Syllabus

Department	**English Department**							**Year**		2021/2021		
Course	Introduction to American Popular Culture							**ECTS**		**4**		
Study programme	Undergraduate program in English											
Level of study programme	☒ Undergraduate		☐ Graduate		☐ Integrated			☐ Postgraduate				
Type of study programme	☐ Single major ☐ Double major		☒ University		☐ Professional			☐ Specialized				
Year of study	☐ 1		☒ 2		☒ 3			☐ 4		☐ 5		
Semester	☒ Winter ☐ Summer		☐ I		☐ II		☒ III	☐ IV		☒ V		
			☐ VI		☐ VII		☐ VIII	☐ IX		☐ X		
Status of the course	☐ Compulsory		☒ Elective		☐ Elective course offered to students from other departments			**Teaching Competencies**		☐ YES ☒ NO		
Workload	**15**	**L**	**30**	**S**		**E**	**Internet sources for e-learning**			☒ YES ☐ NO		
Location and time of instruction	**Room 143, Room 131, Room 157, Main Hall**						**Language(s) in which the course is taught**		English			
Course start date	**11.10. 2021.**						**Course end date**		25.1. 2022.			
Enrolment requirements	Students should be enrolled in 3rd or 5th semester											
Course coordinator	Marko Lukić, PhD, Associate professor											
E-mail	mlukic@unizd.hr						**Consultation hours**		by appointment via e-mail			
Course instructor	Marko Lukić, PhD, Associate professor											
E-mail	mlukic@unizd.hr						**Consultation hours**		by appointment via e-mail			
Assistant/ Associate	Zlatko Bukač, PhD, postdoctoral associate											
E-mail	zbukac@unizd.hr						**Consultation hours**		Thursday 11-12 & by appointment via e-mail			
Assistant/ Associate												
E-mail							**Consultation hours**					
Mode of teaching	☒ Lectures		☒ Seminars and workshops		☐ Exercises		☒ E-learning		☐ Field work			
	☒ Individual assignments		☒ Multimedia and network		☐ Laboratory		☒ Mentoring		☐ Other			
Learning outcomes	After they have completed the course students should: - identify and describe relevant ideas and concepts - connect different approaches and sources of knowledge through											

	an interdisciplinary approach - apply a critical and self-critical approach in argumentation
Learning outcomes at the Programme level	· The ability to use basic theories and concepts of cultural theory and literary theory · The ability to share, co-operate and discuss ideas with peers The ability to analyse and interpret visual texts of different media · The ability to critically approach and analyse different aspects of popular culture · The ability to compare and use relevant theoretical approaches to the different popular culture phenomenon · The ability to share, co-operate and discuss ideas with peers

Assessment criteria	☒ Class attendance	☒ Preparation for class	☐ Homework	☐ Continuous evaluation	☐ Research
	☐ Practical work	☐ Experimental work	☐ Presentation	☐ Project	☒ Seminar
	☐ Test(s)	☒ Written exam	☒ Oral exam	☐ Other:	

Conditions for permission to take the exam	Requirements for final oral exam are: 1. submission of the seminar paper, 2. midterm written exam, 3. high attendance (less than 4 absences for lectures, less than 4 absences for seminars).		
Exam periods	☒ Winter	☐ Summer	☒ Autumn
Exam dates	TBD on Department's webpage and Merlin		
Course description	By moving beyond the perception of popular culture as mere and simple entertainment, this course offers an introduction to a series of analytical approaches (within cultural theory) understanding of which contributes to evaluating the complexity of specific social and cultural phenomena. By analyzing various popular culture examples, this course aims to research and answer the questions such as ''what is popular culture'', ''what is the difference between popular and high culture'' and ''how is popular culture consumed''. With the overview of specific cultural theories, this course offers an analysis of various media and genres within the field of popular culture studies. The course is divided in two cycles, first one is series of lectures and obligatory readings as a part of preparation for the lectures. First 8 terms will consist of only lectures and the reading. Second part of the course will be a series of intense workshops/seminars through which the students will be divided into teams that will present specific text and try to use the findings from lectures and allocated texts on specific case studies. Final product of these seminars will be group seminar paper on selected topic. In addition to lectures covering these topics, students will have specific obligations within the seminar part of the course. In it, students will have to write group seminar paper, as well as to present one of the texts allocated to the seminar topics. Seminar paper should be submitted 4 days before the date of the final oral exam. Requirements for the final oral exam are submission of the seminar paper, presenting seminar text, being absent less than 4 times (lees that 4 lectures, less than 4 seminars), writing a midterm paper.		
Course content	**1st cycle:** 1. Introduction to course 2. Defining popular culture **Required reading for the lecture:** Storey, John. "Popular Culture as the		

