

## SYLLABUS

Title of the Course: IED 258 (01A) British Popular Culture

Course Credits: 3 (national), 5 ECTS

Course Status: Required

Semester: Spring 2014

Instructor: Dr. Sinan Akıllı

Office Hours: Walk-in on Thursdays 10:00-12:00

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Class Schedule: Fri. 10:00 – 12:50, Room: B2/204

Course Web Site: -

### I. COURSE DESCRIPTION (Aim and Content):

This course aims to familiarise students with the key theoretical concepts, the historical background and contemporary state of Popular Culture, with special emphasis on British Popular Culture. For this end, the course focuses on a detailed study of British Popular Culture through the discussions of key scholarly articles and selected texts, both literary and cultural.

### II. COURSE OUTLINE

Week I (Feb. 21) Intro, Definitions of key terms and concepts

Week II (Feb. 28) Neo-Gramscian Interpretation of Popular Culture

Week III (Mar. 07) British Popular Culture up to the 19<sup>th</sup> century: Teratology, magic, witchcraft, popular astrology

Week IV (Mar. 14) 19<sup>th</sup> century British Imperialism and Popular Culture

Week V (Mar. 21) MIDTERM I

Week VI (Mar. 28) Production/Consumption and the Popular

Week VII (Apr. 04) Hegemony and the Carnavalesque (Gramsci, Bakhtin)

Week VIII (Apr. 11) Popularization of High Culture, the case of Shakespearean Tragedy

Week IX (Apr. 18) Subcultures

Week X (Apr. 25) MIDTERM II

Week XI (May 02) Sports and British Popular Culture

Week XII (May 09) Digital Popular Culture

Week XIII (May 16) British Food and Drink Culture

Week XIV (May 23) British Cinema and British Popular Culture

### III. METHOD OF INSTRUCTION: Lectures, class discussions, and student presentations.

IV. COURSE REQUIREMENTS AND STUDENT CONDUCT: Class attendance is obligatory and failure to attend one-third or more of the class hours will result in an F1. “No shows” on exam or group presentation days will not be compensated for by assignment of extra work, so do not ask for it. If a student has documented excuse accepted by the Faculty Academic Board in accordance with University Regulations, a make-up exam will be given. Questions, discussion, and disagreement are all encouraged in this class. However, any kind of disruptive behavior will never be tolerated.

Likewise, academic dishonesty of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written partially

or entirely by someone else (this includes websites), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty.

V. ASSESSMENT: There will be two midterm examinations (15% each), one 30-minute group presentation (10% presentation + 10% paper = 20%), and a final exam (50%). For a passing grade, students must get at least 50 out of 100 in the final exam. Up to 10% of the total score in each exam will be deducted for poor English (e.g. bad grammar, worse spelling, etc.).

The topics for 45-minute group presentations will be assigned by the instructor at the beginning of the semester. Presentations will start in Week III and consist of the reflections of group members on the assigned subject/text after a brief introduction. Presentations must be based on student reflections and submitted in hard copy form (between 7-10 pages long, typed, double-spaced, grammatically correct), which must fully comply with *MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> edition, on the final exam date. Up to 10% of the total score in submitted papers will be deducted for poor English, and up to 20% for incompliance with the *MLA* style. Failure to submit papers on the final exam date will result in the automatic taking away of 10 points out of 100 for each successive weekday until the paper is submitted (maximum of 3 weekdays are tolerated).

VI. REQUIRED READING: There is no textbook for this course. Necessary reading material and handouts will be provided by the instructor, to be photocopied by students.

**Week I:** Lecture slides

**Week II:** Storey, John. "What is Popular Culture?" in *Cultural Theory and Popular Culture*.  
Walton, David. "How to Dominate the Masses without Resorting to Inquisition: Antonio Gramsci and Hegemony Theory." in *Introducing Cultural Studies: Learning through Practice*.

**Week III:** From *Malleus Maleficarum*, "Extraordinary News from Constantinople."  
Smith, Norman R. "Portent Lore and Medieval Popular Culture." in *Popular Culture in the Middle Ages*.  
Capp, Bernard. "Introduction." *Astrology and the Popular Press: English Almanacs 1500-1800*.  
Akilli, Sinan. "Apocalyptic Eschatology, Astrology, Prophecy, and the Image of the Turks in Seventeenth-Century England." in *Journal of Faculty of Letters*.

**Week IV:** From *the Girl's Own Paper*  
Akilli, Sinan. "Spinning Yarns of Imperial (Ad)venture: G.A. Henty's Promotion of British Imperial Ideology in African Adventure Novels." in *Interactions*.

**Week VI:** Adorno, Theodor, and Max Horkheimer. "The Culture Industry." in *The Cultural Studies Reader*.  
Fiske, John. "Shopping for Pleasure." in *Reading the Popular*.

**Week VII:** Stallybrass, Peter, and Allon White. "Bourgeois Hysteria and the Carnavalesque." in *The Cultural Studies Reader*.  
Dentith, S. "Bakhtin's Carnival" in *Bakhtinian Thought: An Introductory Reader*, 1995.

**Week VIII:** Film: *Romeo + Juliet*  
Johnson, Steven. "The Sleeper Curve" in *Everything Bad is Good for You*.

Lanier, Douglas. "Recent Shakespeare Adaptation and the Mutations of Cultural Capital." *Shakespeare Studies* 38 (2010). Pp. 104-113.  
Friedman, Michael D. "Introduction: "'To think o' th' teen that I have turned you to': The Scholarly Consideration of Teen Shakespeare Films." *Shakespeare Bulletin* 26.2 (2008). pp. 1-7.

- Week IX:** Akilli, Sinan. "British Youth on Drugs: A Reading of Irvine Welsh's *Trainspotting* in the Light of Subculture Theory. "  
Robertson, Venetia Laura Delano. "Of ponies and Men: *My Little Pony: Friendship is Magic* and the Brony Fandom." *International Journal of Cultural Studies*.
- Week XI:** Bourdieu, Pierre. "How can One be a Sports Fan?" in *The Cultural Studies Reader*.  
Abanazır, Can. "Hooligans? What Hooligans?"  
Simons, John. "The Englishness of English Cricket".
- Week XII:** Chandler, Daniel. "Homepages and the Construction of Identities on the Web."  
Mikula, Maja. "Gender and Videogames: The Political Valency of Lara Croft." in *Continuum: Journal of Media & Cultural Studies*.
- Week XIII:** Everitt, John C. "Bitter-Sweet Conversions: Changing Times for the British Pub."  
Erol, Burçin. "British Colonial Expansion and the Expansion of British Food Culture 1500-1800."
- Week XIV:** Film: *A Clockwork Orange* (1971)  
Tinkcom, Matthew, and Amy Villarejo, eds. "Introduction." in *Popular Cinema and Cultural Studies*.  
Smith, Justin. "A Clockwork Orange." in *Withnail and Us: Cult Films and Film Cults in British Cinema*.