, or philosophy itself deals with theories of socio-political themes emerging from practice. Bowie, in *The Individual and the Political Order,* discusses some general political arguments, saying "political arguments of the kind in question rest on philosophical presuppositions that need to be clarified and evaluated" (Bowie and Simon 2007, 2). That is to say, in order to examine the nature of political arguments there is a definite need to look into their philosophical foundation. The branches of philosophy which deal with these issues are named social and political philosophy. Sometimes a distinction is made between social and political philosophy but since in terms of the topics they discuss they are generally one within another, Miller uses the term "political philosophy" in a broad sense to include both (Miller 1998). Political philosophy, in broad terms, studies governments and the relationships of governments to people both in individual and social sense. It asks questions by "analyzing and interpreting ideas like freedom, justice, authority and democracy and then applying them in a critical way to the social and political institutions that currently exist" (Miller 1998).

In this study sociology, politics and philosophy are pronounced together as if they are the same. They are certainly not the same. However, in the context of film they all

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penetrate each other and merge together since the subject matter of the film narrative is human. In fact it is not only true in the context of film. Jan Narveson defines social philosophy as philosophy of society and a part of moral philosophy with an area of concern of social action and individual involvement with society in general (Narveson 1997, 747) Furthermore "many areas of political philosophy as well as the social dimensions of more narrowly defined philosophical subfields" can be added to this description (Light 2003, 6).

A very literal relationship between cinema and philosophy dates back to the Greek philosopher Plato (circa 428-c. 347 BC) who "helped to lay the philosophical foundations of Western culture"[1]. In the book *Republic,* there is a thought experiment which can be named as Myth of The Cave or Allegory of the Cave.

> "Imagine human beings living in an underground, cave like dwelling, with an entrance a long way up, which is both open to light and as wide as the cave itself. They have been there since childhood, fixed in the same place, with their necks and legs fettered, able to see only in from of them, because their bonds prevent them from turning their heads around. Light is provided by a fire burning far above and behind them. Also behind them, but on a higher ground, there is a path stretching between them and the fire. Imagine that along this path low wall has been built, like a screen in front of puppeteers above which they show their puppets (Plato 1992, 187).

Plato properly sets some space just like a cinema hall with the audience in it. But the sound and image is yet missing.

> "Then also imagine that there are people along the wall, carrying all kinds of artifacts that project above it – statues of people and other animals, made out of stone, wood, and every material. And as you'd expect, some of the carriers are talking, and some are silent" (Plato 1992, 187).

Plato's concern was not to depict a cinema hall but he uses imagery to portray a framework to explain his thought with something which extremely resembles to the status of cinema and the audience.

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[1] "Plato." *Encyclopædia Britannica Online.* May 18, 2008. http://www.britannica.com/eb/article-9108556 (accessed May 18, 2008)
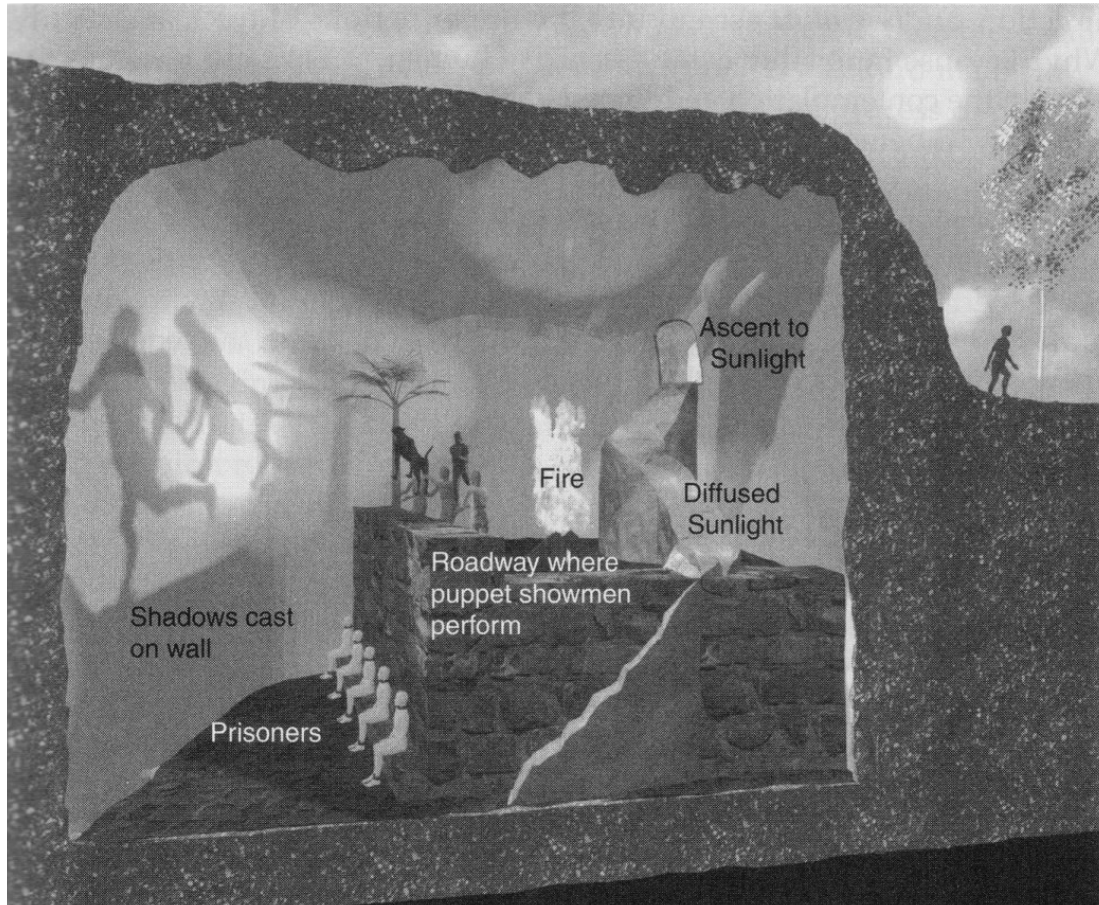
Figure 1. The Illustration of Myth of the Cave[2]

Plato's image of Myth of the Cave has various similarities to modern cinema both apparently and conceptually. The wall is almost like a movie screen where the image is projected. The functions of fire and the puppeteers are performed by the light and film rolls in the film projector which produces the image. The people living in the underground cave, who are labeled as "prisoners" by Plato, are similar to the audience in a movie theater where everybody looks at the projected image in a completely darkened space.

Along with the physical similarities between Plato's Cave and cinema, there is also a questionable resemblance between the two – the creation of illusion. Both in the cave and movie theater the "audience" is exposed to an illusion which is a depiction of reality. Some problems arise when this illusion is perceived as the reality itself by the

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[2] http://www.normanrschultz.org/courses/intro/platocave.jpg, May 22, 2008

"audience". This conceptual aspect of Plato's Cave will be discussed more in Section 1.4 chapter titled Cinema and Reality.

Not only Plato but other philosophers have often resorted to using vivid pictorial images to illustrate, illuminate and provoke philosophical thinking. (Falzon 2002, 2) Because this is a very feasible way for the philosophers to concretize, exemplify and hence convey the ideas in their minds. For example a contemporary political philosopher Robert Nozick (1938-2002), in his book *Anarchy State and Utopia,* has also used cinematic imagery and narrative in his famous thought experiment known as "The Experience Machine" where he questions the very fundamental arguments of hedonism.

> "Suppose there were an experience machine that would give you any experience you desired. Superduper neuropsychologists could stimulate your brain so that you would think and feel you were writing a great novel, or making a friend, or reading an interesting book. All the time you would be floating in a tank, with electrodes attached to your brain. Should you plug into this machine for life, preprogramming your life experiences?" "Of course, while in the tank you won't know that you're there; you'll think that it's all actually happening." "Would you plug in?" (Nozick 1974, 42-43)

Nozick draws the setting of a sci-fi movie with a huge machine with human bodies inside in a liquid plugged in electrodes. The crazy neuropsychologists are all around to make the checks of the electrode contacts and the condition of the fluid. But the intention here is not to write a script but to portray an idea.

While Nozick has used cinematic imagery to explain his ideas, some sci-fi films are made by either taking Nozick's *Experience Machine* as a theoretical basis or only as an inspiration such as, *eXistenZ* (Cronenberg, 1991), *The Matrix* (Wachowski, 1999), *Vanilla Sky* (Crowe, 2001), *Open Your Eye* (a.k.a Abre los ojos, Amenábar, 1997) and *Minority Report* (Spielberg, 2002)

It is not problematic if philosophy uses imagery to explain philosophical concepts, nonetheless some discussions arise when it is vice versa. From the point of view of films, it might be problematic when making use of cinematic images to say something about philosophy. Falzon (2002) points out "the risk of distorting the films in which they figure, of failing to treat films as films but instead reducing them to mere examples of philosophy" and asks if it is a violation of the integrity of the films which is in discussion (Falzon 2002, 5). In fact it is true that films are taken out of their

cinematic context while reading them philosophically. This might be seen as an "action to bend them to alien purposes" (Falzon 2002, 6). However, reading a film can be done from many points of view since films are multi-textual works. One can take a film in its cinematic context and make a study of it, while others can take it to another context to be studied. Reading a film philosophically does not assert that the film is made only for the sake of philosophy, nor does it advocate that the film is nothing but a medium for the philosophical themes to blossom and spread away.

It is important to add that not only art house movies are philosophical films but an absolutely entertainment movie can definitely be philosophical. There is a general association which links art movies with heavy social, political and philosophical references while entertainment movies labeled more likely to be a commodity which has no intellectual content. One of the most striking examples to entertainment film which has philosophical subtext is *The Matrix* (1999) by Wachowski Brothers. It asks very fundamental questions of philosophy about theory of knowledge and meaning of life while it stays in the entertainment level. Another example is Spielberg's *Minority Report* (2002) which provides a "good investigation of problem of freedom" of the will (Rowlands 2004, 122). There are some other examples which deal with such issues like *The Truman Show* (by Weir, 1998) and *Devil's Advocate* (by Hackford, 1997).

Another point to discuss about philosophy in films is that some films are explicitly philosophical while some others have hidden the philosophical value inside the film. Some films "appear to be explicitly philosophical at face value". (Light 2003, 2) However, some films are unconsciously and\or implicitly philosophical. They are either made without being aware of their philosophical references or the philosophy is deliberately hidden inside the film by the filmmakers. But the majority of films do not offer themselves as interlocutors on philosophical topics in an obvious way. (Light 2003, 2)

The films can be separated into four categories in terms of their relevance to philosophy. (Falzon 2002, 14)

- Films taking subject matter as specific philosophers and their work
- Films made from literary works which are philosophically inspired

- Films made explicitly and self-consciously making use of or invoking philosophical ideas and positions
- Films, not necessarily explicitly and self-consciously, exploring or making the audience discusses philosophical themes.

