Society and Politics in Popular Culture

Erasmus/WNPiSM/OGUN

Lecture

LECTURER

Wojciech Lewandowski, PhD, DSc
Department of Political Theory and Political Thought
Faculty of Political Science and International Studies
University of Warsaw
e-mail: w.lewandowski@uw.edu.pl
www: Imaginaria
FB: @imaginariaWL
Twitter: @ImaginariaWL

DURATION

Days and hours:
- **Tuesdays, 11:30-13:00**
Place: Online course
- **Office hours: Tuesdays, 11.30-13.00**
Academic Year: **2021/2022**
Winter term: **30 h**

EVALUATION

1. Presence.
2. One short assignment on Google Classroom (8).
3. Take-Home Quiz (20 points).

COURSE AIMS/OBJECTIVES

The course is aimed at discussing selected aspects of the way socio-political phenomena presented in popular culture. Specific social and political problems of contemporary world will be discussed in class along with the analysis of their coverage in selected pieces of popular culture.

LITERATURE AND COURSE MATERIALS

Essential readings will be provided on Google Classroom.

Some further readings as well as recommended popular culture texts will also be provided on Google Classroom whenever possible.

Due to the copyright restriction students are not allowed to share received course materials with third parties.

Presentation will be made available to students here. They will be removed from the site at the end of the term.

COURSE POLICIES

Classes are taking place via Zoom application.

During the classes students' cameras must be turned on.

Students are obliged to use their name and surname while logging to the meeting. Please make sure, you are not using any nicknames.

Presence as well as participation will be checked and marked at the end of each class (presence will additionally be registered by Zoom).

GOOGLE CLASSROM AND ZOOM

In order to be able to use all the features of Google Classroom you need to log in with your University email (@student.uw.edu.pl). For more information see: https://it.uw.edu.pl/en/uslugi/UslugiMojaPocztaGmailStudent/.

The above rule applies to Zoom.

COURSE SCHEDULE/CONTENT

1. SOCIAL AND POLITICAL ISSUES IN POPULAR CULTURE: INTRODUCTION

Problems:

1. Cultural studies – basic terminology.
2. Popular culture – definitions and interpretations.
3. Popular culture vs mass culture.
4. High culture vs low culture.
5. Politics and society in popular culture – introduction.
6. Political fiction - art as a way of understanding politics.

Essential Readings:

Davidson, James F. 1961. "Political Science and Political Fiction." *American Political Science Review* 55 (4): 851–860.

Storey, John. 2009. *Cultural Theory and Popular Culture. An Introduction*. Pearson. Longman: 1–16.

van Zoonen, Liesbet. 1998. "A Day at the Zoo: Political Communication, Pigs and Popular Culture." *Media, Culture & Society* 20 (2): 183–200.

Further Readings:

Barker, Chris. 2002. *Making Sense of Cultural Studies. Central Problems and Critical Debates*. London-Thousand Oaks-New Delhi: Sage Publications.

Fiske, John. 1995. *Understanding Popular Culture*. London-New York: Routledge.

Hamilton, Caitlin, and Laura J. Shepherd. 2016. *Understanding Popular Culture and World Politics in the Digital Age*. Abibgton & New York: Routledge.

Miller, Toby, ed. 2015. *The Routledge Companion to Global Popular Culture*, London & New York: Routledge.

Negash, Girma. 2004. "Art Invoked: A Mode of Understanding and Shaping the Political." *International Political Science Review* 25 (2): 185–201.

Patterson, Molly, and Kristen Renwock Monroe. 1998. "Narrative in Political Science." *Annual Review of Political Science* 1: 315–331.

Street, John, Sanna Inthorn and Martic Scott. 2012. "Playing at Politics? Popular Culture as Political Engagement." *Parliamentary Affairs* 65: 338–358.

Strinati, Dominic. 2000. *An Introduction to Studying Popular Culture*. London: Routledge.

van Zoonen, Liesbet. 2007. "Audience Reactions to Hollywood Politics." *Media, Culture & Society* 29 (4): 531–547.

Woodcock, Pete. 2006. "The Polis of Springfield: The Simpsons and the Teaching of Political Theory." *Politics* 26 (3): 192–199.

2. WAR IN POPULAR CULTURE

Problems:

1. War as a theme in popular culture.
2. War movies – between fiction and reality.
3. From propaganda to war in comic book panels.
4. War trauma in Rogers Waters' and Pink Floyd's songs.

Recommended popular culture texts:

A Bridge Too Far, directed by Richard Attenborough. 1977. United Artists and Joseph E. Levine Productions. 1977. Film.

Ennis, Garth (w), Peter Snejberg (a). 2009. "Dear Billy." In *The Complete Battlefields. Volume 2*, Garth Ennis (w), Peter Snejberg (a). Mt. Laurel: Dynamite Entertainment.

Saving Private Ryan, directed by Steven Spielberg, 1998. DreamWorks Pictures, Paramount Pictures. Film.

Spiegelman, Art (w&a). 2011. *The Complete Maus. 25th Anniversary Edition*. New York: Pantheon Books.

Vaughan, Brian K. (w), and Niko Henrichon (a). 2008. *Pride of Baghdad*. New York: DC Comics.

Waters, Roger. *The Dark Side of the Moon* (1973), *The Wall* (1979), *The Final Cut* (1983), *Radio K.A.O.S.* (1987), *Amused to Death* (1992). Albums' lyrics. Online.

