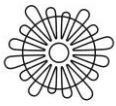
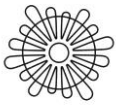


## Syllabus

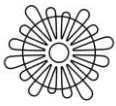
<b>Department</b>	Department of English						<b>Year</b>	2023-2024
<b>Course</b>	Introduction to American Popular Culture						<b>ECTS</b>	4
<b>Study programme</b>	Undergraduate program in English							
<b>Level of study programme</b>	<input checked="" type="checkbox"/> Undergraduate		<input type="checkbox"/> Graduate		<input type="checkbox"/> Integrated		<input type="checkbox"/> Postgraduate	
<b>Type of study programme</b>	<input type="checkbox"/> Single major <input checked="" type="checkbox"/> Double major		<input checked="" type="checkbox"/> University		<input type="checkbox"/> Professional		<input type="checkbox"/> Specialized	
<b>Year of study</b>	<input type="checkbox"/> 1		<input checked="" type="checkbox"/> 2		<input checked="" type="checkbox"/> 3		<input type="checkbox"/> 4 <input type="checkbox"/> 5	
<b>Semester</b>	<input type="checkbox"/> Winter <input type="checkbox"/> Summer		<input type="checkbox"/> I		<input type="checkbox"/> II		<input checked="" type="checkbox"/> III	
			<input type="checkbox"/> VI		<input type="checkbox"/> VII		<input type="checkbox"/> VIII <input type="checkbox"/> IX <input type="checkbox"/> X	
<b>Status of the course</b>	<input type="checkbox"/> Compulsory		<input checked="" type="checkbox"/> Elective		<input type="checkbox"/> Elective course offered to students from other departments		<b>Teaching Competencies</b>	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
<b>Workload</b>	1	L	2	S		E	<b>Internet sources for e-learning</b>	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
<b>Location and time of instruction</b>	Lectures – Mondays 14.00-15.00 Seminars – Mondays 15.00-17.00 Room 157				<b>Language(s) in which the course is taught</b>		English	
<b>Course start date</b>	October 9, 2023				<b>Course end date</b>		January 22, 2023	
<b>Enrolment requirements</b>	Students should be enrolled in 3rd or 5th semester.							
<b>Course coordinator</b>	Zlatko Bukač, PhD, Assistant professor							
<b>E-mail</b>	zbukac@unizd.hr						<b>Consultation hours</b>	Monday, 17.00-18.00
<b>Course instructor</b>	Zlatko Bukač, PhD, Assistant professor							
<b>E-mail</b>	zbukac@unizd.hr						<b>Consultation hours</b>	Monday, 17.00-18.00
<b>Assistant/ Associate</b>	/							
<b>E-mail</b>							<b>Consultation hours</b>	
<b>Assistant/ Associate</b>	/							
<b>E-mail</b>							<b>Consultation hours</b>	
<b>Mode of teaching</b>	<input checked="" type="checkbox"/> Lectures		<input checked="" type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises		<input checked="" type="checkbox"/> E-learning	
	<input type="checkbox"/> Individual assignments		<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory		<input type="checkbox"/> Mentoring <input type="checkbox"/> Field work <input type="checkbox"/> Other	
<b>Learning outcomes</b>	After they have completed the course students should:							



