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Message from the Editors

Hello from TOJCAM

TOJCAM welcomes you.

We are very pleased to publish volume 1 issue 3 in 2015. As an editor-in-chief of The Online Journal of Communication and Media (TOJCAM), this issue is the success of the reviewers, editorial board and the researchers. In this respect, I would like to thank to all reviewers, researchers and the editorial road.

This issue covers different research scopes, approaches which subjects about communication and media by valuable researchers. I and The Online Journal of Communication and Media (TOJCAM) editorial team will be pleased to share various researches with this issue as it is the miracle of our journal. All authors can submit their manuscripts to tojcam.editor@gmail.com for the next issues.

TOJCAM will organize ITICAM-2015 International Communication and Media Conference (www.iticam.net) between September 02-04, 2015 in Russia. This conference is now a well-known communication and media event. It promotes the development and dissemination of theoretical knowledge, conceptual research, and professional knowledge through conference activities. Its focus is to create and disseminate knowledge about communication and media. ITICAM-2014 conference book has been published at <http://www.iticam.net/iticampubs>

Call for Papers

TOJCAM invites you article contributions. Submitted articles should be about all aspects of communication and media. The articles should be original, unpublished, and not in consideration for publication elsewhere at the time of submission to TOJCAM. Manuscripts must be submitted in English.

TOJCAM is guided by it's editors, guest editors and advisory boards. If you are interested in contributing to TOJCAM as an author, guest editor or reviewer, please send your cv to tojcam.editor@gmail.com.

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OTTO NEURATH, ISOTYPE PICTURE LANGUAGE AND ITS REFLECTIONS ON RECENT DESIGN

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Abstract: Sign systems, consist of symbols and pictograms, has a great role in rapidly developing recent technological systems, complicating city life, mutually understanding of people from different cultures and languages. Signs, symbols and pictograms, which are having functions like informing, directing and forming a vernacular, have the aim of providing an universal communication that can be understand by all people despite the language, culture and religion differences.

Otto Neurath's ISOTYPE picture language, which is trying to form "a wordless global language", is an important milestone while considering much rapid and effective communication need and the process about developing an easy and universal visual communication system without any needs of words. The aim of this graphic language, which is formed with simple pictograms, is to communicate easily without any needs of knowing any language with removing the borders between cultures and languages. Simple pictograms system, used by Otto Neurath in ISOTYPE, is pioneering the modern data visualization and information graphics as presenting the complicated statistical data in simple graphic forms. Pictograms and data visualizations, prepared by Otto Neurath in social, political, economical, healthcare and education topics are the first ones in this field and also directing more than effecting the pictograms, data visualizations and information graphics in recent visual communication design scope.

Keywords: Otto Neurath, ISOTYPE, pictogram, data visualization, visual communication.

1. INTRODUCTION

Sign systems consisting of symbols and pictograms play great role for mutual understanding of people from different cultures and languages given the rapidly growing technological systems and sophisticated urban life. Signs, symbols and pictograms with functions like providing information and guidance and creating a visual language have a purpose of providing a universal communication that can be understood by all people despite differences of language, culture and religion.

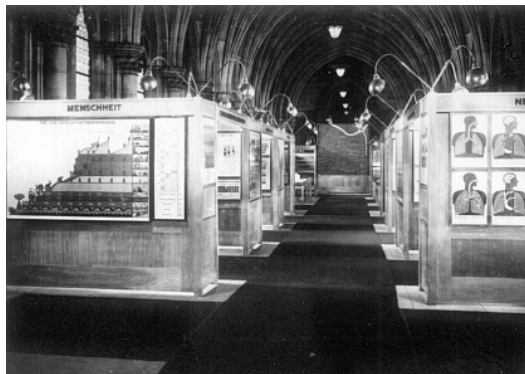
Taking into consideration the need to establish faster and more effective communication and the process of developing an easy and universal visual communication system without words, Otto Neurath's Isotype language is a significant milestone for creating a 'world language without words'. Sociologist and Vienna Circle Philosopher Otto Neurath (1882-1945) designed pictograms to train especially working groups in the post period of the 1st World War where the pictograms are created by simplifying symbols. This new graphic language is the most important work of The Museum of Society and Economy (Gesellschafts-und Wirtschaftsmuseum) established in 1925 by Otto Neurath in order to transfer social, political and economic events to masses and to increase public awareness. The work was known as "Vienna Method of Pictorial Statistics" and later called as 'ISOTYPE - International System of Typographic Education' and its objective is to transfer social and scientific events in graphics for easy understanding. Isotype "is a method for assembling, configuring and disseminating statistical information through pictorial means" (Walker, 2012, p.345).

2. THE MUSEUM OF SOCIETY AND ECONOMY AND VIENNA METHOD OF PICTORIAL STATISTICS

The Museum of Society and Economy was funded by the Social Democratic Municipality of Vienna (a separate state known as Red Vienna) and shared its socialist agenda. Otto Neurath was both the founder and director of the museum and he transformed the museum from a storage place of rare works to a role of educating and training the society. "The aim of the museum "was to 'represent social facts pictorially' (Neurath, 1926) and to

bring ‘dead statistics’ to life by making them visually attractive and memorable (Neurath, 1925, p. 5)” (Burke, 2009, p. 1). The exhibitions in the museum consisted of pictorial charts created by the ‘Vienna Method of Pictorial Statistics’ method describing political, social and economic events (Picture 1).

Creation and development of ‘Vienna Method of Pictorial Statistics’ took place under the roof of The Museum of Society and Economy that had a mission to enlighten the social and economic situation of Vienna after 1st World War and to increase awareness. Various publications by the museum in addition to public exhibitions were effective in the development of Vienna Method. Vienna Method’s goal to create a visual language to be understood by people from all education levels is obvious in *Die Bunte Welt* (The Colourful World), the first book designed by the museum in 1929. In addition, the charts in the book created by the Vienna Method are remarkable with respect to use of colours (Picture 2).



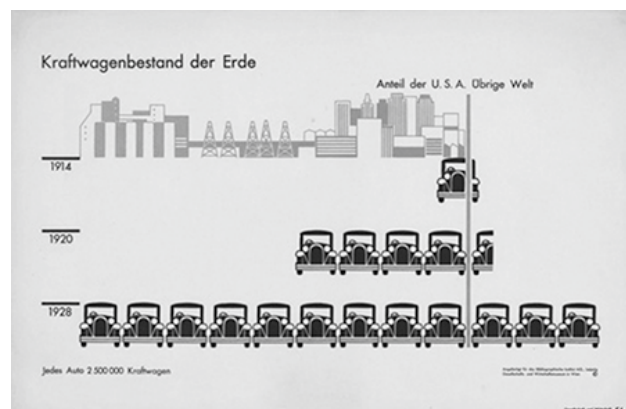
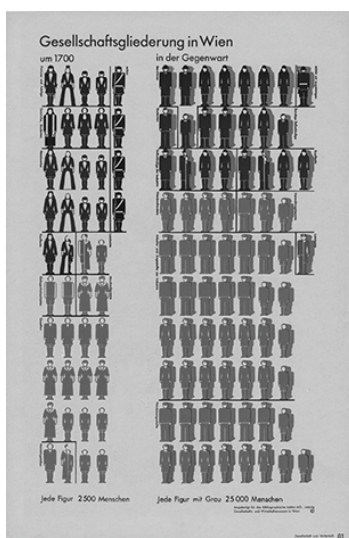
Picture 1. Exhibition for Public Health Care, Gesellschafts-und Wirtschaftsmuseum, New Town Hall, Vienna, 1928.



Picture 2. Cover of *Die Bunte Welt*, 1929.

3. ATLAS OF SOCIETY AND ECONOMY (GESELLSCHAFT UND WIRTSCHAFT) AND THE PROCESS OF STANDARDIZATION OF THE METHOD

One of the most significant works of the Museum and Society and Economy directed by Otto Neurath is the atlas project called ‘Society and Economy’ (Picture 3). The idea of atlas came from the Bibliographisches Institute Leipzig, which is one of the most important publishing houses requesting a special prestige book that can be presented to the international market on its centenary anniversary. The atlas consisted of 100 pictorial charts and 30 text tables and it is the most comprehensive and precise work that is prepared in accordance with Vienna Method of Pictorial Statistics. This atlas accepts that the design language of the method is standardized “By analyzing sketches, notes, and other sources, it is clear that the makers of the ‘Society and Economy’ attempted to standardize not only the atlas’s symbols, but its entire design, including its colours, maps, format, and typography” (Ihara, 2007, p. 1).

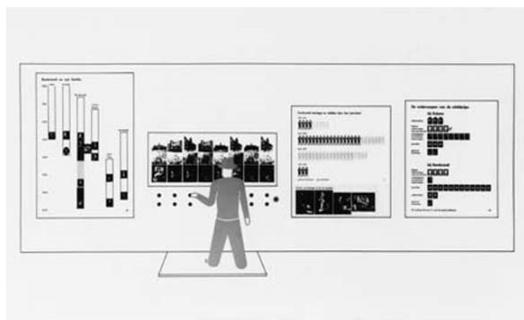


Picture 3. Pages from the statistical Atlas on ‘Society and Economy’, 1930.

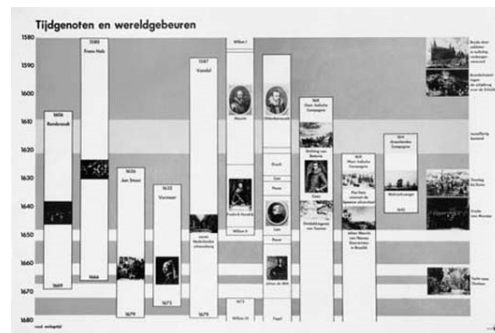
Atlas consisted of independent sheet within a file that can be used for different purposes in different combinations when needed. It was possible to add new pages made of new data and to make various revisions.

Atlas, just like the Method, is an open work for revisions and updated. Following the print of atlas, Method's popularity exceeded Vienna and spread worldwide. Atlas turned to be a milestone for the Vienna Method. "At the same time, as a visual encyclopaedia reflecting Neurath's ideas, it can be called an important media that was to become the cornerstone for Neurath's future activities" (Ihara, 2007, p. 15).

Vienna Method settled on standards during the design process of Atlas changed its name to 'ISOTYPE-International System of Typographic Picture Education' and grew after Neurath left Vienna in 1934 due to political status. Neurath migrated from Vienna to The Hague and established 'The International Foundation for Visual Education'. "This foundation was dedicated to the development of his international pictorial language ISOTYPE. Using this 'language', Neurath organized exhibitions in department stores in which were presented visual statistics on economic and societal issues as well as on cultural subjects, such as the work of the Dutch painter Rembrandt (Rondom Rembrandt, 1938)" (Heuvel, 2008, p. 136). Rondom Rembrandt was the first Isotype exhibition about art. This exhibition was innovative in many aspects and dealt with Rembrandt's works in historical and social context instead of original works (Picture 4, 5).



Picture 4. Chart and diagram by International Foundation for Visual Education for exhibition at De Bijenkorf department stores, 1938.



Picture 5. A time chart places Rembrandt in context with his contemporaries and historical events, 1938.

4. TEAM OF ISOTYPE

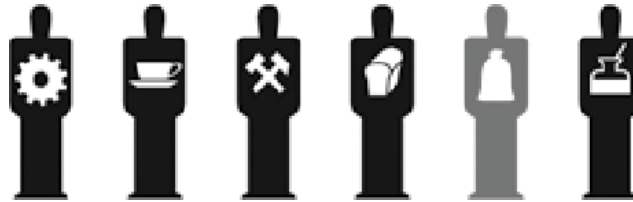
Isotype is a very strong team work. The team consists of the 'transformer (transformator)' Marie Reidemeister (later Marie Neurath) (1898-1986) and the graphic artist Gerd Arntz (1902-1988). Michael Twyman states that the team of Otto Neurath, leader and originator of Isotype consist of four main groups. "First, there were the economists historians, and statisticians who collected all the data; second, the 'transformers' who were responsible for organising the information in visual terms so that it could be understood easily; third, the graphic artists who drew the symbols and other artwork and made final decisions relating to the placing of elements on a chart; fourth, the technical assistants who did such things as paste down symbols, spray flat areas of colour, print, take photographs, make models, colour lantern slides" (Twyman, 1975, p. 11).

Fundamental to Isotype was the work of the 'transformer'. This role frequently involved creating meaningful visual configurations from numerical data into sketches of pictorial statistics. Transformer was supposed to be able to present data as simple as lay people can understand and produce clear, complete and correct content of multifaceted data and information. "No rules of translation between the verbal and iconic were univocal. The relation between the quantitative, verbal, and expert information, and the final visual representation was described as a transformation, and the expert in charge of carrying out this task was called a transformer (transformator), Marie Reidemeister, later Marie Neurath, trained in mathematics and art was a chief transformer (Neurath 1933/1973, 222, Neurath, M. 1974, 136, and Kinross 1990, 42)" (Cat, 2011).

Gerd Arntz has also important contributions to Isotype work as a graphics artist. Arntz created the symbols used in Isotype by the linocut method and tried to make the symbols in one dimension, simple and abstract as far as it is possible (Picture 6). This way, images gained a more objective expression away from style. Arntz worked at the Museum of Society and Economy since 1928 and designed 4000 different pictograms and visual signs for Isotype. Arntz had great contribution in the design of these visual signs as simple as they can be understood by illiterate people and in basing this visual language on standards with care. For example, 'man' pictogram has many variations by small additions according to content and context. Thus, it was possible to create a visual integrity in the visual created (Picture 7).



Picture 6. Linoleum-cut and print of an Isotype symbol by Gerd Arntz, 1930.



Picture 7. The generic symbol for 'man' acquires a specific content.

5. ISOTYPE PICTURE LANGUAGE

The most important feature of Isotype is to ensure easy communication without the need of any language by removing borders between cultures and languages. Social and economic events were visualized to be understood by people of all ages and even by groups of lower education. Otto Neurath, described Isotype “as a 'language-like technique' characterised by consistency in the use of graphic elements. The basic elements are pictograms - simplified pictures of people or things, designed to function as repeatable units” (Isotype Revisited, 2011).