	"Other" of High Culture" in: Storey, John. *Inventing Popular Culture: From Folklore to Globalization*, 2003. (p. 32-47)
	3. Hegemony and Frankfurt school
	Required reading for the lecture: Storey, John. "Popular Culture as an Arena of Hegemony" in: Storey, John. *Inventing Popular Culture: From Folklore to Globalization*, 2003. (p. 48-62)
	4. Americanization and cultural imperialism
	Required reading for the lecture: Tomlinson, John. "The Discourse of Cultural Imperialism" in: Tomlinson, John. *Cultural Imperialism*, 1991. (p.1-28)
	5.Foucault, discourse, and power
	Required reading for the lecture: Mills, Sara. "Discourse and Ideology" in Mills, Sara. *Discourse: The New Critical Idiom*, 1997. (p.29-47)
	6. Gender and sexuality, feminism, queer theory
	Required reading for the lecture: Halberstam, Jack. "Gender" in Burgett, Bruce and Glenn Hendler. *Keywords for American Cultural Studies*, 2020. (p.123-126).
	7. "Contemporary" popular culture and postmodernism
	Required reading for the lecture: Butler, Christopher "The 'postmodern condition" in: Butler, Christopher. *Postmodernism: A Very Short Introduction. 2002.* (p. 110-129)
	8. Midterm
	2nd cycle:
	9. Popular culture studies in practice: American popular culture and globalization – American Dream and Defining the Nation
	Student presentations based on:
	Anderson Benedict. "Introduction" in: Imagined Communities (1987) Alys Eve Weinbaum. „Nation" in: Bruce Burgett, Glenn Hendler - Keywords for American Cultural Studies, 2007: 164-170.
	10. Popular culture studies in practice: Identity theories
	Student presentations based on:
	"Introduction: identity as a question" in: Lawler, Steph. Identity: Sociological perspectives. Polity Press. 2008. (1-19)
	11. Popular culture studies in practice: Representation of gender in popular culture
	Student presentations based on:
	Leavy Patricia and Adrienne Trier-Bieniek. "Introduction to Gender and Popular Culture" in: Leavy P. & Adrienne T.B. Gender and Popular Culture. Sense Publishers. 2014. (1-27) Laura Mulvey, "Visual Pleasure & Narrative Cinema" (http://terpconnect.umd.edu/~mquillig/20050131mulvey.pdf)
	12. Popular culture studies in practice: Postmodernism and Nostalgia in American Popular Culture
	Student presentations based on:
	Julian Wolfreys. „Postmodernity/Postmodernism" in: Critical Keywords in Literary and Cultural Theory, 2004. +

