

## Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
COM 776	Post Cinema: Audiovisual Culture in the 21st Century	2	3	0	0	3	8

Prerequisites	
Admission Requirements	

Language of Instruction	Turkish
Course Type	Elective
Course Level	Doctoral Degree

Objective	<p>The emergence of cinema coincided with the end of the 20th century - just like the automobile and aviation industries – and it determined the visual culture of the industrialized societies into which it was born. Today, the loss of cinema’s identity as a photographic tool and collective screening experience has fueled the debates about its “death”. “Post Cinema: Audiovisual Culture in the 21st Century” course aims at understanding what the allegedly “collapsed” cinema means in a post-cinematic media regime in which it spreads to a much wider area of life with screenings in museums, computer-manipulated images and especially personal productions. In a complex socio-economic relationship where the distribution of roles between the producer and the audience is severely shaken and the boundaries and functions of the screens are redefined, what is cinema? How can it be defined in historical, technological, cultural, political and economic terms? How has the position and function of cinema changed today, where TikTok surpasses Netflix in terms of total video watch time without investing in content production? From Plato’s cave wall to digital platforms, the course will discuss different screens - as well as “no screen” possibilities - in the light of current film and media studies literature, and will also benefit from media archeology which allows to see the continuities as well as emphasizing the interruptions.</p>
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Content	<p>Week 1: Introduction, basic concepts and readings          Week 2: What is medium?          Week 3: Remediation theory: Interruptions and continuities          Week 4: Media archeology          Week 5: Screens, screen-connected devices (remote control, keyboard, mouse) and temporality          Week 6: The “delocalization” of experience          Week 7: BREAK          Week 8: Amateur image production          Week 9: Portable screens and viewing as performance          Week 10: Touch screens and body techniques          Week 11: Digital cinema          Week 12: New cinema/screen policies          Week 13: Pandemic media          Week 14: Toward screen nostalgia</p>
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References	<p>Casetti, F. (2015). <i>The Lumière Galaxy</i>. New York: Columbia University Press.</p> <p>Christie, I. (2012). <i>Audiences. Defining and Researching Screen Entertainment Reception</i>. Amsterdam University Press.</p> <p>Denson, S. &amp; Leyda, J. (eds.) (2015). <i>Post-Cinema: Theorizing 21st Century Film</i>. Sussex: Reframe Books.</p> <p>Everett, A. (2003). Digitextuality and Click Theory: Theses on Convergence Media in Digital Age. In A. Everett, &amp; J. Caldwell (éd), <i>New Media: Theories and Pratices of Digitextuality</i> (p. 3-28). London, New York: Routledge.</p> <p>Friedberg, A. (2006). <i>The Virtual Window. From Alberti to Microsoft</i>. The MIT Press.</p>
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- Verhoeff, N. (2012). *Mobile Screens. The Visual Regime of Navigation*. Amsterdam University Press.
- Werning, S. (2016). The home screen as an anchor point for mobile media use: Technologies, practices, identities. *Necsus, Home Issue*.
- White, M. (2006). *The Body and the Screen. Theories of Internet Spectatorship*. The MIT Press.

## Theory Topics

Week	Weekly Contents
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