Signs in Isotype consisted of real form transformed to graphic forms after being simplified after purified from details. In this stage of transformation, qualities like simplicity, easy comprehensibility and fast communication were very important. Isotype developed by trials and tests over the years and gained a certain standard. For example, drawings were always with single dimension and didn't use perspective. Models or isometric drawings were used when 3 dimensional drawings are needed. Another standard application in Isotype was the way of expression of greater quantities. Greater quantities were expressed by repetition of same pictogram or sign in the same dimension instead of using in greater dimension. All these served to the purpose of establishing fast and effective communication and directly conveying the message. Neurath also cared to ensure that this visual language had an international quality. “Otto Neurath's statement that 'pictures make connection, words make division' was primarily meant to underline the importance of picture language in an international context” (Twyman, 1975, p. 9).

The fact that Isotype was based on certain standards also brought consistency in designs. Even if the content changed, viewers faced pictograms and charts drawn with the same design approach in each work which enabled them to understand this visual language and simplified easier and faster decoding. “Some people may feel that conventions of the kind adopted by the Isotype Movement limit freedom of expression unnecessarily; but consistency in approach is as desirable in picture language as it is in any communication system. Consistency helps the user to understand the meaning of a message because it allows him to get used to the way in which information is structured; it speeds up the assimilation of information; it enables comparisons to be made between work produced in different places and at different times; and it leads to an overall approach to the structuring of information which makes it possible to deduce meaning through context and treatment in much the same way that meaning is frequently deduced in verbal language” (Twyman, 1975, p. 11).

Neurath's Isotype system presents complex data in a simplified manner while it is also important to pay attention to remain loyal to the real quantities and content of data and information. As the target audience of Isotype is lay people, design priorities were different than statisticians. But the design team also paid attention to ensure that data is provided correctly without deviation for the sake of effective and memorable visuality.

Neurath wanted pictograms to be timeless designs with international comprehensibility. “... but Neurath realized that this was unachievable in some cases and that certain pictograms would have to be periodically updated for continuing use in Isotype (Neurath, 1936, p. 106)” (Burke, 2009, p. 3). Isotype was subjected to various revisions and updates throughout the years. This is an indication that its adaptation to changes, transformations and innovations has great structure rather than its deficiency.

Neurath fled to the Hague from Vienna in 1934 and again had to flee from the Hague with his wife Marie due to the same political matters. Otto and Marie Neurath moved to Oxford and established the Isotype Institute to continue their works. After Otto Neurath's death in 1945, Marie Neurath continued to work at Isotype Institute with her own team until 1960s. “. . . under her direction, between 1947 and the late 1960s, the Isotype Institute produced many books for children in series, including 'Visual history of mankind', 'Wonders of the modern world', 'Visual science', 'The wonder world of nature' and 'They lived like this'. The books show Marie Neurath's remarkable contributions: her ability to identify unusual relationships between things and ideas, and to analyze and then synthesize complex information into bite-sized chunks” (Kindel & Walker, 2011).

6. ISOTYPE'S EFFECTS ON PRESENT DESIGN

Isotype system is regarded as an innovative work where social needs are solved by graphic design. "A number of important developments in graphic design have stemmed from changes in society or attempts to change it, and have been associated with efforts to unify political or religious communities. Others have been associated with war and the need for efficient communication in battle indeed, some of the most remarkable innovations in pictorial communication have been in maps, plans and charts designed for use in connection with war. But the Isotype Movement provides the best example I know of graphic design innovations stemming from the need for social reconstruction"(Twyman,1975, p. 7). Therefore, it is a fact that Isotype has an effect in the visual communication design for social content situations today.

The simple pictograms system used by Otto Neurath in Isotype was a pioneer of the modern data visualization and information graphics by presenting complex statistical data in simple graphic forms. The pictograms and data visualisation prepared by Otto Neurath and his collaborators in the fields of social, political, economical, health and education matters are the first examples in this field and affect the pictogram, data visualization and information graphics under the scope of visual communication design of today.

Isotype is one of the significant milestones in the visual communication design due to significant effects on the design of information. Bruke (2009, p.3) refers to various sources and defines the task of transformer in the team of Isotype as a prototype of modern information designers. The majority of the graphic communication methods developed by Isotype and standards for visual communication are accepted among the basic principles of visual communication design. Isotype is effective as a leading visual language system in pictograms, charts and various signs faced in many environments from airports directing many people from different nations, languages and cultures to international, from newspapers and magazines to websites, from social media and to television.

After Isotype, pictograms reached larger audience in the 1964 Tokyo Olympics. The pictogram set designed for 1964 Tokyo Olympic Games ensured that the features of pictograms guiding and informing many people of different language and culture are understood better. The use of pictogram in international events gained speed after this date.

7. CONCLUSION

"From its beginnings in Vienna of the 1920s, Isotype spread to the Netherlands, Britain, the Soviet Union, the United States and elsewhere. Its potential for communicating with people of all ages and nationalities was explored in a wide range of projects and publications through the 1960s" (isotyperevisited. org, 2011). It would be useful to emphasize the significance of the Isotype Revisited project carried out by University of Reading Department of Typography & Graphic Communication with regard to understanding the importance of Isotype in visual communication. Marie Neurath delivered the archive of Isotype Institute in 1971 to the University of Reading Department of Typography & Graphic Communication. This was called as Otto & Marie NeurathIsotype Collection and the University used this archive to carry out many important research, publication and exhibitions like the 'Graphic Communication Through Isotype' exhibition in 1975. 'Isotype Revisited' has been a three-and-a-half year research project (1 October 2007 to 31 March 2011) was funded by a major grant from the Arts and Humanities Research Council, UK, and drew on the Otto and Marie NeurathIsotype Collection housed in the Department.

Symbols used to ensure communication over centuries gained a standard with Isotype and turned to be the developed pictogram systems of today. It is crucial for people from different cultures to understand each other, to establish faster and more effective communication with regard to having an easier life and providing a universal communication. This is a great requirement for present people under the rapidly growing technological conditions of today.

Isotype work has great effects on the design of information which is an important subject of our age. From another point of view, social and economic subjects dealt with in Isotype by Neurath and his team are also remarkable from the point of view of present designers to social responsibility. The interdisciplinary team work logic of Isotype is also the same with present approaches. "Neurath sought out specialists and he built up a kind of prototype for an interdisciplinary graphic design agency, although they had no consciousness of doing design per se" (Burke, 2009, p. 3). It would be pertinent to regard Neurath'sIsotype project as a study that started significant developments and changes in visual communication.

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SCENARISATION OF 9th GRADE TURKISH LITERATURE COURSE CONTENTS TO USE ON MOBILE LEARNING¹

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Abstract : Mobile learning, which is not dependent on a particular device, refers to a learning condition determined by the individual independently of space and time. This condition speaks of a cultural change reconstructing the standard approach that is decomposed as study-fun, work- leisure, and private-common. The new generation uses mobile devices any time and anywhere. Inevitably, this situation is of particular concern to the education environment and it directs us to the pursuit of new learning environments appropriate for new learning conditions that are somehow made obligatory by technological innovations. As a result of such pursuit in Turkey, tablet computers began to be used in classes. This study brings forward a proposal about how to approach the 9th grade Turkish Literature course contents within the context of mobile learning and how to adjust them to mobile devices.

Keywords: Scenarisation, Mobile Learning, Turkish Literature,

1. INTRODUCTION

The technological and social changes we face today necessitate pondering how children get ready for the Information Age and whether schools can give compatible reaction to these changes and breaks. To the modern-day youngsters and children, whom Prensky (2001) calls “Digital Natives”, new technologies are the natural aspect of life rather than being extraordinary or “new”. Indeed, technology is so dull to these age groups that they do not even realize how it changes their lives. When Friedrich (2012) suggests that the use of technological devices among youngsters and children reached 100% with a rapid increase, he gives the JIM study done in 2011 (Southwest Media Pedagogy Research Association: JIM Study 2011) as an example. Alan Kay, a famous expert on informatics elaborates on this situation by saying: “*Technology is only technology to those born before technology.*” However this fact does not necessarily mean that the youngsters and children who do not know of a world without computer, communication tools and internet are naturally and sufficiently equipped with skills that the digital world requires. The use of technology and social media necessitates a definite level of critical approach. At this point, the essential thing is an understanding of education that does not abstain from using the advantages of new technologies properly and one that does not these issues in a protectionist and conservative manner.

After the concept of eLearning (electronic learning), M-learning (mobile learning) took an important place in the discussions of education environment too. Mobile learning can be defined as eLearning that is achieved via

¹ This paper contains processes of the project 34943 which is supported by İ. Ü. BAP (Scientific Research Projects centre of Istanbul University).

portable operative devices. In other words, mobile learning is the easy access to education materials and learning through wireless media and by means of mobile devices. Georgieva (2005) suggests that mobile learning is a new form of eLearning and distant learning rather than a new concept within these practices. Laptops, tablet computers, personal digital assistants, portable media players, mp3 players and smart phones are basic mobile information technologies devices. However, when mobile devices in mobile learning are concerned, we should be thinking of devices that are small enough to fit in pockets, devices that can operate without a power supply or a connection to a place because mobile devices are independent of time and space and this a characteristic of them which is also called AAAL, “Anyone, Anywhere, Anytime Learning”.

When the notion of mobile learning is investigated, it could be seen that it is used in different contexts and in various forms. Its literal meaning however refers to mobile, that is to say moving and portable learning although different scopes are required in scenario studies (Schuseil: 2014). A lesson done at a garden for a biology course is beside that point. A book borrowed from a library to study at home is also not within the scope of mobile learning (Krauss-Hoffman et al: 2007). Today mobile learning means the use of digital devices like smart phones or tablet computers in class. There is not an overall definition to identify the common view on mobile learning. To summarize the most suitable definition within the scope of this study; mobile learning is a learning environment that enables students have to have access to visuals, videos, voice recordings and texts with the help of mobile devices and with the supervision of the teacher. Ally defines this viewpoint towards mobile learning as follows:

“The concept of mobile learning is often defined as learning that takes place with the help of mobile devices to access course materials.” (Ally et al: 2005).

As it can be seen in this definition, the used of mobile devices in lessons is not reduced to its innovative aspect. Indeed mobile learning has a greater role than just being a supportive technology. An activity done on a tablet becomes a learning activity in its true sense on condition that it is situated in an educative frame and integrated into the course subject by a teacher, by a course book or by the learner (Göth et al: 2007).

We can summarize the benefits of mobile learning applied at schools as follows:

1. Mobile learning devices are widely and intensely used.
2. Mobile learning lets the learner be independent in terms of time and space.
3. Certain features of mobile learning devices offer many-sided and wider opportunities.
4. Applications are known devices due to special use and they are used widely outside of learning activities.
5. Applications are easy to get access to.
6. Mobile learning makes the arrangement of subjects and course units easier.
7. Certain features of smart phones and tablets make the intuitive use of digital learning easier.
8. Easy storage and portability.
9. Ready for use at all times.
10. Learning without realizing.
11. Lifelong learning. (Kossen:2001)

It should not be ignored that there might be some faults along with the benefits of mobile learning. The reasons for these faults are:

1. Limited memory and storage
2. Small screens which are not suitable for detailed applications
3. Connection cuts
4. Limited battery
5. Small keyboard
6. Not being able to function within more than one operating system
7. Difficulty in publishing in different browsers and platforms
8. Security problems

2. SCOPE AND OBJECTIVES

The integration of different opportunities and conveniences offered by information and communication technologies (ICT) into learning and teaching activities has been the subject matter of several studies in recent years. Within this context, many countries conducted studies to integrate ICT into their education systems through projects on a large scale (Pamuk et al: 2013). One of these studies was the FATIH project (Movement of Enhancing Opportunities and Improving Technology) whose pilot scheme was launched for 5th and 9th grades of 4 primary and 48 secondary schools across Turkey in 2012. The FATIH project is supported by related governmental bodies like TUBI-TAK (Scientific and Technological Research Council), Ministry of Science Industry and Technology and Ministry of Transport, Maritime Affairs and Communications. The project is carried out by MEB (Ministry of National Education) and is to be completed in five years. The fundamental objectives of FATIH project are;

- 1- *To ensure equity in education and learning regardless of geographical differences,*
- 2- *To develop and improve the technology used in schools.*
- 3- *To support students' learning by placing ICT devices at the center of learning environment.*

In accordance with the aforementioned objectives, the target is to supply the e-content needs by providing 700.000 teachers and 17.000.000 (MEB: 2012a) students with tablet computers and by providing 570.000 classrooms with LCD interactive boards, internet network substructure, multi-functional printers and document cameras (MEB: 2012b). According to the MEB data; the pilot scheme started in the second half of 2011-2012 school year at 52 schools in 17 cities. Tablet computers were distributed to 2259 teachers and 9435 students in total. At the same time the classrooms of 5th and 9th grades were equipped with interactive boards (MEB: 2012b).

Within the scope of project study “Content Creation For Turkish Literature Courses Within The Scope Of Mobile Learning” which started in 2014 with the support of Scientific Research Projects center of Istanbul University, this study aims to exemplify – the example being the first three subjects of the first unit of the 9th grade literature course- how it is possible to adapt the literature course contents, to tablet computers in order to build up an approach to the use of tablet computers at schools.

3. METHOD

For one part of the study, on the basis of qualitative research method and in accordance with general scanning model, document and book scans are the main resource to gain information and the data. A situation assessment is and proposals are made. In the practical part of the study, the attainment targets of the first three subjects in 9th grade literature course are examined and on the bases of these attainment targets, the contents are scenarised. These subjects are under the title of I. Unit, which is ‘Literature and Fine Arts’ and they are: (1) The Place of Fine Arts in Literature, (2) Literature’s Relation to Sciences, (3) The Place And Importance of Language in the Lives of Humans and in Society. Along with the attainments and contents, the characteristics of age groups are taken into consideration while preparing the scenarios. The types of the students and the dialogues are constructed in compliance with these characteristics (Logie et al: 2014). The subjects of the talks are integrated with the daily language used by students and attention has been paid on the shortness, clarity and clearness in the way the talks, organized as dialogues, convey their content.

4. SCENARIO

The scenarios that are prepared as comics involve a number of visual shots enough to convey the subject contents and the dialogues are placed in these shots as speech bubbles. In this study, the scenarios prepared for the first three subjects (1) The Place of Fine Arts in Literature, (2) Literature’s Relation to Sciences, (3) The Place And Importance of Language in the Lives of Humans and in Society under the title of I. Unit which is ‘Literature and Fine Arts’ in 9th grade literature course, are discussed.



