|  |  |
| --- | --- |
| **Course Title: Contemporary media: film and digital culture** | **Credits: 3** |
| **Type of course** (lecture/seminar) and hours per week/semester: seminar 2/30 | |
| **Method of assessment** (exam/practical grade): practical grade | |
| **Suggested semester**: 6th | |
| **Prerequisites** *(if any)*:Proficiency examination in English | |
| **Course description**: | |
| The aim of this course is to help students understand that culture—be that high or pop—does not exist in the Platonic sphere of ideals but through mediation. This mediation includes the printed book, a theatrical production, a filmic adaptation or a digital database, and this mediation means that the tragedy entitled *Hamlet* does not exist just as that, but only reaches its audience in an edited volume, a theatrical performance, in a filmic adaptation or a digital database. When understanding this mediation, students are provided with a theoretical and practical vocabulary to be able to approach critically this mediatedness, to be able understand that mediation is always there to influence the reception of an artwork. This mediation is presented by the teachers of this course according to their field of research. | |
| Required and recommended reading: | |
| **Required reading:**  Marcel O'Gorman. *E-crit: Digital Media, Critical Theory and the Humanities.* University of Toronto Press, 2006 (9780802090379)  Julie Sanders. *Adaptation and Appropriation*, Routledge, 2007 (9781134384976)  Peter Bennett, Alex Kendall, Julian McDougall, After the Media: Culture and Identity in the 21st Century. Routledge, 2011 (9781136732270)  Zizi Papacharissi. A Networked Self: Identity, Community and Culture on Social Network Sites, Routledge Chapman & Hall, 2011 (9780415801812) | |