

FILOLOGIA ANGIELSKA

Studia stacjonarne I stopnia

FAKULTETY 2024/2025 SEMESTR LETNI

O przydziale do grupy decyduje kolejność zgłoszeń.

Liczebność grup: 15-30 osób

II BA-N WYBIERA DWA FAKULTETY

III BA-N WYBIERA DWA FAKULTETY

Prowadzący: dr Marcin Fortuna

Introduction To Language Typology And the World's Languages

The aim of the course is to familiarize participants with linguistic typology and various classifications of the languages of the world. We will discuss phonological, morphological, syntactic, and lexical typology. We will also analyze current databases and other sources which contain typological data, such as WALS (World Atlas of Language Structures) or PHOIBLE (a database of phonological inventory data). We will analyze the features of English and Polish and try to situate them within the broad landscape of the world's languages. Each student will be expected to prepare a presentation of a selected exotic language, outlining its phonology and grammar and showing some samples of its use.

Bibliography:

- Velupillai, Viveka. 2012. *An Introduction to Linguistic Typology*. John Benjamins.
- Moravcsik, Edith A. 2012. *Introducing Language Typology*. Cambridge: CUP.
- Aikenvald, Alexandra Y., and R. M. W. Dixon, eds. 2017. *The Cambridge handbook of linguistic typology*. Cambridge, UK: Cambridge Univ. Press.
- Greenberg, Joseph H., Charles Ferguson, and Edith A. Moravcsik, eds. 1978. *Universals of human language*. 4 vols. Stanford, CA: Stanford Univ. Press.
- Haspelmath, Martin, Ekkehard König, Wulf Oesterreicher, and Wolfgang Raible, eds. 2001. *Language typology and language universals: An international handbook*. 2 vols. Berlin: de Gruyter.
- Song, Jae Jung, ed. 2011. *The Oxford handbook of linguistic typology*. Oxford: Oxford Univ. Press.

Prowadząca: dr hab. Joanna Stolarek

Anglophone Crime Fiction on the Screen

The aim of the course is familiarizing students with the history and genres of crime fiction (a novel and a short story) in Europe - especially in Great Britain, and in the USA in the 19th and early 20th centuries; analysis of the background and the causes of the popularity of the genre and its variants; representation of selected crime stories in films and tv series; comparative analysis of the crime texts and film adaptations; observations of the phenomena related to the crime texts reading; asking analytical questions; creating interpretative hypotheses; build-up of the repertoire of literary terms and their definitions.

Course contents:

1. Introduction into the Anglophone (British and American) detective and crime fiction.

2. British detective fiction in the 19th and early 20th century: detective fiction in the Victorian period, Golden Age of detective fiction.

Arthur Conan Doyle - The Hound of Baskervilles

Robert Louis Stevenson - The Strange Case of Dr Jekyll and Mr Hyde.

Gilbert Keith Chesterton - The Complete "Father Brown" – selected stories

Agatha Christie - selected film adaptations: e.g. "Hercule Poirot's Christmas", "Evil under the Sun", "Death on the Nile", "Sad Cypress", "Murder on the Orient Express", "The ABC Murders"

3. American crime fiction in the 19th and 20th centuries: crime fiction, horror, American gothic, hard-boiled fiction and noir, crime fiction in the interwar and postwar period.

Edgar Allan Poe - selected stories: "The Purloined Letter", "The Man in the Crowd", "The Black Cat", "Murders in the Rue Morgue".

Henry James - The Turn of the Screw

Raymond Chandler - "The Simple Art of Murder"

Stephen King "Umney's Last Case".

4. Selected Anglophone crime fiction movie adaptations.

Key terms related to the genre of detective and crime fiction: whodunnit, armchair detective, whydunit, Golden Age detective fiction, suspense, thriller, hard-boiled fiction, noir, modern and postmodern detective fiction.

Problem questions:

-Discuss the differences and similarities between British and American crime fiction in the 19th / 20th century? (generic types, social-political situation in both countries)

Crime fiction and movie adaptations:

-What are the factors to consider in film adaptation? (e.g. camera angles, lighting, set design, sound elements, editing, costume design)

-Can the adaptation stand alone, or is it necessary to have read the novel to understand the film?

-Does the adaptation capture the novel's formal elements: the theme, characterization, style, tone, and plot of the novel? Refer to specific crime fiction genres and texts

-What makes a film adaptation successful?

Prowadząca: dr Beata Karpińska-Musiał, prof. UG

Transformative and Formative Function of a Dialogue in Personalized Tutorial Education

The aim of the elective course, which will be conducted in the form of workshops and conversational lectures, will be to explore the complexity of the role of linguistic and communicative awareness for the educational processes of an individual. Thus, we will discuss how successful communication in a selected foreign language (but also in the native language), levels of linguistic awareness in both cases, and the knowledge of communication mechanisms in general, affect the formation of the student's identity, cognitive development and relations with the surrounding world.