Figure 1: Sample of scene shot



Figure 2: Sample of scene shot



Figure 3: Sample of scene shot



Figure 4: Sample of scene shot

As is known, the aim of teaching literature is to yield skills to interpret the texts that are read and to sense the artistic values in them. The program is prepared to ensure that students analyse the texts in terms of mentality and structure and of theme, language, expression and meaning and that later they interpret them.

The Turkish Literature Teaching Programme is aimed at helping students;

1. *Comprehend that literature is a fine art practice coming into life through language and is inspired by what is cultural and historical.*
 2. *Perceive that literary works and texts represent the periods in which they are created through structure, theme, language and expression peculiar to the sensitivity of fine arts.*
 3. *Associate literary works with the mentality of their period in terms of structure, theme, language and expression.*
 4. *Comprehend how national and universal values survive by getting richer in literary texts, which are also works of art.*
 5. *Understand how Turkish got richer and became a language of literature within the civilizational circles in the course of history.*
 6. *Identify how social life and any kind of individual value are reflected in literary texts.*
 7. *Embrace the fact that Turkish is the identity of the Turkish nation.*
 8. *Develop their skills in creating new ideas.*
 9. *Develop their reading habits and tastes.*
 10. *Develop their skills in research, debate, understanding, evaluation and interpretation.*
 11. *Develop their understanding of arts and artistic taste.*
 12. *Gain enough knowledge and taste to understand works of art that are created with language.*
 13. *Comprehend the relation between language and literature.*
 14. *Comprehend the relation between literature and other fields of work and other sciences.*
 15. *Evaluate Turkish life style, thought, language taste and developments regarding the cultural life- from the very past to the present- in accordance with the literary texts and in parallel with the flow of time.*
 16. *Comprehend that Turkish cultural life, history, and literature are inseparable by drawing upon literary texts.*
 17. *Comprehend that literary texts get richer through changes that are brought by time.*
 18. *Comprehend the development process of Turkish people's culture, understanding and taste around the literary texts.*
 19. *Understand, evaluate and interpret any kind of written or oral text through method and attention that they gain.*
 20. *Identify the elements of national and universal culture, thought and taste in every text - especially in artistic ones- and comprehend the relations among them.*
 21. *Comprehend that every kind of human practice is depicted in literary works with sensitivity peculiar to arts.*
 22. *Reach to a level where they can evaluate and interpret the civilizational circles in which the Turkish nation has lived and the periods of Turkish literature through attention paid on past and present.*
- (MEB: 2011)

The subjects discussed at the 9th grade are in four units. As mentioned before the first three subjects of I. Unit are chosen for this study. These objectives are aimed at helping students comprehend the place of art in human life, the importance and place of literature in fine arts, the differences between literary texts and others. What is more, literature's relation to culture, history and reality is discussed; it is implied that language and literature cannot be separated and literature's relation to other fields of work and scientific activities is argued. Instead of giving theoretical knowledge on aforementioned subjects, the target is to make students acquire skills to think critically and creatively, to solve problems, to search and to question individually or in groups if needed with the help of written texts. Through the skills mentioned in this unit, attainments, which are qualified enough and sufficient in number to give students the opportunity to analyse and evaluate the texts, are provided, activities are suggested and explanations are made.

Unit I / Subject I : “ The Place of Literature in Fine Arts”

There are 36 attainment targets in Unit I. and 9 of them meet the attainment targets of the subject “The Place of Literature in Fine Arts” and these are;

Attainments	Sample Activities	Explanatory Notes
1- Identifies the difference between science and fine arts.		
2- Identifies the place of fine arts in human activities.		A student is asked to tell what a painting, a song or a sculpture makes him think. The student is assisted during his expression.
3- Identifies the norms according to which fine arts are classified.	<p>-Students discuss whether the analyzed text could be conveyed through communication tools such as animation, painting, pantomime, cinema...etc. They express their thoughts orally or on paper.</p> <p>- Students bring poems, sculptures, paintings, movies or theatre pieces to the classroom. In groups, they talk about the material of these works. They show which ones are made with sound, words, strokes, colours, stone, wood or similar substances. It is implicated that works of fine arts are classified according to the material.</p>	
4- Defines the characteristics of fine arts.		
5- Identifies the role and importance of fine arts in human life.	<p>-In groups, students discuss on the question “what do we miss when there is no music, art or poem in our lives?” They are asked if “there is anybody living without imagining” among them. Students are encouraged to answer the question: “how imagination is represented in scientific works?”</p> <p>- The teacher asks the students to think if there are activities and situations like recognising values, being together, faith and working in every place and time that involves human beings. The results are discussed and common points are identified.</p>	
6- Defines the relation between the artist and the arts		
7- Distinguishes between works of art through works useful and educational at every level	- Students are asked to bring texts of history, physics, philosophy and daily life together with poems, novels, and stories to the classroom. These texts are compared with each other and differences are listed.	
8- Defines the place of fine arts in literature	Students bring a chart, a poem, a piece of music, a scientific text and a historical text. In groups they compare them with each other. They share the results. Orally or on paper, they express how literary texts differ from music, paintings and statues.	
9- Explains how literature is a fine art practice that is formed through language.		

Table 1: Attainment targets for 9th Grade Turkish Literature Course Unit I Subject I, MEB, Head Council of Education and Morality

The scenario given below involves 15 shots and it is prepared in accordance with the above-mentioned attainments.

1. SHOT**INT. LOCATION: SCHOOL CORRIDOR****CHARACTERS: Zeynep, Teoman and Merve****Dialogue:**

Zeynep: *Teo, did you already know that cinema is the seventh art?*

Teoman: *(holding a toast) Of course I did. The last of all fine arts! You didn't?*

Zeynep: *How would I know? I've always thought that art was about paintings or statues. Cinema is a form of entertainment after all...*

Merve: *Of course entertainment is a part of art but it is not the main aim.*

2. SHOT**INT. LOCATION: SCHOOL CORRIDOR****CHARACTERS: Zeynep, Teoman and Merve****Dialogue:**

Zeynep: *Is the aim to make money? Because the artists make a lot if it.*

Merve: *No, not that either. People sometimes want to share their emotions and thoughts with other people so they have developed different methods to express themselves and art is one of them. The most effective one indeed.*

Zeynep: *What do you mean by method?*

Merve: *Some used strokes and colours to express themselves while some used forms, sounds and rhythm to shape their emotions in images. Interesting, isn't it?*

3. SHOT**INT. LOCATION: SCHOOL CORRIDOR****CHARACTERS: Zeynep, Teoman and Merve****Dialogue:**

Teoman: *Guys, if you ask me the cafeteria guy is also a real artist. His toasts are great!*

Merve: *It's not the same thing Teo! Something being done well doesn't make it any artistic.*

Teoman: *Then where the art comes along? How do we tell if something is art or not?*

Merve: *The fundamental question here is whether the upcoming product possesses qualities of creativity, free expression and uniqueness or not.*

4. SHOT**INT: SCHOOL CORRIDOR****CHARACTERS: Zeynep, Teoman and Merve****Dialogue:**

Teoman: *Is what a carpenter does art or not? What do you think?*

Zeynep: *Being a carpenter requires skills and mastership but not like being a sculptor.*

Teoman: *What is the difference between them?*

Zeynep: *I think what they aim for is the same. For instance, a sculptor can shape a tree, so can a carpenter. But their ways of expressing themselves in giving the tree a form are different. The sculptor does this in an extraordinary, new and unique way. The carpenter forms the tree in a usual, ordinary and repetitive way. They work on the same material and form it but only the sculptor is the artist ending up producing a work of art. The carpenter, however, is a craftsman just like a painter or a blacksmith.*

5. SHOT**INT: SCHOOL CORRIDOR****CHARACTERS: Teoman, Merve and Can****Dialogue:**

Merve: *What I mean dear Teo is that the emotions evoked in you by a toast and by a beautiful song are different, interesting right?*

Teoman: *(to Can who has just joined them) Come on, where have you been? We are late. Ezgi and Emre are waiting for us at the garden.*

Can: *Okay here I am. What have you been talking about?*

6. SHOT**EXT: SCHOOL GARDEN****CHARACTERS: Ezgi and Emre sitting on the bench, Emre standing****Dialogue:**Ezgi: *Where are they? We need to go to the theatre to get the tickets.*Emre: *Why theatre now?*Ezgi: *Aren't we going to do a research on an art form for our fine arts assignment?*Emre: *Yes but why theatre?*Ezgi: *Because theatre is one of the oldest art forms. Besides, we have never been to a theatre together before. All we do is going to the cinema...*Emre: *I see but drawings or sculptures are much older than theatre. We should visit a museum...***7. SHOT****EXT: SCHOOL GARDEN****CHARACTERS: Ezgi (close-up)****Dialogue:**Ezgi: *(a bit offended and snob) Then let's ask what others think and then decide. We need to choose one out of seven art forms anyway.*Emre: *(just his voice) Okay, let's... Here they come!***8. SHOT****EXT: SCHOOL GARDEN****CHARACTERS: Merve, Can and Emre****Dialogue:**Can: *As we all gathered here there must be something important to talk about.*Emre: *Yes, we will do a small voting. We will choose a form of art according to the result.*Merve: *I thought we would go to the theatre.*Emre: *Is it only theatre or cinema that comes to your mind when we say art?***8. SHOT****EXT: SCHOOL GARDEN****CHARACTERS: Zeynep and Can (close-up) talking****Dialogue:**Zeynep: *By the way, somebody tell me why cinema is the seventh art. What are the other six? Music, ballet and painting are the first to come to my mind.*Can: *Actually what is meant by this is fine arts. There are more than seven art forms. These seven ones are more like head titles.*Zeynep: *Then what do these seven arts involve? We had better make our minds clear about it before we vote.***9. SHOT****EXT: SCHOOL GARDEN****CHARACTERS: Emre (close-up)****Dialogue:**Emre: *Okay. Let's make a start then. (From now on, as the names of arts are uttered, related visuals are seen. It is only Emre's voice that is heard)**The First art: Painting and sculpture are the oldest art forms that are known.**The Second art: Music. The art of expressing emotions and thoughts through harmonious sounds in accordance with certain rules. Reading and playing works that consist of sounds arranged in this way.**The Third art: Theatre. It derives from the Greek word "Theatron" meaning stage, a place that is seen and looked at.**Words like drama, dramatic are also used instead of theatre. In Greek drama means a theatre event taken from life.**The Fourth art: Dance. It doesn't have a specific description but considering it as a whole of movements that could be made in the space is what I prefer.**The Fifth art: Literature. The art of forming – oral or written- imagination, emotions, thoughts and events through language.**The Sixth art: Architecture. Any kind of architectural work that is made for shelter or for other purposes. Although its definition does not remind one of art, there are a great number of beautiful structures that have artistic features.**Seventh Art: Cinema. The art of creating and producing movies that could fit as an example of fine art. The silver screen.*

11. SHOT**EXT. LOCATION: SCHOOL GARDEN****CHARACTERS: Merve, Ezgi, teoman****Dialogue:**

Merve: *I didn't know that architecture was considered as an art form too. I have always thought it was more like something technical. How interesting, isn't it?*

Ezgi: *There is more to it actually... but I am very cold. Let's go into a café and continue there. We can also do the voting.*

Teoman: *I wouldn't say no to that. It is necessary to see the beautiful examples of pastry art.*

12. SHOT**INT. LOCATION: CAFÉ/PASTRY SHOP****CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre are sitting around a table with beverages in front of them. A piece of cake in front of Teoman.****Dialogue:**

Can: *So, where were we Ezgi?*

Ezgi: *The order of appearance is important in fine arts. But the material that is used is also an important classification element.*

Teoman: *Do you mean that art forms are classified within themselves?*

Ezgi: *Exactly dear Teo. Let me explain...*

13. SHOT**INT. LOCATION: CAFÉ/PASTRY SHOP****CHARACTERS: Ezgi (close-up)****Dialogue:**

Ezgi: *For example, there are art forms that shape substances, **PLASTIC ARTS** or **VISUAL ARTS** and these are painting, architecture, sculpture, relief, calligraphy, illuminated manuscript... etc. There are also art forms that shape sounds and words. We call them **PHONETIC** or **AUDIO ARTS**. For example, literature and music. Last of all, art forms that shape movements are called **RHYTHMIC ARTS** or **DRAMATIC ARTS** such as theatre, ballet, dance, opera or cinema.*

14. SHOT**INT. LOCATION: CAFÉ/PASTRY SHOP****CHARACTERS: Ezgi and Merve next to each other (close-up) later Zeynep joins.****Dialogue:**

Merve: *So where do we place literature? A literary work can shape words or sounds and it can be performed as a piece of theatre, which means it shapes the movement. In that case, is literature a phonetic art or a rhythmic art?*

Ezgi: *Yes you are right... rhythmic art mostly involve phonetic elements. That is why they are also called "combined arts".*

Zeynep: *But still it seems that literature is an indispensable basis for many art forms.*

15. SHOT**INT. LOCATION: CAFÉ/PASTRY SHOP****CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.****Dialogue:**

Emre: *I think considering literature as a phonetic art is better as its material is language, a communication tool consisting of sounds.*

Teoman: *Then what is the aim of a literary text?*

Ezgi: *We understand better what literature is when we compare novels or stories with texts of history, physics and philosophy. The main aim of the latter is to clarify a subject and to inform on it but the former aims to express a message using the opportunities offered by language effectively and beautifully, not to explain the unknown.*

Emre: *My suggestion is this then: Let's watch a theatre play adapted from a literary work and compare them... so that we can make a research on both art forms at the same time. What do you say?*

All: *Great! Accepted unanimously!*

Unite I / Subject II: 1 of 36 attainment targets in Unit I meet the attainment target of the subject “Literature’s Relation to Sciences:

Attainments	Sample Activities	Explanatory Notes
1. Identifies literature’s relation to other sciences that concern humans	Students investigate the relation of the literary text they read to daily life, sociology and psychology. They share their arguments with their friends either on paper or orally. Students choose parts on scientific inventions, innovations, and philosophical thoughts from the stories, theatre plays and novels. They discuss if these parts are written to tell about these innovations, inventions and scientific discoveries or to philosophise things and whether the theme could be covered by other sciences.	Identifies literature’s relation to sociology, psychology, philosophy and to science and technology. Indicates that any kind of human activity, natural being and form can be benefited from in literary works. The necessity of looking for distinctive features in viewpoints towards fine arts and in evaluation styles is emphasised. How literature benefits from other sciences is discussed.

