

Culture Studies courses, 2017/2018

Winter semester:

1. The Jewish Lodz, from the beginning till today. Through literature, culture and memories - Joanna Podolska
2. The Polish cinema in seven takes. Different movies, styles and storytelling in neoformalist analysis - Małgosia Jakubowska
3. Collective memory in Poland - Magda Saryusz-Wolska
4. SF and fantasy - literature, cinema, culture - Natalia Lemann

Summer semester:

1. Film Monsters – from Nosferatu to Hannibal Lecter - Agnieszka Izdebska
2. SF and fantasy – literature, cinema, culture - Natalia Lemann
3. "There is hope after all...". Holocaust in diaries and memories - Joanna Podolska
4. Look! Don't look! Exhibitionism, voyeurism and cinema of attractions today - Małgosia Jakubowska
5. Anthropology of Theatre - Mariusz Bartosiak

Course title	The Jewish Lodz, from the beginning till today. Through literature, culture and memories
Form*	D
Level of course	All degrees Undergraduate (bachelor's) / graduate (master's) / doctoral degree
Year/semester	2017/2018 winter and/or summer semester
ECTS	6
Language of instruction	English
No. of hours	
Course content	The main matter of the course is to present students the history and culture of the Jewish population of Lodz described in literature, art and memories. During our classes we will study literature, watch movies, visit places and discuss the problems of assimilation, anti-Semitism, Holocaust, and coexistence of the Poles and Jews in XIX and XX century in Lodz. We want to see Lodz described by Polish, Jewish and German writers, for example by Władysław Reymont (The Promised Land), Israel Joshua Singer (The Brothers Ashkenazi), Joseph Roth (Hotel Savoy) and others.
Assessment scheme	Active participation, final presentation or essay
Lecturer	Joanna Podolska
Contact	e-mail: joanna.podolska2@gmail.com
USOS code	0100-ERAS851
Literature	Władysław Reymont, The Promised Land, in Polish (1898), translated into English by M.H. Dziewiecki, 1928; I(srael) J(oshua) Singer, The Brothers Ashkenazi (1937) in Yiddish, translated into English by Maurice Samuel; Joseph Roth, Hotel Savoy (1924) in German, translated into English by Michael Hofmann (1984); Spodenkiewicz P., The missing district: people and places of Jewish Lodz, translated by Dorota Wiśniewska, John Crust, Wydawnictwo Hobo, Lodz 2007; Kempa Andrzej, Szukalak Marek, The biographical dictionary of the Jews from Lodz. Oficyna Bibliofilów, Fundacja Monumentum Iudaicum Lodzense, Łódź 2006; Julian Baranowski, The Łódź Ghetto 1940-1944. Vademecum, Łódź 2005, Horwitz Gordon, Ghettostadt. Łódź and the Making of a Nazi City, 2008 and chosen novels and poetry.
Field of study/ programme	Cultural studies, literature, history

Course title	The Polish cinema in seven takes. Different movies, styles and storytelling in neoformalist analysis
Form*	D
Level of course	All degrees Undergraduate (bachelor's) / graduate (master's) / doctoral degree
Year/semester	2017/2018 winter semester
ECTS	6
Language of instruction	English
No. of hours	30
Course content	<p>The first and the most important goal of the course is showing a wide range of the Polish cinema: different directors (Kawalerowicz, Wajda, Machulski, Has, Pawlikowski) and their preferences for different styles, genres, topics. I have revised it to keep up with changes in filmmaking and have created a representation of many decades of the Polish film history. I would like to emphasise that artistic choices depend not only on political and social influences but personal development and searching for the own author's style as well.</p> <p>The second task is an attempt to clarify the theoretical field connected with using neoformalist methodology of film analysis. <i>Film Art: An Introduction</i> by Kristin Thompson and David Bordwell is published in its tenth edition and it is a basic book for everybody who wants to study films and knows not only what the mis-en-scene is but also wants to identify all of the film techniques. During this course we will apply this method to analyse frames, takes, scenes and storytelling schemes and try to find the sense of what makes cinema a distinct artistic medium.</p> <p>At the same time, I realise that one of the ways to engage students with ideas about film is to draw their attention to films they don't know, and also give them good tools for film analysis to enable them to look and listen to movies which they know in new ways.</p>
Assessment scheme	50% -activity during discussion class + 50 % presentation ppt