Critique Duo project claims to fall into the forth category according Falzon's categorization.

1.3 Reading a Film

At this point the film starts to become not only fun but also an adventure to explore the other dimensions embedded inside. Reading a film transforms film into another medium in which the viewers can experience more than just the plotline. Turner takes this as not just an adventure, but rather an obligation.

> "The complexity of film production makes interpretation, the active reading of a film, essential. We need to, and inevitably do, scan the frame, hypothesize about the narrative development, speculate on its possible meanings, attempt to gain some mastery over the film as it unfolds" (Turner 1999, 73).

Once one begins to think about, for example, why a character performed a specific action, why the woman showed no mercy to the man or why the government banned reading books, then suddenly a small corridor appears which enables one to experience a new world of assumptions, ideas, interpretations, connotations, thoughts and critiques. The planar, two-dimensional structure of cinema display deepens inside to transform into a three-dimensional prism in which a variety of colors from across a large spectrum can be seen. In this prism one can pick out the color of politics, while another can pick out the color sociology, and still another can pick out the color of philosophy in order to examine and enjoy. Moreover all these colors may be superimposed in order to obtain other colors; like mixing red and blue to have magenta, red and green to have yellow or mix all of them to have white (Stone 2003, 139).

However, it is true that not all of the films support reflection with intellectual depth. Some might not emit any colors from the prism, while some might send a mixture out. Therefore it depends on the film in which aspect it can be read and the viewer is to decide in which regard to examine the film.

Another discussion about reading a film in general is that of whether all of the conclusions which are driven from the readings are thought of before the film is made by the filmmakers. After a film is presented, people start to discuss the film, and to make some readings of the theoretical background of the film. It is certain that the filmmaker thinks about the theoretical references of his/her film, such as its associations, allegories, metaphors, and metonyms, social, political and philosophical ideas before engaging in the film. However, claiming that he/she considers and knows every inch of these references is not sensible. Since everyone has a different mindset with different intellectual backgrounds, everybody looks at it from different points of view which may, of course, coincide sometimes. Therefore some readings of the films might be made in a way that the director has never indented and has never thought of before. In addition there are some readings which are unique to the beholder and cannot be drawn by others who do not have such intellectual capacity and background.

1.4 Cinema and Reality

"Cinema reproduces reality." (Comolli and Narboni 1977, 4)

Like the prisoners in Plato's picture show, the audience in cinema also watches images projected onto a wall. The images that they see are in fact copies of what they see in real life. Cinema is representation of everything that we see in real life. The film reproduces these images from reality by assembling characters, actions and events in real life and serves them to the audience on a huge cinema screen in a completely dark space where all fascination and attention is on the screen. Thus results in an illusion which looks like reality itself. The addition of sound and color reinforces this illusion and with the help of seamless editing, sophisticated and highly realistic images are obtained (Falzon 2002, 21).

With such reinforcement it becomes very probable for the audience to perceive it as if it were real. However, even if the film does not attempt to be realistic, the audience may perceive it as real depending on their intellectual and emotional awareness. In the cinema history, for example, it is said that during the screening of the most famous film, *Arrival of a Train at La Ciotat*, of Lumiere Brothers in 1895, which is a short clip about a train coming to the station, the people in the theater jumped back to save themselves as if the train were coming towards them. (Nowell-Smith 1997, 17).

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This film, one of the first films of the cinema history, is perceived as real by the audience of those years who were not aware that it was not real. Today's audience however, does not show such reaction since they know that the train is not going to run over them. But this knowledge is not an absolute knowledge; it has some degrees which can be exposed to the question of "how aware you are". In other words the audience might be aware of something like Lumiere's train since they were born while there was something called cinema. They know that it is just a projection of an image onto the screen. However their knowledge might not be enough to keep them away from the trap of illusion of today's movies, since films "usually does not call attention to the fact that they are merely representations of reality up on the screen not reality itself." (Falzon 2002, 21)
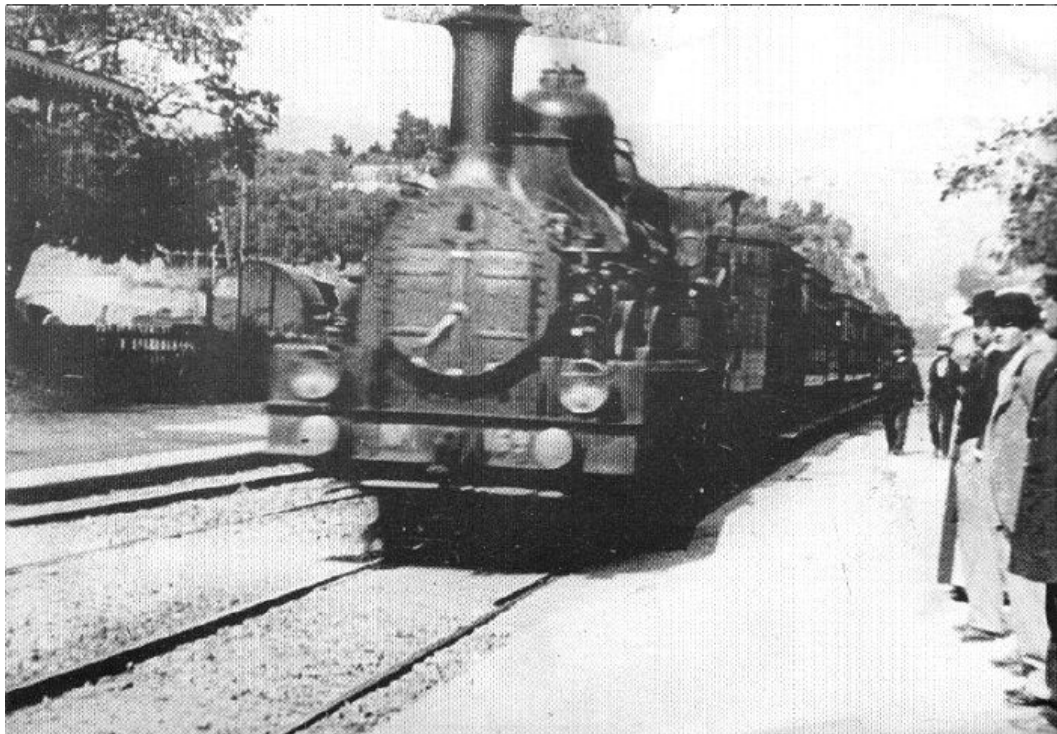

Figure 2. Screenshot from film *Arrival of a Train at La Ciotat* (1895)

1.5 Audience's Role in Cinema

In relation to the discussion of illusion of cinema the role of the audience gains great importance since it determines the perception of the image. "The movies are not just about a subject but rendition of that subject for particular reasons and to create

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certain meanings" (Corrigan 2001, 25). "For all their seemingly 'naturalness' films are thoroughly constructed; they not only presuppose but also embody a multiplicity of ideas, concepts of life and action, views of the world and so on" (Falzon 2002, 6).

During the flow of the narrative, these body of ideas and images of reality might be accepted as real by the audience even if they knew in the beginning that the whole thing is not real. However, the audience, after some point, empathizes with the characters on the screen, mostly with the good hero/heroine, and starts to feel that "their world comes alive in the darkened room" (Fargier 1977, 29). This empathy originates from identifying themselves with the representations on the screen like characters, ideas, myths, stories, structures, and way of life (Fargier 1977, 29). They start to feel like the characters, think like the characters and believe in the story told by the characters. In the darkened theatre hall the power of light coming from the film projector dramatizes and makes our processes of perception material. "We see the film as our perception, rather than someone else's representation, we collapse the distinction between our eyes and the projection apparatus" (Turner 1999, 133).

The "blurring of the boundaries between the imaginary and the real is at the heart of the cinema experience" (Turner 1999, 128). However, this illusion trap in films is not only due to the confusion of representation and reality but also to another factor called subtext. When the audience enters into the theater they know that it is a representation, and not reality itself. The film suddenly takes them, by the help of characters, into a chain of events which can easily be understood from the face value. They can simply resolve the 5W+1H (Who, What, When, Where, Why and How) of the story. But this is only the resolution of the narrative (i.e. story of the film), which the audience is mostly aware is not real. "Any film at any point in history might describe a family, a war, or the conflict between races, but the ways these are shown and the reasons they are shown in a particular way can vary greatly" (Corrigan 2001, 25). This variation determines the position of the subtexts of the film which might be said to "stimulate a response in us without us always knowing it" (Light 2003, 10). Therefore is it can be said that the power of the subtext of the film then works more "through association than through representation" (Light 2003, 10).

The audience may develop two different watching styles. The first one is *passive voyeurism* which "is a very passive activity, allowing a person to simply sit, stare and absorb everything that is presented to them on the screen" (PageWise 2002). Whereas

active participation requires appreciating the film critically including the subtexts of the film. Asking who, why, and how is required not only by the apparent plot but also by the subtext of the film. The act of watching film may be categorized as having two pieces: "to think, not to think; to stare at them, to write about them; consume them like a cotton candy, making candy food for the mind (Corrigan 2001, 3). The passive audience is seen as "conformist, gullible, anomic, vulnerable, victim" while the passive audience is seen as "individualistic, impervious to influence, rational, and selective" (Biocca 1988, 1)

The first approach is the easiest way to watch a film and often labeled as "entertainment" however the second one may also be quite entertaining. Active participation looks more striving than passive voyeurism and requires much discipline, background and reading. But if "the understanding of and pleasure in experiencing the events are products of the critical awareness" (Corrigan 2001, 2) then it becomes not a painful brain rasping but an entertaining intellectual activity because "our ability to respond with some analytical awareness adds to our enjoyment" (Corrigan 2001, 2).

CHAPTER 2: THE SHORT FILMS OF THE PROJECT

Critique Duo is a film project composed of two short films: *Crossing the Yellow Line* (2007*),* and *Family Portrait* (2007) which were directed, produced and edited by Ferhat Şen. The scriptwriting processes were done primarily by my colleague from Boğazici University, Cenk Ertürk. Both of the films are socio-political critiques of contemporary societies with a general theme of social control.

2.1 Crossing the Yellow Line

In the first film, *Crossing the Yellow Line,* Prens is a patient in a mental hospital where some set of rules is imposed onto the patients. One of them is the ban on crossing the yellow line which surrounds the hospital garden. The patients can only move inside the limited zone which the yellow line bounds throughout the courtyard.

Mental disorder that Prens undergoes is that he supposes himself to be a sheep. During the late stages of his treatment he continues to pretend that he is mentally ill despite having recovered. He has made some attempts to escape but could not manage. However, one evening he decides to escape, yet his path leads him to the Istanbul Metro where ironically it is also forbidden to cross the yellow lines on the platform. For Prens, it is another struggle with what he has been institutionalized to do. He tries to get on the train; however, since he cannot cross the yellow line he misses two trains successively.