Table 2: Attainment targets for 9th Grade Turkish Literature Course Unit I Subject II, MEB, Head Council of Education and Morality

The scenario given below involves 10 shots and it is prepared in accordance with the above-mentioned attainments.

1. SHOT

INT. LOCATION: SCHOOL CORRIDOR

CHARACTERS: Zeynep, Teoman and Merve

Dialogue:

Zeynep: *Literature is not just literature!*

Teoman: *Zeynep, are you alright?*

Zeynep: *Don’t we get knowledgeable about history, psychology and sociology when we read a novel?*

Merve: *Yes, you could say that.*

Zeynep: *Then this means that literature has connections with other sciences!*

2. SHOT

INT: SCHOOL CORRIDOR

CHARACTERS: Zeynep and Merve (close-up)

Dialogue:

Teoman: *Yes but the aim of literature is not to inform. Its priority is to instill sensitivity and reading taste.*

Merve: *That’s right but since its subject is any kind of human activity, science gets involved.*

Zeynep: *But what you mean is history, geography, psychology, philosophy and sociology, right?*

Merve: *Exactly... but of course science and technology too.*

3. SHOT

INT: SCHOOL CORRIDOR

CHARACTERS: Teoman and Merve (close-up)

Dialogue:

Teoman: *I am confused now, how come literature benefits from science?*

Merve: *Alright, let me explain to you with examples. For instance, think of “Miserables” by Victor Hugo, you read it right?*

Teoman: *Yes I did.*

Merve: *For example, the antagonist in that novel comes to a deadlock when he loses all the morals he has believed in.*

Zeynep: *Right, he even decides to commit suicide.*

Merve: *Which means that when fictionalising a case, the author makes psychoanalysis.*

4. SHOT**INT: SCHOOL CORRIDOR****CHARACTERS: Teoman and Zeynep (close-up)****Dialogue:**

Teoman: *There is the same thing in Dostoyevski's Crime and Punishment then!*

Zeynep: *Yes, the dark sides of a man are revealed through Raskolnikov in that work.*

Merve: *Actually there is more to it in that novel.*

Zeynep: *Hmmm, you're right. In general there is a deep analysis of existence and man's questioning his own existence.*

Merve: *And we call that 'philosophy', dear Teo.*

5. SHOT**INT: SCHOOL CORRIDOR****CHARACTERS: Zeynep, Merve, teoman and Can (gets in the shot later)****Dialogue:**

Merve: *There comes Can. Come on Can tell us the first novel that comes to your mind when we say literature and sociology!*

Can: *I say "Kuyucaklı Yusuf" by Sabahattin Ali. There is information on social structure in nearly all works by Sabahattin Ali.*

Zeynep: *Oh! I just remembered "Araba Sevdası" by Rezaizade Mahmut Ekrem. We worked on it in one of recent courses. He was introducing a dandy who misunderstands Westernisation in that work.*

Teoman: *This means that literary works benefit from the science of sociology.*

Merve: *Yes Teo, you are learning. Let's go to the garden and not waste our time here.*

6. SHOT**EXT: SCHOOL GARDEN****CHARACTERS: Ezgi and Merve, Ezgi sitting on the bench, Emre standing (holding a book), later Zeynep comes****Dialogue:**

Ezgi: *What are you reading?*

Emre: *"A floating City" by Jules Verne*

Ezgi: *I really don't like science-fiction novels.*

Emre: *You just stick to romances.*

(joins in) Zeynep: *We were just talking about literature's relation to science, what a coincidence!*

Emre: *Yes, science fiction is a type of novel in which literature meets science and technology.*

7. SHOT**EXT. LOCATION: SCHOOL GARDEN****CHARACTERS: Ezgi and Emre (close-up)****Dialogue: I never understand why there has to be science and technology in novels.**

Emre: *Very simple, because human life constantly changes and these changes are reflected on literature.*

Ezgi: *Do you mean the developments in science and technology has affected the development of literature?*

Emre: *Yes, you can actually make suggestions about the level of science and technology of a society by looking at its literary works.*

8. SHOT**EXT: SCHOOL GARDEN****CHARACTERS: Merve, Teoman, Zeynep, Can, Ezgi and Emre (Ezgi sitting on the bench, others standing, Teoman holding a beverage, all have schools bags)****Dialogue:**

Can: *Of course Jules Verne is a special example because his creativity was very far-sighted.*

Merve: *I have always thought his novels were more like travel novels.*

Emre: *That's not wrong. But when you say 'travel-novel', the first figure I think of is the "Seyahatname" by Evliya Çelebi.*

Can: *In that work we can see literature's connection to geography and history. By the way, it is also a very significant work in terms of history and geography.*

9. SHOT

EXT: SCHOOL GARDEN

CHARACTERS: Merve, Teoman, Zeynep, Can, Ezgi and Emre (Ezgi sitting on the bench, others standing, Teoman holding a beverage, all have schools bags)

Dialogue:

Zeynep: How come?

Can: The events in a novel emerge in a space, right? The traces of that space are reflected on the novel and give us information at the background.

Emre: The same thing goes for history. The author created a fictional universe using the data he gets from the science of history.

Merve: For instance, in Kemal Tahir’s novel “Devlet Ana” there are fractions telling us what happened behind the events.

10. SHOT

EXT: SCHOOL GARDEN

CHARACTERS: Emre (close-up)

Dialogue:

Emre: *But there is this thing, the fact that a literary work benefiting from different sciences doesn’t give it any scientific quality.*

Zeynep: *Sure, this is because the literary works also involve the interpretations of both the author and the reader.*

Merve: *Yes but we wouldn’t be wrong by saying “ literature isn’t just literature”.*

(THEY LAUGH)

Unit I Subject III: 7 of 36 attainment targets detected in Unit I meet the attainment targets of the subject: The Importance of Language in the Lives of Humans and in Society”:

Attainments	Sample Activities	Explanatory Notes
1- Explains how people convey their backgrounds of any kind to later generations.	Students have a discussion on the question“ how social life would be formed if language did not exist”. The results are written on board separately. The student groups investigate how – and through which tools- social and historical events are passed on generations. They share the results with their friends.	
2- Gives examples explaining how people speaking the same language share common cultural values.		
3- Identifies the role of language as a transporter of culture.	In groups students have a discussion about the value and the important role of language as a culture transporter. The spokesman of each group presents the results to the whole class. A poster is made with common points and is stacked to the wall.	
4- Explains the role and importance of language in the formation of the cultural zone.		It is identified that cultural zone is formed with language, according to language and with its advantages. It is emphasized that language forms the identity of the individual and identifies it.

5- Identifies the features that language gains during individual use.		The distinction between langue-parole in Saussure's argument is mentioned. It should be emphasized that language is a system and the parts of that system are used by people individually according to their wills and aims
6- Explains the differences between the use of language in science, philosophy, literature and in daily life with examples.	Students talk about how they talk to their close friends, families, teachers and to the head teacher. Sample dialogues are made and the differences are discussed.	It is emphasized that daily language is different and that there are terms in science, notions in philosophy and images in art.
Makes comparisons among texts in which language is used differently.	Students read a historical text and a literary one on the same subject. The similarities and differences are discussed. At the end of the discussion, students write down what they think.	

Table 3: Attainment targets for 9th Grade Turkish Literature Course Unit I Subject III, MEB, Head Council of Education and Morality

The scenario given below involves 10 shots and it is prepared in accordance with the above-mentioned attainments.

1. SHOT

EXT: SULTANAHMET SQUARE

CHARACTERS: Ezgi, Emre, Can

Dialogue:

Can: *Now I do want to be a tourist and travel.*

Ezgi: *First you must work on your language skills, how are you going to communicate with people in the countries you visit?*

Can: *I have my English.*

Ezgi: *What if people there don't speak English? In a country whose language is unknown to us we feel alienated even if there are millions of people socialising around us.*

Emre: *It's very strange isn't it? Everyone speaking different languages.*

2. SHOT

EXT. LOCATION: SULTANAHMET SQUARE

CHARACTERS: Ezgi, Emre, Can

Dialogue:

Can: *I think what really strange is that people need language. I wonder who invented it.*

Ezgi: *If it wasn't the case we wouldn't be any different from other living beings. What differs humans from them is their ability to think and to share their thoughts with others.*

Emre: *In other words, to communicate with other people through language.*

Can: *Yes but what I ask is where this need of communicating comes from. What if we never spoke to each other?*

3. SHOT**EXT: SULTANAHMET SQUARE****CHARACTERS: Ezgi, Emre, Can****Dialogue:**

Ezgi: *It is impossible for people to socialise and to build up a common world with others without language. The emergence of language is directly related to the result of people living in a body. Just like tradition and customs, language is a consequence of living together. Language is the most beneficial and compulsory tool that living together requires. It is the sole key to teaching and learning and the sole supplier for generating background and for passing it on. Human beings get to know the world and life with the help of their language.*

Emre: *Since language is a tool conveying the emotion and the thought, it rescues human communities from becoming a stack or a mass and turns them into a society having a “union of thought and emotion”, in other words, a “nation”.*

Can: *Let’s go and see what our “nation” thinks on this?*

4. SHOT**INT: CAFÉ/ PASTRY SHOP****CHARACTERS: Ezgi and Merve next to each other (close-up) Later Zeynep****Dialogue:**

Merve: *I think language not only provides communities with a union of thought and emotion but also sets the ground for science, art and culture.*

Ezgi: *Yes, the fact that people transfer their background to later generations has an important role in that too. They can pass their knowledge and background on to later generations in many ways and similarly they can communicate to other people through several tools and methods. The reason why language is chosen for these purposes is that it is the most effective tool for transmission and communication.*

Zeynep: *Traditions, customs, manners and culture of a society is formed by language. It is the language that passing these elements on to later generations. For example, proverbs, idioms, tales... these is our wealth...*

5. SHOT**INT. LOCATION: CAFÉ/ PASTRY SHOP****CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.****Dialogue:**

Emre: *So we could say that language is a culture bearer as this transmission happens through language. And people speaking the same language share the same values and the same culture.*

Ezgi: *Living creatures who doesn’t have a language cannot improve their reasoning. Human beings form their inner worlds with what their mother tongue offer because they use words when they love, when they hate and when they think. They think and feel with the possibilities given by words. They also appreciate the outside world with the opportunities offered by language.*

Teoman: *Yes, if it wasn’t for the language, how could I have ordered that delicious cake?*

Emre: *Language tends towards simple, easy and understandable expressions in daily use while it advances in situations requiring more complicated narrations – in works of science, philosophy and literature- in parallel with human development and accumulation of knowledge.*

6. SHOT**INT: CAFÉ/ PASTRY SHOP****CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.****Dialogue:**

Zeynep: *Language differs according to the cultural level of the person who speaks it but the language used in markets, at shopping or in streets is not the same as the language used in formal situations. The language we use at markets, while shopping or among acquaintances is called colloquial language. In this kind of language feelings and thoughts are expressed with shorter sentences and the narrations involve inverted sentences. Punctuation is not often complied with in short sentences. Stress and intonation are paid attention instead.*

7. SHOT**INT: CAFÉ/ PASTRY SHOP****CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.****Dialogue:**

Teoman: *Imagine me saying, “ What’s up head teacher?” to the head teacher!*

(THEY LAUGH)

Zeynep: *This means that when we use language we choose a discourse according to the situation and person we*

talk to.

Ezgi: Of course, we cannot talk to our teacher like we do to our friends...

Zeynep: The language we speak also differs from the one we write just like it differs according to the people we speak. In other words, we don't write like we speak.

8. SHOT

INT: CAFÉ/ PASTRY SHOP

CHARACTERS: Can (close-up)

Dialogue:

Can: Ferdinand Saussure, the founder of linguistics, suggests that language is based a language competence that is common among people. Languages like Turkish or English are sub-systems based on this general competence. People communicate using these general systems. However, everybody expresses an event, a situation or an emotion in different ways. They form individual discourses benefitting from the general system of the language in their own ways. These discourses are used for once and they are personal. In short, the general system of language is common while discourses and utterances are individual. In other words, language is general and common while speech is personal and individual.

9. SHOT

INT: CAFÉ/ PASTRY SHOP

CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.

Dialogue:

Emre: Okay, we use daily language in our daily life... But there is also something called the scientific language.

Zeynep: It is the scientific language that is used in science like physics, chemistry, mathematics, medicine and geography. It is more plain, accurate, objective, instructive and explanatory compared to daily language. It is a language based on terms.

Emre: True but the language of philosophy also possesses features of the scientific language but notions gain more importance in philosophy.

Zeynep: In fact, literary language is different from the daily language from as well as the scientific and philosophical one. Words are usually used in metaphorical sense.

10. SHOT

INT: CAFÉ/ PASTRY SHOP

CHARACTERS: Merve, Ezgi, Teoman, Can, Zeynep and Emre sitting around a table with beverages in front of them. A piece of cake in front of Teoman.

Dialogue:

Teoman: I think this much of communication is enough. Let's have some cake. You know what they say: the more sweet you eat, the sweeter you talk.

5. FORESIGHT AND OUTCOMES

Technological developments are gradually gaining a determinant role in education and teaching at the same level as they achieve significance in the daily lives of societies. However, technological devices do not have any interesting aspects of their own. The interesting and important thing is that they enable people to do things that they have not had the possibility to do before and that cultural changes emerge as a consequence of this. To illustrate, we can communicate with other people from any corner of the world at any time. We can get information, share our opinions with the public and benefit from numerous movie and music resources. Briefly, computerisation of the world in 80's foreshadowed the shift from an analog world to a digital one and the replacement of industrial times by the Information Age. The impacts of technology spreading into every bit of our living spaces through computer are the same social impacts identifying our perception, our ways of thinking and our relationship to other people. Just like Marshall McLuhan suggests, our world got smaller because of computers and Internet and turned in to a global village (McLuhan&Powers: 1995). The Information Age challenges humanity with its two aspects: While it confronts humanity with a pile of information, it quickens the pace of life. The consequence of this is a large amount of mobility. Drucken argues that the knowledge society is a mobile one: "People no longer stay where they were born, either in terms of geography or in terms of social

position and status. By definition, a knowledge society is a society of mobility.” (Drucker: 1994). The most important question to ask is in what ways schools are going to prepare the young and the children for this new world. Prof. Dr. Linda Darling-Hammond suggests that we do not know much about the new world: *Thus we are currently preparing students for jobs that do not yet exist, to use Technologies that have not been invented, and to solve problems that we don't even know are problems yet.*” (Darling-Hammond: 2008).