Lecturer	Dr hab. Małgorzata Jakubowska
Contact	e-mail: gosia.jakubowska@uni.lodz.pl gosia.jakubowska@wp.pl
USOS code	0100-ERAL246
Literature	K. Thompson and D. Bordwell, <i>Film Art: An Introduction</i> , New York 2010 Polish Film Academy: Directors: Kawalerowicz, Wajda, Machulski, Has, Pawlikowski/ http://akademiapolskiegofilmu.pl/en Polish Film Academy: Films: Baltic Express (The Train), The Promised Land, Sexmission, The Manuscript Found in Saragossa, Ida w: / http://akademiapolskiegofilmu.pl/en
Field of study/ programme	Film studies, Polish cinema, film analysis

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title	Collective memory in Poland
Form*	Discussion Class
Level of course	All degrees Undergraduate (bachelor's) / graduate (master's) / doctoral degree
Year/semester	2017/2018 winter semester
ECTS	6
Language of instruction	English or/and German
No. of hours	30
Course content	The course is aimed at presenting the core issues of collective memory in Poland, especially after the political turn of 1989. Special attention will be paid to the remembrance of the Second World War and of the communism. The analyses will be conducted both at the level of the politics of history/ memory as well as on the basis of cultural texts, such as films, novels or museum exhibitions (for instance, the Museum of the Warsaw Uprising or the Polin. Museum of the History of Polish Jews in Warsaw).
Assessment scheme	Essay
Lecturer	Dr Magdalena Saryusz-Wolska
Contact	mwsolska@poczta.onet.pl
USOS code	0100-ERAL017

Literature	<p>Orla-Bukowska, Annamaria (2006), <i>New Threads on an Old Loom. National Memory and Social Identity in Postwar and Post-Communist Poland</i>. In: <i>The Politics of Memory in Postwar Europe</i>. Richard Ned Lebow, Wulf Kantsteiner, Claudio Fogu (Eds.). Durham, London: Duke University Press.</p> <p>Ochman, Ewa (2013), <i>Post-Communist Poland - Contested Pasts and Future Identities</i>. London and New York: Routledge.</p> <p>Main, Izabella (2014), <i>The memory of communism in Poland</i>. In: <i>Remembering communism. Private and public recollections of lived experience in Southeast Europe</i>, Maria Todorova, Augusta Dimou, Stephan Troebst (Eds.), <i>Leipzig Studies on the History and Culture of East-Central Europe vol. I</i>, Budapest-New York: Central European University Press.</p> <p><i>Cultural Memory Studies. An International and Interdisciplinary Handbook</i>, Astrid Erll, Ansgar Nünning (Eds.), Berlin–New York: De Gruyter.</p> <p>Forecki, Piotr (2012), <i>Reconstructing Memory. The Holocaust in Polish Public Debates</i>, Frankfurt am Main et al.: Peter Lang.</p>
Field of study/ programme	cultural studies

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title:	SF and fantasy – literature, cinema, culture
Form*	L
Level of course	All degrees
Year/semester	2017/2018 winter and summer
ECTS	6
Language of Instruction	English
No. of hours	30
Course content:	<ul style="list-style-type: none"> - SF& fantasy- wonder of popular culture - SF& fantasy: history, poetics and genology (basic genres and subgenres) - J. R. R. Tolkien`s novels and Peter Jackson`s film adaptations - <i>Dune</i> by Frank Herbert: environment, policy and Messiah - <i>The Left hand of Darkness</i> by Ursula K. Le Guin: liquidity or redundant of sex/gender - <i>Wizard of the Earthsea</i> cycle by Ursula K. Le Guin: archetypes, cultural anthropology and the magic - <i>A Song of Ice and Fire</i> novel series by George R. R. Martin vs <i>The Game of Throne</i> TV series: what the director is permitted to do?

