

ZAJĘCIA SPECJALISTYCZNE 1 – LITERATURA, SZTUKA, MYŚL AMERYKAŃSKA

dr hab. Marta Koval, profesor nadzwyczajny

1/ Przedstawienie kontrowersyjnych zagadnień społecznych i kulturowych we współczesnej amerykańskiej literaturze i filmie.

W trakcie kursu studenci zapoznają się z szeregiem kontrowersyjnych zagadnień współczesnej kultury amerykańskiej. Na podstawie wybranych tekstów literackich i filmów odzwierciedlających tendencje kulturowe i społeczne oraz konflikty wartości będziemy analizować przedstawienia alternatywnej seksualności, integracji emigrantów w przestrzeni kultury dominującej, kryzysu tradycyjnych wartości i moralnego upadku instytucji konserwatywnych oraz zmieniające się role kobiet w społeczeństwie.

2/ Tendencje rozwojowe literatur etnicznych w USA w drugiej połowie XX i na początku XXI wieku.

Kurs ma celu zapoznanie studentów z głównymi tendencjami rozwojowymi literatur etnicznych w USA (Asian American literature, Slavic American literature, Greek American literature itd.). Na podstawie wybranych tekstów literackich będziemy analizować problemy asymilacji, pamięci traumatycznej, konfliktu pokoleń i podwójnej tożsamości. Przedmiotem osobnej uwagi będą teksty pisarzy ostatniej fali emigracji.

ZAJĘCIA SPECJALISTYCZNE 2 – HISTORIA SPOŁĘCZNA I HISTORIA KULTURY, KULTURA, SPOŁECZEŃSTWO, GOSPODARKA

dr Miłosz Wojtyna

1/ The Body Electric: Eroticism and Sexuality in America

Well, you know what this one's about: carnal knowledge, primal scenes, "kisses and ellipses", the artful and the pornographic, transgression, kitsch, erotic overkill. We will look at texts and screens, read and watch discourses, analyse representations of the body, and the banning of these, in order to develop a set of accommodating interpretations of the profoundly disturbing Moloch of contemporary American culture – the sexual body.

In the course of our class discussions we shall address the following, and other, subjects:

1. Puritan Ecstasies and Everything You Always Wanted to Know about Redemption Through Sex but Were Afraid to Ask.
2. Eros, Censorship, and Power in America.
3. Orgasmatron: Sexual Revolution and Devolution.
4. Pornography and the Frenzy of the Visible.
5. Sexploitation, Racism and Sexual Oppression in Film.
6. The Body and Technology.
7. Transgression and Pop-Culture.

The reading/watching list for the course includes, but is not limited to, the following highly enchanting resources:

G. Bataille, *Death and Sensuality. A Study of Eroticism and the Taboo*, Walker and Company, 1962.

Blue Velvet, dir. D. Lynch, 1986.

Erotic

Everything You Always Wanted to Know About Sex But Were Afraid to Ask, dir. W. Allen, 1972.

T.A. Foster, *Sex and the Eighteenth-Century Man. Massachusetts and the History of Sexuality in America*, Beacon Press, 2006.

P. Gardella, *Innocent Ecstasy: How Christianity Gave America an Ethic of Sexual Pleasure*, Oxford University Press, 1985.

L. Kipnis, *Bound and Gagged: Pornography and the Politics of Fantasy in America*, Duke University Press, 1999.

P. and E. Kronhausen, *Erotic Fantasies: A Study of the Sexual Imagination*, Grove Press, 1969.

Nymphomaniac, dir. L. von Trier, 2013.

Perspectives on Pornography, ed. D. A. Hughes.

The Girlfriend Experience, dir. S. Soderbergh, 2016.

The Graduate, dir. M. Nichols, 1967.

Vertigo, dir. A. Hitchcock, 1958.

Vixen, dir. R. Meyer, 1968.

