

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Media, Power and Culture	COMM305	3rd	Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
			x			
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			

<b>Language of Instruction</b>	English
--------------------------------	---------

<b>Course Instructor(s)</b>	Assist. Prof. Dr. Elnaz Nasehi	E-mail: <a href="mailto:elnaz.nasehi@arucad.edu.tr">elnaz.nasehi@arucad.edu.tr</a> Office: AW-201
<b>Course Objectives</b>	The aim of the course is to examine the dynamics affecting the emergence of mass communication. Therefore, it is designed to evaluate the relationship between political and economic powers, media ownership, hegemonic culture and representations both from an analytical and theoretical perspective. In this course, students will learn the seminal theoretical texts and arguments to grasp the interdependence of media, power and culture.	

<b>Course Learning Outcomes</b>	<ul style="list-style-type: none"> <li>Students are expected to gain a theoretical and conceptual understanding of key theories about the inter-relationships of the media system, power relations and social structure.</li> <li>Students understand these theories in relation to contemporary trends such as globalisation, network media, etc.</li> <li>Students will understand the role of power structures in shaping media content, media system and social structure.</li> <li>Students develop a critical perspective on both mass and newnetworked media in their daily life, and also the way through which inequality is reproduced by the representation of marginalized groups in Media.</li> </ul>
<b>Course Content</b>	Range of theories and concepts about the inter-relationships of the media, popular culture and social power will be introduced and explored in this course included but not limited to cultural studies, political economy, race and gender theories, audience studies, and hegemonic culture and representations.

<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementa tion (theory/p ra ctice)</b>	<b>Required Reading, Preliminary preparation</b>
1	Course introduction	T	
2	A historical perspective	T	(Simonson & Park, 2016) (Pingree & Gitelman, 2003)

3	Media as cultural and social Force	T	(Russell, 2016)  McLuhan, M. (1964) "The Medium is the Message" in <i>Understanding Media: The Extensions of Man</i> .  "Making Room for TV" in <i>Communication in History: Technology, Culture, Society</i> , pp 255-263.
4	Film Screening: "Network"	T	(Kang, 2014)
5	Students' Presentation: "Privacy & Liberty"	T/P	
6	E-democracy E-Government	T	(Meijer, Burger, & Ebbers)
7	MIDTERM WEEK		
8	Gender and Representation	T	(Milestone & Meyer, 2012)
9	The way we live: Students' presentation	T/P	

10	The way we live: Students' presentation	T/P	
11	Race, ethnicity	T	(Lind, 2016)
12	Addiction and Inequality	T	(Lind, 2016)
13	Review Session	T	
14	FINAL		

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>Kang, J. (2014). <i>Walter Benjamin and the media: the spectacle of modernity</i>. Malden, MA: Polity Press.</p> <p>Lind, R. A. (Ed.). (2016). <i>Race and gender in electronic media : content, context, culture</i>. New York: Routledge.</p> <p>Meijer, A., Burger, N., &amp; Ebberts, W. (n.d.). Citizens4Citizens: Mapping Participatory Practices on the Internet. <i>Electronic Journal of e-Government</i>.</p> <p>Milestone, K., &amp; Meyer, A. (2012). <i>Gender and popular culture</i>. Cambridge: Polity Press.</p> <p>Pingree, G., &amp; Gitelman, L. (2003). What's New about New Media? <i>New Media</i>, 1740-1915.</p> <p>Russell, A. (2016). <i>Journalism as activism: recoding media power</i>. Cambridge: Polity Press.</p> <p>Simonson, P., &amp; Park, D. W. (2016). <i>International history of communication study</i>. New York: Routledge.</p>
---	--

<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<ul style="list-style-type: none"> <li>MacKenzie and Wajcman, (1999). Reflections on Gender and Technology Studies: In What State is the Art?</li> <li>Meijer, A.; Burger, N.; Ebbers, W. "Citizens4Citizens: Mapping Participatory Practices on the Internet" <i>Electronic Journal of e-Government</i>,</li> </ul>
--	--

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	30
Quiz	2	15
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	1	20
Studio Practice	-	-
Other (class participation)	1 (attendance)	5
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	30
<b>TOTAL</b>		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Enable students to develop knowledgeable, critical and creative approaches to understanding the principles of film making in contemporary culture.					
2	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.					
3	Develop advanced practical skills in a range of creative contexts including graphic, audible and visual text design.					
4	Create an understanding of the impact and importance of visual culture in its diverse global forms.					
5	Offer the opportunity to take rigorous practice-based courses in film making and video production, (along side the theoretical analysis of visual representation in its social context).					
6	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.					
7	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
8	Have an understanding of different eras of visual story telling and its historical development.					
9	Work as a professional, maintaining high standards of practice and adapt to a rapidly changing environments and gain the ability to work in a team.					
10	Understand visual cultures within a variety of past societies and contemporary and future design trends.					
11	Develop the knowledge of below and above the line visual language in an artistic context.					
12	Understand the terminology and methodology of critical film making.					

<b>ECTS / STUDENT WORKLOAD</b>				
<b>ACTIVITIES</b>	<b>NUMBER</b>	<b>UNIT</b>	<b>HOUR</b>	<b>TOTAL (WORKLOAD)</b>
Course Teaching Hour (X weeks * total course hours)	14		3	42
Preliminary Preparation and self- study	14		2	28
Mid-Term	1		10	10
Quiz	2		5	10
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	1		15	15
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		20	20
Other	-		-	-
<b>TOTAL WORKLOAD</b>				125
<b>TOTAL WORKLOAD / 25</b>				5
<b>ECTS</b>				5

## ETHICAL RULES WITH REGARD TO THE COURSE

### Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

## ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination Assessment Details, as indicated below and comply with the Education and Examination Regulation set forth by the University.

Throughout the course, students will be responsible for both; the theoretical and practical assignments. there will be one presentation for each student and seven project assignments. Besides these, attendance is another important issue for the students. They will be monitored and directed through the whole process both conceptually and practically, for each case. All the projects and dissertations will be evaluated according to the required craftsmanship, use of image editing tools and academic article writing standards.

<b>PREPARED BY</b>	<b>Assist. Prof. Dr. Elnaz Nasehi</b>
<b>UPDATED</b>	09/29/2020
<b>APPROVED</b>	