	<ul style="list-style-type: none"> - <i>Star Wars</i> movie series: the birth of legend - <i>Matrix</i> trilogy by Wachowski`s brother: cyberpunk of the reality - Philip K. Dick novels (<i>The Ubik</i>, <i>The Man from the High Castle</i>, <i>Three Stigmata of Palmer Eldritch</i> and others): can we decide what the existence really is? <ul style="list-style-type: none"> - <i>The Discworld</i> novel series by sir Terry Pratchett: The mirror of our dreams and fears in the vapours of absurdity - <i>Blade Runner</i> dir. By Ridley Scott vs/ & <i>Do Android Dreams of Electric Sheep</i> by Philip K. Dick: is the perfect screening is possible? - Katniss Everdeen and Beatris “Tris “ Prior Change the World- subversive and feministic potential of distopia - Polish SF literature- Stanisław Lem, Jacek Dukaj and others - Polish fantasy literature: <i>The Witcher</i> and others.
Assessment scheme	final essay
Lecturer	Natalia Lemann, Phd
Contact	natalialemann@uni.lodz.pl
USOS code	0100-ERAL098
Literature	<ol style="list-style-type: none"> 1. Jameson F., <i>The Archeologies of the Future: The Desire Called Utopia and Other Science Fiction</i>, Verso, 2005 2. <i>The Cambridge Companion to Science Fiction</i>, ed. By E. James and F. Mendlesohn, Cambridge 2003 3. Hanney W. S. II, <i>Cyberculture, Cyborgs and Science-Fiction. Consciousness and Posthuman</i>, Amsterdam, NY, 2006 4. Herbert F., <i>Dune</i>, Dick P. K, <i>The Ubik</i>
Field of study/ programme	literary and cultural studies

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title:	Film Monsters – from Nosferatu to Hannibal Lecter
Form*:	discussion class
Level of course:	All degrees
Year/semester:	2017/2018 summer semester
ECTS	6
Language of instruction:	English
No. of hours:	30

Course content:

- changing definition of monstrosity in culture of the West
- history of monsters in films
- monstrosity and genres
- aesthetics of monstrosity – abject
- evolution of images of monsters/ vampires
- monstrous bodies – monstrous minds
- a case of Hannibal Lecter
- monsters in modern visual arts.

Assessment scheme/**Criteria of Assessment:**

1. attendance
2. regular and active participation
3. homework: final essay .

Lecturer:

prof. Agnieszka Izdebska

Contact : agniz@poczta.onet.pl

USOS code: 0100-ERAL228

Literature

- S. T. Asma, *On Monsters: An Unnatural History of Our Worst Fears* , Oxford: Oxford University Press, 2011.
- B. Creed, *The Monstrous – Feminine. Film, Feminism, Psychoanalysis*. London: Routledge, 1993.
- R. Kearney, *Strangers, Gods and Monsters: Interpreting Otherness*, London: Routledge, 2002.
- M. Levina, *Monster Culture in the 21st Century*, London: Bloomsbury Academic, 2013.
- *The Ashgate Research Companion to Monsters and the Monstrous*, London: Routledge, 2013.
- A. Wright, *Monstrosity. The Human Monster in Visual Culture*, London & New York: I.B. Tauris, 2013.

Field of study/ programme: cultural studies

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title	"There is hope after all..." . Holocaust in diaries and memories
Form*	L, D
Level of course	All degrees Undergraduate (bachelor's) / graduate (master's) / doctoral degree
Year/semester	2017/2018 summer semester
ECTS	6

