



ORIGINAL COURSE IMPLEMENTATION DATE: January 1991  
 REVISED COURSE IMPLEMENTATION DATE: January 2025  
 COURSE TO BE REVIEWED (six years after UEC approval): November 2029  
 Course outline form version: 28/10/2022

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

**Note:** The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> MACS 221		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Media and Popular Cultures <b>Course Short Title:</b> Media & Popular Cultures															
<b>Faculty:</b> Faculty of Social Sciences		<b>Department:</b> School of Culture, Media, and Society													
<b>Calendar Description:</b> Introduces students to the field of cultural studies through a critical examination of contemporary popular cultures. Cultural studies consider media production, meaning, and audience consumption.															
<b>Prerequisites (or NONE):</b>		15 university-level credits or MACS 110.													
<b>Corequisites (if applicable, or NONE):</b>		None.													
<b>Pre/corequisites (if applicable, or NONE):</b>		None.													
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Course Details</b> Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>36</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>45</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	45									<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	45														
<b>Total hours</b>	<b>45</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>No</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>													
<b>Department approval</b>		<b>Date of meeting:</b> October 2023													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> October 13, 2023													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> November 25, 2023													

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Evaluate various theoretical perspectives for the study of media and popular culture with an emphasis on cultural studies.
2. Analyze media representations of diverse identities, including ability, age, ethnicity, gender/sexuality, Indigeneity, and race.
3. Explore the intersections of media and popular cultures with art, music, fashion, sports, or politics.
4. Contrast media trends and practices across different cultural contexts, including global, regional, and local ones.
5. Describe the history of debates on high versus low culture.
6. Explain how political and economic factors affect the content and accessibility of popular-culture texts in North America and beyond.
7. Assess how audiences participate in shaping media and popular cultures through their consumption practices, online participation, fandom, etc.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Assignments:	35%	Project:	20%	%
Quizzes/tests:	20%	Final exam:	25%	%

**Details:**

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Instructional Methods** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

May vary by instructor, but typical methods would include lectures, in-class discussions, group discussions, student-led activities, videos, music, practice tests.

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Susie O'Brien & Imre Szeman	<i>Popular Culture: A User's Guide</i> , 4 <sup>th</sup> ed.	2017
2. Article	J. Griffith Rollefson	Tom Ze's Fabrication Defect and the "Esthetics of Plagiarism": A Postmodern/Postcolonial "Cannibalist manifesto"	2007
3. Article	Laura Hall	Welcome to the horror show: Settler colonialism, gender, and the horror film.	2023
4.			
5.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)*

There are generally no unusual supplies required for this course.

**Course Content and Topics**

- Defining "cultural studies and "popular culture"
- Mass society critics: the precursors of cultural studies
- The British origins of cultural studies in the 1950s and 60s
- The production of popular culture
- Popular culture and social class
- Popular culture and identity formation
- Subcultures and countercultures
- Popular culture, gender, and sexuality
- Representations of race, ethnicity, and Indigeneity
- Postmodernist perspectives on popular culture
- Popular culture as social practice: fans and other audience members
- The role of popular culture in reflecting and prompting social change