



FA 49Y POPULAR CULTURE, FILM AND MEDIA

Bogaziçi University

Summer 2018

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Office Hours: After the classes or by appointment

COURSE OVERVIEW

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 media and culture course. It meets the requirement for Cinema Studies certificate program. There are several learning outcomes of the course. Upon completion of FA 49Y, students should be able to:

- Develop understanding of patterns and processes in popular culture and their interaction with local and global cultures.
- Demonstrate understanding of the interconnectedness and diversity of popular culture.
- Devise analytical, practical, or creative responses to the issues in popular culture.

GRADING	
Attendance and class participation	: 25 % (25 points)
Presentation <u>or</u> Midterm paper	: 25 % (25 pts)
Final paper	: 50 % (50 pts)
Total	: 100 % (100 pts)

Class participation & attendance: Attendance and participation means having arrived at class with annotated copies of the readings. Unless they are used for the course objectives under my guidance, laptops and smartphones are not permitted during classes. You are expected to attend all class sessions. If you have to miss more than two classes, please see me.

Presentation (with a short paper) or a midterm paper: You will be responsible for presenting a material or writing a midterm paper. The material is based on the topics listed in the course schedule below.

Final Paper: This is a take-home paper assignment. You will have a pool of questions to answer in an essay-format, which engages the course readings and incorporates additional material if needed.

Act	COURSE SCHEDULE
	Week 1 What is Popular Culture?
I	Introduction to the course.
II	Discussion: Popular Culture Reading: Storey, John. 'What is popular culture?' in <i>Cultural Theory and Popular Culture: An Introduction</i> (Longman, 2008).
III	Discussion: Cultural Theory and Sign Systems Reading: Williams, "Cultural Theory" in <i>Marxism and Literature</i> (Oxford: Oxford UP, 1977): 36-141.
	Week 2 Ideology and the Force
I	Discussion: Ideology and Psychoanalysis Reading: Althusser, "Ideology and Ideological State Apparatuses" and "Freud and Lacan" in <i>Lenin and Philosophy and Other Essays</i> , trans. Ben Brewster (London: Monthly Review Press, 1971).

II	Screening: <i>The Pervert's Guide to Ideology</i> (2012)
III	Discussion: <i>Star Wars</i> (1977 -) Reading: Peters, Timothy D. "The Force' as Law: Mythology, Ideology and Order in George Lucas' Star Wars." <i>Australian Feminist Law Journal</i> 36.1 (2012): 125-143.
	Week 3 Visual Cultures and Popular Music
I	Reading and Discussion: Barthes, Roland. <i>Camera Lucida: Reflections on Photography</i> (Macmillan, 1981).
II	Discussion: Memes, Caps, Instagram, Snapchat, Flickr
III	Discussion: Popular music, genres, and apps (Youtube, Spotify etc.) Reading: Adorno, Theodor W., and George Simpson. "On popular music." <i>Zeitschrift für Sozialforschung</i> 9.1 (1941): 17-48.
	Week 4 Social Media and Prosumption
I	Screening: <i>The Truman Show</i> (1998)
II	Discussion: <i>The Truman Show</i> , <i>Westworld</i> (2016 -) and reality media Reading: Bishop, Ronald. "Good Afternoon, Good Evening, and Good Night: The Truman Show as Media Criticism" <i>Journal of Communication Inquiry</i> (2000) 24: 6.
III	Discussion: <i>Black Mirror</i> (2011 -), social media apps (Facebook, Twitter, Whatsapp, Snapchat etc.) Reading: Zajc, Melita. "Social media, prosumption, and dispositives: New mechanisms of the construction of subjectivity", <i>Journal of Consumer Culture</i> (2015), Vol. 15(1) 28-47.
	Weeks 5 - 6 Presentation Options (Readings TBA)
	Special screening: <i>Remake, Remix, Rip-Off: About Copy Culture & Turkish Pop Cinema</i> (2014)
	Woman as hope: <i>Blade Runner</i> (1982 - 2017), <i>Hunger Games</i> (2012 - 2015), <i>Wonder Woman</i> (2017), <i>Arrival</i> (2016)
	Man who wasn't there: <i>Mr. Robot</i> (2015-), <i>Fight Club</i> (1999), Wikileaks, Anonymous, RedHack

	Subcultures: Goths, Emos and Hipsters / Apaçi subculture in Turkey / Arabesque music / American Hip-hop, Rap or Reggae / Moonwalkers, Vogue, dance culture from Michael Jackson to Lady Gaga, David Bowie to Madonna.
	Turkish celebrities: Zeki Muren, Bulent Ersoy, Ibrahim Tatlıses, Tarkan, Yıldız Tilbe, Cüneyt Arkin, Cem Yılmaz and so on...
	What makes things Cliché, Kitsch, Cheesy, Camp?
	Superheroes: Batman, Superman, Marvel heroes, heroines
	Monomyth: <i>Harry Potter</i> (2001 - 2011), <i>Lord of the Rings</i> (2001 - 2003), <i>Game of Thrones</i> (2011 -), <i>The Matrix</i> (1999), <i>Hunger Games</i> (2012 - 2015), <i>Marvel Comics</i>
	Homo Robot and A.I.: <i>Ex Machina</i> (2015), <i>Her</i> (2013), <i>I, Robot</i> (2004), <i>A.I. Artificial Intelligence</i> (2001), <i>Black Mirror</i> (2011 -), <i>Humans</i> (2015 -), <i>Westworld</i> (2016 -), <i>Mr. Robot</i> (2015 -)
	Drugs and the myth of family: <i>Breaking Bad</i> (2008-2013), <i>Fargo</i> (2014), <i>Requiem for a Dream</i> (1998), <i>American Beauty</i> (1999)
	The apocalyptic sublime: <i>Donnie Darko</i> (2001), <i>The Walking Dead</i> (2010-), <i>Signs</i> (2001), <i>World War Z</i> (2013), <i>I am Legend</i> (2007), <i>Independence Day</i> (1996)
	Your presentation proposals if any
	The last session: Wrap up and Preparation for final papers