Language of instruction	English
No. of hours	
Course content	"Many horrors were forgotten. Many horrors went unwitnessed. Many horrors were of a kind that those who described them were not believed. But they must remain alive in human memory" – wrote Oscar Rosenfeld, publicist from Vienna, who was deported to the Lodz (Litzmannstadt) Ghetto in 1941 by way of Prague. In his diary (1942-1944) he described terrible hunger and the dehumanization of people but also the beauty and courage of victims, their dreams, beliefs and optimism. "Jews won't vanish, in the end there is always immediately a beginning, thus eternity, no enemy can destroy us". During the classes we will study literature (diaries and memories), watch movies and testimonies from survivors and discuss the historical and ethical problems of Holocaust during WW II.
Assessment scheme	Active participation, final presentation or essay
Lecturer	Joanna Podolska
Contact	joanna.podolska2@gmail.com
USOS code	0100-ERAS968
Literature	Oscar Rosenfeld, <i>In the beginning was the ghetto: notebooks from Łódź</i> , edited and with an introduction by Hanno Loewy, Northwestern University Press, 2002, <i>The Diary of Dawid Sierakowiak: Five Notebooks from the Lodz Ghetto</i> , ed. Alan Adelson, Julian Baranowski, The Łódź Ghetto 1940-1944. Vademecum, Łódź 2005, Horwitz Gordon, <i>Ghettostadt. Łódź and the Making of a Nazi City</i> , 2008.
Field of study/ programme	Cultural studies, literature, philology, history

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title	Look! Don't look! Exhibitionism, voyeurism and cinema of attractions today
Form*	D
Level of course	All degrees Undergraduate (bachelor's) / graduate (master's) / doctoral degree
Year/semester	2017/2018 summer semester
ECTS	6

Language of instruction	English
No. of hours	30
Course content	The main aim - clarify the theoretical field connected with using mutual relations between exhibitionism and voyeurism in the cinematographic history and the theory of film narration. Thirty years ago Tom Gunning introduced the concept of attractions to define the quintessence of the earliest films made before 1906. Although the unique power of the cinema is “matter of making images seen”, it could be argued that the cinema uses not only the command: “Look! Open your eyes to”, but also the command “Don’t look! Close your eyes to”. We need critical thinking about taboo in this audiovisual culture and also about theoretical notions and models, which describe cinema industry. The theory reconstruction of “cinema of attractions” and an exhibitionistic show are sometimes controversial, but at the same time they seem to be very important for both pre-classical and post-classical narration.
Assessment scheme	50% activity during discussion class + 50% presentation ppt
Lecturer	Dr hab. Małgorzata Jakubowska
Contact	e-mail: gosia.jakubowska@uni.lodz.pl gosia.jakubowska@wp.pl
USOS code	0100-ERAL247
Literature	T. Gunning, The Cinema of Attraction [s]: Early Film, Its Spectator and Avant-Garde [in:] The Cinema of Attractions Reloaded, ed. W. Strauven, Amsterdam University Press, 2006 Ch. Musser, Rethinking Early Cinema: Cinema of Attractions and Narrativity [in:] The Cinema of Attractions Reloaded, ed. W. Strauven, Amsterdam 2006 L. Mulvey, Visual Pleasure and Narrative Cinema [in:] L. Mulvey, Visual and Other Pleasures, London 1989, 2009
Field of study/ programme	Film Theory, film narration

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other

Course title	Anthropology of Theatre
Form*	D

Level of course	All degrees
Year/semester	2017/2018 summer semester
ECTS	6
Language of instruction	English
No. of hours	10
Course content	Main concepts of theatre anthropology. Theatre practice as laboratory of inter- as well as infra-cultural research. The idea of art as vehicle. Anthropology of spectatorship.
Assessment scheme	Active participation, final essay
Lecturer	Mariusz Bartosiak
Contact	e-mail: bartek@uni.lodz.pl
USOS code	0100-ERAS68
Literature	<ol style="list-style-type: none"> 1. E. Barba, N. Savarese, <i>The Secret Art of Performer. A Dictionary of Theatre Anthropology</i>, tr. by R. Fowler, Routledge: London and New York 1991. 2. <i>The Grotowski Sourcebook</i>, ed. by R. Schechner and L. Wolford, Routledge: London and New York 2007. 3. <i>The Intercultural Performance Reader</i>, ed. by P. Pavis, Routledge: London and New York 1996. 4. <i>Performativity and Performance</i>, ed. by A. Parker, Routledge: London and New York 1995. 5. T. Richards, <i>Heart of Practice. Within the Workcenter of Jerzy Grotowski and Thomas Richards</i>, Routledge: London and New York 2008.
Field of study/ programme	Cultural studies Theatre studies

* L – lecture, T- tutorial, D – discussion class, Lab – laboratory, or other