While there is no train he then encourages himself once again and tries to step over the line but this time the announcement, which says "*Dear passengers, please do not cross the yellow line",* paralyses him and prevents him from passing over. Finally, in the third attempt, he finds himself on the train. However, he could not make it by his own will but by an unintentional push of a drunken man.

2.2 Family Portrait

The second short film, *Family Portrait*, is about a fatal experience that Emre, a university student, undergoes. One day he finds some photos, near a garbage can, of a woman exposed to severe physical violence. The second day he finds another set of more violent photos of the same woman. Third day he realizes from one of the photos that the murdered woman was standing exactly where he stands. As soon as he realizes that this is a trap he is shot by a bullet coming from the window of the houses around the garbage can. Someone comes and takes him after he faints.

He awakes in an unfamiliar house where there is a middle aged man looking through the window with a sniper in front of it. Very soon Emre notices that he is tied to the chair he sits. Then he realizes the other two dead bodies are sitting on a sofa as if they are alive. One of them is the woman in the photos. The man believes that he is the "father" of the so-called "family" which is established by force. "Father" takes a portrait photo of Emre and kills him. Like the other "family members" Emre takes his places in the family portrait next to the dead bodies on the sofa. And the "father" starts working for the next victim, the daughter.

CHAPTER 3: DISCUSSIONS ABOUT "CROSSING THE YELLOW LINE"

This chapter is about the discussions that the first film, *Crossing the Yellow Line,* raises, such as the importance of critical thinking in the intellectual freedom and self determination, the similarity between Plato's prisoners in the cave and the patients in the mental hospital and herd behavior in human crowds.

3.1 Critical Thinking

In the Cave Myth, Plato depicts an imaginary underground cave in which prisoners' heads, arms and legs are chained in one direction so that they can only see a wall. While some puppeteers, who are behind the prisoners, are moving various objects in front of the fire, the prisoners can only see the shadows which the puppets cast onto the wall. Also there is some noise made by the carriers which echoes in the wall (Plato 1992, 187).

Think about the prisoners who take the shadows as real and believe what they see as real. How can they think that they are not real if they have never found the chance to move their heads and see something other than the shadows? Plato states "then the prisoners would in every way believe that the truth is nothing other than the shadows of those artifacts" (Plato 1992, 187).

In *Crossing the Yellow Line* (2007) the patients in the mental hospital are just like the prisoners in the cave. They are told what to do and what not to do as part of their institutionalization process. All they hear are the rules and regulations imposed by the administration. The rules are executed in such a powerful way that they are punished with an "authorized imposition of deprivation" of television (Bedau 2005). The ones who try to cross the yellow line are deprived of watching television which is almost the only activity which prisoners enjoy. Hence, they are conditioned and eventually made to believe that what they are told is true. Furthermore, the patients don't have a chance to question what they are told. As a result, this indoctrination leads them to obey exactly what is said and never question what is happening which results in their imprisonment in the boundaries determined by the administration.

Similar behavior can be observed in our daily life, whether we are aware or not. We generally have the tendency to think through the filters of "accumulated preconceptions and habitual patterns of thought" (Falzon 2002, 8). These can be "certain presuppositions, certain fundamental beliefs, concept, principles and standards" or more specifically customs, traditions, conventions, habits, rules, political beliefs etc. (Falzon 2002, 9). We hardly ever feel the necessity to question them; instead, we take them for granted. We accept them as if they are rules that cannot be changed. We do not even question what we do. We do what we do because our father says so. We do what the teacher says because she says so. We do not do what we do not do because "they" say so. Here "they" represents the people around us, i.e. society. This accumulation, which builds some sets of codes in our minds, starts at home, develops in school and entrenches in society. This looks unavoidable in the beginning because we have internalized those thoughts and actions instinctively. However, it is our personal responsibility to do something after some point.

What Plato does with the cave image is to send us "an invitation to think" in order to be aware of this fact and keep ourselves from imprisonment (Blackburn 1994, 253). This becomes a freedom issue if we do not "stand back from and think critically about things rather than do simply accept them." (Falzon 2002, 207)

One important benefit that critical thinking provides is the opportunity to "defend ourselves against manipulation and control by others" (Falzon 2002, 207) When we act directly according to the information that is fed us by others, it is their subjective opinions which govern our judgment. Thus we become vulnerable to be controlled by others. Examples of such situations can be easily seen from "mass media, adverting, cultural pressures, political propaganda, seductive messages coming from all manner of experts, gurus and demagogues" (Falzon 2002, 208).

> "We can critically weigh up the positions being presented to us, to see if there are in fact good reasons for believing them. We can also weigh up arguments that might be presented to us in support of these positions, in order to ensure that we are not being taken in by spurious argument. Whether through carelessness of as part of a deliberate attempt to manipulate, fallacious reasoning can make unjustifiable positions appear justified" (Falzon 2002, 207).

Thus critical reflection prevents us from enslavement which stems from giving the control of our intellect to others. In this way "critical reflection contributes our intellectual freedom" (Falzon 2002, 208).

Another benefit of critical reflection is self-determination. This is the problem of authenticity in philosophy asking the question of whether we are living our own lives. The answer is no if we are "passive products of our environment" (Falzon 2002, 208)

> "I wish my life and decisions to depend on myself, not on external forces of whatever kind. I wish to be the instrument of my own, not of other men's, acts of will. I wish to be a subject, not an object; to be moved by reasons, by conscious purposes, which are my own, not by causes which affect me, as it were, from outside" (Berlin 1996).

One can ask, what if we also agree with the idea that is presented to us. Are we always supposed to reject everything which someone else presents? In fact, critical thinking does not mean a dogmatic rejection. There are two options that we can choose. We may either accept or reject. It does not matter if we accept or reject; what matters is the ownership of the decision process. The question is have we decided with the influence of external forces or not. Here, the external forces are not necessarily physical. The physical ones are easy to notice and confront. However, if they drive the intellect with an implicit force then it is not ours but the will of the driving force. It is supposed to be our own decision and our own judgment which decides whether we are in favor or not.

3.2 Herd Behaviour

In *Crossing the Yellow Line* (2007) the mental problem of Prens is that he thinks of himself as if he were a sheep. This metaphorical approach depends on a saying "sürü psikolojisi" in Turkish and "Herd Behaviour" as a scientific term and generally an innocent animal, sheep, is associated with this herd theory.

Research on herd psychology shows that "the decision rules that are chosen by optimizing individuals will be characterized by herd behavior; i.e., people will be doing what others are doing rather than using their information" (Banerjee 1992, 797). This research demonstrates society's influence on the ownership decision making process

that is, we do what others do, we choose what others choose even if our own interests suggests something different.

Banerjee (1992, 798) gives an example of two neighboring restaurants, A and B, which are both unknown to 100 customers. Prior probabilities, i.e. how likely the outcome is before the customers decide without any knowledge of the customer's final decision, favor A with 51 percent. This means that the general tendency of previous customers is favoring A with 51 percent. People come to the restaurants in sequence, examine the choices made by the people before them and decide upon one or the other. 99 customers have received signals that B is better. But the first customer who is favoring A is to make the choice first. And he chooses A. The second person sees that the first has entered in restaurant A. Since the quality of the choices is the same, they cancel each out and he decides according to the prior probabilities. The second person chooses A even if his own signal was favoring B. Bikhchandani summarizes this as in a fairly general setting with sequential choices, we show that at some stage a decision maker will ignore his private information and act only on the information obtained from previous decisions (Bikhchandani, Hirshleifer and Welch 1992, 994).

There is another very recent experimental research on human behavior which discovered that "a small informed minority could guide a group of naïve individuals to a target without verbal communication or obvious signaling" (Dyer, et al. 2008, 461). In the experiment, a group of people are told to walk around a large hall randomly while small amount of "informed" individuals are given specific instructions about how to move. Communication between the individuals is minimized. The results shows that 95% of the individuals are led by remaining 5% informed individuals "without being aware of the fact that they are led by others" (Highfield 2008). Thus humans in crowds in fact behave like flock of sheep, unconsciously following a minority of individuals who know where they are going.

There is another interesting result in the research which does not directly relate this paper's discussion. Researchers conducted another experiment to inspect the crowd behavior when "informed individuals" are given conflicting instructions. The results show that "where there was imbalance in the number of informed individuals with conflicting information, the majority dictated group direction" (Dyer, et al. 2008, 461). The important thing here is they could come up with a consensus "without the use of obvious signals and without individuals having any knowledge of the quality of any

other group members' information or how it compares with their own" (Dyer, et al. 2008, 496) Another important point is that "groups nearly always deciding in favour of the majority" (Dyer, et al. 2008, 496). This gives reference to basis of a democratic tendency.

CHAPTER 4: DISCUSSIONS ABOUT "FAMILY PORTRAIT"

Family Portrait opens a way to think about some concepts like family violence, effect of personal identity in decision making, miscommunication in the family, authoritarian parenting and use of power. These are the discussions in the individual level. Some of those concepts may also be applied to social level which then turns out to be social control, authoritarian governing and the use of power in politics.

4.1 Violence

Violence is a term which is often associated with a physically harmful act. This definition can be seen in *Family Portrait¸* through the actions of the father. He first tortures and then kills three people in order to build up his so-called family. This kind of violence is quite obvious. However, there are other acts, not necessarily physical hurt, which can also be considered as violence. Gelles (1985) uses the term "aggression" to differentiate it from violence. Aggression frequently refers to any malevolent act that is intended to hurt another person which may not be only physical but may be emotional injury or material deprivation" (Gelles 1985, 213). Aggression, with this definition, is another kind of violence which is not as apparent as physical harm.

Gelles directly differentiates aggression and violence and defines violence as "an act carried out with the intention, or perceived intention of physically hurting another person" (Gelles 1985, 123). This is exactly what "father" does in *Family Portrait.* However, I also take Gelles' definition of "aggression" as violence and define it as a second form of violence. Because in contemporary societies, in both developed and developing countries, the second form of violence affects more people than the first one does.

The second form of violence is much more prevalent in families, while the first can also be encountered as violence against other family members. Though it is more prevalent, the second form of violence is not discussed as much as the first because it is concealed inside the house and inside the minds. Most of the people are even not aware of the fact that it is a kind of violence. Even if they are aware, such type of violence, as a saying in Turkish states "kol kırılır yen içinde kalır", is not made known to public.

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4.2 Parenting Styles

The violence issue in family is related to parenting styles. Mainly parents have two fundamental tendencies in child bearing: either authoritarian or democratic. (Carter and Welch 1981, 191). These parenting styles are in turn categorized by three types: permissive, authoritarian, and authoritative. *Permissive parenting* allows the child to regulate his/her own behavior by offering the parents as a resource rather than an agent aimed to modify and shape the child's behavior. In *authoritarian parenting*, obedience is considered as a virtue. When there is a conflict between the child's actions and beliefs and that of the parents, measures involving force are favored without hesitation. *Authoritative parenting* is slightly softer than *authoritarian* while it still tries to direct the child's activities but without insisting on obedience for its own sake. The reasoning behind the parental decisions is shared with the child with some awareness of use of restrictions (Carter and Welch 1981, 191).