We will make gradual analyses of selected linguistic, psychological and pedagogical theories to gain a deeper insight into **how language serves the transformation and formation of the individual in the context of formal education and self-education.**

In the pedagogical context, we will focus on the specificity of **personalized education**, one of the basic methods of which is tutoring. This is an area of a “dialogical education”, in which the formative development of the individual, both the tutor and the tutee, takes on a special intensity.

Sample issues:

Definition of key concepts: *education, semantics, identity, dialogue*. A review of theoretical approaches to the role of language and communication in education

The category "education": semantic and conceptual ramification

Tutoring as a personalized teaching relationship

Language and the process of building identity: including tutoring and building psycho-social resilience

The transformative and formative role of language and tutoring in building your own identity

Dialogue with the World: communication and social contexts of education

Language communication as intercultural communication

Psychological aspects in the Language-Education relationship

Pedagogical aspects of linguistic and meta-linguistic awareness

Language and Creativity in the Learning Process

Language education and tutoring for the development of communication and transversal skills

Contemporary challenges and aspects of communication in education: AI, Media, Mass Communication

Examples of resources:

- Norton, B. (2010). Language and Identity. In N. H. Hornberger & S. L. McKay (Eds.), *Sociolinguistics and Language Education* (pp. 349-369). Multilingual Matters.
- Pavlenko, A., & Blackledge, A. (2004). Introduction: New Theoretical Approaches to the Study of Negotiation of Identity in Multilingual Contexts. In A. Pavlenko & A. Blackledge (Eds.), *Negotiation of Identities in Multilingual Contexts* (pp. 1-33). Multilingual Matters.

Prowadząca: dr hab. Monika Szuba, prof. UG

Representations of Nature in North American Literature and Film

This course focuses on the representations of the ‘natural’ world and the human/ ‘nature’ relationship (or, more precisely, the human/ more-than-human relationship) in North American literature and film. Much artistic creation in the USA and Canada touches on ‘nature’, depicting on the one hand the connection in narratives devoted to explorations of wilderness and frontier, which are about communing and finding oneself, rather than conquering and civilizing; and on the other, pointing to many tensions and contradictions, which results in creating strongly subversive images. We will discuss ambivalent aspects of these representations in the genres such as post-apocalyptic fiction, speculative novel, cli-fi and eco-horror cinema. The core texts will be literary and will include essays (Ralph Waldo Emerson, Henry David Thoreau, John Muir, Rachel Carson, Rebecca Solnit), short fiction (William Faulkner), novels (Margaret Atwood, Cormac McCarthy), poetry (e.g. Jane Hirshfield, W.S. Merwin, Gary Snyder), but we will also focus on the function of ‘nature’ in cinematic narratives. Students will have an opportunity to explore these texts in the context of such terms as sublime, biophilia, pastoral, petroculture, and posthumanism, among others.

Prowadzący: dr Miłosz Wojtyna

Narratological Analysis of Contemporary TV Series

The course is devoted to the interpretation and formal-narrative analysis of selected contemporary TV series. We will watch carefully and draw interpretive conclusions not only about the individual series, but also about the general trends on “small screens” that are prominent today.

Key areas of interest: aesthetics, narrative rhetoric, styles of reading, genre bending and genre blending, negotiations with conventions, thematic preoccupations, the rise of the TV series as artistic form, streaming platforms and new reception practices, subversive forms, metanarrative, social agenda, characterisation, marketability, dystopia, technology.

Examples of key texts discussed:

Mr Robot, Westworld, The Young Pope, The Affair, The Get Down, Atlanta, Breaking Bad, Game of Thrones, The Wire, True Detective, Stranger Things, Fargo, BoJack Horseman, Orange is the New Black, Fleabag, The Handmaid's Tale, House of Cards, Peaky Blinders, The Bridge, Narcos, Rick and Morty, South Park, Black Mirror, The Office, The Americans, Killing Eve, Better Call Saul, Chernobyl, The OA, Sense8, Prison Break, Lost, Billions, Futurama, Ash vs Evil Dead, The Strain, Boardwalk Empire, Mad Men, Manhunt: Unabomber, Dexter, The Crown, Dark, House, 13 Reasons Why, Sex Education, Watchmen, Sharp Objects, Bodyguard, Unbreakable Kimmy Schmidt, The Knick, American Gods, Animals, Legion, SS-GB, The Man in the High Castle, The Girlfriend Experience, The Night Manager, Utopia, The Fall, Grey's Anatomy, Big Little Lies, The Good Place, You, Years and Years, Homecoming, Euphoria.