Discussing about a paradigm change in education, in other words; a drift towards digital resources from the central position of books as resources of knowledge, is the subject matter of another discussion. However, the behavior and attitude of the young and of children towards the media tools raises the question of whether the wonders of mobile phones or tablet computers can be used in class and in pedagogical situations appropriately for the objectives.

In this study, being a part of the project titled as “Content Creation For Turkish Literature Courses Within The Scope Of Mobile Learning”, the didactic aspect of mobile learning is approached as a respond to the needs caused by technological and socio-cultural changes of today. The study is aimed at putting forward an example illustrating the possible use of tablet computers as a teaching tool by sticking to the attainments indicated in the curriculum and with the instructions of the teacher. With the same aim, the construction of teaching is based on situated learning that provides students with fact and problem-based activities by benefitting from the advantages of tablet computers under the supervision of the teacher. This fundamental structure acknowledges the approach to learning at schools today. The aim is not to change the overall structure of the course but to give students the possibility to use tablet computers, which students already use in their daily lives as a communication tool, in the actual learning environment. The project is going to be completed after presenting the course subjects, which constitute the content of the scenario studies introduced in this study, to students through tablet computers; in other words, after putting the data gained through theoretical studies into practice.

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THE PRESENTATION OF THE GEZI PARK PROTEST IN *BIRGÜN* AND *CUMHURİYET* NEWSPAPERS IN THE CONTEXT OF THE NEW SOCIAL MOVEMENTS

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Abstract: It is disrupted democratization process because of the fact that the civil society arena which individuals have the opportunity of making one's presence felt under the political power and giving a chance enhancing the consciousness of citizenship get blurred or lost by way of the political power's oppression. In public sphere where restrained by the government it can be confronted with the state authority setting up self-power instead of community power. Thus, it can be also disappeared the public opinion in the re-politicized public sphere, in which people who come together as a public group organize the general issues included relationships between them (Habermas, 2009: 256–257). Starting from this frame in the study, it is discussed how Gezi Park protest is showed on the opposition newspapers in the case of taking place the civil society-state conflict, that the opponent press is expected to take the side of the civil society and to question the political power. In this context it is examined by text analysis method the news of Gezi Park protest published on *Birgün* and *Cumhuriyet* newspapers between 29 May and 02 June, 17 June and 21 June, which are selected as opposition newspapers in Turkish media. In the study it is determined without the newspapers produced the positive discourses both making the citizen liberal and gaining the citizen a representation or not.

Key Words: Public sphere, opposition newspapers, civil society, political power.

1. INTRODUCTION

The concept of the public sphere has an abstract meaning in which the enlightened modernist tradition centralizing people's demands embodies values such as justice, freedom and equality, and dominates social and political life. It is also a common area in which the individual's and the state's self-interests are in conflict (Habermas, 2010: 95 – 96). The public sphere also moves the individuals from the passive position to the active position. In the public spheres the society can express its opinion on social, cultural and political issues and can add their voices to the public debates, so the individuals can play an active role to reach a consensus and to provide the compromise of the society (Mc Kee, 2005: 18–19).

Democratic perspective requires subjecting the different identities that begin to voice their problems to the decision-making process and converting this situation the possibilities of change with a clear bargain.

However, it can be said that the political power which perceives those being expressed in public sphere as a threat to its existence tried to suppress the public sphere through a political authority in the period starting with Gezi Park protest. In Turkey where do not exist the culture of a pluralist and participatory democracy but the implementation of a representative democracy, the political power seem meaningless the individual's and collective identities' expressions about their problems at the Gezi park protest.

Gezi Park protest can be considered as a new social movement by reason of not having the purpose of coming to the power, but having the aim to democratize the power-authority relations and everyday life in public sphere (Alankuş, 1995: 89). The new social movements which have more rich content and demands, isolated from economic interest and also opened to democratic participation is regarded as an important social phenomenon because of having awareness on identity and life style and taking place out of the formal institutional-political channels (Çetinkaya, 2008: 34-35).

Also they need the mass media to increase the controllability of application made by political power and to be the voice those who cannot raise their voice in the society with the purpose of establishing democracy. Especially in societies which have a weak democracy and a narrow civil society contrary to the state, the presence of a free and independent media is important (Dağtaş, 2008: 56). In addition to the means of opposition and the independent judiciary The media plays a role as thirdly agenda forming subject in the reflection of the deterioration (for example, exceeded the bounds of legality, bribery, lying, broaden the scope of power, human rights violations, etc.) within the state (Dağtaş, 2008: 60).

However, the new means of communication or channels that are formed by the way of new communication technologies create reliability problems due to the limitlessness and freedom of the content creation process. On the other hand, not only the media's function of the notification but also its function of creation a public is not possible for the new communication channels that come into our lives with the new technologies. Because the amount and type of information get increase on the web, the information comes apart and individualizes, and it takes time to reach the necessary information about the desired subject (Stratton, 2000: 94).

With such reasons, the traditional media is still regarded as an important and reliable source of the information. However, at this point the relative neutrality of the media emerges as a significant handicap which interrupts the process of providing the information. Here, it is necessary to make a distinction between the opposition media and the mainstream media. The opposition media is important due to its role in organizing and executing the opponent actions in addition to announcing the discourse of opposition, because the main stream media does not report the social movements and the discourses against the political power as news. In short, the opponent actions are unable to be successful without the radical/opponent media (Çoban, 2009: 8). In a democratic society, the existence of the public sphere in a free and equal participation requires the existence of an independent and radical media. Only the independent and free media can provide the information being needed by the public opinion in the public sphere which is open to rationality, critical thinking and discussion (Şener, 2006: 63).

2.METHOD

With this work in which the method of text analysis is used, the representation of Gezi Park protest on the Turkish opponent media -began from Taksim and expanded to all over the country- is tried to search. In line with the propositions of the theoretical framework, *Birgün* and *Cumhuriyet* newspaper is preferred as sample with the aim of illustrating how a social movement is represented in the opposition news media not remaining under any pressure from the dominant ideology. The news about the Gezi Park protests published from 29 May to 2 June 2013 and from 17 June to 21 June 2013 on *Birgün* and *Cumhuriyet* newspapers which regarded as the opponent media newspaper is analyzed in context of the study. The study is limited to the news only taking part on the front pages and more about it on the back pages. At the same time the columns published in the newspapers during the Gezi Park protest at that date are included in the study.

There are quantitative findings in the first part of the study, and qualitative findings in second part. In the second part it is tried to determine how *Birgün* and *Cumhuriyet* newspapers represented the Gezi Park protest started as an environmental action and expanded after hard police intervention to the public. It is analyzed whether *Birgün* and *Cumhuriyet* newspapers gained awareness about the protest or not. In the study it is questioned the discourse of the opposition media about the anti-capitalist social movements in the context the approach to the Gezi Park protest. With the aim of demonstrating the newspapers how to reflect the anti-capitalist social movements it is analyzed which theme is given priority in the news, how actors involved in the protests are defined and whose voice is given the priority.

3.RESULTS

3.1 QUANTITATIVE FINDINGS

Between the selected dates during Gezi Park resistance movement 47 the news were published at *Birgün* newspaper and 59 the news published at *Cumhuriyet* newspaper. Also 9 columns took place at *Cumhuriyet* and 10 columns at *Birgün*. The study is limited with news taking place at the front pages and their remaining parts at the back pages. There are some statistics here:

Birgün newspaper; 29 May 2013: 1 news, 30 May 2013: 1 news, 31 May 2013: 1 news, 01 June 2013: 1 news, 2 June 2013: 4 news, 17 June 2013: 6 news, 18 June 2013: 7 news, 19 June 2013: 10 news, 20 June 2013: 10 news, 21 June 2013: 6 news; it is examined 47 news in total.

Cumhuriyet newspaper; 29 May 2013: 1 news, 30 May 2013: 1 news, 31 May 2013: 1 news, 01 June 2013: 9 news, 2 June 2013: 5 news, 17 June 2013: 6 news, 18 June 2013: 10 news, 19 June 2013: 12 news, 20 June 2013: 5 news, 21 June 2013: 9 news; it is examined 59 news in total.

3.2 QUALITATIVE FINDINGS

3.2.1 BEING ENRICHED OF PROTESTORS AND DEMOCRATIC VALUES

Birgün newspaper announced Gezi Parkı protest which started on 29 May at its front page. It also used some concepts such as ‘groups’, ‘association members’, ‘local people’ instead of ‘provocator’ or ‘activists’ which have the meaning of anarchists or marginalizatives, so it showed its positive thought about protestors. *Birgün* newspaper published a title, ‘leave conquest, look occupation!’ on 30 May. By this way, it is criticised the fascist application of government and it also tried to prove clear and pure intentions of protestors with the sentence “*People who have nothing other than their own bodies protest for country and trees at Taksim Gezi Park.*”

The newspaper justifies the protesters who try to carry out their conscientiously responsibility contrary to the government which destroy trees for building a shopping center and display the disturbing aspects of capitalism with the news of title “The watching is in process at Gezi Park” and “A signature campaign is started” at the 30 May issues. It also tries to increase the affects of protest on public sphere by giving place to presentations of artists, theatre players, singers, actors, lawyers about Gezi Park news. Here are some sample presentations at the 30 May issue of *Birgün* newspaper:

Mustafa Alabora (theatre olayer): “*People must protect this park despite they vote to AKP. We all must oppose to this mistreatment. I appeal to the president here; ‘Let your love of environmentalism.’*”

Orhan Aydın (actor): “*Today is the anniversary of İstanbul’s conquest. Fatih Sultan Mehmet said ‘If someone cuts a tree, we cut his head’. But today sultan maniac prime minister is holding a ground breaking ceremony for the third bridge. In İstanbul, almost 3, 5 million trees will be cut down for the third airport and the third bridge.*”

Ece Temelkuran who participate in the protest actively with her 30 May date column ‘Leave conquest, look occupation’ made a statement ‘Combrates, our Gezi Parkı watch will continue by getting great on Saturday and Sunday, so if you want, go your homes, relax, have a bath, and then come back.’ Her statement has an inviting style at the aspect of raising people’s decision-making power about their future and public sphere in participatory democracy. L. Doğan Tılıç who is writer of *Birgün* newspaper talks about protestors with honour in his a 1 June writing with the title ‘For living independently such as a tree’, and he criticises anti-democratic applications of government by pressurised water with pepper gase which is the last invention of democracy to him. Tılıç’s statement about the conquest of Gezi Park instead of its occupation in his writing is the other symptom which shows that the protest is affirmed.

It is seen that *Cumhuriyet* newspaper tried to draw the protest in a positive frame by describing the participators of protest as ‘citizen’ in its 29 May -when the protest started -dated news with the title ‘Protest the destruction of Gezi’. Similar to *Birgün*, *Cumhuriyet* newspaper describes the protestor’s activities which are consisted against the removal of trees as a ‘watch’, so it refers to ‘citizens’ who preserve democratic rights and values on the park which is a public sphere. *Cumhuriyet* newspaper also give a wide coverage to a large number of civil society organizations and the political parties’ members supporting the protest, such as Gürsel Tekin, the general vice president of “CHP” (the Republican People's Party), Sırrı Süreyya Önder, the deputy of “BDP” (Peace and Democracy Party) in the news. In this way the newspaper tries to expand it on the social ground and to prevent the marginalization of the protest.

Cumhuriyet newspaper given place to the slogans of the protests such as “Taksim is ours, İstanbul is ours”, “Tayyip, pull your hand out of my life” in the news of the heading “Pull your hand out of may life” at the 30 May issue emphasizes being protected the public sphere by the citizens and bring the protestor’s demands of free and independent living into the forefront. *Cumhuriyet* newspaper preferred the heading “The citizens is resisting to the government” and the photographs of people who was exposed to the pepper gase refer to the “publicity” and “multiplism” of the participation in action by showing the Gezi Park as a meeting place where the academicians, the members of parliament, the artists, the intelligentsia and the citizens come together spite of all obstacles.

3.2.2 HUMORIZATION AND SYMBOLIZATION

According to Avcı (2013), Gezi Park protest pioneer to the use of humor as a communication tool. With “the carnivalesque atmosphere” which occuring as a result of humor and irony combination at the protest it is

neutralized the traditional forms of political protest and provided the ordinary people a change to oppose by humor.

In the study, it is seen that *Birgün* and *Cumhuriyet* newspapers regarded as an opponent press keep on this carnivalesque atmosphere at their news about the protest. Gözde Bedeloğlu, the writer of *Birgün* newspaper, put in an ironic critique with the heading “Here, these are always love” which become slogan often used by protester at her column published on 31 May. Bedeloğlu create actually a critical discourse showing that the political power uses the defending tools for loving activators at her column.

Birgün with the heading “The aunt with pot is marginal, too!” criticize ironically the President Erdoğan’s definition of “marginal” about those who joined the protest at the 21 June issue. In this news it is meant that the ordinary people have only the pot as a weapon contrary to the police using job, pepper spray and pressurized water over the public and so the political power is discredited by being created with a humorous smile through the meaning of the title.

It is seemed that *Birgün* newspaper used the heading “RECEPEDIA (Recep Tayyip Dictionary)” to criticize the President Erdoğan who described the concepts according to himself during the Gezi Park protest. With the news the president Erdoğan is criticized by using a popular and humorous discourse, here some examples: “*Alcohol: The mother of all evil, Buttermilk: Our national drink, Reprimand: The prime minister’s loving style, Minority: Those who are obliged to comply with the commandment of the majority, The prime minister: The father of the public (both beats and loves), Gezi Park: The piss-garden, Marginal: Anyone who don’t think like him, Hate speech: The art of eloquence, Provocateur: The activist who use the mask to avoid from the police’s pepper gas, Twitter: Nuisance, Prohibition: Regulation.*”

Cumhuriyet newspaper uses the humour factor especially by the caricatures. The newspaper depicted a “TOMA” (intervention tool for the social events) while irrigating the public instead of the trees with this writing “Wrong irrigating leads to fascism” at the 2 June issue. The discourse of the caricature based on the government being a dictator by violating democratic principles. June 21 issue of the newspaper was made another sense of humour by Mustafa Balbay in his writing. Balbay affirmed that Gezi Park protesters took advantage of the power of humour regarded as a means of opposition in his writing.