One of the basic characteristics of authoritarian parenting is the tendency "to shape, control and evaluate the behavior and attitudes of their children in accordance with an absolute set of standard" (Dornbusch, et al. 1987, 1245). Parents always know the best for their child and the child has almost no space to make his own decisions. The use of sanction, mostly experienced as negative in the form of punishment rather than reward, plays an important role to solve the conflicts between parent and child. "Obedience, respect for authority, work, tradition and preservation of order" are canonized (Dornbusch, et al. 1987, 1245). "Verbal give-and-take between parent and child is discouraged" because the parent is always right (Dornbusch, et al. 1987).

The father figure in *Family Portrait* who shows psychopathic tendencies is an exaggerated form of an authoritarian father. His decision to build up a family might have emotional and psychological reasons. In order to reach this goal or fulfill his desire, he sets up a system by force, i.e. by weapon, which is going to give him the power to suppress the others and make them obey what he decides. Furthermore; he uses tape to shut the mouth of the "child" referencing the block of communication between parent and child.

4.3 From Authoritarian Parenting to Authoritarian Government

Authoritarian parents, as discussed above, expect absolute obedience from their children without any questioning. In addition "authoritarian parents are strict disciplinarians, often relying on physical punishment" (Wilson 2006). In the light of this definition one can make an analogy between child-parent relationship and civilian-government relationship. Hence, on the individual level, authoritarian parenting can be used as a method for child control accordingly in the social level authoritarian governance can be used a method for social control.

Authoritarianism, in political sense, "denotes any political system that concentrates power in the hands of a leader or small elite that is not constitutionally responsible to the body of the people" they govern (Encyclopædia Britannica Article). The governors of such systems ensure the social control with the unconditional obedience of the governed, usually employing the means of tyrannical acts. Their legitimacy is not agreed by the people and their authority is obtained through illegitimate power over the others. This power, moreover, is not acquired by a social contract but by sword of the power holders. That is, their authority is not based on the consent of the citizens with bilateral agreement instead; the authority is obtained by force generally with help of military power.

Another similarity between the understanding of authoritarian family and authoritarian governance is in the idea of ownership. Authoritarian parents have the perception of having the ownership of their child. They believe instinctually that the child belongs wholly to them. The responsibility of the parents to look after and take care of their child, to some extent, legitimizes parents' control over their child because this responsibility is of vital importance for the child and the parents gave birth to that child. The authoritarian leaders or elites, on the other hand, have almost the mind set in terms of ownership; however unlike for parents, this is not legitimate. They presume themselves as the owners of the country with all the assets in it, including the citizens. But, unlike in the case of family, this ownership cannot be legitimized by asserting that the government is taking care of their citizens. Moreover, the citizens are not harvest of the ruling elite and they are not of vital importance for the citizens.

Crossing the Yellow Line and *Family Portrait* have a strong correlation with this discussion of authoritarianism and social control. The administration of the mental

hospital uses its authority to limit the freedom of the patients just for the doctors own comfort not for the benefit of the patients. As a result of conditioning their mind faculties are also restricted which is also another measure to maintain social control in a restrictive way. Likewise in *Family Portrait*, the so-called family members lose their personal identity, individuality and freedom. Father, with the power of his gun, kidnaps, detains and coerces them into being members of his family.

4.4 Adolescence of Societies

Every human being undergoes a transitional period from childhood to adulthood which is "a more mature state of development" (Flory 1935, 1). During this transition, several personal and social changes occur physically, cognitively and psychologically. "Physically adult size and secondary characteristics are acquired; the individual also attains sexual maturity" (Long, Ziller and Hende 1968, 210) Along with the physical changes, the adolescent starts to explore himself/herself and to develop an understanding of his/her own self while trying to define himself/herself and to develop his/her thoughts about what is happening.. As the self develops, the adolescent wants to make his/her own decisions, ideal, values, opinions; wants to take part in the decision making mechanism of the family; starts to question first parents, then friends and society; wants to prove his presence and expects respect to his ideas and considered as an individual; develops intolerance to people who tells him/her what to do and asks for private space where very few or no interventions occur.

The puberty period is generally considered to be one of "storm and stress" due to the conflicts and communication problems between parent and child (Chen and Farruggia 2002). "Communication problems are among the most common problems in dysfunctional families" (Bray 1995, 471). Conflicts due to authority problems and miscommunication are boosted throughout this period. In authoritarian families, conflicts due to miscommunication might be resolved whereas conflicts due to authoritarianism are almost unavoidable.

"Communication includes the ability of family members to explaining and clarify their needs, wants and desires; the ability to attend to others so that responses can be appropriate" (Bray 1995, 471). When it is lacking, both sides cannot give and take response and this results in a clash. Through external support, i.e. other family

members, relatives, psychiatrists, this communication can be established. But what if one of the sides causes this conflict deliberately? Can it be still considered miscommunication? In the case of authority vs. individual struggle, the authority uses its power, the granting of which should definitely be questioned, to subdue the individual in order to comply the authority's needs, wants and desires. When the individual does not want to comply with those orders and wants to have his own then the clash is inevitable.

It can be claimed that societies, like children, should also undergo such kinds of cognitive developments so as to attain their adolescence. The adolescence of society means the awareness, maturity and intellectual growth of the public. This awareness provides the masses the ability to judge the power holders and their deeds and to question the legitimacy of their power and authority. Otherwise they are more likely to be ruled by some others without their consent: noble aristocrats who "deserve" to rule with hereditary power, autocrats with unlimited authority or oligarch elites with wealth, family or military power.

One of the obvious ways to provide intellectual growth is through education. This education is not only school education but a lifelong neverending process of development involving reading and thinking. The children go through their adolescence as a law of nature while societies need to be triggered by specific motives. "Every adult has been through puberty" but not necessarily every society has. (Children, Youth and Women's Health Service 2006).

A 19th century philosopher, Henry David Thoreau, made a critique of people's understanding of reading in his book *Walden & Civil Disobedience* as follows;

> "Most men have learned to serve a paltry convenience, as they have learned to cipher in order to keep accounts and not be cheated in trade; but of reading as a noble intellectual exercise they know little or nothing; yet this only is reading, in a high sense, not that which lulls us as a luxury and suffers the nobler faculties to sleep the while, but what we have to stand on tiptoe to read and devote our most alert and wakeful hours to" (Thoreau 1983, 150).

According to Thoreau, the reason why people learn reading is only to facilitate their life, just as they learn mathematics for the purpose of not to be deceived while trading or to balance their expenditures. In addition, he claims that most people are not

aware of such a reading which is done as an intellectual exercise. He defines a term as noble reading which is done in full attention with all the faculties of human body.

4.5 Role of Reason and Desire in Decision Making

The brutal actions of the Father character in *Family Portrait* lead to questions about the motives of his actions and open discussion of how one make decisions. It is necessary to discuss this, because labeling him psychopath might justify his acts because it is so likely for a mentally disturbed person to show such severe anti-social acts and behaviors. But why does he do it?

According to the story, it can be speculated that the Father was not married for years and was so longing to have a proper family; a wife, sons and daughters. This was such a big desire for him that he even made it up himself by detaining some people on the street who are so-called the "family members". In addition to detaining them he also kills those people in order to have full control with the intention of making them obey what he wants. While performing these actions he is totally driven by his desires and his reason is used to calculate how to manage what his desire urges.

A widespread view in philosophy sees the decision making mechanism of a human being as a struggle between reason and desire. Plato discusses this in Book IV of *Republic* where he separates the soul into three parts; reason as the rational part, desires as appetitive part and the spirit as the courage. Reason has the knowledge of what is right and what is wrong through calculation, while desires, irrationally, might want something which is not right. And the spirit, triggered by "shame, anger, indignation and strength of will", intervenes when mental conflict occurs between them. (Falzon 2002, 52).

Plato explains the reason vs. desire conflict with an example. Think that there is a man who is very thirsty man and has poisoned water next to him. He wants extremely to drink the water, but he also knows that it is poisoned. He expectedly chooses not to drink, because his reason leads him to avoid drinking that water even if his desire wants to drink it.

This mechanism, according to Plato, might work best when those three parts are in harmony. One's rational part should govern the other parts of the soul with the help

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of the spirited part which provides the force to rule the appetitive part. "If reason is unable to control the appetites" then "the appetites come to rule over us and we become mere slaves of our desires" (Falzon 2002, 52).

In modern philosophical thought, this mechanism is also accepted with slight changes by some philosophers like Descartes in the seventeenth century and Kant in the eighteenth (Falzon 2002, 54). According to Kant "unless reason takes the reins of government into its own hands, the feelings and inclinations play the master over the man" like in the case of Father (Kant 1780).

Another eighteenth century philosopher David Hume, however, is against idea of so much domination of the clash of reason and desire in human decision making. Hume rejects describing human beings with "the idea that human beings are a schizophrenic battleground between reason and desire" (Falzon 2002, 54). Instead he takes passion and desire as an "integral and legitimate part of human nature" and giving the control to desires as the absolute motive of our behavior (Hume 2008, 296). Unlike Kant and Plato, reason for Hume "is and ought only to be the slave of the passions" (Hume 2008, 297). According to Hume, there is no big struggle between reason and desire; rather reason works as a calculation device to fulfill what desire wants.

It is clear that both approaches absolutely favor one side over the other; however, there is another one which merges these two approaches - the psychoanalytic Freudian self. Like previous philosophers, Freud also separates human psyche into three parts; the id, the super-ego, the ego. The *id* is the drives and impulses which are instinctual and which long for satisfaction. It is directed by wants and needs with no consideration for the reality of the situation" and is "based on pleasure principle" (AllPsych Online). The *super-ego*, as opposed to id, is the set of standards of the society internalized throughout the person's life. It "incorporates or internalizes acquired values and norms" of the "society's collective expectations" and is based on morality (Andersen and Taylor 2006, 92). While the *ego* is the rational part which tries to maintain the needs of both id and super-ego and is based on reality principle. "The *ego* strives to balance the conflicting demands of the id for desire-satisfaction, the moral rules of the *superego* and the constraints of external reality" (Falzon 2002, 56).

The fundamental difference between the Plutonian and Freudian concepts of the self is summarized by Richard Norman in his book *The Moral Philosophers;*

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"The very control of desires that Plato equates with mental health can, according to Freud, itself be a cause of mental illness, and conversely mental health may require the gratification of those instinctual desires which Plato wants to inhibit" (Norman 1998, 27).

While Plato proposes an authoritarian control of desires by reason as an ideal self form, Freud is against such strict suppression of desires due to the fact that it may cause mental problems. As Norman puts it "beyond a certain point, excessive repression becomes harmful and self defeating" like in the case of Father in Family Portrait (Norman 1998, 27) .