Essential readings:

Rollins, Peter C. 2008. "Using Popular Culture to Study the Vietnam War." In *Why We Fought: America's Wars in Film and History*, edited by Peter C. Rollins and John E. O'Connor. Lexington: The University of Kentucky Press.

Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–343.

Further readings:

Goodnow, Trischa, and James J. Kimble, eds. 2016. *The 10 Cent War: Comic Books, Propaganda, and World War II*. Jackson: University Press of Mississippi.

Hurka, Thomas. 2005. "Proportionality in the Morality of War." *Philosophy & Public Affairs* 33 (1): 34–66.

Rech, Matthew F. 2014. "Be Part of the Story: A Popular Geopolitics ff War Comics Aesthetics and Royal Air Force Recruitment". *Political Geography* 39: 36–47.

Rollins, Peter C., and John E. O'Connor, eds. 2008. *Why We Fought: America's Wars in Film and History*. Lexington: The University of Kentucky Press.

Strömberg, Fredrik. 2010. *Comic Art Propaganda: A Graphic History*. Lewes: ILEX.

Weinstein, Deena. 2002. "Progressive Rock as Text: The Lyrics of Roger Waters." In *Progressive Rock Reconsidered*, edited by Kevin Holm-Hudson, 91–110. New York & London: Routledge.

Wright, Bradford W. 2003. *Comic Book Nation: The Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 30–55, 86–108.

Young, Richard. 2017. "The 'Real Victims' of the Vietnam War: Soldier Versus State in American Comic Books." *The Journal of Popular Culture* 50 (3): 561–584.

3. WAR ON TERRORISM IN POPULAR CULTURE

Problems:

1. 9/11 in popular culture – overview.
2. Revenge narratives in American popular culture.
3. Nature of human violence and enhanced methods.
4. Keep the citizens safe. Freedom vs security dilemma in *Civil War* comics.
5. Moral and practical aspects of war on terrorism.

Recommended popular culture texts:

24, created by Joel Surnow, Robert Cochran. Season 1-9. 2001-2010, 2014. Imagine Television, 20th Century Fox Television. TV series.

Black Mirror, Season 3, Episode 5: *Man Against Fire*, directed by Jakob Verbruggen. 2016. House of Tomorrow, Netflix. TV Series.

Captain America: Civil War, directed by Anthony Russo and Joe Russo. 2016. Marvel Studios. Film.

Millar, Mark (w), and Steve McNiven (a). 2007. *Civil War*. New York: Marvel Publishing.

Essential readings:

Kendrik, James. 2008. "Representing the Unrepresentable: 9/11 on Film and Television." In *Why We Fought: America's Wars in Film and History*, edited by Peter C Rollins and John E O'Connor, 511–28. Lexington: The University of Kentucky Press.

O'Mathuna, Donal P. 2008. "The Ethics of Torture in 24: Shockingly Banal." In 2*4 and Philosophy: The World According to Jack*, edited by Jennifer Weed Hart and Ronald Weed, 91–104. Malden: Blackwell Publishing.

Prince, Michael J. 2015. "'Whose Side Are You on?': Negotiations between Individual Liberty and Collective Responsibility in Millar and McNiven's Marvel Civil War." *Journal of Graphic Novels and Comics* 6 (2): 182–192.

Watt, Kenn. 2018. "Wired: Man Against Fire" and the Revolution in Military Affairs." *Supernatural Studies* 4 (2): 42–60.

Further readings:

Altheide, David L. 2010, "Fear, Terrorism, and Popular Culture", In *Reframing 9/11: Film, Popular Culture and the 'War on Terrorism'*, edited by Jeff Birkenstein, Anna Froula and Karen Randell, London: Bloomsbury Academic: 11–22.

Hart, Jennifer Weed. 2008. "President Palmer and the Invasion of China: The Beginning of a Just War." In *24 and Philosophy: The World According to Jack*, edited by Jennifer Weed Hart and Ronald Weed, 57–66. Malden: Blackwell Publishing.

Hurka, Thomas. 2005. "Proportionality in the Morality of War." *Philosophy & Public Affairs* 33 (1): 34–66.

Kellner, Douglas. 2010. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era.* Chichester: Wiley-Blackwell.

Riegler, Thomas. 2014. "'Mirroring Terror': The Impact of 9/11 on Hollywood Cinema." *Imaginations*, 5 (2): 103–119, https://journals.library.ualberta.ca/imaginations/-index.php/imaginations/article/view/27348/20089.

Shue, Henry. 1978. "Torture." *Philosophy and Public Affairs* 7 (2): 124–143.

Wright, Bradford W. 2003. *Comic Book Nation. the Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 287–293.

4. POPULAR CULTURE AND CENSORSHIP. *COMICS CODE* AND BBC

1. Comic books after the World War II: dangerous new genres – crime and horror comics.
2. Anti-comics crusade and juvenile delinquency – Senate investigation.
3. Entertainment Comics (EC) – a victim of the witch-hunt (moral panic).
4. Creation of the Comics Code – autocensorship as a remedy for comic book business
5. Censorship in the name of social comfort: the case of *The War Game* (1965).

