Syllabus

Course Description

Course Title	Communication in Campaigns and Culture and Aesthetics
Course Code	17328
Course Title Additional	
Scientific-Disciplinary Sector	NN
Language	German
Degree Course	Bachelor in Communication Sciences and Culture
Other Degree Courses (Loaned)	
Lecturers	Dr. habil. Andreas Hapkemeyer, andreas.hapkemeyer@unibz.it https://www.unibz.it/en/faculties/education/academic-staff/person/890 Dr. MMag. Markus Warasin, Markus.Warasin@unibz.it https://www.unibz.it/en/faculties/education/academic-staff/person/52818
Teaching Assistant	
Semester	Second semester
Course Year/s	3
CP	12
Teaching Hours	90
Lab Hours	0
Individual Study Hours	210
Planned Office Hours	36
Contents Summary	Culture and Aesthetics The educational goal of this course is to provide students with an orientation in the very broad fields of culture and aesthetics. As an interdisciplinary course, it shows how the fields of art, literature, philosophical aesthetics and society intersect. Historical developments are used to illustrate developments that continue to have an impact in the present. Key elements for understanding the

	culture and aesthetics of modernity and the present day are intermediality and hybridity, the mechanisms of which are taught. Communication in campaigns The course deals with communication in European political campaigns. Using concrete examples of political communication and European democratic public discourse from the 1970s to the present, "successful" and "unsuccessful" campaigns are presented and analysed.
Course Topics	Culture and aesthetics On the definition of culture and aesthetics; Futurism (first groundbreaking manifesto of modernism); break with the traditional concept of art; non-objectivity; Dadaism; intermediality as a driving force; the metropolis; rationalist architecture (Bolzano); psychic automatism (Breton); art as process (Abstract Expressionism); mass production and consumption: Pop Art; Poesia visiva; art that rejects the market: Conceptual art; directly political neo-conceptual art; female artists; performance; graphic novels; street art; democratisation of the arts; the end of the autonomy of art; globalisation of art. Communication in campaigns – integration theory approaches and their consequences for political communication – 40 years of European election campaigns – "failed" and "successful" EU communication campaigns against the backdrop of increasing politicisation
Keywords	Culture and aesthetics: Avant-garde; autonomy of art; Eurocentrism; globalisation; democratisation of art. Neofunctionalism, intergovernmentalism and post-functionalism; institutional communication; POEM framework (owned, paid, and earned media); AIDA communication model; storytelling.
Recommended Prerequisites	
Propaedeutic Courses	
Teaching Format	Culture and aesthetics Mixed: frontal presentation and discussion; exercises; group work; excursions; presentations by students.

	Communication in campaigns Alternation between frontal units, group work and presentations in student teams.
Mandatory Attendance	In accordance with the regulation
Specific Educational Objectives and Learning Outcomes	Culture and aesthetics Knowledge and understanding: Students of communication studies should learn to recognise and understand some of the key features of modern culture. Application of knowledge and understanding: By the end of the course, students should be able to apply the knowledge they have acquired in the course to comparable but previously untreated subjects. Judgement: Based on the understanding acquired in the course, students should be able to classify and evaluate cultural and aesthetic phenomena in contemporary culture. Communication: At the end of the course, students should be able to communicate the content covered in an appropriate manner, both orally and in writing. Learning strategies: The course teaches students how to best navigate and acquire the extensive material. Communication in campaigns Knowledge and understanding: The course aims to give students a good overview of Europe-wide political communication campaigns. After successfully completing this course, students will be able to understand political communication in campaigns against the backdrop of integration theory approaches and classify it in the current context of high politicisation.