CHAPTER 5: FILM PRODUCTION WORKFLOW

5.1 Pre-Production

5.1.1 Idea/Concept Development

Realization of a film project can be examined in three basic stages; *preproduction*, *production* and p*ost-production*. The preproduction phase includes all the preparation and planning before the first day of shooting. The very fundamental keyword for this phase is planning. The first requirement is either a concept or an idea. This may come up suddenly in mind or can be attained through thinking. These ideas/concepts might be triggered by an event or action that is seen, a book that is read, something on television or a completely personal experience.

One day in the subway, while my colleague Cenk Ertürk and I were travelling, we started to question the text written almost everywhere in the station. It reads as "crossing the yellow line is dangerous and prohibited" and a similar announcement addressing the passengers was made both periodically and specifically in case it is needed. The text was so direct and dictating, thus irritating, while the announcement was relatively polite and gentle. But these were enough to question the nature of the rules, their functions and whether we question those rules and regulations or not. This was the initial idea of the story.

5.1.2 Story Development

After the idea is found, the second phase of pre-production is to develop that idea in order to make it a story including events, actions and characters. Story development process is an iterative process which may even totally change the starting idea. One starts with an idea, and in the course of story development it transforms in such a way that it might stray far away from the starting point. It might be true that the point you are at is not same as your intention in the beginning. However, this process involves changing and transformation by its very nature. It is not suggested to get into the scriptwriting phase until the story is convincing enough to be concrete. Debugging the problems in the plot and playing with the story is much easier when it is a story.

In the beginning, *Family Portrait* was a story about the idea of individualism in relation to indifference of the people about things happening around them. Previously,

after Emre was shot by a bullet, no one around him cared about his situation; rather, they carried on walking even without noticing that Emre was asking for help. The ferocity of the psycho father and his ambition of building up a family were not at the forefront position in the story. In order to support the idea of indifference and individualism there was also a classroom a scene in which a teacher gives a lecture about the increase in indifference to the "others" in modern-time societies. It changed and developed into something which has a totally different concept from that of the initial idea.

5.1.3 Scriptwriting

When the story is mature enough to be considered concrete, it is time to start writing the script. There may be some changes in the story in the scriptwriting level but these changes are more likely to be slight changes rather than radical changes. Dialogue writing is a subset of scriptwriting which requires more intense effort. Because a sequence with inconsistent, meaningless, unnecessary and trivial dialogues can be easily noticed by the audience, this causes irritation which reduces the plausibility of the film. In order for a dialogue to sound realistic, consistency checks and many rehearsals are necessary. The character and the lines of that character are supposed to match each other in the sense that whether such a character says those lines in such way e.g. dialect, mood, intellect. Rehearsals, saying the lines out loud, help to highlight the disturbing parts in the lines.

5.1.4 Budgeting

Budgeting is a very fundamental stage of film production due to the fact that without a budget, the film cannot be produced. Every single thing about the production requires money;: cast, crew, catering, transportation, accommodation, equipment rentals etc. As for the shorts and independent films there is such a phrase or motto like "no-budget filmmaking". This is actually nonsense. There is no way that a film can be made without a budget. However, the production costs can be minimized or optimized, and a fair way to state this is "low-budget filmmaking". Usually for short films in Turkey the cast and crew members are working not as paid-workers but as voluntary workers due to various reasons such as friendship, practice or portfolio development purposes.

In order to minimize the costs in both of the short films, the cast and the crew were not paid. Some of the cast and crew members worked in the production for the sake of friendship and some cast worked for their portfolio. The equipments like camera, lighting and tripods were supplied by Sabancı University. The only expenses were made for equipments of the art department, catering and transportation. The detailed budget of the films is on Appendix.

5.1.5. Location Scouting

Finding locations which suits the script's requirements is the process of *Location Scouting*. After or during the scriptwriting, location scouting is done to find the best places available to fulfill the necessities stated in the script. Generally it is done after the script is ready so that it prevents making unnecessary effort due to changes in the script. Sometimes it might be done during scriptwriting because the locations may inspire and give clear guidance to the writer. Location scouting involves taking pictures and video recording of various appropriate locations. Checking availability, asking for permission to use that place for shooting and making the release agreements are all assignments of this process. A crew member can do this job and present a file with photos, videos and reports of the location to the director.

The most challenging project in terms of the location was *Crossing the Yellow Line*. The locations were; a room of an administrator, a garden which is supposed to look old and give the impression of mental medical facility with tranquil ambiance, the interior and exterior of a psychiatric hospital ward, and an underground subway station. The administrator room did not require specific properties, therefore it was easy to find.

The first option for the garden was a real mental hospital garden, Bakırköy Ruh ve Sinir Hastalıkları Hastanesi. Even if it was a real mental hospital it did not suit the image of the garden in my imagination. The second option was Türkiye Hastanesi which absolutely fits the image in my mind. However, even if we have been there with some official papers, the administration did not allow filming in the hospital garden and inside the ward due to their hospital policy. The last option was some place in South Campus of Boğaziçi University whose texture has almost the same look of the hospital in my mind. In terms of availability, a garden in the tranquil parts of Boğaziçi University South Campus was chosen for filming the garden sequence.

The psyche ward sequence was shot in the men's residence of Boğaziçi University. In order to be consistent a building at Boğaziçi University was chosen again as for the exterior of the hospital.

The subway station image was a specific image in my mind which exactly suits the Levent subway station in terms of colors, modern and spacious architecture and the businessman identity of the location. No other station on that metro line suits as much as Levent, but having permission for this station was not so easy due to the high passenger flux of the station. Ulaşım A.Ş., the company running the subway system, first rejected permission requests at that station and our offered some other. However, after explaining importance of that specific station, the permission was granted for filming late in the night for 1.5 hours (23.00-00.30).

Family Portrait, on the contrary, was not as challenging as *Crossing the Yellow Line* in terms of locations. There were three locations; a university campus, a street with huge garbage can and a living room. None of them has very specific needs except the university. The campus should look as modern and sterilized as possible and a suitable campus for these scenes was Sabancı University campus.

5.1.6. Scene Breakdown

Once the locations are roughly determined the scene breakdown phase starts. It is the analysis of the requirements of each scene in the whole script. The camera equipments, art direction equipments like set design, decorations, costumes, and props; cast of each scene; special effects like blood, make-up; specialties of the scenes like stunt usage, precautions during shooting are all listed down for each scene in order to see what each scene requires during the shootings. See the Appendix for scene breakdown tables.

5.1.6 Shooting Script and Shot List

The director's heaviest intellectual work before the shootings is to prepare the shooting script and the shot list. The shooting script is the manipulated version of the original script, which includes specific information on how to stage the scenes. It carries text based information like how to place the camera, what is the camera

movement, what the shot size is and what is going to be shot and so forth. The pre-visualized scenes and sequences on the director's mind are transformed into text form.

In the beginning of this stage, each scene is decomposed into its elements shot by shot. For example suppose that there is a dialogue scene between two people. This whole scene is not given in one shot; rather, it is analyzed into its units, i.e. shots. The director decides as the first shot to be a wide angle view of the room with two people. After some talk, close-up view of the man to the left will be on the screen. Suppose there is a reaction of the other man, in order to show this reaction close-up view of the man to the right will be on the screen. After the dialogue is over one of the man leaves the room in the wide angle shot. As it can be seen, the scene is decomposed into three different shots to be composed in editing.

For both of the films, I did not prepare a unique shooting script. Instead, I have written down necessary notes under the storyboard frames and on the script itself. See Appendix for samples.

The shot list is, as it can be deduced from its name , the list of all of the shots to be done in a scene. It is a good summary to see the whole production in a piece of paper in order to make planning. This list is of high importance in order to avoid confusions about whether a shot is missing or forgotten during the shootings. It is a useful list to see what is shot and what is going to be shot.

Since the shot list is a must to see the status of the filming before and during the shootings, I have prepared shot lists for both *Crossing the Yellow Line* and *Family Portrait*.

5.1.6 Storyboarding

The next step after the preparation of the shooting script is to start preparing the storyboards. Storyboards are drawings of sequence of shots which show how to frame the subject, how to bind two scenes together, where and how to place the camera, how to make the set design and where to apply art design. It is the pre-visualization of the script in the director's mind which is a very useful means to establish the communication between the director and other crew members. Because it demonstrates how the film will look like before it is shot so that everyone in the crew can see and

make their design decisions based on storyboard. Editing decisions, camera and character movements can also be seen in the storyboards.

The script is the fundamental guide for what to shoot however storyboard shows how it is going to be shot. For example, we have the following part in the script.

> The postman rings the door and waits for ten seconds. He rings the door once again calmly and waits for one more ten seconds. He angrily rings it for the third time and fists the door and goes away.

These lines show what is going to be shot but it does not say anything about which shot size is going to be used or how the anger of the postman will be displayed. Are we going to see a wide-angle view of the entire house or just a staircase and a door? Are we going to see his face in anger or just his hand harshly rings the bell? This is important because the set designer or location manager will make his decisions according to them and the art designer will decide what to decorate by looking at those drawings.

Like storyboards, shooting script also gives the information about how to shoot but it is not as efficient as the storyboard. Because as a proverb states picture is worth a thousand words which refers to the idea that complex stories can be described easily with just a single still image[3].

The work of storyboarding may be done either by the director or by a storyboard artist. If the director wants he can draw the shots in his mind directly to the paper or he might give the shooting script to the storyboard artist to make the drawings according to the information stated in the text. Shooting scripts are good guides for the storyboard artists to make the drawings. There is a third way in which both the director and the storyboard artist is involved in the drawing process. Director may draw roughly some simple drawings of the shots which then are redrawn by the storyboard artist.

There are various styles and methods to make storyboards. Since the intention is to convey desired information by images through representation this can be obtained by various elements. Simple pencil drawing is the very fundamental starting point which is drawing the contours of the representations. Comic-like drawing adds some more

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[3] Wikipedia Contributors. *A Picture is Worth a Thousand Words.* May 31, 2008.
http://en.wikipedia.org/w/index.php?title=A_picture_is_worth_a_thousand_words&oldid=216281204
(accessed June 2, 2008).

realism to the images with addition of sense of light and sense of action. They may be colorful or plainly black and white. For someone who knows how to draw, drawing by hand is the best way to match the image in the mind of the director.

Another method other than drawing is to use ready images which are easily accessible via web. The found photos can be cut out and pieced together on the computer to obtain the desired composition. In order to make it look like drawing or just to estrange it from its photorealistic look various filters and effects can be applied on the final images in image processing applications. This method is a good option for directors who do not have enough budget hire storyboard artist or who does not know how to draw. However, along with its advantages there are some drawbacks of this method as well. The content of the images like posture and gesture of the character, camera angle, and angle of view might not match the image of director's desired image in mind. Moreover, using someone other person's photos might cause copyright issues. In order to avoid copyright issues going to the locations and shooting some photos and original photos of the locations sounds like a good solution. However, this whole thing then becomes a highly time and effort consuming job to do.