Recommended popular culture texts:
The selection of crime and horror comics available at: Seduction of the Innocent collection, Comic Book +, https://comicbookplus.com/?cbplus=seductionofthe-innocentcollection.
The War Game, directed by Peter Watkins, BBC, 1965.
Essential readings:
Chapman, James. 2006. "The BBC and the Censorship of The War Game (1965)." *Journal of Contemporary History* 41 (1): 75–94.
Nyberg, Amy Kiste. 2005. "«No Harm in Horror»: Ethical Dimensions of the Postwar Comic Book Controversy." In *Comics as Philosophy*, edited by Jeff McLaughlin, 27–45. Jackson: University Press of Mississippi.
Further readings:
Adkinson, Cary D. 2008. "The Amazing Spider-Man and the Evolution of the Comics Code: A Case Study in Cultural Criminology." *Journal of Criminal Justice and Popular Culture* 3 (15): 241-261Chapman, James. 2006. "The BBC and the Censorship of The War Game (1965)." *Journal of Contemporary History* 41 (1): 75–94.
Adler-Kassner, Linda. 1995. "'Why Won't You Just Read It?': Comic Books and Community in the 1950s.," Paper presented at the Annual Meeting of the Association for Education in Journalism and Mass Communication, Washington DC August 9-12. https://eric.ed.gov/?id=ED387852.
Beaty, Bart. 2005. *Fredric Wertham and the Critique of Mass Culture*. Jackson: University Press of Mississippi: 104–166.
Chapman, James. 2007. "Re-Presenting War: British Television Drama-Documentary and the Second World War." *European Journal of Cultural Studies* 10 (1): 13–33.
Hajdu, David. 2008. *The Ten-Cent Plague. The Great Comic Book Scare and How It Changed America*. New York: Farrar, Straus and Giroux.
Shaheen, Jack G. 1972. "'The War Game Revisited'." *Journal of Popular Film* 4 (1): 299–308.
Shaw, Tony. 2006. "The BBC, the State and Cold War Culture: The Case of Television's *The War Game* (1965)." *English Historical Review* CXXI (494): 1351–1384.
Wertham, Fredric. 1954. *Seduction of the Innocent*. New York, Toronto: Rhinehart & Company, Inc.
Wright, Bradford W. 2003. *Comic Book Nation. the Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 86–108, 154–179.

5. POPULAR CULTURE AND NATIONAL IDENTITY
Problems:
1. Concepts of nation and nationalism.
2. National identity.
3. Cultural roots of national identity.
4. Popular culture as a source of national identity
5. Nationalistic superheroes as a way of expressing national unity.
6. National myths and stereotypes in popular culture.
Recommended popular culture texts:
Brubaker, Ed (w), and Steve Epting (a). 2007. *Captain America Omnibus*. Vol. 1. New York: Marvel Publishing.

Ferguson, John (w), Gary Welsh (a), and Tone Juskjaer (a). 2013. *Saltire. Invasion*. Dundee: Diamondsteel Comics.

Essential readings:

Dittmer, Jason. 2011. "Captain Britain and the Narration of Nation." *The Geographical Review* 101: 71–87.

Lewandowski, Wojciech. 2013. "Scotsmen Versus Englishmen: Ancient Antagonisms as Depicted in a Belgian Comic Book." In *Facets of Scottish Identity*, edited by Aniela Korzeniowska and Izabela Szymańska, 145–152. Warszawa: Wydawnictwo Naukowe Semper.

Lewandowski, Wojciech. 2016. "SuperScots. Supeheroes and Scottish Identity." In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380–388. Warszawa: Wydawnictwo Naukowe Semper.

Further readings:

Dittmer, Jason. 2005. "Captain America's Empire: Reflections on Identity, Popular Culture, and Post 9/11 Geopolitics." *Annals of the Association of American Geographers* 95: 626-643.

Edensor, Tim. 2002. *National Identity, Popular Culture and Everyday Life*. London: Bloomsbury Academic.

Hagley, Annika, and Michael Harrison. 2014. "Fighting the Battles We Never Could: The Avengers and Post-September 11 American Political Identities." *PS Political Science & Politics*, 47 (1): 120–124.

Hoyer, Anne. 2009. "National Identity in a Popular Scottish Comic." J*ournal of Linguistic and Intercultural Education* 2 (2): 115–124

Reynolds, Richard. 1994. *Super Heroes. A Modern Mythology*. Jackson: University Press of Mississippi.

Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–43.

Stevens, J. Richard. 2011. "'Let's Rap with Cap': Redefining American Patriotism through Popular Discourse and Letters." *The Journal of Popular Culture* 44 (3): 606–633.

Strömberg, Fredrik. 2010. *Comic Art Propaganda: A Graphic History*. Lewes: ILEX.

6. POLITICIANS AND POPULAR CULTURE. CELEBRITIZATION OF POLITICS

Problems:

• Celebritization of politics – cultural roots of the phenomenon.
• Politician as a celebrity.
• Tony Blair – political celebrity or real statesman?

Recommended popular culture texts:

Harris, Robert. 2007. *The Ghost*. London: Hutchinson.

The Ghost Writer, directed by Roman Polański. 2010. Summit Entertainment, Optimum Releasing. Film.

Love Actually, directed by Richard Curtis. 2003. Universal Pictures. Film.

Essential readings:

Driessens, Olivier. 2013. "The Celebritization of Society and Culture: Understanding the Structural Dynamics of Celebrity Culture." *International Journal of Cultural Studies* 16 (6): 641–57.

Street, John. 2004. "Celebrity Politicians: Popular Culture and Political Representation." *British Journal of Politics & International Relations* 6: 435–52.

Street, John. 2000. "Prime Time Politics: Popular Culture and Politicians in the UK." *The Public* 7 (2): 75–90.

