|  |
| --- |
| **COURSE INFORMATON**  |
| **Course Title** | *Code* | *Semester* | *L+P Hour* | *Credits* | *ECTS* |
| Special Topics in Media Studies | MES 682 | 1 | 3 + 0 | 3 | 10 |

|  |  |
| --- | --- |
| **Prerequisites** | - |

|  |  |
| --- | --- |
| **Language of Instruction** | English |
| **Course Level** | Doctorate  |
| **Course Type** | Compulsory |
| **Course Coordinator** |  |
| **Instructors** |   |
| **Assistants** | - |
| **Goals** | The objective of this course is to comprehend the new paradigms of the cultural studies and interdisciplinary works to apply to the media studies and seek for the new possibilities to contribute to cinema studies. Therefore, the course has been designed to comprehensive study of “memory” in relation to cinema.  |
| **Content** | The research subjects and concepts such as cinema, narrative, subject matter, and spectator will be placed in the interdisciplinary fashion. New concepts and debates of social sciences such as hybrid identities, globalisation, relocation, multiculturalism, and territorialisation will be brought together with already established approaches of cinema studies. In this context, memory studies will be employed in order to analyse cinema and its social function from a different point of view.  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Learning Outcomes**  | **Program Learning Outcomes** | **Teaching Methods**  | **Assessment Methods**  |
| 1-Relate social theories with the arguments of cinema as a medium of mass communication from its emergence to current period and gain the knowledge to raise questions about the subject.  | 1,2,5 | 1  | A,C  |
| 2-Critisize cinema analytically in relation to economic, political and technological influences on its aesthetics  | 1, 2, 5, 12 | 1,2,3,4 | A,B,C  |
| 3-Locate the cinema within popular and mass culture and evaluate it under the light of critical theory,  | 1, 2, 6, 9 | 1,2,3,4 | A,B,C |
| 4- Illustrate the consequences of new distribution, production and reception ways of cinema, relates interdisciplinary concepts and framework with the field of contemporary culture and apply the knowledge and methods to cinema  | 1,2 4, 8,9 | 1,2,3,4 | A,B,C |
| 5-Contribute to the research field by analysing politic, economic, social and cultural aspects in terms of differences between culture, evaluate national, international and transnational practices, and conceptualize the new research questions.  | 1, 2, 11,13  | 1,2,3,4 | A,B,C |

|  |  |
| --- | --- |
| **Teaching Methods:**  | 1: Lecture, 2: Question-Answer, 3: Discussion, 4: Case Study  |
| **Assessment Methods:**  | A: Testing, B: Homework, C: Presentation |
|  |  |

|  |
| --- |
| **COURSE CONTENT** |
| **Week** | **Topics** | **Study Materials** |
| 1 | Where do Memory, identity and cinema intersect, what would be general conceptual frameworks and debates for the subject | Bergson, Proust, Benjamin |
| 2 | Prominent theories and approaches to the subject of memory and collective memory  | Connerton, Hobsbawn, Halbwacks |
| 3 | Theories in which the relations between cinema and memory overlap with the concept of experience… Kluge, Benjamin  | Benjamin, Kluge, Hansen |
| 4 | Is it individual or collective? How do the individual body as carrier of physical and psychological aspects be in conjunction with society as an abstract sphere ? | From McCarthy by 11.th of September  |
| 5 | The dimensions of memory and spatial relations: City, public sphere and cinema  | Spatial memory, journey and remembering together.  |
| 6 | The reflections and expressions of individual memory and their connection with socio-cultural forms… Media, local cultures and global traces.  | 11th of September of 12th of September. Visible and invisible traces in Turkish Cinema  |
| 7 | Cinema as a space where individual and social memory intertwined  | Themes of framing, narration and editing |
| 8 | The forms of visual media and cinema which stimulate the memory, how do they function in social and individual level.  | From biology to culture  |
| 9 | How is memory and space put in a relation with the acts of film viewing and the conventions of filmic narrative space?  | From movie theatre to mind screen  |
| 10 | Memories of space, space of memories: Hybrid identities and their cinematic narrations.  | Migrant cinema or identities lost in space |
| 11 | Forms of convergence of individual and collective memory. Cinema of Feranando Solanas and Fatih Akın…  | Sample practices and discussions |
| 12 | Old colonial identities, new hybrids, exiles, and their film practices. What do they remind us?  | Sample practices and discussions |
| 13 | Presentations: Raising the questions for new research areas, designing the essays, conceptualising the frameworks, rationalising the arguments and construction of the bases | Sample practices and discussions |
| .14 | Presentations: Raising the questions for new research areas, designing the essays, conceptualising the frameworks, rationalising the arguments and construction of the bases | Vardığımız ve devam edeceğimiz yol... |
| 15 | Presentations: Raising the questions for new research areas, designing the essays, conceptualising the frameworks, rationalising the arguments and construction of the basis |  |