3.2.3 REVEALING THE VIOLENCE BY THE POLITICAL POWER AND THE POLICE

Birgün and *Cumhuriyet* newspapers present their news by showing the police violence and pressure on their pages. So it can be said that the newspapers gave place to the Gezi Park protest from the first day on their pages contribute the visibility of the protest. Also it can be said that *Birgün* which presents its news dated May 29 with the heading “Gaz Park Taksim” tries to sparks reaction on the police and point at the police as the attacking side. The newspaper point out the police violence to the protestor by preferring the heading “Police uses pepper spray”, “The police violence”, “Police even resorts to inhumane practices”, “Police even handcuffed the doctors”, “Ethem Sarısülük was killed by a police bullet.”

Cumhuriyet newspaper opposes anti-environmentalist implementations of government with the title ‘Protest to Gezi destruction’ that used on 29 May. The newspaper tries to display the government’s commercial account by mentioning that the government’s implementations come true through income and indicates it with that sentence: ‘Swag’...in ‘urban renewal’ window... ‘Pillage’... in ‘privatization’ window... ‘ It is building a shopping center for you’, its appearance is like ‘ Historical Gunner Barracks’ (29 May 2013, Bekir Coşkun’s column). In one hand *Birgün* and *Cumhuriyet* newspapers emphasise that it must be discussed whether the construction plan of Taksim Gezi Park is proper or not, on the other hand they create a perception about the governments’ anti-democratic practices. They point out that the government try to push their project and rules on public with sudden and unexpected decisions without making any discussion often by using the expression of Erdoğan: “Whatever you do, we made our decision.” (30 May 2013, *Cumhuriyet* newspaper; 31 May 2013, *Birgün* newspaper).

It is seen that both newspapers reflect hard implementations of police that widely criticized at Gezi Park protests on through their pages. In the spot-news of *Birgün* newspaper that published on 1 June it is emphasized that police gone through a person- hunting and public’s confidence to police decreased. ‘Police who attack Gezi Park with ‘TOMA’ with Erdoğan’s command nearly proclaimed martial law. Police blockaded Taksim, continued attacks all day and gone person-hunting in shopping centers and hotels. The public spilled out into the streets.’ It

is seen that both newspapers used active sentences to tell about police's actions to public such as 'attacks (1 June 2013, *Birgün* newspaper)', 'chemical weapon usage (19 June 2013, *Cumhuriyet* newspaper)', 'hard attack (20 June 2013, *Cumhuriyet* newspaper). So they demonstrate police as the active subject and responsible power of its own actions.

3.2.4 COMPARISON OF THE OPPONENT PRESS AND THE MAIN STREAM PRESS IN GEZI PARK PROTEST

It can be said that *Birgün* and *Cumhuriyet* newspapers analyzed in the frame of Gezi Park actions, set an example as public journalism in the process of Gezi actions. It is seen that *Birgün* and *Cumhuriyet* newspapers relocate the citizen to the center in terms of democratic solutions of social problems and bring in the public view and proposals in terms of self-interest without any filtering. *Birgün* goes on producing supportive expressions by "Turkey on Rebellion!" on 2 June. It is seen that *Birgün* creates a fiesta atmosphere as sharing resistance with photos from "Ankara, Eskişehir, Bolu, Antakya, Adana, Antalya, Bartın, Bursa, Diyarbakır, Artvin, Trabzon, Mersin, Kars, Zonguldak, İzmir" and emphasizes that "a real collectivism" is constructed. In addition to this, *Cumhuriyet* newspaper sets an example to positive citizenship journalism by sharing public views directly with public opinion through the title "Twitter Agenda."

It is seen that both newspapers criticise the main stream press in the context of the relationships between the media and the political power. *Birgün* charges the main stream media which ignores the protest and makes news against the protestor with being "partisan" on 31 May by way of the title "We do not want partisan media." *Cumhuriyet* which uses the title "Turkish media plays the three monkeys" judges the main stream media due to its neglect towards events. In the context of the news *Cumhuriyet* newspaper tries to draw attention the neglect of main stream media by presenting the details and photos about the collage students' protest in front of the Doğu Super Center which supports the political power. *Cumhuriyet* claims giving more news and information to public about the Gezi Park protest than the main stream media with the title "The most news is made by *Cumhuriyet*."

With its 19 June dated news at first page, *Birgün* newspaper reveals disinformation of *Takvim* newspaper described as a partisan in that way : "Takvim which gets reaction because of its pro-government news intended to Gezi Park protest knows no bounds for partisanship. The newspaper captioned its fake news as if it is made an interview with CNN International reporter yesterday. *Birgün* newspaper regarded itself as an opponent press tries to draw attention the disenformation of main stream media which conceals the fascistic politics of government, censors the truths and engages in misleading publication (*Birgün* newspaper, on 17 June, "We call everyone to stand for"). Hayri Kozanoğlu, writer of *Birgün*, indicates importance of alternative media in his 18 June dated article by emphasizing that the main stream media deteriorates. Kozanoğlu announces that the public gives up getting information from the main stream media and discovers the new alternative media tools such as "Halk TV, *Birgün*."

4. CONCLUSION

How protests are served to the opposing media is taken up in accordance with "the new social movement" which is broken out with the caving oh the wall of Taksim Gezi Park in consideration of the date 29 May, 2013 and with coming off some trees, tried to be stopped by police, and afterwards started to question the anti-democratic implementings of the government by spreading out in all country. The announcement of Gezi Park protest to the public opinion, whether the opponent press has responsibility in terms of creating support, fulfilled the task to announce or not and how the expressions related to mentioned protests are built in Turkish press are analysed. In text analysis related in *Birgün* and *Cumhuriyet* newspapers in which restructuring of ideological positions and possession relationships independently from the government played an important role in news expression, findings related to protest played role in Gezi Park protest are represented in a "positive" frame are evaluated. According to this, the expressions related to the events in texts printed by *Birgün* and *Cumhuriyet* are done over the findings related to that attitude showed by the government is presented in a "negative" frame leaning on the comments of this person and corporations. *Birgün* and *Cumhuriyet* newspapers positioned "AKP" competence in a brasing expression with descriptions such as "running after rent", "dictator", "fascist", "interfering to the life style", "censoring", "using power". On the other hand, *Birgün* and *Cumhuriyet*, we can define as an opponent press, considered themselves superior about "accuracy" and "thrustworthiness" by emphasizing the discrimination of the news taken part in the main stream media corresponding Gezi Park protest with folk speech as a consequence of opposing identities.

In conclusion, as to say, the expressions “resistance”, “struggle”, “togetherness”, “interdependence” formed against anti democratic government founded in the news of *Birgün* and *Cumhuriyet* newspapers is an important position in the struggle of constitutional monarchy and sharing public areas of the ones taken part in Gezi Park resistance and is an important acquisition in the names of “discussion”, “examination” and “smile” on the part of democracy culture. Consequences gained from the studies displayed that on the side of counting people who run into the roads, squares and parks into the real policy and giving them administration in public sphere, what a big importance opposing press, not belonging to huge capital groups, has and these pres corporations need to be perpetuated in order to examine the political administration in society.

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THE ROLE OF PUBLIC RELATIONS ON CORPORATE GOVERNANCE

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Abstract:Effective communication of a corporation with all its stakeholders is very important in order to obtain corporate governance quality. It is quite possible to transmit a corporation's transparency, clarity, suitability for law and social responsibility to its stakeholders through public relations (PR) activities. On the other hand, the feedback of stakeholders is also considered an important input for the corporate governance quality. In this study, first of all, corporate governance concept, and the role of PR in obtaining corporate governance quality would be explored. In the second part of the study, Turkcell's corporate governance activities would be evaluated in terms of PR management.

Key Words: *Corporate Governance, Communication, Public Relations.*

1. INTRODUCTION

Due to globalization and rapid changes in information communication technologies, it is no more possible for corporations to isolate themselves from their environment. Society has various expectations from a corporation besides of its products or services. In this sense, corporate governance is a concept which has been gaining importance from the point of stakeholders within a society.

Corporate governance is an understanding which is based on the values of responsibility, openness, being supportive of participatory approach, and accountability. The core of corporate governance lies at the heart of directing the corporation's employees in a way which takes both the corporations' and the stakeholders' interest into consideration. Therefore, the corporations which have embraced the concept are expected to be open, transparent, egalitarian, responsible, and accountable. Corporate governance is crucial for both private and public corporations in terms of competitive competency of corporations.

Maintaining mutual lines of communication is quite important for corporations. This communication includes both communications within the corporation as well as out of the corporation (Vittal,2001). PR management acts as a bridge between corporations and their stakeholders. This "bridge role" makes PR management much more important from the point of governance quality. So as to enhance governance quality, it is an obligation for management to learn what stakeholders think about the corporation and what they expect from the corporation.

2. LITERATURE REVIEW

2.1 The Concept and Importance of Corporate Governance

Globalization and transformations in the ownership structure of firms (because of the growth of institutional investors, privatization, and rising shareholder activism) have increased the perceived need for more effective monitoring mechanisms and appropriate incentive schemes in order to improve corporate governance (Aguilera and Cuervo-Cazurra,2004:416). As Markarian et al. (2007:294) state with the growth of the modern corporation to a scale making investor oversight unlikely, the issue is whether management can be trusted to maximize a firm's long-run economic performance. Modern corporations are not simply victims of external conditions that have imposed corporate governance on them but also created the very circumstances that made corporate governance imperative (Rossouw,2005:32).

Table 1. Corporate Governance Definitions

<i>Author/Authors</i>	<i>Definitions</i>
Donker and Zahir, 2008	Internal and external monitoring mechanisms that have an impact on the decision of managers in the context of separation of ownership and control.
Krafft and Ravix, 2008	The general system by which firms are owned and managed.
Judge et al., 2008	A mechanism by which laws are enacted and enforced.
Abor, 2007	How companies ought to be run, directed and controlled.
Chiang and Lin, 2007	A set of relationships among a company’s management, its board, its shareholders and other stakeholders.
Markarian et al., 2007	The “relationship” among various participants in determining the direction and performance of corporations.

Corporate governance is a complex and dynamic issue as it deals with cultural, political, technological, and market variations (Donker and Zahir,2008:92) and it may be perceived as the set of interlocking rules by which corporations, shareholders and management govern their behavior. The rules are individual firm attributes and the factors that allow companies to maintain sound governance practices even where public institutions are relatively weak (Comelius,2005:12). Corporate governance brings forth more efficient management style and it is a term describing good, efficient management and supervision of companies on the basis of internationally recognized standards in the interests of the company’s owners and its social environment (Cromme,2005:366).

Corporate governance ensures competitive advantage and organizations need good governance practices to sustain their competitive position and it is top priority on the agenda of policy makers, institutional investors, managers, media, and academics (Enrione et al.,2006:961). Organizations eventually fail if they do not meet expectations of appropriate performance or are unable to accommodate powerful constituencies. Therefore, governance structures directly affect an organization’s survival prospects (Greenwood and Empson,2003:912).

Corporate governance delimits the distribution of rights and duties amongst the different participants in the firm, and sets rules and procedures for making decisions. Moreover, corporate governance provides structures via which aims and objectives are set, and through which monitoring is carried out (Zheka,2005:452). In today’s information society, corporate governance means making corporate decision making transparent which in turn will increase investor confidence and greatly contributes to more efficient company management (Cromme,2005:366)

2.2 The Role of Public Relations Management on Corporate Governance

“PR is a distinctive management function which helps establish and maintain mutual lines of communication, understanding, acceptance and operation between an organization and its publics; involves the management of problems or issues; helps management to keep informed on and responsive to public opinion; defines and emphasizes the responsibility of management to serve the public interest; helps management keep abreast of and effectively utilize change, serving as an early warning system to help anticipate trends; and uses research and sound and ethical communication techniques as its principal tools” (Hutton,1999:200–201). PR management comes in especially when the corporation has to interact with the rest of the society. In fact, public relations management is the face of the corporation to the society (Vittal,2001). Actually public relations management acts as a bridge between a corporation and its stakeholders and this “bridge role” makes public relations management much more important from the point of governance quality. In order to obtain governance quality, it is an obligation for management to learn what stakeholders think about the corporation and what they expect from the corporation. Because gaining the support and participation of stakeholders is an important objective of corporate governance. The two functions of public relations – to know the environment better and let the environment know you better – makes a distinctive contribution to the realization of corporate governance principles such as openness, transparency, clarity, responsibility and accountability. In this sense, public relations management has to maintain effective communication channels which are the prerequisites of good governance.

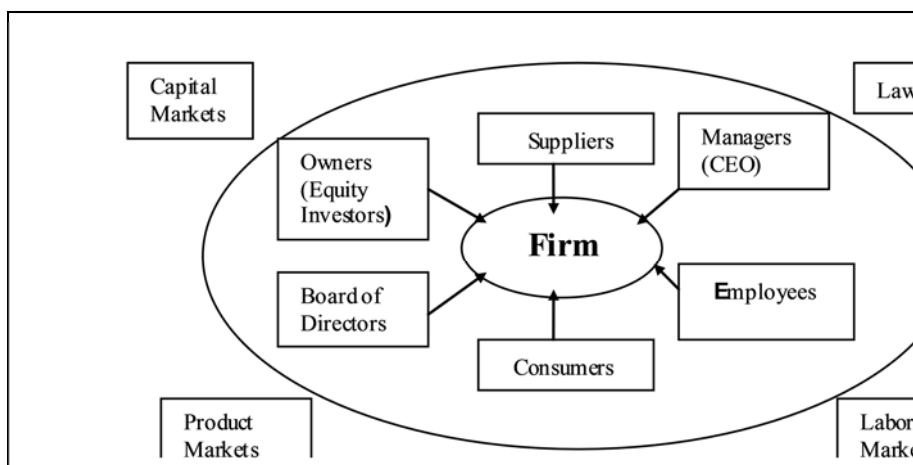
Meso et al. (2007:187) mentioned that governance is responsible for creating an environment that enables the participants in all aspects of the economy to easily evolve, learn and adapt while being publicly and openly accountable. Corporations have realized that effective corporate governance programs must include a broad, proactive communication program that maximizes the effectiveness of traditional forms of communication (<http://www.issproxy.com>, 2005). It is obvious that the concept of governance underlines the transformation from up-to-down management philosophy to bilateral interactive management philosophy (Argüden,2008). Thus

the basis of corporate governance is interactivity. In other words, if a corporation is not in an interactive communication process with its stakeholders, then it is impossible to talk about the governance quality of that corporation. Governance quality can only be obtained through an effective communication process with the stakeholders and public relations management is a strategic tool that can fulfill that function.