L. Williams, *Screening Sex*, Duke University Press, 2008.

L. Williams, *Hard Core: Power, Pleasure, and the Frenzy of the Visible*, University of California Press, 1989.

2/ US-Death: A History of Thanatos in America

This course focuses on representations of post-mortem, mourning, and funeral practices in American literature, film, fine arts, press, TV series, and video games in order to answer an overriding question concerning the foundations of American culture and society – does America have its own Thanatic culture? – and to analyse various manifestations of the abovementioned practices in connection to the development of both the traditional and the new media.

In the course of our class discussions we shall address the following, and other, subjects:

1. Death, dying and visual conventions (photography, film, the television).
2. Death, killing and dying in American video games.

3. Discourse of/on death in political debates in America.
4. Visual representations of death penalty and the development of social and legal understanding of capital punishment throughout centuries.
5. Death in narratives of catastrophe and military conflict.
6. Funeral fashion, aesthetics and garment conventions.
7. The most significant American funerals.
8. Burial and mourning practices in America.
9. Death and dying in film.
10. Post-obit characters: zombie culture and fictional worlds.

The reading/watching list for the course includes, but is not limited to, the following fabulously interesting resources:

- D. Clark, *Transforming the Culture of Dying*, Oxford University Press, 2013.
- G. Ernst, 'La Mort comme sujet du récit: Dianus de Georges Bataille' [in:] *La Mort dans le texte*, ed. G. Ernst, Lyon: Presses Universitaires Delon, 1988, p. 179–192. Polish text: „Śmierć jako temat opowiadania”, [w:] *Wymiary śmierci*, wybór i słowo wstępne Stanisław Rosiek, Gdańsk 2010, s. 227–242.
- W. Faulkner, *As I Lay Dying*.
- A. Fontana, R. Keene, *Death and Dying in America*, Polity Press, 2016.
- G. Howarth, *Death and Dying*, Polity Press, 2015.
- R. Huntington, P. Metcalf, *Celebrations of Death*, Cambridge University Press, 1979.
- J. Juul, *The Art of Failure: An Essay on the Pain of Playing Video Games*, MIT 2016.
- Z. Libera, *Obrzędy intymne*.
- J. Mord, *Beyond the Black Veil: Post-Mortem and Mourning Photography from the Thanatos Archive*, Last Gasp, 2014.
- A. Neumann, *The Good Death: An Exploration of Dying in America*. Beacon, 2016.
- J. Ruby, *Secure the Shadow: Death and Photography in America*. MIT, 1995.
- L. R. Samuel, *Death, American Style*, Rowman, 2013.
- E.R. Seeman, *Death in the New World: Cross-Cultural Encounters 1492–1800*. University of Pennsylvania Press, 2015.
- A. Spiegelman, *In the Shadow of No Towers*, Pantheon 2004.
- The Knick*, dir. S. Soderbergh, Cinemax, 2014–2015.
- Plus: a selection of articles from *Psychology Today*.

ZAJĘCIA SPECJALISTYCZNE 3– MEDIA, FILM

prof. dr hab. David Malcolm

1/ U.S. Short Fiction

This course will consider the development of short fiction from the early years of the Republic to the present. Texts by well-known authors such as Edgar Allan Poe and Nathaniel Hawthorne will be discussed alongside those of less-well-known writers such as Sarah Orne Jewett and Mary E. Wilkins Freeman. Writing by women, fantasy writing, and crime fiction will be particularly considered, as will texts

addressing issues of race and ethnicity (by, for example, Zora Neale Hurston, Langston Hughes, Nella Larsen, Bernard Malamud, Bruce Jay Friedman, and Isaac Bashevis Singer). Recent developments in U.S. short fiction – work by Raymond Carver, Tim O’Brien, and Lucia Berlin – will also be a focus of the classes.

2/ U.S. Classic Film

Hollywood in the 1940s and 1950s became the dream factory for large parts of the world. This course will look at major films (such as *Roman Holiday*) and the work of major directors (for example Howard Hawks) and stars (for example, Barbara Stanwyk) from this period. Genres considered will include: *film noir*, the gangster movie, the western, the romantic comedy, and the musical. Particular attention will be paid to the work of *emigré* film directors in Hollywood, such as Billy Wilder, Fred Zinnemann, Douglas Sirk, and Fritz Lang.