



## COURSE SYLLABUS

### 1. Information about the programme

1.1 Higher Education Institution	Babeş-Bolyai University
1.2 Faculty	European Studies Faculty
1.3 Department	International relations and American studies
1.4 Field of study	American studies
1.5 Study level	BA
1.6 Programme of study/Qualification	American studies

### 2. Information about the discipline

2.1 Module	Mass culture in the US and Europe. Case studies						
2.2 Course holder	Lecturer Raluca Moldovan PhD						
2.3 Seminar holder	Lecturer Raluca Moldovan PhD						
2.4 Year of study	2	2.5 Semester	2	2.6. Type of assessment <sup>1</sup>	E.	2.7 Type of module <sup>2</sup>	OB

### 3. Total estimated time (teaching hours per semester)

3.1 No. of hours per week	4	3.1 of which for course	2	3.3 of which for seminar	2
3.4 Total no. of hours in the curriculum	56	3.5 of which for course	28	3.6 of which for seminar	28
Time distribution:					11
Study by using handbook, reader, bibliography and course notes					1
Additional library/specialised online research, field research					0.5
Preparation of seminars/laboratories, homework, projects, portfolios and essays					0.5
Tutoring					0.5
Examinations					0.5
Other activities: .....					
3.7 Total no. of hours for individual study					3
3.8 Total no. of hours per semester					154
3.9 No. of ETCS credit points					5

### 4. Prerequisites (where applicable)

4.1 of curriculum	• --
4.2 of competencies	• --

<sup>1</sup> E - exam, ME - multi-term examinations, C - collocutional examination/assessment test

<sup>2</sup> OB - core module, OP - elective module, F - extracurricular module

## 5. Conditions (where applicable)

5.1 For the development of the course	• --
5.2 For the development of the seminar/laboratory	• laptop, projector

## 6. Specific skills acquired

Professional skills	<ul style="list-style-type: none"> <li>• oral, written and electronic communication of specialized knowledge in the language in which the programme is taught (English)</li> <li>• the analysis of the diversity of American society from multi-/intercultural, transnational and global perspectives</li> <li>• the multi-perspective analysis (rhetorical, content, contextual) of various types of cultural productions coming from different fields (artistic productions, public discourses, mass culture, community cultures and sub-cultures)</li> <li>• using and interpreting various types of discourses (literary, artistic, historical, political, media, etc.) in contemporary American society.</li> </ul>
Interdisciplinary skills	<ul style="list-style-type: none"> <li>• meeting deadlines and carrying out tasks rigorously, efficiently and responsibly, by respecting the ethical principles of scientific research and the correctly applying citation rules</li> <li>• applying team building techniques; developing interpersonal communication skills and taking on specific roles during team work.</li> </ul>

## 7. Course objectives (based on list of acquired skills)

7.1 General objective	Familiarising the students with concepts such as mass culture and its various components (radio, television, film, internet, etc.), as well as with the way in which they interact. On the one hand, the course will deal with the emergence and development of mass culture in the USA and the differences between this and high culture; on the other, it will analyse the impact of American mass culture in various European countries, both in the west and the east, in order to see whether we are indeed witnessing an „Americanisation” of global culture.
7.2 Specific objectives	<ul style="list-style-type: none"> <li>• developing analytical skills for the mechanisms specific to the various components of mass culture (television, film, radio, etc.)</li> <li>• developing media literary skills</li> <li>• familiarising students with concepts such as popular culture, high culture, Americanisation</li> <li>• developing the students’ analytical skills to examine, for instance, the link between mass culture and politics.</li> </ul>

## 8. Contents

8.1 Lecture	Teaching methods	Observations
What is mass culture?	Interactive lecture	
Postmodernism and popular culture	Interactive lecture	
The internet revolution and its role in mass culture	Interactive lecture	
Radio and popular music in America	Interactive lecture	

Television and cable: the power of visual culture in America	Interactive lecture	
American film: the impact of images	Interactive lecture	
The rise and decline of modern journalism in America	Interactive lecture	
Americanization, anti-Americanism and popular culture	Interactive lecture	
The impact of American mass culture in France	Interactive lecture	
American popular culture and its influence in Germany	Interactive lecture	
Mass culture exchanges between the US and Britain	Interactive lecture	
American cinema and its relationship with European national cinemas	Interactive lecture	
The impact of American mass culture in Romania	Interactive lecture	
Hungarian assessments of American popular culture	Interactive lecture	
<b>Bibliography:</b>		
<ul style="list-style-type: none"> <li>• William Dudley (ed.): <i>Mass Media. Opposing Viewpoints</i>, Michigan: Greenhaven Press, 2005.</li> <li>• Jim Willis: <i>100 Media Moments that Changed America</i>, Santa Barbara: Greenwood Press, 2010.</li> <li>• Anthony R. Fellow, <i>American Media History, 2nd edition</i>, Boston: Wadsworth, 2005</li> <li>• Karl Fuhrer, Corey Ross (eds.), <i>Mass Media, Society and Culture in Twentieth-Century Germany</i>, New York: Palgrave Macmillan, 2006.</li> <li>• Bob Batchelor, <i>American Pop. Popular Culture Decade by Decade</i>, Westport: Greenwood, 2009.</li> <li>• Jerome de Groot, <i>Consuming History. Historians and Heritage in Contemporary Popular Culture</i>, London: Routledge, 2009.</li> <li>• LeRoy Ashby, <i>A History of American Popular Culture since 1830</i>, Lexington: The University Press of Kentucky, 2006.</li> <li>• Martin Conboy, <i>The Press and Popular Culture</i>, London: Sage, 2002.</li> <li>• John Storey (ed.), <i>Cultural Theory and Popular Culture. A Reader</i>, New York: Harvester Wheatsheaf, 1994.</li> <li>• Sabrina P. Ramet, Gordana P. Crnkovic, <i>The American Impact on European Popular Culture since 1945</i>, Lanham: Rowman &amp; Littlefield, 2003.</li> </ul>		

