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| DEREE COLLEGE SYLLABUS FOR: HSS 2214 LE Laughing it Off: Forms and Uses of Modern Political Satire (same as HHU 2214) Fall 2015 Honors Seminar (new course) US Credits: 3/0/3 | |
| PREREQUISITES: | WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics |
| CATALOG DESCRIPTION: | This Honors seminar invites students to engage in a critical exploration of political satire in art, literature and film. Students will be exposed to different types of satirical expression, and will be led to consider satire as a gesture of political resistance. Students also examine satire in connection with issues such as the limits to freedom of expression, censorship, and social responsibility. |
| RATIONALE: | From the satirical dissection of middle-class life, to the critique of totalitarianism, social alienation and imperialism, satire in art, literature and film has issued a constructive challenge to socio-political pathologies, calling for increased political awareness and civic action. At the same time, however, satire has been accused of propaganda, or of overstepping the boundaries of free expression to attack religious and social sensibilities. This latter dimension of satire is evident throughout modern history, from the Nazi anti-jazz and anti-Semitic propaganda, to some of Charlie Hebdo's controversial cartoons. In this context and through study of a variety of interdisciplinary materials, students are led to discover the latent socio-political and ethical dimensions of satire. |
| LEARNING OUTCOMES: | Upon completion of the course, the students will be able to: <ol style="list-style-type: none"> 1. Demonstrate awareness of the varied socio-historical contexts of political satire; 2. Examine articulations of political satire through art, literature, and film; 3. Analyze the mechanisms through which satire's aesthetic elements generate political meaning; 4. Identify the ideological and political power of satirical texts and images across cultures; 5. Demonstrate a critical understanding of concepts treated in the course through a variety of projects and presentations. |
| METHOD OF TEACHING AND LEARNING: | In congruence with the teaching and learning strategy of the college, the seminar will employ the following tools: <ul style="list-style-type: none"> • Textual analysis, class discussion, and group work during class meetings; |

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| | <ul style="list-style-type: none"> • Active student-centered teaching approach; • Individual student presentations; • Extensive instructor feedback on presentations and essays; • Individualized assistance during office hours for additional reading, presentations and essays; • Film and Documentary screenings; • Other relevant educational material placed on reserve in the library. |
| <p>ASSESSMENT:</p> | <p>Critical Essay 40% A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (use of at least 3-5 scholarly sources).</p> <p>Creative Project 40% Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a 500-word self-reflective essay (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an oral presentation of the creative project.</p> <p>Participation 20% Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> |
| <p>INDICATIVE READING:</p> | <p>Selection of readings from:</p> <p style="text-align: center;">Books</p> <p>Billig, M. (2005) <i>Laughter and Ridicule: Towards a Social Critique of Humour</i>. London, Sage. E-BOOK.</p> <p>Freedman, L. (2009) <i>The Offensive Art: Political Satire and its Censorship around the World from Beerbohm to Borat</i>. Westport, Praeger. E-BOOK.</p> <p>Palmer, J. (1994) <i>Taking Humour Seriously</i>. London, Routledge. E-BOOK.</p> <p>Pessoa, F. (1996) <i>The Anarchist Banker and Other Portuguese Stories</i>. Carcanet Press.</p> <p>Powell, C. and Paton, G.E.C. (Eds.) (1988) <i>Humour in Society: Resistance and Control</i>. London, Macmillan.</p> <p>Simpson, Paul (2003) <i>On the Discourse of Satire</i>. Amsterdam, J. Benjamins</p> <p>Tsakona, Villy and Popa, Diana-Elena. (Eds.) (2001) <i>Studies in Political</i></p> |

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| | <p style="text-align: center;"><i>Humour: in between Political Critique and Public Entertainment.</i> Philadelphia, J. Benjamins. E-BOOK.</p> <p>Rose-Carol Washton-Long (ed.) (1995) <i>German Expressionism</i>. Berkeley, University of California Press.</p> <p>Wittgenstein, L. (1967) <i>Philosophical Investigations</i>. Oxford, Blackwell</p> <p style="text-align: center;">Essays</p> <p>Chaplin, C. (1941)“Chaplin's 'Dictator' Speech.” <i>World Affairs</i>, Vol. 104/1: 36-37.</p> <p>Corsaro, D.J. (1979)“Chaplin as Satyr: Mocking the Mystic Ebullience, or Life, Liberty and Prosperity in Three Chaplin Films.” <i>Journal of the University Film Association</i>, 31/1: 33-46.</p> <p>Knust, H. (1975) “George Grosz: Literature and Caricature.” <i>Comparative Literature Studies</i>, 12(3): 218-247.</p> <p>Peterson, L.D. (1967) “Swift's Project: A Religious and Political Satire.” <i>PMLA</i>, 82(1): 54-63.</p> <p>Pinter, H. (2006) “Art, Truth & Politics.” <i>PMLA</i>, 121(3): 811-818</p> <p>Simmel, G. (1908) “Conflict,” in D.N. Levine (ed.) (1971) <i>Georg Simmel on Individuality and Social Forms</i>. Chicago, University of Chicago Press, pp.70-95.</p> <p style="padding-left: 40px;">-- (1908b) “Domination,” in D.N. Levine (ed.) (1971) <i>Georg Simmel on Individuality and Social Forms</i>. Chicago, University of Chicago Press, pp.96-120.</p> <p>Smuts, A. (2010) “The Ethics of Humor: Can Your Sense of Humor be Wrong?” <i>Ethical Theory and Moral Practice</i>, 13 (3): 333-347.</p> <p>Weber, M. (1922) “Classes, Status Groups and Parties,” in W.G Runciman (1978) (ed.) <i>Weber – Selections in Translation</i>. Cambridge, Cambridge University Press.</p> <p>Wilde, O. (1891) “The Soul of Man Under Socialism.” (on-line)</p> <p style="text-align: center;">Plays and Short Stories</p> <p>Fo, D. (1970) “The Accidental Death of an Anarchist” (on-line)</p> <p>Pessoa, F. (1922) “The Anarchist Banker”</p> <p>Swift, J. (1729) “A Modest Proposal.” (on-line)</p> <p>Twain, M. (1868) “Cannibalism in the Cars.” (on-line)</p> |
| <p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material,</p> | <p>Films: <i>Zero de Conduite</i>. Jean Vigo (1933)</p> |