There is one step further for the storyboarding to get closer to motion picture which is animated storyboarding. It is simply putting the drawing one after another with fixed or varying time intervals. Dialogues and sound effects may also be applied on this animation to get the most realistic pre-visualization. Moreover some production companies have taken it ahead of just making a simple slideshow and come to the point that they are animating the characters and camera actions which are necessary. However for some reason 2D animation is not enough for the film industry. There is now such a term as 3D storyboards which allows animating just like a motion picture. There are various specialized programs to prepare 3D storyboards with readymade 3D models and to animate them in addition to the conventional 3D modeling and animation programs.

Turkish cinema is not so intimate with this idea of storyboarding while international film industry, especially Hollywood, is strictly using this in their production workflows. For example *Vizontele* (2001) is the first Turkish feature film which employed a methodical storyboard throughout Turkish cinema history[4]. In fact

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[4] *Vizontele Website.* 2001. http://www.vizontele.com/giris_skechler_en.htm (accessed June 02, 2008).

advertising industry in Turkey is more familiar with storyboarding since it can be considered as industry in comparison to film.

In this project *Crossing the Yellow Line* was shot with using storyboard whereas *Family Portrait* was shot directly from script without the aid of storyboard. Using storyboard is quite helpful to decide the composition and camera placement before getting into the set. During filming *Family Portrait* my mind was always busy to recall the image that the script initiated when I have read. And linking the scenes became a mind exercise and required so much analytical intelligence work during shootings. On the other hand preparing storyboards is tough and time-consuming task in the preproduction phase.

5.1.7 Shot Plan

Camera plan is another important element used before starting shooting. After the locations are associated with the script and storyboards are ready, according to those decisions, camera placement and staging decisions are translated into a plan of the location viewing from top. Camera places, camera angles, character positions, camera and character movements are denoted on this plan each with a different and standard symbol.

This plan helps to see how the shooting is done and how the actor are moving thus facilitates the communication between cast and crew members. Lets everybody see what s\he is supposed to do plainly. For example actor will know what his\her movement is, camera crew can easily understand how to place and move the camera, director of photographer knows where to place the lights etc. This is in fact must in big productions however there are directors who do not use this tool. They are usually minimalist film directors in which only one camera is used with unsophisticated camera movements. This type of films generally has low tempo narrative and shot with a relatively small crew which by nature cancels the very need to a shot plan.

For short film productions it is also useful tool. However Turkish short filmmakers do not use it most of the time. It is used in some serious productions and in shots which require precise planning beforehand. For example I have only used such a plan in filming the metro sequence of *Crossing the Yellow Line*. We had some very rigid constraints like time limit of 1.5 hours to finish the whole shooting. Furthermore the metro trains had such a frequency that we should not miss any of them in order to

finish the shots properly. We also had to make use of the train coming from the opposite side. All these constraints required a perfect and careful planning of the camera placements and staging, additionally coordination among the cast and crew members. Shot plans relieved me in that sense and made it possible to finish the shootings. See Appendix for shot plans of the scene.

5.1.8 Scheduling

Everything is ready, but when are we going to start shooting? One of the most important things to make properly in production workflow is the scheduling. Scheduling is to make the time table for the shootings. It shows how much each shooting is anticipated to take and in which day and in what time of the day will the shootings take place. It has of great importance if one wants to have fewer problems during shooting. I used the word "fewer" because there are, inevitably, always problems with scheduling. For example the calculations may not match with the real production or there may be unforeseen problems during shooting which violates the schedule. But it is sure that the more realistic the schedule is the less the problems are. See the Appendix for the production schedule.

5.2 Production

Film production is a collective task which requires coordination and team work. During the shootings, I was the director, the producer and the cinematographer. Some of my friends worked in the production as art designer, boom operator, make-up artist, photographer and production assistant. See the Appendix for the production team.

Crossing the Yellow Line is a bigger production than *Family Portrait*. The script is longer and there were various locations for the shootings. Filming *Crossing the Yellow Line* took two weeks to while *Family Portrait* took only a week.

One of the biggest problems that I encountered during shooting was the subway sequence of *Crossing the Yellow Line*. The advertisement banners on the metro trains were in very different colors and textures which caused a quite challenging problem of continuity. Throughout the whole production I shoot each scene at least three times perfectly and applied it as a convention called 3P rule, denoting "three perfect".

However, for the subway sequence it was almost impossible to keep the record of which scene is shot with which advertisement. The number of the trains coming to the station at that time of the day was very limited and it was impossible to predict the color of the train. In order to deal with this problem, I planned to use both tracks in two sides of the station for filming as if they are the same and prepared the shot plans beforehand. Another supporting solution was deciding quickly to what to shoot as soon as the train is identified. I positioned one of the crew members to the beginning of the track so as to inform us before the train comes to the station. After the information about the train came, I quickly decided which scene to shoot and coordinate the team quickly according to the decision.

5.3 Post-Production

The post production is the phase of piecing the parts together and making a coherent body of moving images with sound and music.

5.3.1 Problems of HDV Editing

The editing of *Crossing the Yellow Line* was very problematic yet instructive. The film was shot in high-definition HDV technology which is a relatively new system in video production. It is of higher quality than the standard DV recording but it requires fast computers with high storage capacity. The computer that I have used was a PC with quite good system specifications but the problem of HDV was the lack of intermediate codec for PC applications.

The HDV signals are recorded to the same tape with standard definition video cameras but with a higher compression rate. Editing the higly compressed footage overburdens the processor and makes it impossible to have the preview of the video during editing. In order to solve this problem, new sets of codecs, intermediate codecs, written to use during editing. While I was editing Adobe Premiere Pro 2 did not have a native intermediate codec in the application because the HDV technology was relatively new. After some research I found an external codec to use in PC applications, CineForm Intermediate™ which allowed me to make the editing properly. But due to

the conversion there was very much of a quality loss which I had to trade off favoring loss quality.

After this experience, I applied a different work flow in editing of *Family Portrait*. After some research I found out that Apple has resolved the problem of intermediate codec in Final Cut Pro HD which has its own native codec, Apple Intermediate Codec, to make high-definition editing. It was far easier to make the HD editing with Final Cut Pro on a Mac computer. I did not encounter any editing problems with this software.

Soon after Apple, Adobe has released a plug-in for Premiere Pro 2 to facilitate high definition editing. However, this HD plug-in was not very stable and resulting in crash of the software. Finally Adobe could solve the problem of high-definition editing with recently released version of Premiere Pro CS3.

5.3.2 Two Different Approaches in Editing

In editing *Crossing the Yellow Line*, I have applied two different editing styles with to the same video material resulting in two different versions of the film, video cut and cinema cut. The former one is more experimental while the latter one is realistic conventional, seamless editing.

The characteristics of video cut is

i. making quick cuts with very close up of the image, fingers, mouth, eyes etc. in order to draw attention;

ii. exaggerated and unrealistic color correction to give a surreal look to the film which is compatible with the general setting of the film;

iii. multiple exposure with slight time shift to disturb the audience by giving sense of an unstable set of mind,

iv. and inverted image to show the absurdity of the action happening at that moment,

v. repeating image with multiple exposure to give a tension

vi. not using match cut, which connects one action to other with a realistic way, so as to complicate the audience and by this way increasing the suspense

vii. applying tile filter to the image in the window of the escape sequence which simulates the windows of a building.

5.4 Sound and Music

Both of the short films were shot with sound by use of boom microphone. The advantage of recording sound on set is that the sounds of the dialogues give the realistic expression as the actor plays and image and sound is fully synchronized. In dubbing the dialogues might sound weird which lacks the feeling and expression of the image. The disadvantage of sound recording on set is the problem of outside noise and unwanted sounds like noise of the neighbors or sound construction apparatuses in the street. Noise reduction filters are applied to these sounds in order to clear unwanted sounds out but it does not filter out only the unwanted but some of the wanted part as well.

The music of *Crossing the Yellow Line* was composed by me by making use of loop samples and midi technology in computer music making. The design brief that I have prepared for the scenes before making the music are

  i.   Scene – Administrator's Room: no need to have music. Only a room tone in the background.
  ii.   Scene – Garden: a surreal and abstract feeling
  iii. Scene – Ward: suspense accompanying tension
  iv.   Scene – Subway: a surreal, abstract and disturbing feeling

In the Subway sequence, I used the same theme with the one in Garden sequence so as to associate the meaning of those two scenes. Instead of giving a voice over of the administrator's speech about the yellow line, I made a bridge in between the sequences with the use of same theme.

CONCLUSION

Composed of two short films, the main objective of Critique Duo is to make people think even the very taken for granted things in their lives. It is an attempt to push them to question the world around not by an elitist point of view but by trying to raise some questions in their minds. This is achieved by production of two short films, giving references to those short films and films in the cinema history and relating them to philosophy in this paper.

In the production process the theoretical framework of critical thinking is embodied into the practice by a non-didactic style in the films. The reason is to motivate the audience to think rather than directly to dictate them. This is the reason why the films are not simply consumable films but more like vague and debatable films. In addition, instead of showing the violence itself and abusing it, the films give the sense of violence by sound effects and showing the aftermath of the violence.

The thesis aims to make contributions to the intellect and consciousness of people by simply opening a gate for them to think critically about their political and social statuses. The gate which *Crossing the Yellow* Line opens is the passage to intellectual independence and public awareness by means of critical thinking and noble reading. This is done by making an analogy between Plato's Myth of the Cave and the storyline of *Crossing the Yellow Line* and relating it to scientific research results on herd behavior. The people have the tendency to be guided by others without being aware. This is claimed to be due to the absence of critical thinking and reading. The second film, *Family Portrait*, opens the gate leading to question the authoritarian figures in the lives of the people by using the concept of violence. It relates authoritarian parenting to authoritarian governments and defines the adolescence concept for the societies. The societies should also undergo the puberty period which prevents them to be the slaves of authoritarian figures.

Critique Duo proposes a way to think and philosophize about those social and political issues but does not try to come up with solutions to them. The future works might be solution proposals to those issues by means of academic articles, literary works or films.

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APPENDIX A

A.1   Crossing the Yellow Line – The Script

<u>1 INT. DAY – ADMINISTRATOR'S ROOM</u>
Young Doctor (29) speaks with the head of hospital who is
sitting in his desk

                YOUNG DOCTOR
       While I was coming, the yellow
       line in the garden attracts my
       attention...this yellow line,
                why?

Administrator (49) is arranging papers and documents on
his desk. Without turning his face to the young doctor,

                ADMINISTRATOR
       This yellow line...there
       are some more yellow lines
         around the hospital.

Bending his head under the desk, he reaches some papers
that have fallen before. While he is putting those papers
in his drawer, he asks,

           ADMINISTRATOR (CONT'D)
       You asked what is the purpose of
        those yellow lines, right?

                YOUNG DOCTOR
           Yes, sir.