According to Commonwealth Association for Corporate Governance (1999) good corporate governance requires that the board must govern the corporation with integrity and enterprise in a manner which entrenches and enhances the licence it has to operate. This licence is not only regulatory but embraces the corporation’s interaction with its shareholders and other stakeholders such as the communities in which it operates, bankers and other suppliers of finance and credit, customers, the media, public opinion makers and pressure groups. PR Management has a quite important role in the conduct of long term relations which are necessary for governance quality with these publics and it also improves corporate governance quality through communication efforts.

According to OECD Principles (2004) employees and other stakeholders play an important role in contributing to the long-term success and performance of the corporation, and governments establish the overall institutional and legal framework for corporate governance. Partnership approaches to compliance and enforcement provide many opportunities to create a climate of good governance through a coherent approach with good communications between all parties, so long as they are also proportional, open, participatory, effective and accountable (Harman,2005:8). As Gregory (2001:6) mentioned that corporate governance involves a network of relationships between corporate managers, directors, and providers of equity—or more broadly, the relationship of the corporation to stakeholders and society. Corporate governance indicates a set of relationships among a company’s management, its board, its shareholders and other stakeholders (Chiang and Lin,2007:768). If corporate governance is addressed to stakeholders and the whole society, then corporate communication must also be addressed to them and this communication must be based on a two-way symmetrical model. The main aim of public relations is to create and maintain good/positive relations, and a constructive dialogue between a corporation and its stakeholders through a balanced information flow. In other words, it is not an assimilation of one side below other but it is rather a bilateral communication and information flow in where both parties are equal to each other.

Figure-1: Socio-Political View of Corporate Governance



Source: Aguilera et al.,2006:150.

As seen in the figure, corporations are under social and political impact which they can not be abstracted from. So the quality of corporate governance is dependent on stakeholder relations, and all the decisions and operations are formed according to these relations. In other words, various stakeholders such as managers, employees, suppliers, consumers all influence the quality of corporate governance. Within that context, communication and public relations efforts devoted at internal and external stakeholders undertake a vital role in order to improve and sustain the quality of corporate governance.

Regarding internal stakeholders, corporate governance can actually be improved through the involvement and participation of workers in good governance practices (Welford,2007:50). Regarding external stakeholders, providing information to stakeholders, especially the public (including minority groups), is also key to good governance allowing transparency and visibility (Harman,2005:8). Communicating strategic direction to them increases the stakeholders’ understanding of the motives of the organization and may also facilitate the creation of alliances, since potential alliance partners have a greater ability to judge the existence of common goals (Parum,2006:559).

Transparency concerning how a company is managed is an essential condition for ensuring that a company's stakeholders are able to evaluate and relate to the company. In this sense, transparency can contribute to constructive interaction with the company (Parum,2006:561). Companies can gain corporate governance quality to the extent that they can be transparent on all issues to their stakeholders. Thus functioning as a bridge between a corporation and its stakeholders, public relations undertakes vital responsibilities for a sustainable constructive interaction through a two-way symmetrical information flow. This would, in the long run improve and sustain corporate governance quality through consistent and continuous public relations efforts.

3. THE CASE OF TURKCELL

3.1 The Background of Turkcell²

Turkcell started its operations in February 1994; December 31, 2010, with its 33.5 million subscribers, Turkcell is not only the leading operator in Turkey, but is also the third biggest GSM operator in Europe in terms of subscriber numbers. Turkcell's shares have been traded on Istanbul Stock Exchange (IMKB) and New York Stock Exchange (NYSE) since July 11, 2000 and it is the first and only Turkish company ever to be listed on NYSE. The World Finance Magazine granted "Best Corporate Governance in Turkey" award to Turkcell in 2010. Capital Magazine and Adecco also granted "The Most Admired Turkish Company" award to Turkcell depending on the Most Admired Turkish Companies Survey.

3.2 Turkcell's Corporate Governance Activities³

Turkcell's Compliance with Corporate Governance Principles Report 2009 consists of four sections. It is apparent that PR Management's point of view is quite well reflected and carried out within all four sections.

Shareholders: Investor and international media relations department pursuant to existing regulations hold regular meetings with analysts and investors to share developments in company strategy and operations, and the market, industry and legal environment in which Turkcell operates. In order for shareholders to obtain information concerning the company easily and without discrimination, all publicly disclosed information is available on Turkcell website in Turkish and English in the investor relations section for the use by Turkish and foreign shareholders equally. Besides, all public announcements are distributed by e-mail to addresses registered in the company's database. Inquiries, verbal or written, made to the investor and international media relations department are replied as quickly as possible within the scope of publicly disclosed information. The company makes disclosures when the board of directors take a decision regarding the general assembly meeting and its agenda and in addition regarding the resolutions of the general assembly following the general assembly meeting. During the general assembly, shareholders exercised their right to ask questions and these were answered by the executive officers.

Public Disclosure and Transparency: The purpose of Turkcell's disclosure policy is to ensure an active and transparent communication which is complete, fair, correct, timely, clear, and cost effectively and equally accessible for all stakeholders. Turkcell's disclosure policy contains guidelines concerning the Blackout Period Practice relating to insider trading issues. In accordance with these guidelines, employees are prohibited from selling or purchasing Turkcell securities during the blackout period. Turkcell employees with access to inside information that can affect the price of capital market instruments are restricted from selling or purchasing Turkcell securities regardless of blackout periods.

Stakeholders: In addition to the legislation that is currently in effect, company policies and procedures have been created to inform employees and stakeholders. While there is no special provision concerning the participation of stakeholders in management, relevant information is shared with Turkcell's business partners, staff and other stakeholders through defined and regular meetings. Turkcell's priority regarding its human resources strategy is to be the most admired and most preferred company as a place of employment and as a result to recruit and retain the best personnel. Turkcell uses an approach in line with global quality standards wherever the company has contact with and/or provides services to its customers. The company tests all products and services with the customer's perspective in mind so as to better understand and feel customers' experiences, to determine the inefficiencies in the system, processes, and human resources, and if necessary to make timely

² This information was collected from Turkcell's corporate web site (www.turkcell.com.tr).

³ This information was collected from Turkcell's Compliance with Corporate Governance Principles Report 2009.

corrective adjustments to systems or processes related to that specific experience. Turkcell believes that support provided to individuals and to society contributes to Turkey. In order to improve the quality of life of society and create a more sustainable world, Turkcell contributes to economic, environmental, cultural and social development of the country.

Board of Directors: All the members of the board of directors are non-executives. The qualifications of the members of the board of directors are specified in the corporate governance guidelines as adopted by the company's board of directors. The vision and strategic targets of Turkcell are on Turkcell's web site under "About Turkcell" and in the annual report. A corporate governance secretariat has been created to coordinate information flow between the members of the board. Turkcell's common values and code of ethics and all regulations are announced to all Turkcell managers and employees. The Turkcell Code of Ethics is introduced to all new recruits through an orientation program. Employees must sign a declaration stating that this code is an inseparable part of their employment contract. Revisions of the common values and code of ethics are shared with Turkcell employees via internal communication channels. An outline of this code is published on the company's website in the investors relations section under corporate governance.

3.3 The Role of Turkcell's Public Relations on Corporate Governance

Regarding shareholders, Turkcell seems to have planned and continuous communication with its shareholders almost on every issue. It is reported that investor and international media relations department has a reputation of quick response to all questions channeled to that department. Turkish and foreign shareholders are regularly informed via various media. Diffusion of information is secured as much as possible through oral and written communication techniques such as regular meetings, web-sites and e-mails. Depending on its disclosure policy, Turkcell announces general assembly meeting, its agenda and the resolutions of the general assembly following the general assembly meeting. During the general assembly, shareholders exercise their right to ask questions and these are answered by the executive officers. Shareholders can also raise their advises on any matter. Hence, the company tries to secure two-way information flow and bilateral relations with its shareholders from the PR's point of view.

Regarding public disclosure and transparency, Turkcell has a disclosure policy in order to ensure an active and transparent communication with its stakeholders. The official web-site of the company includes detailed information about corporate governance practices. The company attaches great importance to continuous information exchange with its stakeholders and tries to revise its corporate governance practices depending on the feedback taken from the stakeholders. This also improves the quality of corporate governance and increase the effectiveness of stakeholder relationships. Depending on the disclosure and transparency policy of Turkcell, PR management carries out all its activities depending on two-way symmetrical information flow that aims to create a bilateral understanding.

Regarding stakeholders, Turkcell has created policies and procedures in order to inform all its stakeholders through various PR activities such as Staff Communication Meetings, Supplier Day for the supply chain, Business Partner Day for the firms Turkcell works with on value-added services, and dealer meetings. Since the company has the chance not only to inform its stakeholders but also learn from its stakeholders, these PR activities seem to have a considerable contribution to corporate governance quality. Turkcell executes various activities for different stakeholder groups. For instance, human resources is a priority for this company and the company tries to be the most admired and most preferred company as a place of employment. The company also tries to keep close contact with its customers so as to better understand and feel customers' experiences, to determine the inefficiencies in the system, processes and to make timely corrective adjustments. Turkcell also tries to improve the quality of life and create a more sustainable world by contributing to economic, environmental, cultural and social development by various corporate social responsibility projects such as The Snowdrops, The Bridge of Hearts, and Under Those Running to the Future.

Regarding board of directors, all the information about the board of directors (structure and creation of the board of directors and independent members, qualifications of the members of the board of directors) can be found on the official web-site of the company. Turkcell also provides information flow about Turkcell vision and strategic objectives, risk management and internal control mechanisms, authority and responsibilities of the members of the board of directors and executives, activities of the board of directors, prohibition on carrying out transactions with the company and prohibition on competition, number, structure and independence of the committees established on the board of directors. Another considerable point is the announcement of Turkcell's common values and code of ethics and all regulations to all Turkcell managers and employees via internal communication channels which is an inseparable part of their employment contract.

4. CONCLUSION

In a competitive environment, stakeholders have had expectations from the corporations other than their products and services namely as transparency, openness, social responsibility in all its operations. The survival of the corporations depends on to what degree they have met these expectations. Moreover, the corporations' ability to differentiate themselves and cope with their competitors is conditional upon satisfying these expectations. In this context, corporate governance has become an increasingly vital concept for the corporations pursuing the success.

The survival of the businesses depends on continuous interaction with their environment and the ability of meeting expectations and demands of stakeholders. Businesses which have adopted the corporate governance principles consider both the interests of the corporation and the stakeholders at the same time. As a result of this, their corporate efficiency has increased. The fundamentals of corporate governance understanding is consisted of being transparent and clear in all activities, having a social responsibility consciousness, being accountable for anything and supporting the participation of all stakeholders.

Effective communication of a corporation with its stakeholders is very important in providing corporate governance quality. In other words, the quality of corporate governance depends on the quality of corporate communication. Within this perspective, public relations undertakes a key role both in adopting corporate governance understanding within a corporation and also in channeling successful communication with all its stakeholders. Two-way symmetrical communication which is the focus center of modern public relations understanding has a critical role in obtaining the dialogue and constructive interaction that are considered as the fundamentals of corporate governance. Within this understanding, it is quite possible to transmit a corporation's transparency, clarity, suitability for law, social responsibility to its stakeholders through public relations efforts. On the other hand, the feedback of stakeholders is also considered an important input for the corporate governance quality. Due to these feedbacks, corporations have the opportunity to remove the deficiencies and weaknesses of corporate governance process and strengthen the positive sides.

As indicated above, PR management undertakes a vital responsibility through the corporate governance practices of Turkcell. Corporate governance practices necessitate stakeholder relations and continuous information flow. The fulfillment of corporate governance principles such as openness, transparency, clarity, responsibility and accountability is only feasible through two-way symmetrical information flow. Taking into account Turkcell's Compliance with Corporate Governance Principles Report 2009, it is apparently observed that PR management has a vital role in managing the bilateral relations with employees, shareholders, customers and does contribute to the quality of corporate governance through various PR activities and communication techniques. In other words, by strategic planning and managing the relations with various stakeholders, PR management has the chance to contribute to the quality of corporate governance. After all, it is also necessary to highlight the secondary role of PR management in communicating and promoting the success of corporate governance practices and relevant awards through media relations and PR activities. Consequently, PR has a dual contribution to corporate governance practices.

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THE ROUTINES OF HIGH SCHOOL STUDENTS HOMEWORK PREPARATION PROCESS WITH THE USAGE OF INTERNET SOURCES

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Abstract: With the technologic developments, the usage of internet and gathering information have become easier and this process is naturally eventuated with high use of internet by students during preparing their homework. Especially online libraries like wikipedia and homework preparation the med websites help to the students to prepare their homeworks. Aim of the study is to investigate high school student's homework preparation process with the usage of online and offline internet sources. The internet sources used by students, their opinions and routines of internet usage have been investigated with the study. According to this purpose; survey method is used to collect data. Data was collected administering a questionnaire contained Closed-Ended questions. Descriptive analyses technique was administered on the collected data.

Keywords: Internet, Homework, SecondaryEducation

1.Introduction

Today many obstacles on acquiring knowledge are removed with the development of internet and communication technologies. Even though it was not felt in the first period of internet, data produced in different disciplines and online documents about daily life increase day by day. As the amount of data increased, the purposes of internet usage have changed accordingly. In the beginning, internet was considered as a venue for fun, but with the introduction of more data and knowledge it turned to be one of the main sources of information. We can say that internet has a very important share in the daily lives of high school students.