	Applying knowledge and understanding: Furthermore, students are expected to be able to apply the knowledge they have acquired to comparable communication campaigns. Judgement: The knowledge and understanding acquired should enable students to describe, analyse and critically evaluate communication in campaigns. Communication: Another educational goal is to learn the communication skills needed to convey the content covered to both experts and laypeople. Learning strategies: The course teaches students learning strategies and the necessary know-how to continue analysing and evaluating comparable complex learning content independently.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	Communication in campaigns and Culture and aesthetics: Oral exam (50%), written assignment (50%).
Evaluation Criteria	Culture and aesthetics: Critical and independent examination of the subject matter. Clear and logical structure of the written work, sound argumentation. Communication in campaigns: Ability to describe, analyse and critically evaluate communication in campaigns; clear structure and scientifically convincing examination of the content of written and oral contributions.
Required Readings	**Culture and aesthetics** Basis of the course: • Powerpoint: "Kultur & Ästhetik" 1-3

	• Hapkemeyer: Bozen 1+2 (Erlebnis Kunst in Südtirol, 2016) And at least four of these texts + Marinetti: • Tommaso F. Marinetti, Manifesto del futurismo; • Walter Benjamin, Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit (S. 10-23); • Christoph Menke, 'Er muss experimentieren'. Die Kunst im gegenwärtigen Kapitalismus (G. Glüher, A. Hapkemeyer, Da Capo. artiparlando 2013-15. Vorträge zu Design und Kunst, S. 107-113); • Hans Belting, Gedanken zu einer neuen Situation der Kunst (G. Glüher, A. Hapkemeyer, Hg., Global Culture - Local Views, 2014, S. 25-30). • Angela Vettese, Gli attori della legittimazione culturale (Ma questo è un quadro? 2005, S. 25-49); • Angela Vettese, La legittimazione attraverso il mercato (Ma questo è un quadro? 2005, S. 51-82); • Wolfgang Ullrich, Die Kunst nach dem Ende ihrer Autonomie, 2022, S. 29-44 • Andreas Reckwitz, Hyperkultur und Kulturessenzialismus (Das Ende der Illusionen, 2019, S. 29-59). **Communication in campaigns** • Niklas Luhmann, Die Realität der Massenmedien, 5. Auflage, Nomos 2017. • Jürgen Mittag (Hrsg.), 30 Jahre Direktwahlen zum Europäischen Parlament (1979-2009) - Europawahlen und EP in der Analyse, Springer 2011.
Supplementary Readings	Culture and aesthetics Th. W. Adorno/M. Horkheimer, Kulturindustrie (Dialektik der Aufklärung, 2003, S. 141-191). Ansgar Nünning, Vielfalt der Kulturbegriffe (Kulturelle Bildung, bpb.de, 2009, S. 1-9)

	Hanno Rauterberg, Der Teufelskreis demokratischer Kunst (Die Zeit, 14. 9. 2019) Chimamanda Ngozi Adichie, Wer hat das Recht, den anderen auszustellen? (Die Zeit vom 30. 9. 2021) Communication in campaigns: Jan Georg Plavec, Babylon oder Blase? Die Brüsseler EU-Kommunikationskultur - Einstellungen von Politikern und Journalisten im Vergleich, Nomos 2020.
Further Information	
Sustainable Development Goals (SDGs)	Quality education, Reduced inequalities, Gender equality

Course Module

Course Constituent Title	Communication in Campaigns
Course Code	17328A
Scientific-Disciplinary Sector	GSPS-02/A
Language	German
Lecturers	Dr. MMag. Markus Warasin, Markus.Warasin@unibz.it https://www.unibz.it/en/faculties/education/academic-staff/person/52818
Teaching Assistant	
Semester	Second semester
CP	6
Responsible Lecturer	
Teaching Hours	45
Lab Hours	0
Individual Study Hours	105
Planned Office Hours	18
Contents Summary	The course deals with communication in European policy campaigns.

	The particular challenge for institutional communication in the EU is that the current public debate is characterised by questions of identity and values, by social and political resistance, by the return of national stereotypes – in short, by a high degree of politicisation of integration. The course deals with the communication of various campaigns and presents them using concrete examples.
Course Topics	The course will begin by discussing integration theory approaches and their implications for political communication in campaigns. The historical developments from the first European elections in 1979 to the campaigns in the 1980s, 1990s and 2010s are examined on the basis of the framework conditions and the respective campaign concepts (including narration, empathy, emotional expressions and humour as forms of communication). Finally, we will take a look at failed and even withdrawn EU communication campaigns against the backdrop of increasing politicisation.
Teaching Format	Variety of frontal units, group work and presentations in student teams.
Required Readings	Niklas Luhmann, Die Realität der Massenmedien, 5. Auflage, Nomos 2017. Jürgen Mittag (Hrsg.), 30 Jahre Direktwahlen zum Europäischen Parlament (1979-2009) - Europawahlen und EP in der Analyse, Springer 2011.
Supplementary Readings	Jan Georg Plavec, Babylon oder Blase? Die Brüsseler EU-Kommunikationskultur - Einstellungen von Politikern und Journalisten im Vergleich, Nomos 2020.