|  |
| --- |
| **RECOMMENDED SOURCES** |
| **Textbook** |  |
| **Additional Resources** | During the term, a long list of related essays, articles and excerpts will be handed out and students will br responsible for them in adition to every week’s reading material.Miriam Bratu Hansen, Benjamin and Cinema: Not a One-Way Street, Critical Inquiry 25 (Winter 1999)Simmel, Georg, Metropolis and Metal LifeEdward W. Said, Invention and Memory, Critical Inquiry, Vol. 26, No. 2 (Winter, 2000), pp. 175-192Hansen, Miriam, Benjamin, Cinema and Experience: "The Blue Flower in the Land of Technology" New German Critique No. 40, Special Issue on Weimar Film Theory (Winter, 1987),pp. 179-224Connerton Paul, How Societies Remember? Cambridge Uni. Press, 1989Assmann, Jan, Kültürel Bellek, Ayrıntı Yayınları, 2001Hobsbawn, Eric, Geleneğin İcadı, Agora Kitaplığı, 2006Halbwachs, Maurice, On collective memory, University of Chicago Press, 1992Bergson, Henri, Matter and Memory, Deleuze, Jilles, Cinema 1 Movement Image, Cinema 2: Time-Image, Continuum, 2005K u h n, A n n e t t e, The State of Film and Media Feminism**,** *Journal of Women in Culture and Society* 2004, vol. 30, no. 1Rasmussen, Susan, The Uses of Memory**,** *Culture & Psychology,* 2002 SAGE Publications*Vol. 8(1): 113–129*Sefcovic, Enid(2002) 'Cultural memory and the cultural legacy of individualism and community in two classic films about labor unions', Critical Studies in Media Communication, 19: 3, 329 — 35Wyat, David September 11 and Postmodern Memory *Arizona Quarterly* Volume 65*,* Number 4*,* Winter 2009 |

|  |
| --- |
| **MATERIAL SHARING** |
| **Documents** | Reading least is not limited with given ones. Every term and/or week new sources would be added. Instructor will disclose the context and questions of the week and open the subject to the class discussion in the light of the materials. While instructor lead the discussions students will have to raise their ideas of the theories and correlate them with the material of national and international film samples. Therefore It is necessary for the students to read the related sources before and be ready to present and discuss them. Movies will have to be watched either in or outside class. Additional homework would be required, depending on their participants, the level of interests and knowledge. |
| **Assignments** | Presentations and discussions of material and essays in every week will be finalized with written short papers. submission for the mid-term |
| **Exams** | Final paper |

|  |
| --- |
| **ASSESSMENT** |
| **IN-TERM STUDIES** | **NUMBER** | **PERCENTAGE** |
| Assignments and presentations | 10 | 30 |
| Mid-terms | 1 | 30 |
| Final | 1 | 40 |
| **Total** |   | **100** |
| **CONTRIBUTION OF FINAL EXAMINATION TO OVERALL GRADE** |   | 40 |
| **CONTRIBUTION OF IN-TERM STUDIES TO OVERALL GRADE** |   | 60 |
| **Total** |   | **100** |

|  |  |
| --- | --- |
| **COURSE CATEGORY** | Expertise/Field Courses |

|  |
| --- |
| **COURSE'S CONTRIBUTION TO PROGRAM** |
| No | Program Learning Outcomes | Contribution |
| 1 | 2 | 3 | 4 | 5 |  |
| 1 | Develop and enhance the current and advanced knowledge in the field with original thought and/or research and come up with innovative definitions based on Master's degree qualifications. |  |  |  |  | X |  |
| 2 | Conceive the interdisciplinary interaction which the field is related with; come up with original solutions by using knowledge requiring proficiency on analysis, synthesis and assessment of new and complex ideas. |  |  |  |  | X |  |
| 3 | Developing and leading new strategic approaches to solve unforeseen and complex issues in the media studies field through integrative and creative elaboration. |  |  | X |  |  |  |
| 4 | Contributing to the science of media studies through attaining advanced skills in research methodologies; through developing new scientific methods and approaches, importing existing methods from other fields into media studies; through investigating, comprehending, designing, adapting and implementing original topics. |  |  |  |  | X |  |
| 5 | Conducting independent research, analyzing scientific phenomenon through broad, deep and critical perspective, arriving at new syntheses and evaluations in the discipline of media studies. |  |  |  |  | X |  |
| 6 | Publishing scientific articles in reputable refereed journals, presenting papers in scientific conferences in the field of media studies and its sub-disciplines. |  |  | X |  |  |  |
| 7 | Developing effective communication skills to scientifically present and defend original ideas to an expert audience. |  |  |  |  |  |  |
| 8 | To contribute to information society via continuous follow up of social and cultural developments both professionally and academically; To analyse and evaluate media’s agenda setting dynamics and daily events via new media technologies, globalisation and convergence in media.  |  |  |  |  | X |  |
| 9 | Develop an innovative knowledge, method, design and/or practice or adapt an already known knowledge, method, design and/or practice to another field; research, conceive, design, adapt and implement an original subject. |  |  |  |  | X |  |
| 10 | Demonstrate functional interaction by using strategic decision making processes in solving problems encountered in the field. |  |  |  |  |  |  |
| 11 | Contribute to the solution finding process regarding social, scientific, cultural and ethical problems in the field and support the development of these values. |  | X |  |  |  |  |
| 12 | Defining, questioning, and categorising the political, economical and social components of the process of media monopolisation. |  |  |  |  |  |  |
| 13 | Discussing media regarding national, global webs and their sectoral effects regarding their relationship to civil society and politics |  |  |  |  |  |  |
| 14 | Assessing and reviewing media regarding the ethical principles and legal regulations. |  |  |  |  |  |  |
| 15 | Being able to use a foreign language fluently for both comprehending scientific publications and developing proper communication with foreign colleagues, (“European Language Portfolio Global Scale”, Level B1). |  |  |  | X |  |  |

|  |
| --- |
| **ECTS ALLOCATED BASED ON STUDENT WORKLOAD BY THE COURSE DESCRIPTION** |
| Activities | Quantity | Duration(Hour) | TotalWorkload(Hour) |
| Course Duration (Including the exam week: 16x Total course hours) | 16 | 3 | 48 |
| Hours for off-the-classroom study (Pre-study, practice) | 16 | 5 | 80 |
| Assignments and presentations | 10 | 5 | 50 |
| Mid-terms | 1 | 24 | 24 |
| Final paper | 1 | 48 | 48 |
| **Total Work Load** |   |   | 250 |
| **Total Work Load / 25 (h)** |   |   | 10 |
| **ECTS Credit of the Course** |   |   | 10 |