Further readings:

Archer, Alfred, and Amanda Cawston. 2021. "Celebrity Politics and Democratic Elitism." Topoi. https://doi.org/10.1007/s11245-021-09763-0.

Dean, Jonathan, and Phoenix Andrews. 2021. "Celebritization from Below: Celebrity, Fandom, and Anti-Fandom in British Politics." *New Political Science* 43 (3): 320–338.

Granville, Shannon. 2009. "Downing Street's Favourite Soap Opera: Evaluating the Impact and Influence of Yes, Minister and Yes, Prime Minister." *Contemporary British History* 23 (3): 315–36.

Leal, Andres Bartolome. 2015. "Strangers in a Strange Land: Cinema, Identity and the Modern Nation-State in Roman Polanski's *The Ghost Writer*." *ATLANTIS. Journal of the Spanish Association of Anglo-American Studies* 37 (2): 119–136.

Morini, Marco. 2020. *Lessons from Trump's Political Communication: How to Dominate the Media Environment*. London, New York: Palgrave Macmillan.

Smith, Jeff. 2009. *The Presidents We Imagine: Two Centuries of White House Fictions on the Page, on the Stage, Onscreen, and Online*. Madison, WI: University of Wisconsin Press.

van Zoonen, Liesbet, and Dominic Wring. 2012. "Trends in Political Television Fiction in the UK: Themes, Characters and Narratives, 1965–2009." *Media, Culture & Society* 34 (3): 263–279.

7. POLITICS, IDEOLOGY AND POPULAR CULTURE: *V FOR VENDETTA*

Problems:

1. Ideology in comic books and graphic novels.

2. Between fascism and anarchism: postapocalyptic Britain in Alan Moore's and David Lloyd's graphic novel *V for Vendetta*.

3. The nature of political obligation and political disobedience – theoretical, practical and moral aspects.

4. Individual vs totalitarianism: anatomy of disobedience in *V for Vendetta*.

5. Tyrannicide or terrorism vs state terrorism.

Recommended popular culture texts:

Moore, Alan (w)., and David Lloyd (a). 2008.*V for Vendetta*. New York: DC Comics.

V for Vendetta, directed by James McTeigue. 2006. Warner Bros. Pictures. Film.

Essential readings:

Crick, Bernard. 2006. "Justifications of Violence." *The Political Quarterly* 77 (4): 433-438.

George, David. 1988. "Distinguishing Classical Tyrannicide from Modern Terrorism." *The Review of Politics* 50 (3): 390-419.

Keller, James R. 2008. *V for Vendetta as Cultural Pastiche. A Critical Study of the Graphic Novel and Film*. Jefferson, NC, London: McFarland & Company, Inc., chap. 1-2.

Stohl, Michael. 2006. "The State as Terrorist: Insights and Implications." *Democracy and Security* 2 (1): 1-25.

Further readings:

Di Liddo, Annalisa. 2009. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Jackson: University Press of Mississippi: 111-125.

Dillinger, Johaness. 2015. "Tyrannicide from Ancient Greece and Rome to the Crisis of the Seventeen Century." In *The Routledge History of Terrorism*, edited by Randall D. Law, 15–27. London–New York: Routledge.

Gray, Maggie. 2010. "'A Fistful of Dead Roses…': Comics as Cultural Resistance: Alan Moore and David Lloyd's «V for Vendetta»." *Journal of Graphic Novels and Comics* 1 (1): 31-49.

Heywood, Andrew. 2017. *Political Ideologies: An Introduction*. London: Palgrave: 137–162, 194–218.

Kowalski, Dean A. 2008. "R for Revolution. Hobbes and Locke on Social Contracts and Scarlett Carsons." In *Homer Simpson Goes to Wasington. American Politics through Popular Culture*, edited by Joseph J. Foy, 19-40. Lexington: The University Press of Kentucky.

Lewandowski, Wojciech. 2020. "Intertextuality and the Depiction of Ideological Conflicts: The Case of 'V For Vendetta'." *The Copernicus Journal of Political Studies* 2: 85-100.

Lukin, Joshua. 1997. "I'm not Your Boss: The Paradox of the Anarchist Superhero." *Anarchist Studies* 5 (2): 131-155.

Testa, M. 2017. "'A Good Deal of Disorder' or the Anarchists & Anti-Fascism in the UK." *Anarchist Studies* 25 (2): 9-25.

Tinwell, Angela. 2013. "The Impact of Thatcherism in Popular Culture." *Journal of European Popular Culture* 4 (2): 123-37.

8. HIDDEN REALITY: CONSPIRACY THEORIES IN CONTEMPORARY SOCIETIES AND POPULAR CULTURE

Problems:

1. Conspiracy theories – its nature and history.
2. Conspiracy theories and their popularity in contemporary popular culture.
3. Blood-stained monarchy – a secret identity of Jack the Ripper.
4. Governmental X-Files: The case of John Fitzgerald Kennedy.
5. Plandemic – COVID-19 as a conspiracy theory.

Recommended popular culture texts:

Azzarello, Brian (w)., and J.G. Jones (a). "Comedian." in B*efore Watchmen: Comedian, Rorschach*, Brian Azzarello (w), J.G. Jones, Lee Bermejo (a), DC Comics: New York, 2013.

Brown, Dan. 2009. *The Da Vinci Code*, New York: Anchor Books.