Course Module

Course Constituent Title	Culture and Aesthetics
Course Code	17328B
Scientific-Disciplinary Sector	PHIL-04/A
Language	German
Lecturers	Dr. habil. Andreas Hapkemeyer, andreas.hapkemeyer@unibz.it https://www.unibz.it/en/faculties/education/academic-staff/person/890

Teaching Assistant	
Semester	Second semester
CP	6
Responsible Lecturer	
Teaching Hours	45
Lab Hours	0
Individual Study Hours	105
Planned Office Hours	18
Contents Summary	The educational objective of the course is to provide students with an orientation in the very broad fields of culture and aesthetics. As an interdisciplinary course, it shows how the fields of art, literature, philosophical aesthetics and society intersect. Historical developments are used to illustrate developments that continue to have an impact in the present. Key elements for understanding the culture and aesthetics of modernity and the present day are intermediality and hybridity, the mechanisms of which are taught.
Course Topics	The content focuses on culture and aesthetics, particularly in the modern and contemporary periods. The break with the past that manifested itself around 1900 plays a central role. The focus will be on intermediality (text - image), which has been a specific characteristic of the period since 1900. The starting points are Mallarmé, Marinetti, Picasso and Kandinsky. Via the various isms of the 20th century, we arrive at contemporary buzzwords such as the democratisation of culture, cancel culture, looted art and the question of restitution.
Teaching Format	The teaching style can best be described as mixed: lectures are always accompanied by dialogue-based sessions. In exercises, students independently explore topics that are then discussed in plenary sessions. Working in pairs, students submit a written paper on a topic covered in the course. Three excursions focus on aspects of traditional culture (Diocesan Museum), the architecture of razionalismo of the 1930s (Bolzano) and contemporary culture (Museion; Dalle Nogare Foundation, Bolzano).
Required Readings	**PowerPoint** "Culture & Aesthetics" 1-3

	And at least four of these texts + Marinetti: **Tommaso Filippo Marinetti**, Manifesto del futurismo; **Walter Benjamin**, The Work of Art in the Age of Mechanical Reproduction (pp. 10-23); **Christoph Menke**, 'He Must Experiment'. Art in Contemporary Capitalism (G. Glüher, A. Hapkemeyer, Da Capo. artiparlando 2013-15. Lectures on Design and Art, pp. 107-113); **Hans Belting**, Thoughts on a New Situation in Art (G. Glüher, A. Hapkemeyer, eds., Global Culture - Local Views, 2014, pp. 25-30); **Angela Vettese**, Gli attori della legittimazione culturale (Ma questo è un quadro? 2005, pp. 25-49); **Angela Vettese**, La legittimazione attraverso il mercato (Ma questo è un quadro? 2005, pp. 51–82); **Wolfgang Ullrich**, Die Kunst nach dem Ende ihrer Autonomie, 2022, pp. 29–44. **Andreas Reckwitz,** Hyperculture and Cultural Essentialism (Das Ende der Illusionen, 2019, pp. 29–59)
Supplementary Readings	**These texts are compulsory for students who did not attend the course:** **Th. W. Adorno/M. Horkheimer,** Culture Industry (Dialectic of Enlightenment, 2003, pp. 141–191). **Ansgar Nünning**, Diversity of Cultural Concepts (Cultural Education, bpb.de, 2009, pp. 1-9) **Hanno Rauterberg**, The Vicious Circle of Democratic Art (Die Zeit, 14 September 2019) **Götz Aly**, Guilt and Atonement Are Not Historical Categories (Die Zeit, 12 May 2021)