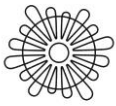
	<ul style="list-style-type: none"> <li>• The ability to analyse and interpret visual texts of different media</li> <li>• The ability to use basic theories and concepts of cultural theory and literary theory</li> <li>• The ability to critically approach and analyse different aspects of popular culture</li> <li>• The ability to compare and use relevant theoretical approaches to the different popular culture phenomenon</li> <li>• The ability to share, cooperate and discuss ideas with peers</li> </ul>				
<b>Learning outcomes at the Programme level</b>	<p>After they have completed the course students should:</p> <ul style="list-style-type: none"> <li>• Identify and describe relevant ideas and concepts</li> <li>• Connect different approaches and sources of knowledge through an interdisciplinary approach</li> <li>• Apply a critical and self-critical approach in argumentation</li> </ul>				
<b>Assessment criteria</b>	<input checked="" type="checkbox"/> Class attendance	<input type="checkbox"/> Preparation for class	<input type="checkbox"/> Homework	<input type="checkbox"/> Continuous evaluation	<input type="checkbox"/> Research
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input checked="" type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input type="checkbox"/> Seminar
	<input checked="" type="checkbox"/> Test(s)	<input checked="" type="checkbox"/> Written exam	<input checked="" type="checkbox"/> Oral exam	<input type="checkbox"/> Other:	
<b>Conditions for permission to take the exam</b>	<ul style="list-style-type: none"> <li>- Attending 70% of the lectures and seminars, less than 4 absences per lectures and seminars is allowed.</li> <li>- Presentation of the assigned text during the seminar</li> </ul>				
<b>Exam periods</b>	<input checked="" type="checkbox"/> Winter		<input type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn	
<b>Exam dates</b>	TBA			TBA	
<b>Course description</b>	<p>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 analysing various popular culture examples, this course aims to research and answer 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.</p>				
<b>Course content</b>	<p>Lectures:</p> <ol style="list-style-type: none"> <li>1. Introduction to the Course</li> <li>2. Defining and Reading Popular Culture</li> <li>3. Marxism and Frankfurt School / Popular Culture as an Area of Hegemony</li> <li>4. Comic Book Studies</li> <li>5. Discourse</li> <li>6. Gender and Popular Culture</li> <li>7. Midterm</li> <li>8. Race and Popular Culture</li> <li>9. Postmodernism and Popular Culture</li> <li>10. Superhero Comic books and theory of citizenship</li> <li>11. Nostalgia and Popular Culture</li> <li>12. Video Game Studies</li> <li>13. Folklore and Popular Culture</li> <li>14. Endterm</li> <li>15. Evaluation of the course, closing remarks</li> </ol> <p>Seminars:</p> <ol style="list-style-type: none"> <li>2. Popular Culture as the Other of High Culture</li> <li>3. Standardization in Popular Culture</li> </ol>				



	<p>4. Hegemony 5. Analysing Comic-Books 6. Popular Movies that Teach 7. Gender, Sexuality and Toughness 8. Midterm 9. Race and Superheroes 10. Hyperpostmodernism and trans-mediality 11. Geopolitical Identity in Popular Culture 12. Ideology of Mass Culture 13. Convergence of Media 14. Folklore and Popular Culture 15. Evaluation of the Course</p> <p>Note: All students should read all of the seminar texts as they will be a part of the midterm and final exam.</p>
<p><b>Required reading</b></p>	<p>Stuart Hall, "On Postmodernism and Articulation" p.131-151 (Stuart Hall: Critical Dialogues in Cultural Studies, David Morley and Kuan-Hsing Chen ur.)Leavy P. &amp; 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</p> <p><b>Seminar texts:</b></p> <p>(2) Storey, John. "Popular Culture as the "Other" of High Culture" in Storey, John. <i>Inventing Popular Culture: From Folklore to Globalization</i>.</p> <p>(3) Adorno, Theodor W. "On Popular Music" in: Storey, John. <i>Cultural Theory and Popular Culture: A Reader</i>. (63-75)</p> <p>(4) Storey, John. "Rockin' Hegemony: West Coast Rock and Amerika's War in Vietnam" in: Storey, John. <i>Cultural Theory and Popular Culture: A Reader</i>. (88-98)</p> <p>(5) Brown, Jeffrey A. "The Dark Knight - Whiteness, Appropriation, Colonization, and Batman in the New 52 Era" in: Susana M. Morris and Kinitra D. Brooks, <i>Unstable Masks: Whiteness and American Superhero Comic Books</i>. Ohio State University Press, 2020:242-258.</p> <p>(6) Adam J. Greteman &amp; Kevin J. Burke, "Popular Movies that Teach: How Movies Teach about Schools &amp; Genders" in: Adrienne Trier-Bieniek, Patricia Leavy (eds.) <i>Gender &amp; Pop Culture</i>.</p> <p>(7) Brown, Jeffrey A. "Gender, Sexuality and Toughness: The Bad Girls of Action Film and Comic Books" in: <i>Dangerous Curves. Action Heroines, Gender, Fetishism, and Popular Culture</i>. (43-63)</p> <p>(9) Nama, Adilifu. "Color them black" in: <i>Superblack: American Pop Culture and Black Superheroes</i>. University of Texas Press, 2011. (9-36)</p> <p>(10) Mollet, T (2019) "Looking Through the Upside Down: Hyperpostmodernism and trans-mediality in the Duffer Brothers' Stranger Things series." <i>Journal of Popular Television</i>, 7 (1): 57-77</p> <p>(11) Dittmer, Jason. "Captain America and Captain Britain: Geopolitical Identity and "the Special Relationship"" in: <i>Captain America and the Struggle of the Superhero</i>, Robert G. Weiner ed. 2009: 135-147.</p> <p>(12) Ang, Ien. "Dallas and the Ideology of Mass Culture" in: Storey, John. <i>Cultural Theory and Popular Culture: A Reader</i>. (173-183)</p> <p>(13) Perryman, Nei. "Doctor Who and the Convergence of Media" in: Storey, John. <i>Cultural Theory and Popular Culture: A Reader</i>. (472-492)</p> <p>(14) Bukač, Zlatko and Katić, Mario. 2023. "A Legend From Before You Were Born": Final Fantasy VII, Folklore, and Popular Culture. <i>Games and Culture</i>.</p>
<p><b>Additional reading</b></p>	<ul style="list-style-type: none"> <li>- Berger, John. <i>Ways of Seeing</i>. London: Penguin. 1972, pp.7-34.</li> <li>- Hall, Stuart. <i>Representation: Cultural representations and signifying practices</i>. Thousand Oaks, CA: Sage. 1997.</li> <li>- Said, Edward. <i>Orientalism</i>.</li> <li>- Mills, Sarah. <i>Discourse</i>.</li> <li>- Crothers, Lane. <i>Globalization &amp; American Popular Culture</i>. Rowman &amp; Littlefield Publisher, Inc. 2013.</li> </ul>