Moore, Alan (w)., and Eddie Campbell (a). 2004. *From Hell. Being a Melodrama in Sixteen Part*. Marietta: Top Shelf Productions.

Newman, Paul (w)., and John Tartaglione (a). August-October, 1964. *John F. Kennedy: 1917-1963*. New York: Dell Publishing

Straczynski, J. Michael (w)., and Adam Hughes (a). "Dr. Manhattan." in *Before Watchmen: Night Owl, Dr. Manhattan*, J. Michael Straczynski (w), Andy Kubert, Adam Hughes, Eduardo Risso (a), DC Comics: New York, 2013.

The X-Files. Created by Chris Carter. 1993-2002, Season 1-11. Ten Thirteen Productions, 20th Television, 20th Century Fox Television. TV series.

Wein, Len (w)., and Jae Lee (a). "Ozymandias." in *Before Watchmen: Ozymandias*, Crimson Corsair, Len Wein, John Higgins (w), Jae Lee, John Higgins, Steve Rude (a), DC Comics: New York, 2013.

Essential readings:

Bratich, Jack Z. 2008. *Conspiracy Panics. Political Rationality and Popular Culture*. Albany: State University of New York Press: 1–14.

Howley, Kevin. 2001. "Spooks, Spies, and Control Technologies in 'The X-Files'." *Television & New Media* 2 (3): 257–280.

Giry, Julien, and Tika Pranvera. 2020. "Conspiracy Theories in Political Science and Political Theory." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 108–120. London and New York: Routledge.

Prooijen, Jan-Willem van, and Karen M Doughlas. 2017. "Conspiracy Theories as Part of History: The Role of Societal Crisis Situation." *Memory Studies* 10 (3): 323–333.

Further readings:

Bratich, Jack Z. 2008. *Conspiracy Panics. Political Rationality and Popular Culture*. Albany: State University of New York Press.

Butter, Michael. 2020. "Conspiracy Theories in American History." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 648–659. London and New York: Routledge

Dawe, Ian. 2013. "JFK: Comic Book Hero." Sequart Organization. November 22. http://sequart.org/magazine/35074/jfk-comic-book-hero/.

Dawe, Ian. 2013. "Lee Harvey Oswald: a Comics Villain?" Sequart Organization. November 20. http://sequart.org/magazine/34564/lee-harvey-oswald-a-comics-villain/.

Eberl, Jakob-Moritz, Robert A. Huber, and Esther Greussing. 2021. "From Populism to the 'Plandemic': Why Populist Believe in COVID-19 Conspiracies." *Journal of Elections, Public Opinion and Parties* 31 sup 1: 272–284.

Knight, Peter. 2008. "Outrageous Conspiracy Theories: Popular and Official Responses to 9/11 in Germany and the United States." *New German Critique* 35 (1): 165–93.

Lewis, John E. 2012. *The Mammoth Book of Conspiracies*. London: Constable & Robinson.

Parmet, Henry S. 1990. "The Kennedy Myth and American Politics." *The History Teacher* 24 (1): 31–39.

Sturken, Marita. 1997. "Reenactment, Fantasy, and the Paranoia of History: Oliver Stone's Docudramas." *History and Theory* 36 (4): 64–79.

Thórisdóttir, Hulda, Mari Silvia, and André Krouwel.2020. "Conspiracy Theories, Political Ideologu and Political Behaviour." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 304–316. London and New York: Routledge

9. FEAR OF (NOT ONLY) TECHONOLOGY IN MODERN POLITICS AND SOCIETY

Problems:

1. Technology as the embodiment progress and possibilities for a better life.
2. Dangerous facets of technological development.
3. Technology and political power – chances and hazards.
4. Someone's watching you – politics of panoptism.
5. Technology and spirituality – between old and new gods.

Recommended popular culture texts:

American Gods, created by Bryan Fuller, Michael Green, seasons 1-3, Starz, 2017-2021.

Black Mirror, created by Charlie Brooker, seasons 1-5, Channel 4, Netflix, 2011-2019.

Gaiman Neil. 2017. *American Gods*. London: Headline Publishing Group.

Essential readings:

Conley, Donovan, and Benjamin Burrough. 2019. "Black Mirror, Mediated Affect and the Political." *Culture, Theory and Critique* 60:2: 139–153.

Dzikrina, Naya Fauziam, and Ahmad Munjid. 2018. "The Clash of Culture in Neil Gaiman's *American Gods*." *Lexicon* 5 (2): 139–151.

Escurignan, Julie, and Francis Allard-Huver. 2020. "It's More Like an Eternal Waking Nightmare from Which There Is No Escape: Media and Technologies as (Digital) Prisons in *Black Mirror*." In *The Palgrave Handbook of Incarceration in Popular Culture*, edited by Marcus Harmes, Meredith Harmes, Barbara Harmes, 455–472. Cham: Palgrave Macmillan.

Essential readings:

Akella, Shastri. 2016. "'We are Not in Control Anymore': Technological Possessions Facilitated by Simulacra in the Posthuman Reality of 'Hated in the Nation'.", *Supernatural Studies* 4 (2): 11–26.

Bauman, Zygmunt, and David Lyon. 2012. *Liquid Surveillance: A Conversation*. Malden: Polity Press.

Brooker, Charlie, Annabel Jones, and Jason Arnopp. 2018. *Inside Black Mirror*. New York: Random House.