                ADMINISTRATOR
       We draw those yellow lines for
       the comfort of you doctors and
     other staff. We make the patients
     believe that they must not pass
     those yellow lines by applying
      conditional reflex. Thus, we
    prevent them to escape. Besides,
      we can eat our lunch in the
    garden without abuse of lunatics.

                YOUNG DOCTOR
          I got it, sir.
          [Silence]

                YOUNG DOCTOR
       After therapy, are there any

patients who show improvement?

                    ADMINISTRATOR
             Yes. There is patient who has
             supposed himself sheep when he
               had initially come, now he
             believes he is a human being.
             However, he has already some
            problems about his perception of
            real world. If he does not escape
               till next month, we hope to
                    release him.

                    YOUNG DOCTOR
                      Escape?

                    ADMINISTRATOR
             Yes. Since he has perceived
            himself as human, he attempts to
            escape several times. Thanks to
               God, we had yellow line.

                    YOUNG DOCTOR
            What are you doing to those to
                 pass yellow line?

                    ADMINISTRATOR
              The patients who know the
           punishment of prohibition of not
            watching TV do not try to pass
             this yellow line, except this
            patient who has perceived him as
                      a ship.

[Silence]

                    YOUNG DOCTOR
              Understand sir, thanks.

                    ADMINISTRATOR
            Next room is yours Mr. Aziz, you
              can settle there now, our old
            assistant manager collected his
                   stuff yesterday.
He agrees and nods his head,

                    YOUNG DOCTOR
               With your permission,
              I'm going my room sir.
He stands and moves to his room.

2 EXT. DAY – GARDEN
In their yellow uniforms, patients are in the garden. Some

of them play chess alone, some of them broadcast TV show
through any empty boxes. Some of them run to the yellow
border line, and they return immediately as they crash
into something. One patient approaches to the yellow line
as he is in an slow motion film, and other patient in a
similar manner catches him and behaves as he rescues him.

                    PATIENT
          I saved you. I saved. I saved. If
           I don't, you probably die.

One patient (PRENS-30) far from others watches them. He
watches them as his mind is busy with some thoughts. When
the doctor approaches to him, he immediately lies down,
and begins to baa like a ship. The doctor looks and passes
him. After the doctor pass in front of him, he stand, he
cleans his clothes and he smiles his condition. He
approaches to yellow line and stands next to this yellow
line. Waits a bit. As he is attempting to pass yellow line
with one of his legs in air, he recoils with the doctor's
sound and he backs out.

                  YOUNG DOCTOR
          Yes friends, we are going inside
          now, you should be careful not to
               step on yellow line.

Prens with other patients goes inside, while he gazes
around with his curious looks. He touches walls and
examines walls awhile.

3 INT. NIGHT - WARD
Prens makes his head out under quilt, looks at the window.
He observes the window is open and he checks his clock,

                  PRENS [MURMURS]
             I have only two minutes.
He listens the sounds in the hole, he notices the guard is
walking away.

               PRENS [MURMURS] (CONT'D)
             Yes, he is going away. Yes...

He gets up from bed. He takes his shoes in his hands for
not making any sound. He stands next to door and listens
awhile the footsteps of the guard whom walks far away. He
opens door and carefully go out.

4 INT. NIGHT - CORRIDOR
While he is going out to the corridor, he forgets to close
the door. And the door is suddenly being closed because of

the air flow. He worries. He fastens his steps and he
hears the sound of the footsteps of the guard. He
immediately enters the staff restroom and hides back of
the door.

5 INT. NIGHT – STAFF RESTROOM
From the restroom, Prens is listening the guards who are
talking at the corridor.

                    GUARD 1
          You look at the restrooms, maybe
            one of them went for the pee.
            And I'll control the wards.

                    GUARD 2
                     OK.

Prens continues to listen the guards in the staff
restroom. Guards come back and talk,

                    GUARD 1
          Maybe because of the open window,
                  door is closed.

                    GUARD 2
            What happened to your arm?

                    GUARD 1
          Don't know...Damn it, one of the
          bastards puke. I will clean this
                and soon I will go.

Guard is coming to the restroom, Prens becomes anxious. He
immediately decides to hide one of the toilets and moves
there. Guard enters, cleans his arm. Later, he wants to
enter to the toilet that Prens is in. When he looks from
front, he notices there is no mug.
                  GUARD 1 (CONT'D)
            They have not buy the mug for
              this toilet yet, bastards.

The guard enters the next toilet.

6 INT. NIGHT – RESTROOM
Prens is waiting as he holding his breath in silence. He
listens the guard in the next toilet. The guard quits.
Prens releases his breath. He quits the toilet where he
was hiding. After he is sure about the guards go away, he
quits the stuff restroom and he enters the patients'
restroom. He escapes from the open door in this restroom.

7 EXT. NIGHT - ROAD
Prens walks away and turns his face, checks the hospital
that he left. He walks in the dark road.

8 EXT. NIGHT - YOUNG DOCTOR'S ROOM
Hospital's new doctor and assistant of the administrator
watch outside. Young Doctor looks to the yellow lines and
he bites his lips. He shakes his head.

9 EXT. NIGHT - BUS STATION
Prens steps down from bus. He looks around and asks
assistant,

                           PRENS
                Excuse me, where is subway?

                         ASSISTANT
                Go through this office and there
                is a building across there, under
                 that building there is subway
                           station.

                           PRENS
                           Thanks

10 INT. NIGHT - METRO

Prens runs in the steps of subway to catch metro that is
in the station. When he reaches, he suddenly stops, he
notices the yellow line along the subway on the basement.
He stops. Metro moves and goes. He waits some time for
other one. Another metro approaches to the station, it
stops. Prens comes nearer to yellow line. He worries and
desists. Again he could not get into the metro because of
the yellow line. When the metro goes, he waits awhile. He
approaches to the yellow line. As he tries to step, when
one of his legs is in air, announce comes,

                         ANNOUNCE
                Dear passengers, please do not
                  step further yellow line!

Prens rigidly pulls his leg away. He takes his head
between his hands. He sits in a bank. He waits a awhile.
He hears sound of the approaching metro. Rigidly, he
stands and walks next to yellow line. Prens looks yellow
line again and he decides to go back. However, crowd
coming from his backside push him into the metro and he
suddenly finds himself inside. While the door of the metro
is closing, some new crowd is being appeared. One from
crowd suddenly crashes into Prens and he falls. He falls
and finds him in floor like he was in hospital as he
cheating doctor with his ship role fake. He looks,

meanwhile, to the yellow line between crowd's legs. With
slow moves, he stands and he shakes his head as he saying
nothing is happened. He bites his lips.

11 INT. NIGHT - METRO
New passengers come to the metro. Little girl, who holds a
doll in her hands, escape from her mother's control.
Passing yellow line, she looks at the metro which is
approaching. Announce comes,

                          ANNOUNCE
              Dear passengers, please do not
                step further yellow line!

Her mother who lost herself in chat with her friends
notices that the announce comes for her daughter. Rigidly,
she moves and pulls her daughter back. Suddenly, the doll
is released from girl's hands and fall on the yellow line,
on which "please do not step further yellow line" is
written.

A.2   Crossing the Yellow Line – Screenshots from the Film

Figure 3. Screenshot from Crossing the Yellow Line

Figure 4. Screenshot from Crossing the Yellow Line

Figure 5. Screenshot from Crossing the Yellow Line

Figure 6. Screenshot from Crossing the Yellow Line

Figure 7. Poster and DVD Cover for Crossing the Yellow Line

A.3 Crossing the Yellow Line – Storyboard

Figure 8. Storyboard for Crossing the Yellow Line

SARI ÇİZGİYİ GEÇMEK
Crossing The Yellow Line

by Ferhat Şen

Restroom: Prens waits as he holding his breath in silence. He listens the guard in the toilet. The guard quits. Prens releases his breath. He quits the toilet where he was hiding. After he is sure about the guards go away, he quits the restroom.

Restroom: He escapes from the open door in this restroom. Prens walks away and turns his face, checks the hospital that he left. He walks in the dark road.

Hospital Garden: Prens runs away from the hospital.

Young Doctor's Room: Hospital's new doctor and assistant of the administrator watch outside. Young Doctor looks to the yellow lines and he bites his lips. He shakes his head.

Metro: Prens runs in the steps of subway to catch metro that is in the station. When he reaches, he suddenly stops, he notices the yellow line along the subway on the basement. He stops. Metro moves and goes. He waits some time for other one.

Metro: He waits some time for other one.

Metro: Another metro approaches to the station, it stops. Prens comes nearer to yellow line. He worries and desists. Again he could not get into the metro because of the yellow line.

Metro: When the metro is gone, he waits awhile.

Metro: He approaches to the yellow line. As he tries to step, when one of his legs is in air, announce comes, Announce: Dear passengers, please do not step further yellow line! Prens rigidly pulls his leg away
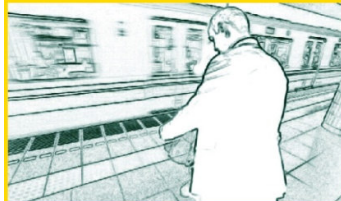
Metro: He hears sound of another approaching metro. Rigidly, he stands and walks next to yellow line. Prens looks yellow line again and he decides to go back.

Metro: However, crowd coming from his backside push him into the metro and he suddenly finds himself inside.

Metro: The metro goes and fades into the hole.