	<ul style="list-style-type: none"> <li>- Wolfreys, Julian. <i>Critical Keyword in literary and Cultural Theory</i>. Palgrave MacMillan. 2004.</li> <li>- Guins, Raiford &amp; Omarya Cruz. <i>Popular Culture: A Reader</i>. Sage Publications. 2015.</li> <li>- Jim Cullen. <i>Popular culture in American History</i>. Wiley-Blackwell. 2013.</li> </ul>					
<b>Internet sources</b>	<p>Raymond Williams – «On High and Popular Culture» (<a href="http://www.newrepublic.com/book/review/high-and-popular-culture">http://www.newrepublic.com/book/review/high-and-popular-culture</a>)</p> <p>John Storey - <i>Cultural Theory and Popular Culture – A reader</i></p> <p>Laura Mulvey, “Visual Pleasure &amp; Narrative Cinema” (<a href="http://terpconnect.umd.edu/~mquillig/20050131mulvey.pdf">http://terpconnect.umd.edu/~mquillig/20050131mulvey.pdf</a>)</p>					
<b>Assessment criteria of learning outcomes</b>	<input type="checkbox"/> Final written exam		<input checked="" type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	
	<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final exam	<input checked="" type="checkbox"/> Practical work	<input checked="" type="checkbox"/> other forms
<b>Calculation of final grade</b>	<p>The final grade is primarily determined by the scores on both the midterm and end-term exams. Students have the option to pass one of these exams and use its grade as their final score. In such cases, they will only need to undergo an oral examination for the test they did not pass. If students pass both exams and are satisfied with the final grade, they do not need to undergo an oral exam. The final course grade is then calculated as an average of the midterm and end-term grades.</p> <p>The oral exam consists of questions based on all topics covered during lectures and seminars.</p> <p>Students need to do a seminar presentation to be eligible to pass the course and attend the final oral exam.</p>					
<b>Grading scale</b>	Up to 60 %		% Failure (1)			
	60-70 %		% Satisfactory (2)			
	70-80 %		% Good (3)			
	80-90 %		% Very good (4)			
	90-100 %		% Excellent (5)			
<b>Course evaluation procedures</b>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Student evaluations conducted by the University</li> <li><input type="checkbox"/> Student evaluations conducted by the Department</li> <li><input type="checkbox"/> Internal evaluation of teaching</li> <li><input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations</li> <li><input type="checkbox"/> Other</li> </ul>					
<b>Note /Other</b>	<p>In accordance with Art. 6 of the <i>Code of Ethics</i> 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.”</p> <p>According to Art. 14 of the University of Zadar's <i>Code of Ethics</i>, 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. [...]</p> <p>Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:</p> <ul style="list-style-type: none"> <li>- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted.</li> <li>- 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;</li> </ul>					



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 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/*