Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
COM 519	Screen studies	1	3	0	0	3	6

Prerequisites	
Admission Requirements	

Language of Instruction	Turkish
Course Type	Elective
Course Level	Masters Degree
Objective	“In Screen Studies, what we seek to explain and understand —to put it in the broadest terms— is the nature of the moving image on the screen or screens, what is displayed through these screens, and our relationship with them. When considering these aspects, we may focus on the screen itself, our mental processes, our bodies, or the heterogeneous ‘environment’. This is a highly comprehensive task. Moreover, what we seek to explain and understand is not only highly diverse but also in a state of constant flux.” Building on this observation by Annette Kuhn (2009), the Screen Studies course will explore a wide range of screens—from Plato’s cave wall to multi-system setups —and provide a comprehensive discussion of the cultural, economic and technological developments in the field, informed by current literature. In this context, whilst examining viewer/user behaviour centred on the cinema screen, television, mobile screens and digital platforms, the course will draw upon media archaeology —which, while highlighting discontinuities, also enables us to perceive continuities— in addition to socio-economic factors.
Content	Week 1: Introduction to the course, key concepts and readings Week 2: The history of viewing Week 3: Apparatus theory Week 4: Media archaeology Week 5: The theory of remediation: Discontinuities and continuities Week 6: The concept of relocation: Migrant images and the era of screens Week 7: Screens, screen-connected devices (remote control, keyboard, mouse) and temporality Week 8: Watching the data Week 9: Portable screens and viewing as performance Week 10: Touchscreens and body techniques Week 11: Home, Screen and Homescreen: The organisation of the (main) screen Week 12: Screen and control: Advertisements on screen technology between cinephilia and technophilia Week 13: Screen policies Week 14: Towards screen nostalgia

References	Bolter, J. D., & Grusin, R. (2000). Remediation: Understanding New Media. London: The MIT Press. Casetti, F. (2015). The Lumière Galaxy. New York: Columbia University Press. Christie, I. (2012). Audiences. Defining and Researching Screen Entertainment Reception. Amsterdam University Press. Elsaesser, T. (2004). The New Film History As Media Archeology. Cinémas: revue d'études cinématographiques/Cinemas: Journal of Film Studies, Vol. 14, No. 2-3 , p. 75-117. Everett, A. (2003). Digitextuality and Click Theory: Theses on Convergence Media in Digital Age. In A. Everett, & J. Caldwell (éd), New Media: Theories and Pratices of Digitextuality (p. 3-28). London, New York: Routledge. Friedberg, A. (2006). The Virtual Window. From Alberti to Microsoft. The MIT Press. Friedberg, A. (1993). Window shopping. Cinema and the postmodern. Los Angeles: Oxford : University of California Press. Lobato, R. (2017). Rethinking International TV Flows Research in the age of Netflix. Television&New Media. Gunning, T. (1997). From the Kaleidoscope to the X-Ray: Urban Spectatorship, Poe, Benjamin, and Traffic in Souls (1913) . Wide Angle, 19.4 , p. 25-61. Hudson, D., & Zimmerman, P. (2009). Cinephilia, technophilia and collaborate remix zones. Screen, 50 (1) , p. 135-146. Klinger, B. (2006). Beyond The Multiplex. Cinema, New technologies and the Home. University of California Press. Kuhn, A. (2009). Screen and screen theorizing today. Screen, 50 (1) , p. 1-12. Lessig, L. (2008). Remix. Making art and commerce thrive in the hybrid economy. London: Bloomsbury Academic. Odin, R. (2012). Spectator, Film and the Mobile Phone. In I. Christie (éd), Audiences (p. 155-169). Amsterdam University Press. Parente, A., & De Carvalho, V. (2008). Cinema as dispositif: Between Cinema and Contemporary Art. Cinémas: revue d'études cinématographiques, 19 (1) , p. 37-55. Parikka, J. (2017). Medya Arkeolojisi Nedir? İstanbul: Koç Üniversitesi Yayınları. Srinivas, L. (2002). The active audience: spectatorship, social relations and the experience of cinema in India . Media Culture Society, No. 24 , p. 155-173. 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
1	Introduction to the course, key concepts and readings
2	The history of viewing
3	Apparatus theory
4	Media archaeology
5	The theory of remediation: Discontinuities and continuities
6	The concept of relocation: Migrant images and the era of screens
7	Screens, screen-connected devices (remote control, keyboard, mouse) and temporality
8	Watching the data
9	Portable screens and viewing as performance
10	Touchscreens and body techniques
11	Home, Screen and Homescreen: The organisation of the (main) screen
12	Screen and control: Advertisements on screen technology between cinephilia and technophilia
13	Screen policies
14	Towards screen nostalgia