Carroll, Siobhan. 2012. "Imagined Nation: Place and National Identity in Neil Gaiman's *American Gods*." *Extrapolation* 53 (3): 307–326.

Foucault, Michel. 1977. *Discipline and Punish: The Birth of the Prison*. Transl. by Alan Sheridan. New York: Random House.

Johnson Dave Kyle, eds. 2019. *Black Mirror and Philosophy: Dark Reflections*. Hoboken: Wiley Blackwell.

McKenna, Tony. 2019. "Behind the Black Mirror: The Limits of Orwellian Dystopia." *Critique: Journal of Socialist Theory* 47 (2): 365–376.

Mc Sweney Terrence, and Stuart Joy, eds. 2019. *Through the Black Mirror: Deconstructing the Side Effects of the Digital Age*. Cham: Palgrave Macmillan.

Sorolla-Romero, Teresa, José Antonio Palao-Errando, and Javier Marzal-Felici. 2021. "Unreliable Narrators for Troubled Times: The Menacing 'Digitalisation of Subjectivity' in *Black Mirror*." *Quarterly Review of Film and Video* 38 (2): 147–169.

10. MACHIAVELLI IN ACTION: POPULAR PERCEPTION OF POWER AND POLITICS

Problems:

1. Political power as the object of desire.
2. Fictionalised power struggle.
3. Machiavelli and others: Ethical aspects of political actions.
4. Between fiction and reality: Amorality as a source of political popularity and power.

Recommended popular culture texts:

Game of Thrones, created by David Benioff and D. B. Weiss. Seasons 1-8. 2011-2019. HBO. TV series.

House of Cards, directed by Paul Seed. Season 1, 1990. BBC. TV series.

House of Cards, created by Beau Willimon. Seasons 1-6. 2013-2018. Netflix Original. TV series.

Essential readings:

Kogelmann, Brian. 2016. "Frank Underwood Gives the Ideal Society a Reality Check." In *House of Cards and Philosophy: Underwood's Republic*, edited by J Edward Hackett, 31–41. Hoboken: Wiley Blackwell.

Littmann, Greg. 2012. "Maester Hobbes Goes to King's Landing." In *Game of Thrones and Philosophy: Logic Cuts Deeper than Swords*, edited by Henry Jacobi, 5–18. Hoboken: John Wiley & Sons, Inc.

Littmann, Greg. 2016. "American Machiavelli." In *House of Cards and Philosophy: Underwood's Republic*, edited by J Edward Hackett, 81–91. Hoboken: Wiley Blackwell.

Schulzke, Martin. 2012. "Playing the Game of Thrones: Some Lessons from Machiavelli." *Game of Thrones and Philosophy: Logic Cuts Deeper than Swords*, edited by Henry Jacobi, 33–48. Hoboken: John Wiley & Sons, Inc.

Further readings:

Chou, Mark. 2014. "Democrats Against Democracy." *Cultural Politics* 10 (2): 163–81.

Keller James R. 2015. "The Vice in Vice President: *House of Cards* and the Morality Tradition." *Journal of Popular Film and Television* 43 (3): 111–120.

Larsson, Simon, and Markus Lundström. 2020. "Anarchy in the Game of Thrones." *Neohelicon* 47 (1): 117–29.

McKenna, Tony. 2015. *Art, Literature and Culture from a Marxist Perspective.* London, New York: Palgrave: 134–140.

Milkoreit, Manjana. 2019. "Pop-Cultural Mobilization: Deploying Game of Thrones to Shift US Climate Change Politics." *International Journal of Politics, Culture, and Society* 32 (1): 61–82.

Morini, Marco. 2020. *Lessons from Trump's Political Communication, How to Dominate the Media Environment.* London, New York: Palgrave Macmilan.

Smith, Jeff. 2009. *The Presidents We Imagine: Two Centuries of White House Fictions on the Page, on the Stage, Onscreen, and Online.* Madison, WI: University of Wisconsin Press.

11. JOKER OCCUPYING WALL STREET: SOCIAL AND POLITICAL DISSENT IN POPULAR CULTURE

Problems:

1. Forms of social and political dissent.
2. Popular culture icon as the symbols of political resistance.
3. Hacktivism with Guy Fawkes' face.
4. Neoliberalism vs Joker.

Recommended popular culture texts:

Joker, directed by Todd Phillips, 2019. Warner Bros. Pictures, DC Films. Film.

Occupy Comics. 2013. #1-3. Black Mask Studios.

Essential readings:

Alexopoulou, Sofia, and Antonia Pavli. 2021. "'Beneath This Mask There Is More Than Flesh, Beneath This Mask There Is an Idea': Anonymous as the (Super)Heroes of the Internet?" *International Journal for the Semiotics of Law – Revue Internationale de Sémiotique Juridique* 34, 237–264.

Harris, Stephen. 2019. "The Joker to Guy Fawkes: Why Protesters around the World are Wearing the Same Masks." The Conversation. November 13. https://thecon-

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Kohns, Oliver. 2013. "Guy Fawkes in the 21st Century. A Contribution to the Political Iconography of Revolt." *Image [&] Narrative* 14 (1): 89–104.

Further readings:

Bainbridge, Caroline. 2021. "Cracking Up: Joker and the Mediatisation of the Arse-end of the World." *New Review of Film and Television Studies*, 19 (1): 54–64.

Galimberti, Jacopo. 2021. "Democracy and Masks. Towards an Iconology of the Faceless Crowd." *European Journal of Creative Practices in Cities and Landscapes* 4 (1): 211–35.

