



*Society and Politics  
in Popular Culture*

*Erasmus/WNPiSM/OGUN*

*Lecture*

## **LECTURER**

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## **DURATION**

Days and hours:

- **Mondays, 11:30-13:00 (from 3.10.2022 to 12.12.2022)**

Place: Krakowskie Przedmieście 1, room 335

- **Office hours: Mondays, 13.15-14.45 (Nowy Świat 67, room 208)**

Academic Year: **2022/2023**

Winter term: **20 h**

## **EVALUATION**

**1. Presence.**

**2. Two short assignments on Google Classroom (8 each).**

## **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.

In order to be able to use all 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/>

Presentations will be made available to students [here](#). They will be removed from the site at the end of the term.

### COURSE POLICIES

#### **On-site:**

For safety reasons, students with symptoms of infection must abstain from participation in the classes. If they appear in the class, they will be asked to leave the room.

#### **Remote:**

In case of going online due to epidemic situation Zoom application is going to be used.

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 will additionally be registered by Zoom.

Students need to log in with their university email (@student.uw.edu.pl).

## 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*. Abingdon & 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 Renwick Monroe. 1998. "Narrative in Political Science." *Annual Review of Political Science* 1: 315–331.
- Street, John, Sanna Inthorn and Martie 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.

## SOCIETY AND POLITICS IN POPULAR CULTURE

### **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.
- 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.

## SOCIETY AND POLITICS IN POPULAR CULTURE

*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 *24 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. 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.

## **5. 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, Johanness. 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.

## **6. 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 *Before 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 Douglas. 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 Ideology and Political Behaviour." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 304–316. London and New York: Routledge

## **7. FEAR OF (NOT ONLY) TECHNOLOGY 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:**

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

**Essential readings:**

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

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.

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.

## **8. 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.

## SOCIETY AND POLITICS IN POPULAR CULTURE

- 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 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.

## 9. 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.
- Moore, Alan (w), and Brian Bolland. 2016. *Batman: The Killing Joke*. Burbank: DC Comics
- 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://theconversation.com/the-joker-to-guy-fawkes-why-protesters-around-the-world-are-wearing-the-same-masks-126458/>.
- 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 Anonymity." *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>.

## **10. 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-you-d-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.

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## LECTURER

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### 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

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