According to Karasar, innovations in the field of communication technology have a huge effect on education just like other areas. Educational environment changes with the help of these technologies. It is indispensable to adjust the tools in education with these developments in technology. The transformation of educational technology into an advanced level of modern one is one of the most precedent issues. (2002:118) The fact that internet usage has become a very effective resource in education process should not be neglected. The increase in capability of internet access and diversification of resources are directing the students to this new generation of resources. It is observed that students tend to use online encyclopedic resources while preparing their take home assignments. According to Packhard and Holmes, there are seven types of websites which might contribute in preparing a take home assignment.

- a) Portal sites: Those sites provide links to sources of research and information.
- b) Information Sites: These sites provide their own articles and information. These websites contain examples, book summaries and encyclopedic information rather than directing the user to another source.
- c) Article sites: Almost 1/3 of homework help sites are designed as article providers. Some websites give students a chance to download previously written home works.
- d) Ask Someone Who Knows Sites: Those websites provide online studying. They answer the questions of students via chat, e-mail or instant messaging.
- e) Websites with Various Book and Site Summaries: These websites provide summaries of various books and sites.
- f) Online Encyclopedia and Library Sites: Websites like Britannica and World Book provide memberships and give access to whole encyclopedia.
- g) Study Service Sites: A lot of presentations are done online in these websites. Some of them provide interactive studies. (Arkan, Altun, 2007:359, from Packard and Holmes, 2001)

The most important question that bears in mind is how these websites are being used. As homework preparation sites have become a financial sector by time, students have been shopping their home works. These problems bring new questions such as the liability of these resources.

2.Purpose and Importance

The purpose of this study is to determine the internet usage motivations of High school students and to find out which internet resources are being used while preparing a take home assignment. Finding out the resources students use and their attitude towards these websites might play an important role in the determination of education policies. Papers and resources students gather from internet without any control mechanisms involved cannot be considered as reliable; so, their attitude on gathering the sources and preparing their assignments could bring important assumptions about the process.

3.Methodology

In this research, scanning methodology is used to cope with the aims. Collected data is about the motivations of students on internet usage and their habits to use homework websites. A questionnaire consisted of 18 questions is prepared. 15 of these questions are multiple choice and 3 of them are fill in the blanks. Questionnaire was applied to a total amount of 131 High school students in Elazığ and then analyzed through the 15th edition of SPSS.

4.Findings

49.6% of the subjects participated in the questionnaire were female students, and the rest %50.4 were male students. The gender equity is there. Internet access levels of the subjects are 74%. The most visited website by the subjects turned out to be Facebook, followed by Twitter. It can easily be said that the first choice of the students on internet is Facebook.

Ratio of the Most Visited Sites

	Number of persons	Perc entage
Facebook	69	52.7
Twitter	16	12.2
Youtube	3	2.29
Google	3	2.29
Diğer	40	30.5
Toplam	131	100

The research showed that 90.1% of the participants have used internet while preparing a take home assignment, whereas the remaining 9.9% do not. We can say that internet is highly used while preparing homework. First source students use while preparing their homework turned out to be Wikipedia with 40%, followed by Google (8.4%), Forums (4.6%) Blogs (2.3%) and Yandex (2.3%). Besides, resource sites such as zambak.com, cosku.com, fenokulu.com are also used while preparing take home assignments.

Subjects say that they have enough resources on internet while preparing their take-home assignments. 69.5% said that they found enough resources, while 20,6% said no. It can easily be said that students could find the necessary resources they needed online. 48.1% of the students said that they fact checked the information they gathered from internet, while 42% said they did not. The resources they use for fact check resulted with 35% of internet and only 44% as published works, such as encyclopedia, books or journals. Only 9.5% of students tend to look for advice from their teachers while preparing their take home assignments, and almost never ask their parents. Also, 68.9% of students think that their homework are perfect and the sources they used from internet are reliable.

71.43% of the students said that they read the resources they found online while preparing their assignments and 80.9% of them believed that the information they gathered online was useful. Another question showed that only 61.9% of the assignments handed are believed to be checked by the teacher; which is believed to shake the reliability on student control mechanism.

5.Result and Suggestions

Research showed that internet penetration among students in Turkey is higher than the average of the country, along with students' computer possession rates. Within this context, we can easily say that access to the information is no longer a problem for High school students. The widespread usage of internet in schools is believed to be the main reason behind this. But, it is also observed that websites like Facebook, which are not basically used for education but for fun and communication, are very popular among the students. We can say that internet usage with the purpose of education is still not at the adequate level.

The routine take home assignments have become questionable with the overall widespread of internet usage. The main reason behind this is the students' usage of information uploaded to the internet with no control mechanism. This brings us the problem of reliability of the collected data. We can say that the unreliable information gathered by students might cause more problems than assets. It can be thought that projects and student-based take home assignments might become more appropriate within these circumstances. It is obvious that take home assignments prepared with internet resources only will have no use for the personal development of students.

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USE OF MULTIMODAL CRITICAL DISCOURSE ANALYSIS IN MEDIA STUDIES

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Abstract: This study aims to show the importance and necessity of Multimodal Critical Discourse Analysis method in media analysis.

Multimodal Critical Discourse Analysis provides a systematic way of studying not only the language but also different semiotic modes like image, photographs, diagrams or graphics in a media text. Visual media, which converges different communication forms together, needs to be analyzed with a multi-layered approach. In visual media like television, Internet, magazine, and newspapers, meaning is not only communicated through language but also with image, sound and other semiotic modes. Multimodal Critical Discourse Analysis studies different modes of a media text and how they function together. Visual Strategies and lexical choices in a media text contribute to the representation of persons or events.

This study will try to summarize how Multimodal Critical Discourse Analysis denaturalize these ideological representations and claim that, usage of Multimodal Critical Discourse Analysis will result in a better understanding of media texts.

Keywords: Multimodal Critical Discourse Analysis, Visual Media, Media Studies.

INTRODUCTION

Recently there has been a booming interest in the issue of multimodality. Different academic disciplines have their interest in particular modes like sound, image, language, etc. While these were the subjects of interest in distinct academic work, now there is an attempt to bring all means of making meaning together, under one theoretical roof as part of a single field in a unified account, unifying theory (Kress, 2009, p.5). Multimodal Critical Discourse Analysis represents a shift of focus in linguistic research. It is now seen that language use is not an isolated phenomenon.

Multimodality has benefited from insights from a wide array of disciplines, including anthropology, philosophy, psychology, visual media and cultural studies, fine art, linguistics and semiotics.

Research in Multimodal Critical Discourse Analysis pursued two main interdependent directions. The first involves screening the meaning-making potential of individual semiotic resources, and second, concentrates on theorizing the interaction between different semiotic resources in multimodal communication (Djanov and Zhao, 2013, p. 2).

SEARCHING THE MEANING

Before discussing Multimodal Critical Discourse Analysis, it is helpful to remember the other methods of searching meaning through media texts.

Content Analysis has long been used for the investigations of the way social issues are represented in the mass media and has provided one of the most widely cited kinds of evidence in media studies for many decades.

Investigations took place first, in relation to newspapers and radio, and later, directed at television and cinema. Content Analysis is the most basic way of finding out something about the media's meaning and allows for apparently general statements to be made about aspects of representation. However, content analysis is quite a technical procedure. It is also of limited value in many research contexts, and might best be thought of as a necessary but not sufficient methodology for answering questions about what the media depicts or represents. Content Analysis alone is seldom able to support statements about the significance, effects or interpreted meaning of a domain of representation (Bell, 2008, s: 13).

Another method of analyzing the media texts is Social Semiotic Visual Analysis, which provides a detailed and clear method for analyzing the meanings established by the syntactic relation between the people, places and things depicted in images. These meanings are described as not only representational but also interactional concerned with the modality or perceived truth-value of images and compositional (Van Leeuwen and Jewitt, 2008, p. 3). By saying interactional we mean that images do things to or for the viewer. By saying

compositional we mean that in media, position of images and written text can also has a meaning. Without taking account of visual communication, discourse analysis might not only miss out on information but lead to inaccurate conclusions.

Critical Discourse Analysis is founded upon the Critical Theory, which takes its roots from the works of Karl Marx and Frederich Engels who pointed out that the ideology and power imbalances in society are directly linked to existing socioeconomic conditions.

Frankfurt School scholars developed the critical theory. Especially Horkheimer and Adorno used the “Culture Industry” term to stress out mass media effects on society. They argued that media is supplying an ideological illusion and manipulation on people. Following Frankfurt School, Michael Foucault described how social power operated through discourse. Habermas is one the most important contributors of Critical Theory. With his “Communicative Action” theory, he deals the dimensions of the speech in the aspect of grammatical rules of social act.

After Norman Fairclough has written *Language and Power* in 1989, Critical Discourse Analysis has become an established method in social sciences. He used “Critical Discourse Analysis” term for the first time in his edited book *Critical Language Awareness* on 1992. And this term became the name of his book of year 1995 (Bilig, 2003, p. 35). Fairclough argues that language is an inseparable part of the life and it is connected with the other aspects of social life, thus social analysis and research should always take language into consideration. He adds that one of the most productive ways of making social research is to focus on the language and discourse analysis. He also rejects the approach that says, “Everything is a discourse” and reduces social life into language (Fairclough, 2003, p. 2). Together with Fairclough, mostly known representatives of Critical Discourse Analysis are Ruth Wodak, Teun van Dijk, Paul Chilton.

Critical Discourse analysis regards discourse as a form of social practice. Discourse is socially constitutive and socially conditioned. It constitutes situations, social identities and relationships between people. Discourse reproduces the social status quo and contributes to transforming it. Discourse gives rise to important issues of power as well. Discursive practices may have major ideological effects like producing and reproducing unequal power relations among the society (Fairclough and Wodak, 1997, p. 258). Critical Discourse Analysis aims to make these effects visible.

EMERGENCE OF MULTIMODAL CRITICAL DISCOURSE ANALYSIS

Multimodal Critical Discourse Analysis is concerned with developing the theory and practice of the analysis of discourse which make use of multiple semiotic resources; for example, language, visual images, space and architecture. New social semiotic frameworks are presented for the analysis of a range of discourse genres in print media, dynamic and static electronic media and three-dimensional objects in space. The theoretical approach informing these research efforts is Michael Halliday's systemic- functional theory of language, which is extended to other semiotic resources. Multimodal Critical Discourse Analysis aims to investigate meaning arising from the integrated use of semiotic resources and represents the early stages in a shift of focus in linguistic enquiry where language use is no longer theorized as an isolated phenomenon (O'Halloran, 2004, p.1).

Multimodal Critical Discourse Analysis came out with the efforts of linguists such as Kress and van Leeuwen, Bob Hodge, Kay O'Halloran, Michael Baldry and Paul J. Thibault. These academicians began to look at how language, image and other modes of communication combine to make meaning. They thought that some of the principles of linguistic analysis found in the systematic functional theory of Halliday and also used as the basis of Critical Discourse Analysis, could be equally applied to visual communication. Kress and van Leeuwen's works have been the pioneers of the Multimodal Critical Discourse Analysis.

In Multimodal Critical Discourse Analysis, the analysis and interpretation of language use is contextualized in conjunction with other semiotic resources, which are simultaneously used for the construction of meaning. For example, in addition to linguistic choices and their typographical instantiation on the printed page, multimodal analysis takes into account the functions and meaning of the visual images, together with the meaning arising from the integrated use of the two semiotic resources (O'Halloran, 2004, p. 1).

Gunter Kress gives the example of traffic signs to stress the importance of multimodality. Imagine a traffic sign showing the way to go to a car park of a supermarket. The sign have 3 different modes: writing,

image and color. If the writing would be used alone it wouldn't work, message would be too complex. If the image would be alone, it would be more understandable but still together with writing and sign, 3 aspects give a more open message (Kress, 2009, p.1).

In media, especially in television, film, and newspaper magazines and in Internet, images are very important. Images are usually used to say things that we cannot say in language. Texts will use linguistics and visual strategies that appear normal or neutral on the surface but which may in fact be ideological and seek to shape the representation of events and persons for particular ends. Multimodal Critical Discourse Analysis will seek to denaturalize representations on other modes of communication. Like Critical Discourse Analysis, Multimodal Critical Discourse Analysis too, claims that visual communication shapes and be shaped by society. Multimodal Critical Discourse Analysis is also interested with the role that visual semiotic choices play in power relations.

So, the question is, how does Multimodal Critical Discourse Analysis study the texts.

Here are the basic steps of Multimodal Critical Discourse Analysis that is summarized from David Machin and Andrea Mayr's enlightening work *How to Do Critical Discourse Analysis: A Multimodal Introduction*:

1. Multimodal Critical Discourse Analysis considers basic lexical analysis of the texts. And then uses analysis of individual visual semiotic choices in texts.
2. Multimodal Critical Discourse Analysis looks semiotic resources representing the attitudes of speakers. Analyzing quoting verbs, representation of the attitude of speakers through visual semiotic resources, gaze, poses, etc.
3. Linguistic and visual semiotic resources available for representing people and naming strategies. Multimodal Critical Discourse Analysis looks how through language and image, some participants are individualized or collectivized, made specific, generic, personalized or impersonalized, objectivated, anonymised aggregated and suppressed.
4. Multimodal Critical Discourse Analysis finds out the way linguistic and visual semiotic resources represent what people do. There are several resources available for representing the same action. Some participants are always represented engaging in mental type actions, while others are being represented engaging with material actions.
5. Multimodal Critical Discourse Analysis deals with metaphorical tropes in discourse, i.e., with the issue of how different kinds of metaphors and other rhetorical tropes are used in different contexts to attempt to shape understandings.
6. Nominalization and presupposition in language is a study area of Multimodal Critical Discourse Analysis as well.
7. Trying to analyze modality and hedging in texts and visual communication is another step of Multimodal Critical Discourse Analysis. (2012)

Inspecting a multimodal text through these seven frames ensures to show out how meaning is build up in media texts and the way that people make, use and reuse semiotic choices. By understanding these choices it may be possible to reveal ideology in media texts and challenge it.

CONCLUSION

This study aimed to give a summarized opinion about Multimodal Critical Discourse Analysis and discuss the necessity of its usage in media texts and propose the usage of the analysis method. Multimodal Critical Discourse Analysis is an excellent method for the reconstruction of media messages, as in media, written or oral expressions work together with image, sound, etc. to create a message.

Especially in Turkish academic environments, multimodal analysis of media texts is quite new and is not being known widely. Hopefully this proposal will be a starting point for the future implementations of the method.

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