Merk, Mandy. 2015. "Masked Men: Hacktivism, Celebrity and Anonimity." *Celebrity Studies* 6(3): 272–287.

Permatasari, Shita Dewi Ratih. 2020. "The Altruistic Side of Arthur Fleck as the Main Character in Todd Phillips' 'Joker' (2019)." *JHSS (Journal of Humanities and Social Studies)* 4 (1): 36–40.

Ruiz, Pollyanna. 2013. "Revealing Power: Masked Protest and the Blank Figure." *Cultural Politics* 9 (3): 263–279.

Sharpe, James. 2005. *Remember, Remember: A Cultural History of Guy Fawkes Day*. Cambridge, Mass.: Harvard University Press.

Skryabin, Valentin Yurievich. 2021. "Analysing *Joker*: An Attempt to Establish Diagnosis for Film Icon." *BJPsych Bulletin*. First View.

Soncul, S. Yigit. 2014. "From Screens to Streets: The Dissemination of Guy Fawkes: Image in Physical and Living Media." *Between* 4 (7): 1–9, http://www.Between-journal.it.

12. BREXIT IN POPULAR CULTURE

Problems:

1. British membership in the European Union.
2. Social, political and cultural backgrounds of Brexit.
3. Brexit or Exit?
4. Consequences of Brexit for the future of European project.
5. Brexit in popular culture. The case of political caricature, comic books and television.

Recommended popular culture texts:

Bodyguard, created by Jed Mercurio. 2018. World Productions, BBC. TV series.

Brexit: The Movie, directed by Martin Durkin. 2016. Wag TV. Film. https://www.youtube.com/watch?v=UTMxfAkxfQ0.

Brexit: The Uncivil War, directed by Toby Haynes. 2019. House Productions, Chanel 4. Film.

Collateral, directed by S. J. Clarkson. 2018. BBC Two, Netflix. TV series.

Years and Years, created by Russell T. Davies. 2019. Red Production Company, BBC One. TV series.

Essential readings:

Gamble, Andrew. 2021. "The Brexit Negotiations and the Anglosphere." *The Political Quarterly* 92 (1): 108–112,

Henderson, Alice, Charlie Jeffrey, Robert Liñera, Roger Scully, Daniel Wincott, and Richard Wyn Jones. 2016. "England, Englishness and Brexit." *The Political Quarterly* 87 (2): 187–199.

Ryan, John. 2017. "If You Didn't Laugh, You'd Cry... Brexit and the Renaissance of British Humour." *LSE Brexit*. October 4. http://blogs.lse.ac.uk/brexit/2017/10/04/if-you-didnt-laugh-youd-cry-brexit-and-the-renaissance-of-british-humour/.

Sobolewska, Maria, and Robert Ford. 2020. "Brexit and Britain's Culture Wars." *Political Insight*, no. 3: 4–7.

Weaver, Simon. 2019. "Brexit Tricksters and the Reconstruction of Taboo: Populism, Irony and Satire in Post-referendum Britain." *Comedy Studies* 10 (2): 154–166.

Further readings:

Archer, Neil. 2020. *Cinema and Brexit: The Politics of Popular English Film*. London: Bloomsbury Academic.

Ashcroft, Richard, and Mark Bevir. 2016. "Pluralism, National Identity and Citizenship: Britain After Brexit." *The Political Quarterly* 87 (3): 355–359.

Goodwin, Matthew J. 2016. "Oliver Heath, The 2016 Referendum, Brexit and the Left Behind: An Aggregate-level Analysis of the Result." *The Political Quarterly* 87 (3): 323–332

Habermann, Ina, ed. 2020. *The Road to Brexit: A Cultural Perspective on British Attitudes to Europe*. Manchester: Manchester University Press.

Newton, Michael. 2017. "Cults, Human Sacrifice and Pagan Sex: How Folk Horror is Flowering Again in Brexit Britain". *The Guardian*. 30. April. https://www.theguardian.com/film/2017/apr/30/folk-horror-cults-sacrifice-pagan-sex-kill-list.

Outhwaite, William, ed. 2017. *Brexit: Sociological Responses*. London, New York: Anthem Press.

Petkar, Pravar. 2019. "Will of the People vs Democracy: Brexiteers are Turning into Their Own Worst Enemy, Brexit Vote." *LSE Brexit*. September 30. https://blogs.lse.ac.uk/brexit/2019/09/30/the-will-of-the-people-vs-democracy-brexiteers-are-turin-their-worst-enemy/.

Pemberton, Mark. 2018. "Orchestral Manoeuvres, in the Dark: What Brexit Means for Touring Musicians." *LSE Brexit*. August 13. http://blogs.lse.ac.uk/brexit/2018/08/13/orchestral-manoeuvres-in-the-dark-what-brexit-means-for-touring-musicians/.

Petley, Julian. 2019. "We are still Perilously Close to Hailsham's 'Elective Dictatorship'." *LSE Brexit*. September 30. https://blogs.lse.ac.uk/brexit/2019/09/30/we-are-closer-than-ever-to-hailshams-elective-dictatorship/.

Way Lyndon C. S. 2021. "Populism in Musical Mash Ups: Recontextualising Brexit." *Social Semiotics* 31 (3): 489–506

Weidhase, Nathalie. "The Feminist Politics of Meghan Markle: Brexit, Femininity and the Nation in Crisis." *European Journal of Cultural Studies*, January 2021, 1–18. https://doi.org/10.1177/1367549420980010.