Figure 9. Storyboard for Crossing the Yellow Line

A.4   Crossing the Yellow Line – Behind the Scenes Photos

Figure 10. Behind the Scenes for Crossing the Yellow Line

Figure 11. Behind the Scenes for Crossing the Yellow Line

Figure 12. Behind the Scenes for Crossing the Yellow Line

Figure 13. Behind the Scenes for Crossing the Yellow Line

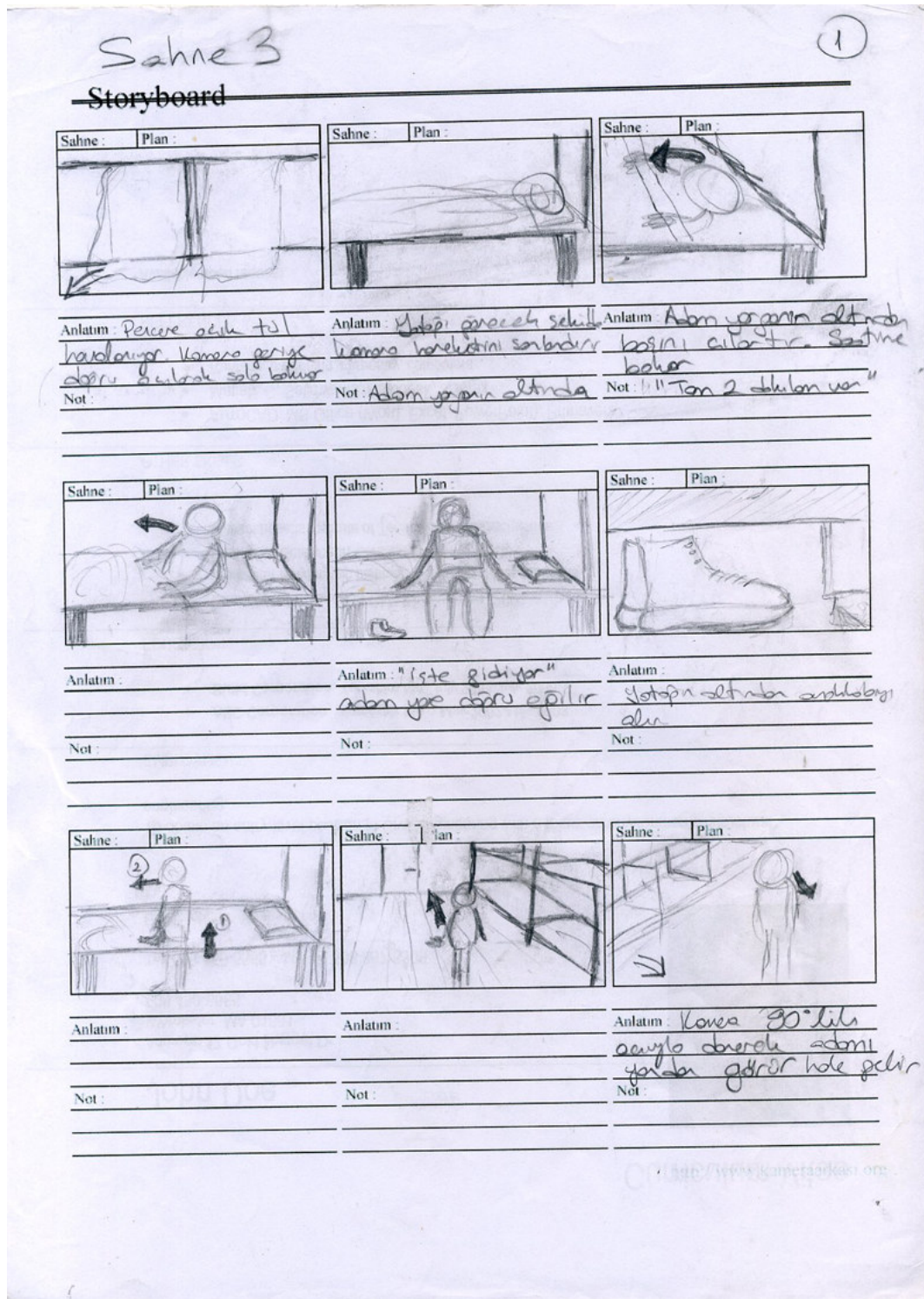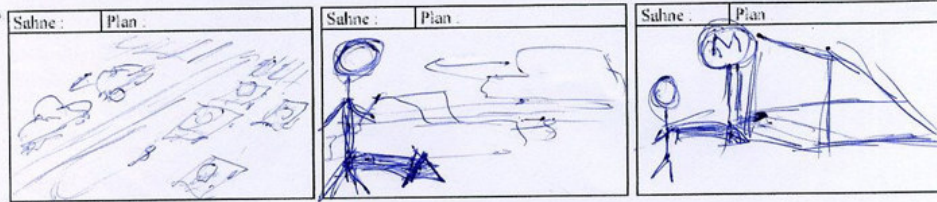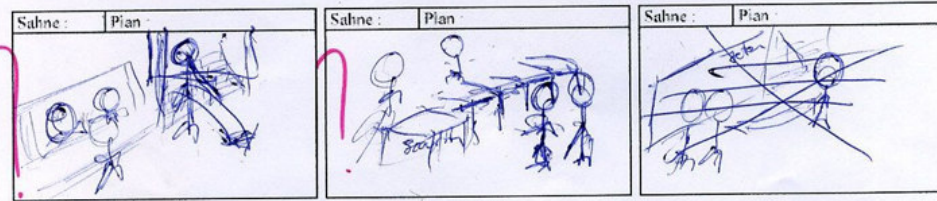## A.5   Crossing the Yellow Line – The Hand Sketch Storyboard

Figure 14. Hand Sketch for Crossing the Yellow Line

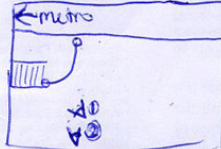**Figure 15. Hand Sketch for Crossing the Yellow Line**

A.6 Crossing the Yellow Line – Shot Plan for Subway Sequence
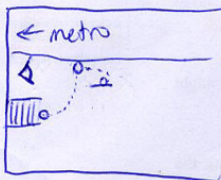
Çekim 1: Merdivenlerden inme (yürüyen merdivenler)

Çekim 2: Duvardaki reklamlar (yürüyen merdiven üzerinde)

Çekim 3: Merdivenden istasyona (çapraz bakış)

Kamera açısı 1'den 2 ye geçiyor.
Kamera 2 (yeniden plan çekimi)

Çekim 4: Merdivenden istasyona (yandan)
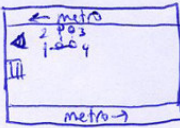
bu şekilde alış olmamış oluyoruz.
son: Geçen kuralları barklıdan birine oturur)

Çekim 5: Karşı taraf metrosu ✓ raylı

önce 1 → 2
sonra 2 → 1

Çekim 6: yerinden kalkıp, eşyalarını toldurur. ✓

önce 1 → 2
sonra 3 → 4
son: Bari hala elbrnin arasındadır.

Figure 16. Shot Plan for Subway Sequence in Crossing the Yellow Line

B.1   Family Portrait – The Script

1 INT. CLASS – DAY 1
EMRE(20) draws some figures to his notebook constantly
checking his watch. Emre closes his notebook and packs his
stuff and goes out of the class.

2 INT. UNIVERSITY CORRIDORDS – DAY 2
Emre goes out of the class and walks along the corridor.
He directly heads himself towards without talking to any
other students. He starts walking fast with his head down
looking to the floor.

3 EXT. UNIVERSITY GARDEN – DAY 3
Emre takes his iPod out of his pocket and starts listening
to it with increasing the volume to the end. Starts
shaking his head rhythmically with the music.

4 EXT. PAVAMENT – DAY 4
Emre walks on the pavement. Stops in front of a newspaper
kiosk. Takes one of the headphones out and while driving
his hand to his pocket

                            EMRE
             Can I have a newspaper please?

Emre takes the newspaper plugs his headphone again and
goes on walking. Separates the sports part of the
newspaper and folds it. While he is walking he tries to
read the newspaper. When he is close to the huge garbage
can on the pavement he slows down throws the sport
supplement of the newspaper to the garbage. With the help
of the wind the paper goes out of the garbage. He leans
down to take it again and sees some photographs. He
slightly moves the photo on the top to see the others.
There is a dead body of a red dressed woman lying on the
floor of a house. There is some blood seen over the head
of the woman. Emre looks around then takes the photos
covering them with his newspapers. After a look around he
quickly leaves.

INT. LIVING ROOM – DAY
Emre sits on to the sofa. Takes out the photos and starts
to look at the photos trying to understand what is
happening.

6 EXT. CAFETERIA - DAY
Emre drinks tea in the canteen alone. His headphones are
on. Suddenly takes his bag and goes out of the canteen.

7 EXT. PAVAMENT - DAY
Emre walks on the pavement. When he comes closer to the
garbage he slows down. While he is passing by the garbage
he pays attention to the garbage can. He suddenly stops
when he sees the photos. Takes out his headphone. Without
looking at the photos he directly takes them into his bag.
He looks around just to make sure that there is no one
watching him. He sees a curtain moves in an apartment
opposite the garbage can. Carelessly, he leaves.

8 INT. LIVING ROOM - DAY
Emre sits on the chair looking at the photos. In the new
photos, the woman with red dress is now tied onto a chair.
Emre carefully checks the photos which are shot from
different angles. Takes out the old photos from his bag
and looks at the dead body. He suddenly gets his phone and
calls police. When the police answers, he hangs up the
phone.

9 INT. LIBRARY - DAY
Emre studies in the library while he listens to music.

10 EXT. PAVAMENT - DAY
Emre is again near the garbage can. He is surprised to see
a new set of photos. On the photos the woman in red is
exactly stands where Emre is now standing. She looks at
something near the garbage can. The tree in the photo is
exactly the one in front of Emre. He makes sure with
looking other photos. In this moment a laser beam is seen
on his head. Emre realizes the laser while he is looking
at the photos. The laser goes down until his chest then a
gunshot is heard.

11 EXT. PAVAMENT - DAY
Emre is lying on the pavement hardly breathing. He has no
energy to move. Then he realizes a MAN (40) coming towards
him. His vision fades out.

12 INT. ROOM - DAY
Emre wakes up. He is tied up on a chair. He sees the Man
with the camera in front of the window when the blur in
his eyes goes away. The Man looks through the window
behind the curtain.

EMRE
                           Where am I?

The Man turns around slowly and with approaching his
finger to his lips

                            THE MAN
                 Shhhh... be quiet. don't bother
                      your mom and brother.

He shows the other side of the room. Emre startles when he
turns his face. There are two dead bodies sitting on the
sofa. The Man opens the curtain slightly again and shoots
some photos and closes it. Turns to Emre with a smile on
his face.
                            THE MAN
                       She got the photos.

                              EMRE
                           Excuse me?

The Man shoots some photos of Emre with the camera. Emre
Observes the situation with a puzzled face.

                         EMRE (CONT'D)
                     Why are you taking my photos?

                            THE MAN
                 For the family portrait my son.

                         EMRE (CONT'D)
                    What do you mean by family?

                            THE MAN
                           Shhhh...

The Man puts the camera on the table. Takes the gun with a
dirty smile. Gets close to Emre and hits his face with it.

13 EXT. GARBAGE CAN - DAY
A young girl looks at the photos in front of the garbage.
They are different photos of Emre with his red tshirt is
tied up on a chair.

14 INT. ROOM - DAY 14
The Man sits on the table near the sofa and having soup.
Emre's dead body sits on the sofa next to the others. The
Man starts talking while he is having his soup.

                            THE MAN
                 Your sister is coming tomorrow.

Then we are gonna be a complete f
                              family.

The Man looks at the frame on the wall. There are the
Man's photo in the middle and the other three dead bodies'
portraits. There is a place for one photo near Emre. The
man sits on the sofa covering his family with his arms
with a smile on his face.

B.2   Family Portrait – Screenshots from the Film

Figure 17. Screenshots of Family Portrait.

Figure 18. Screenshots of Family Portrait

Figure 19. Screenshots of Family Portrait

Figure 20. Screenshots of Family Portrait

B.3 Family Portrait – Behind the Scenes Photos

Figure 21. Behind the Scenes of Family Portrait

Figure 22. Behind the Scenes of Family Portrait

Figure 23. Behind the Scenes of Family Portrait

Figure 24. Behind the Scenes of Family Portrait