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| <p>etc.)</p> | <p><i>The Great Dictator</i>. Charlie Chaplin (1940)</p> <p><i>The Mouse that Roared</i>. Jack Arnold (1959)</p> <p><i>Dr. Strangelove</i>. Stanley Kubrick (1964)</p> <p><i>Monty Python's Life of Brian</i>. Monty Pythons (1979)</p> <p>Short Films:</p> <p>Buster Keaton:<i>Cops</i> (1922)</p> <p>Charlie Chaplin:<i>Work</i> (1915) and <i>The Immigrant</i> (1917)</p> <p>Comics: <i>Mafalda</i>, <i>Arkas</i> and selected cartoons from the Greek, European and American Press.</p> |
| <p>COMMUNICATION REQUIREMENTS:</p> | <p>All written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p> |
| <p>SOFTWARE REQUIREMENTS:</p> | <p>Microsoft Office</p> |
| <p>WWW RESOURCES:</p> | <p>https://www.youtube.com/watch?v=nL0dmBy5qTw</p> <p>https://www.youtube.com/watch?v=-2gJamguN04</p> <p>http://www.arkas.gr/</p> <p>http://www.kathimerini.gr/sketches</p> <p>http://www.artvehicle.com/feature/27</p> <p>http://www.theguardian.com/artanddesign/artblog/2007/aug/14/isthereroomforhumourinar</p> <p>http://blog.frieze.com/art-humour/</p> <p>https://www.youtube.com/watch?v=iUNdZo1Pfzo</p> <p>http://www.nga.gov/exhibitions/2006/dada/cities/index.shtml</p> <p>http://www.un.org/en/documents/udhr/index.shtml#a1</p> <p>http://journalism.cmpf.eui.eu/discussions/when-satire-incites-hatred/</p> <p>https://www.amnesty.org/en/latest/news/2015/01/france-dark-day-freedom-expression-gunmen-attack-satirical-newspaper/</p> <p>http://www.hq.org/article.asp?id=34438</p> <p>http://www.huffingtonpost.com/2015/01/27/free-speech-france-charlie-hebdo_n_6550240.html</p> <p>http://www.telegraph.co.uk/comment/11352488/What-free-speech-didnt-tell-us-about-Charlie-Hebdo-jokes.html</p> <p>http://www.journalismfestival.com/news/charlie-hebdo-the-debate-about-freedom-of-expression/</p> <p>https://www.rcfp.org/browse-media-law-resources/digital-journalists-legal-guide/protection-satire-and-parody</p> <p>http://polyp.org.uk/</p> <p>http://freespeechdebate.com/en/tag/satire/</p> <p>http://www.theradicalnotion.com/satire-humorous-criticism-insulting-</p> |

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| | attacks/ http://levantium.com/2015/01/26/the-border-between-satire-and-insult/ |
| <p>INDICATIVE CONTENT</p> | <p><i>Types and Forms of Political Satire</i></p> <ul style="list-style-type: none"> — Political Satire in Cartoons. — Political Satire in Art. — Political Satire in Literature. — Political Satire in Film. <p><i>Discourses of Political Satire</i></p> <ul style="list-style-type: none"> — Comedy. — Parody. — Ridicule. — Irony. — Paradox. — Discursive Practices. <p><i>Expressions of Political Propaganda</i></p> <ul style="list-style-type: none"> — Political Satire as Conflict. — Political Satire as Discourse. — Political Satire as “Language Game.” <p><i>Functions of Political Satire</i></p> <ul style="list-style-type: none"> — Political Satire as a response to the political status quo. — Political Satire of Propaganda — Political Satire defying dominant ideology to serve dominant ideology (?) — Political Satire as Propaganda. <p><i>Individual and Social Limits of Political Satire</i></p> <ul style="list-style-type: none"> — Overstepping the bounds of free expression. — Overstepping the bounds of good taste and social sensibilities. |