8.2 Seminar / Laboratory	Seminar schedule	Teaching methods
The seminars will consist in film screenings covering the broad topic of "History through film")	Major historical landmarks I <i>The Patriot</i> (Roland Emmerich, 2000, 165')	Film screening & debate
	Major historical landmarks II <i>Glory</i> (Edward Zwick, 1989, 122')	Film screening & debate
	Major historical landmarks III <i>Saving Private Ryan</i> (Steven Spielberg, 1998, 170')	Film screening & debate
	Major historical landmarks IV <i>Good Morning, Vietnam</i> (Barry Levinson, 1987, 121')	Film screening & debate
	Presidential figures I <i>Lincoln</i> (Steven Spielberg, 2012, 150')	Film screening & debate
	Presidential figures II <i>JFK</i> (Oliver Stone, 1991, 189')	Film screening & debate
	Presidential figures III <i>Nixon</i> (Oliver Stone, 1995, 192')	Film screening & debate
	Presidential figures IV <i>W.</i> (Oliver Stone, 2006, 129')	Film screening & debate
	Social history I <i>Gangs of New York</i> (Martin Scorsese, 2002, 167')	Film screening & debate
	Social history II <i>12 Years a Slave</i> (Steve McQueen, 2013, 134')	Film screening & debate
	Social history II <i>Tombstone</i> (George P. Cosmatos, 1993, 130')	Film screening & debate

	Social history IV <i>The Help</i> (Tate Taylor, 2011, 146')	Film screening & debate
	Media moments that changed America I <i>All the President's Men</i> (Alan J. Pakula, 1976, 138')	Film screening & debate
	Media moments that changed America II <i>Zero Dark Thirty</i> (Kathryn Bigelow, 2012, 157')	Film screening & debate

#### **Bibliography:**

- Joseph J. Foy (ed.), *American Politics through Popular Culture*, Lexington: University Press of Kentucky, 2008.
- Frank Hoffman, Martin Manning, *Encyclopedia of American Popular Culture Abroad*, New York: Infosenial Press, 2000.
- Tony Kelso, *Encyclopedia of Politics, Media and Popular Culture*, Westport: Greenwood, 2009.
- Tony Barta (ed.), *Screening the Past. Film and the Representation of History*, Westport: Prager, 1998.
- Philip C. DiMare, *Movies in American History. An Encyclopedia*, Santa Barbara: ABC Clio, 2011.
- William Guynn (ed.), *The Routledge Companion to Film History*, London: Routledge, 2011.
- W. Bryan Rommel-Ruiz, *American History Goes to the Movies. Hollywood and the American Experience*, New York: Routledge, 2011.
- Marnie Hughes-Warrington, *History Goes to the Movies. Studying History on Film*, London: Routledge, 2007.
- Robert Niemi, *History in the Media. Film and Television*, Santa Barbara; ABC Clio, 2006.
- Robert A. Rosenstone, *History on Film, Film on History*, London: Pearson Longman, 2006.

Additional bibliography will be provided according to the topics chosen by the students

### **9. The correspondence between the content of the course and the expectations of the academic community, professional associations and representative employers in the field:**

At the end of this course, the students will be able to apply the knowledge gathered about the functioning of the various components of the mass media industry in practical contexts as cultural mediators, experts in advertising or public relations, journalists (in the written or audio-visual media), the skills they would have acquired enabling them to meet the expectations of the various employers in these domains.

### **10. Assessment**

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Percentage of the final grade
10.4 Course	Grasping the basic concepts of the mass media field based on the course topics and bibliography; the exam consists in analytical questions concerning the course content.	Written exam	50%
10.5 Seminar	The students will prepare an academic research paper based on topics related to the film screenings, highlighting the way in which historical events are represented on film.	Research paper	50%

10.6 Minimum standard of performance

Obtaining the minimal grade 5 for each component of the final exam (written exam based on the course topics and interactive presentation based on seminar topics).

Date

.....

Course holder signature

.....

Seminar holder signature

.....

Date of departmental approval

.....

Head of department signature

.....