



FA 49Y POPULAR CULTURE, FILM AND MEDIA

Bogazici University Summer 2017

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Assessment Method:

Class participation & attendance 25%

Mid-Term Paper 25%

Term paper 50%

Course Description:

This course is designed to analyze the basic patterns and pillars of popular culture as they are used and revealed in certain media to present to masses the basic institutions and ideological interpretations of popular culture.

In method, it is essentially a cultural analysis course.

Course Content:

The meaning of "popular", popular culture's basic elements, characteristic features, ideological interpretations, psychoanalysis, paradigms, themes and patterns. Readings of films, social media and other smartphone apps, TV shows and programs, music, and art, and political and ideological interpretations.

WEEK 1.1: WHAT IS POPULAR CULTURE?

Screening and Discussion:

Film clips and music videos, celebrities, smartphone and tablet apps, social media 'phenomenon's...

Readings:

Storey, John. 'What is popular culture?' in Cultural Theory and Popular Culture: An Introduction (Longman, 2008).

Fishwick, Marshall W. Seven Pillars of Popular Culture Seven Pillars of Popular Culture (Westport: Greenwood Press, 1985).

WEEK 1.2: PSYCHOANALYTIC-IDEOLOGY THEORY

Screening and Discussion:

The Pervert's Guide to Ideology (2012)

Readings:

Storey, John. 'Psychoanalysis' in Cultural Theory and Popular Culture (Longman, 2008)

Althusser, Louis. On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses (London: Verso, 2014), pp. 232-272.

Butler, Judith. "Conscience doth make subjects of us all." Yale French Studies (1995).

WEEK 2-3: THE FORCE OF LAW

Screening and Discussion:

Star Wars (1977-2015), The Matrix (1999-2003), The Lord of the Rings (2001-03), Harry Potter (2001-11)

Readings:

Derrida, Jacques. Force of Law: The "Mystical Foundation of Authority" in 11 Cardozo L. Rev. [xi] (1989-1990), pp. 919-1045.

Campbell, Joseph. 'Monomyth' in The Hero with a Thousand Faces. Vol. 17 New World Library, 2008.

WEEK 4.1: PARADOXES OF REALITY MEDIA

Screening and Discussion:

The Truman Show (1998), Tootsie (1982), Westworld (2016 -)

Readings:

Bishop, Ronald. 'Good Afternoon, Good Evening, and Good Night: The Truman Show as Media Criticism' Journal of Communication Inquiry 2000 24: 6.

WEEK 4.2: SOCIAL MEDIA AND THE PARALLAX VIEW

Screening and Discussion:

Black Mirror (2011-), Facebook, Twitter, Apps, websites etc.

Readings:

Boren, A. "A Rhetorical Analysis of Black Mirror: Entertaining Reflections of Digital Technology's Darker Effects." URJ-UCCS: Undergraduate Research Journal 8.1 (2015)

Lacan, Jacques. "Mirror Stage" in *Ecrits: A selection*. WW Norton & Company, 2002.

Zajc, Melita. "Social media, prosumption, and dispositives: New mechanisms of the construction of subjectivity", *Journal of Consumer Culture* 2015, Vol. 15(1)

WEEK 5: A.I.

Screening and Discussion:

Ex Machina(2015), Her (2013), I, Robot (2004), A.I. Artificial Intelligence (2001), The Matrix (1999), Humans (2015 -), Westworld (2016 -)

Readings:

Lafontaine, Céline. "The Cybernetic Matrix of French Theory'." *Theory, culture & society* 24.5 (2007): 27-46.

Herbrechter, Stefan. "Posthumanism, subjectivity, autobiography." *Subjectivity* 5.3 (2012): 327-347.

Seth, Anil. "Conscious awakening." *New Scientist* 225.3005 (2015): 44-45.

WEEK 6: THE MAN WHO WAS NOT THERE

Screening and Discussion:

Mr. Robot(2015-), Fight Club(1999), Wikileaks, Anonymous, RedHack

Readings:

Petersen, Per Serritslev. "9/11 and the 'Problem of Imagination': Fight Club and Glamorama as Terrorist Pretexts." *Orbis Litterarum* 60.2 (2005): 133-144.

WEEK 7: THE APOCALYPTIC SUBLIME

Screening and Discussion:

Arrival (2016), Independence Day (1996), X-Men: Apocalypse (2016), The Walking Dead (2010-), Signs (2001), I am Legend (2007), Batman v Superman: Dawn of Justice (2016), Donnie Darko (2001)

Readings:

Jeong, Seung-hoon. 'The Apocalyptic Sublime Hollywood Disaster Films and Donnie Darko' in ed. Todd A. Comer, Lloyd Isaac Vayo *Terror and the Cinematic Sublime: Essays on Violence and the Unpresentable* (North Carolina: McFarland & Company, 2013), pp. 72-87