Weale, Albert. 2016. "Nostalgic Democracy Triumphs Over Democratic Internationalism." *The Political Quarterly* 87 (3): 352–354.

LECTURER

Wojciech Lewandowski, Ph. D. – political scientist. Assistant Professor at the Faculty of Political Science and International Studies, University of Warsaw. Co-founder and coordinator of British Socio-Political Studies Research Group *BRITANNIA*. Guest Lecturer at American Studies Center. Host of a music radio show "Art.Rock Universe". Runs a blog <u>Imaginaria</u> devoted to popular culture with focus on comics and rock music.

Scientific interests

- Politics and popular culture (socio-political issues and political ideologies in texts of popular culture, especially: comic books, progressive rock, 1960s counterculture, and horror movies and literature;
- Political thought and the axiological dimension of politics (British and American traditions, fascism, anarchism and political ideas of the counterculture of the 1960s);
- British politics (devolution and cultural and socio-political conditions and consequences of Brexit).

Selected publications

Lewandowski, Wojciech. 2020. "Values not Semantics: Captain America and Self-Reliance." *Studia Filologiczne Uniwersytetu Jana Kochanowskiego* 33: 275-291.

Lewandowski, Wojciech. 2020. "Intertextuality and the Depiction of Ideological Conflicts: The Case of 'V For Vendetta'." *The Copernicus Journal of Political Studies* 2: 85-100.

Lewandowski, Wojciech. 2019. *Od faszystowskiej dystopii do anarchistycznej utopii. Idee polityczne w powieści graficznej «V jak Vendetta» Alana Moore'a i Davida Lloyda* [From Fascist Dystopia to Anarchistic Utopia. Political Ideas in Alan Moore's and David Lloyd's «V jak Vendetta» Graphic Novel]. Toruń: Wydawnictwo Adam Marszałek.

Lewandowski, Wojciech. 2018. "Siedem małych słów. Obraz wojny wietnamskiej w powieści graficznej «Kaznodzieja» Gartha Ennisa i Steve'a Dillona." [Seven Little Words. The Image of Vietnam War in «Preacher» Comic Book by Garth Ennis and Steve Dillon] In *50 twarzy popkultury*, edited by Ksenia Olkusz, Kraków: Ośrodek Badawczy Facta Ficta: 623-640.

Lewandowski, Wojciech. 2017. "Heavy History – Difficult History. Scottish National Myths and History Interpreted by a German Heavy Metal Band." In I*maging Scottishness: European and Domestic Representations*, edited by Aniela Korzeniowska, Izabela Szymańska, 217-231. Warszawa: Wydawnictwo Naukowe Semper.

Lewandowski, Wojciech. 2016. "Political Monologue vs Political Dialogue in Graphic Novels." *Przegląd Europejski* 4 (42): 76-87.

Lewandowski, Wojciech. 2016. "SuperScots. Supeheroes and Scottish Identity." In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380–88. Warszawa: Wydawnictwo Naukowe Semper.

Lewandowski, Wojciech. 2015. "Nowy człowiek, zamaskowany niszczyciel. Wizja zagłady dystopijnego państwa w powieści graficznej «V jak Vendetta» Alana Moore'a i Davida Lloyda." [New Man, Masked Murderer: Vision of Annihilation of a Dystopian State in Alan Moore's and David Lloyd's Graphic Novel *V for Vendetta*] *Creatio Fantastica* 3 (50): 26-41.

Lewandowski, Wojciech. 2013. *Kto ma się bać? Władza polityczna i sprzeciw wobec niej w filmie «V jak Vendetta»* [Who Should be Afraid? Political Power and Resistance in «V for Vendetta» movie]. Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Polityczych.

Lewandowski, Wojciech. 2013. "Scotsmen versus Englishmen: Ancient Antagonisms as Depicted in a Comic Book." In *Facets of Scottish Identity*, edited by Aniela Korzeniowska, Izabela Szymańska, 145-152. Warszawa: Wydawnictwo Naukowe Semper.

Lewandowski, Wojciech. 2013. "Brytyjski komiks polityczny. Zarys problematyki." [British Political Comic Books. Basic Problems] *Przegląd Europejski 4*(30): 108-119.

Lewandowski, Wojciech. 2011. *Wolność i samotność. Myśl społeczno-polityczna amerykańskiego transcendentalizmu*. [Freedom and Loneliness. Social and Political Thought of American Transcendentalism] Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Politycznych UW.

Lewandowski, Wojciech. 2010. "Pudel, mąż agentki i niedoszły zbawca Brytanii. Obraz Tony'ego Blaira w wybranych tekstach kultury popularnej." [Poodle, Agent's Husband and Would-Be Saviour of Britain: Tony Blair's Depiction in Selected Texts of Popular Culture] In *Era Blaira i Browna. Wybrane problemy polityczne rządów Partii Pracy w Zjednoczonym Królestwie 1997-2010* [Blair's and Brown's Era. Select Political Problems of Labour Government in the United Kingdom 1997–2010], edited by Franciszek Gołembski, Przemysław Biskup, Małgorzata Kaczorowska, 67-79. Warszawa: Oficyna Wydawnicza ASPRA-JR.

Lewandowski, Wojciech. 2007/2008. "The Dark Side of Walden." *The Americanist. Warsaw Journal for the Study of United States* 24(American Popular Culture as Import and Export): 117-132.