	Iris Shephard. 2010. Postmodernism in Popular Culture. The Encyclopedia of Literary and Cultural Theory, Volume III. Cultural Theory: A-Z
	13. Popular culture studies in practice: American Comic book studies
	Student presentations based on:
	Vijay Prashad, „Orientalism“ in: Bruce Burgett, Glenn Hendler - Keywords for American Cultural Studies, 2007: 174-177. + Said, Edward."Introduction" Orientalism. + Stuart Hall, "Spectacle of the Other".in: in Representation: cultural representations and signifying practices 223-290.
	14. Popular culture and folklore
	15. Recap of the course
Required reading	• Raymond Williams – «On High and Popular Culture» (http://www.newrepublic.com/book/review/high-and-popular-culture) • John Storey - *Cultural Theory and Popular Culture – A Reader* • Tomlinson, John. “The Discourse of Cultural Imperialism” in: Tomlinson, John. Cultural Imperialism, 1991. (p.1-28) • Storey, John. “Popular Culture as the “Other” of High Culture” in: Storey, John. *Inventing Popular Culture: From Folklore to Globalization*, 2003. (p. 32-47) • Laura Mulvey, “Visual Pleasure & Narrative Cinema” (http://terpconnect.umd.edu/~mquillig/20050131mulvey.pdf) • Stuart Hall, “On Postmodernism and Articulation” p.131-151 (Stuart Hall: Critical Dialogues in Cultural Studies, David Morley and Kuan-Hsing Chen ur.) • Stuart Hall “Encoding, Decoding” p.90-103 (The Cultural Studies Reader, Simon During ur.) (http://faculty.georgetown.edu/irvinem/theory/SH-Encoding-Decoding.pdf) • Butler, Christopher “The ‘postmodern condition” in: Butler, Christopher. *Postmodernism: A Very Short Introduction. 2002.* (p. 110-129) • Pustz, Matthew. Comic Books and American Cultural History: An Anthology. Continuum International Publishing. 2012. • Leavy P. & Adrienne T.B. Gender and Popular Culture. Sense Publishers. 2014. • Scott McCloud - Understanding Comics: The Invisible Art - “Setting the Record Straight” p. 2-24, “The Vocabulary of Comics” p. 24-59 • Julian Wolfreys. „Postmodernity/Postmodernism“ in: Critical Keywords in Literary and Cultural Theory, 2004. • Said, Edward."Introduction" Orientalism.
Additional reading	• Berger, John. Ways of Seeing. London: Penguin. 1972, pp.7-34. • Hall, Stuart. Representation: Cultural representations and signifying practices. Thousand Oaks, CA: Sage. 1997. • Said, Edward. Orientalism. • Mills, Sarah. Discourse. • Crothers, Lane. Globalization & American Popular Culture. Rowman & Littlefield Publisher, Inc. 2013.

<table>
<tr><td></td><td colspan="6">• Wolfreys, Julian. Critical Keyword in literary and Cultural Theory. Palgrave MacMillan. 2004.
• Guins, Raiford & Omarya Cruz. Popular Culture: A Reader. Sage Publications. 2015.
• Jim Cullen. Popular culture in American History. Wiley-Blackwell. 2013.</td></tr>
<tr><td>Internet sources</td><td colspan="6">Raymond Williams – «On High and Popular Culture»
http://www.newrepublic.com/book/review/high-and-popular-culture
Laura Mulvey, “Visual Pleasure & Narrative Cinema”
http://terpconnect.umd.edu/~mquillig/20050131mulvey.pdf
Stuart Hall “Encoding, Decoding” p.90-103 (The Cultural Studies Reader, Simon During ur.) http://faculty.georgetown.edu/irvinem/theory/SH-Encoding-Decoding.pdf</td></tr>
<tr><td rowspan="3">Assessment criteria of learning outcomes</td><td colspan="6">Final exam only</td></tr>
<tr><td colspan="2">☐ Final written exam</td><td colspan="2">☒ Final oral exam</td><td>☐ Final written and oral exam</td><td>☐ Practical work and final exam</td></tr>
<tr><td>☐
Only test/homework</td><td>☐
Test/homework and final exam</td><td>☒
Seminar paper</td><td>☐
Seminar paper and final exam</td><td>☐
Practical work</td><td>☐ other forms</td></tr>
<tr><td>Calculation of final grade</td><td colspan="6">25 % midterm
25 % seminar paper and seminar presentation
50% oral exam</td></tr>
<tr><td rowspan="5">Grading scale</td><td><60%</td><td colspan="5">% Failure (1)</td></tr>
<tr><td>>=60&</td><td colspan="5">% Satisfactory (2)</td></tr>
<tr><td>>71%</td><td colspan="5">% Good (3)</td></tr>
<tr><td>>81%</td><td colspan="5">% Very good (4)</td></tr>
<tr><td>>91%</td><td colspan="5">% Excellent (5)</td></tr>
<tr><td>Course evaluation procedures</td><td colspan="6">☒ Student evaluations conducted by the University
☒ Student evaluations conducted by the Department
☐ Internal evaluation of teaching
☒ Department meetings discussing quality of teaching and results of student evaluations
☐ Other</td></tr>
<tr><td>Note /Other</td><td colspan="6">In accordance with Art. 6 of the Code of Ethics of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”
According to Art. 14 of the University of Zadar's Code of Ethics, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]
Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:
- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;
-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”
All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the Rulebook on Disciplinary Responsibility of Students at the University of Zadar will be applied.

In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate</td></tr>
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	academic style, will be responded to. This course uses the Merlin system for e-learning, so students are required to have an AAI account. */delete if necessary/*