**Syllabus of an educational component of a degree programme**

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| Name of unit conducting a component | ***Doctoral School of Social Sciences*** |
| Name of an educational component | The Politics of Culture: themes, debates, and trends |
| Language of education | English |
| Goals of education | To examine the relationship between culture and politics.  To enable students to discuss political themes in popular cultural works.  To introduce to the students a range of methods, including semiotics, content analysis, psychoanalysis, discourse analysis, and audience studies, among others drawn from the fields of linguistics, psychology, media, and cultural studies that will be useful for the analysis of politics later in their degree. |
| Learning outcomes of an educational component | Understanding popular cultural products as political media.  Familiarity with research methods to analyse popular cultural products such as films or television programs.  An overall understanding of the history of popular culture as a vehicle of politics |
| Verification methods and assessment criteria of learning outcomes obtained by students | Short essay (1500 words) – mid-term  Long essay (3000 words) – end-term |
| Type of an educational component (obligatory/optional) | Optional |
| Year of study | 2022 |
| Semester | Winter |
| Name and surname of the coordinator of a component and/or person/s conducting a component | Dr. Roshni Sengupta |
| Name and surname of person/s conducting an examination or granting credit in the case when this sposóis other person than conducting a component | Dr. Roshni Sengupta |
| Manner of completion | Submission of both essays are obligatory to be considered for a final grade and course completion |
| Preliminary and additional requirements |  |
| Type and number of hours of courses requiring  direct participation of academic staff and students, if in a given component such courses are included | 30 |
| Number of ECTS credits assigned to a component | 2 |
| Balance of ECTS credits | 1 – attendance  1 – preparing essays |
| Applied teaching methods | Classroom (or online) workshops/lectures where students will be made to participate in activities in real time  Use of audio-visual media |
| Form and conditions of passing a component, including conditions of allowing to take an examination, as well as form and conditions of passing each type of courses included in a given component | Passing grade in both assessment components |
| Content of an educational module (with division into forms of courses completion) | Lecture 1 - Intro: Culture and Ideology  Lecture 2 - IR through the lens of cultural “common sense” (Compositional Analysis)  Lecture 3-4 - “The Third World” as a Cultural Construction (Content analysis)  Lecture 5-6 - Images of the Military (Semiology)  Lecture 7-8 - International Crisis in Culture (Psychoanalysis)  Lecture 9-10 - Superheroes, Capitalism and Surveillance (Discourse Analysis)  Lecture 11-12 - Stereotyping and Hollywood  Lecture 13 - Digital Analysis and Essay Composition  Lecture 14-15 - Nation Branding and Soft Power |
| List of basic as well as supplementary literature, knowledge of which is required in order to pass a given component | Basic literature: Gillian Rose, Visual Methodologies: An Introduction to Researching with Visual Materials, Sage, 2016, 4th Edition  Supplementary literature:   1. Intro: Culture and Ideology  * Rose: Chapters 1 and 2 * Jutta Weldes and Christina Rowley (2015), “So How Does Popular Culture Relate to World Politics?” Chapter 1 in Frederica Caso and Caitlain Hamilton (eds), *Popular Culture and World Politics*, Bristol: E-International Relations, 1-9.  1. IR through the lens of cultural “common sense” (Compositional Analysis)  * Rose: Chapter 4, 56-84. * William Mishler and Detlef Pollack, “On Culture Thick and Thin: Toward a Neo-Cultural Synthesis,” In Detlef Pollack and Jorg Jacobs, eds., Political Culture in Post-Communist Europe (Ashgate, 2003). First six pages only, until the heading “Toward a Neo-Cultural Synthesis” http://www.u.arizona.edu/~mishler/Thick&Thinscan.pdf * A.S.X. “‘Star Trek Beyond’ strips politics from the universe,” *Economist*, 22 July 2016. https://www.economist.com/blogs/prospero/2016/07/sci-fi-films   Recommended viewing   * *Star Trek* (1968) 2:19 “A Private Little War” Paramount Pictures. Available on Netflix.  1. “The Third World” as a Cultural Construction (Content analysis)  * Rose: Chapter 5 * Teju Cole, “The White-Saviour Industrial Complex,” *Atlantic*, 21 March 2012, available from http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/ * Janice Nathanson (2013), “The Pornography of Poverty: Reframing the Discourse of International Aid’s Representations of Starving Children,” *Canadian Journal of Communication*, 38:1, 103-120.   Recommended viewing   * CCF – Now Eric (Christian Children’s Fund) Corinthian Media <https://www.youtube.com/watch?v=j_aRUUdEFRY>  1. Images of the Military (Semiology)  * Rose Chapter 6 * Roland Barthes, “Myth Today” in *Mythologies*, New York: Noonday Press, 107-136. Available from: <http://faculty.georgetown.edu/irvinem/theory/Barthes-MythToday-excerpt.pdf>  1. International Crisis in Culture (Psychoanalysis)  * Rose Chapter 7. * Dan Hassler-Forrest (2012), “Disaster Capitalism and the Traumatized Superhero,” Chapter 2 in *Capitalist Superheroes: Caped Crusaders in the Neoliberal Age*, Winchester: Zero Books, 69-111. * Antonio Sánchez-Escalonilla (2010) “Hollywood and the Rhetoric of Panic: The Popular Genres of Action and Fantasy in the Wake of the 9/11 Attacks,” *Journal of Popular Film and Television*, 38:1, 10-20, DOI: 10.1080/01956050903449640.  1. Superheroes, Capitalism and Surveillance (Discourse Analysis)  * Rose Chapter 8&9 * Dan Hassler-Forrest (2012), “Surveillance, Control and Visibility in the Neoliberal City,” Chapter 4 in *Capitalist Superheroes: Caped Crusaders in the Neoliberal Age*, Winchester: Zero Books, 157-206. * Marc DiPaolo (2011), “Batman as Terrorist, Technocrat, and Feudal Lord,” Chapter 1 in *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*, Jefferson NC: MacFarland and Co, 49-69.  1. Stereotyping and Hollywood  * Kinaret Guterman, "The Dynamics of Stereotyping: Is the New Image of the Terrorist Evolving in American Popular Culture?" Terrorism and Political Violence 25 (4): 640-652. * Louise Pears, "Ask the audience: television, security and Homeland" Critical Studies on Terrorism 9 (1): 76-96.  1. Digital analysis and essay composition  * Rose Chapter 10 * Please also think about your research project. Attempt to place it within a broader topic, think about a research question, and the significance of that question. Why is what you are asking important? Does it add to the existing literature? Does it solve a practical problem? Finally, think about the primary sources that you are likely to use in your paper.  1. Brand Nationalism  * Iwabuchi Koichi, “Undoing Inter-national Fandom in the Age of Brand Nationalism,” *Mechademia* 5 (handout) * Lee Edwards; Anandi Ramamurthy (2016), “(In)credible India? A Critical Analysis of India’s Nation Branding,”*Communication, Culture & Critique* 10:2, 322-343.   (Students will read only parts of the supplementary literature list as per directions of the instructor.) |