

## Sylabus przedmiotu

Przedmiot:	<b>Seminarium</b>
Kierunek:	Filologia angielska, II stopień [4 sem], stacjonarny, praktyczny, rozpoczęty w: 2012
Specjalność:	filologia angielska z uprawnieniami nauczycielskimi
Tytuł lub szczegółowa nazwa przedmiotu:	Tree of Life: Life Cycles in American Cinema
Rok/Semestr:	I/1
Liczba godzin:	45,0
Nauczyciel:	<b>Garbowski Christopher, dr hab.</b>
Forma zajęć:	seminarium
Rodzaj zaliczenia:	zaliczenie na ocenę
Punkty ECTS:	6,0
Godzinowe ekwiwalenty punktów ECTS (łącznie liczba godzin w semestrze):	5,0 Godziny kontaktowe z prowadzącym zajęcia realizowane w formie konsultacji 45,0 Godziny kontaktowe z prowadzącym zajęcia realizowane w formie zajęć dydaktycznych 30,0 Przygotowanie się studenta do zajęć dydaktycznych 50,0 Przygotowanie się studenta do zaliczeń i/lub egzaminów 50,0 Studiowanie przez studenta literatury przedmiotu
Poziom trudności:	zaawansowany
Wstępne wymagania:	Students will have completed a BA program in REnglish studies.
Metody dydaktyczne:	<ul style="list-style-type: none"> <li>• dyskusja dydaktyczna</li> <li>• film</li> <li>• konsultacje</li> <li>• metoda przewodniego tekstu</li> <li>• objaśnienie lub wyjaśnienie</li> <li>• seminarium</li> <li>• wykład informacyjny</li> <li>• wykład konwersatoryjny</li> <li>• z użyciem komputera</li> <li>• z użyciem podręcznika programowanego</li> </ul>
Zakres tematów:	<p>Since their narratives are largely character-based, Hollywood films touch upon the different stages of life of their characters in a more or less regular fashion. Some genres treat certain questions with greater regularity. For instance family films often enough deal with the emotional or moral development of children. Romantic comedies, in turn, despite the apparent levity in their own manner concern some of life's biggest questions: Where are you going? Who is going with you? How – in what manner – are you both going to go?</p> <p>How these questions are treated often reflects American culture and its concerns. For instance, with its youth-centered nature, in films which seemingly place them at the center of the narrative older protagonists are often forced to undergo changes against their will, or might even be gently mocked. More rarely, a film might demonstrate what psychologists have learned to be closer to the truth: that the aged are more accepting of life, and in a sense even happier than the young.</p> <p>The seminar will encourage its participants to view and analyze selected films from the perspective of such concerns. During the introductory phase a number of films will be viewed from how they deal with childhood, adolescence, etc. and they will be accompanied by appropriate literature. By the end of the semester students are expected to have made a preliminary selection of films as primary sources for their thesis, a working plan, and a basic bibliography of secondary literature. They will also choose and analyze a potential film for their thesis demonstrating a basic grasp of cinema studies methodology.</p>
Forma oceniania:	<ul style="list-style-type: none"> <li>• dokumentacja realizacji projektu</li> <li>• esej</li> <li>• obecność na zajęciach</li> <li>• ocena ciągła (bieżące przygotowanie do zajęć i aktywność)</li> </ul>

**Primary Texts:**

Noel Carroll, *A Philosophy of Mass Art*. Oxford University Press, 1998 (chapter four on emotions)

Kupfer, *Visions of Virtue in Popular Film*. Westview Press, 1999. (Especially chapter one "Film Criticism and Virtue Theory")

Paul Vitz, "Psychology in Recovery." *First Things* 151 (March 2005) (Ebscohost)

**Additional literature:**

Christopher Garbowski, *Pursuits of Happiness*. Maria Curie-Skłodowska Press, 2008.

Mary Nichols, "A Defense of Popular Culture." *Academic Questions* 1999/2000 (Ebscohost)

Bernard Dick, *Anatomy of Film*. Bedford/St. Martins, 2009

**Film specific literature:**

*Princess Bride* (1987) ½

Vigen Guroian, *Tending the Heart of Virtue: How Classic Stories Awake a Child's Moral Imagination*. Oxford University Press, 1998. (chapter one – "Awakening the Moral Imagination")

[Additional reading] Jack Zipes, *The Enchanted Screen: The Unknown History of Fairy-Tale Films* (TaylorFrancis, 2011), subchapter "The Princess Bride." [Google books]

*Saturday Night Fever* (1977)

Literatura:

Joseph Kupfer, "'Stayin' Alive': Moral Growth and Personal Narrative in *Saturday Night Fever*," *Journal of Popular Film Television* 34, 4 (2007) [Ebscohost]

*Metropolitan* (1990)

Amy Kass, "A Case for Courtship." Institute for American Values, September 1999 (web, pdf) ; "It's Not a War of the Sexes," *National Review Online*, August 14, 2012, Interview with Elizabeth Kantor, author of *The Jane Austen Guide to Happily Ever After* and Jonathan E. Doyle and Tamara Rajakariar, "How to Get the Man of Your Dreams," Mercatornet, Wednesday, 26 September 2012

[Additional reading] Mary P. Nichols, "Whit Stillman's Comic Art." *Intercollegiate Review* 35, 2 (2000) [Ebscohost]

*African Queen* (1951)

Kupfer, *Visions of Virtue*, chapter on *African Queen*

*Parenthood* (1989) ½

Kupfer, *Visions of Virtue*, chapter on *Parenthood*

*Going My Way* (1942)

V. S. Naipaul, "Our Universal Civilization," *City Journal*, Summer 1991. [web]

*Straight Story* (1998)

Kevin Cole, "Geographies of Hope: Kathleen Norris and David Lynch," in *The Gift of Story: Narrating Hope in a Postmodern World*, edited by Emily Griesinger and Mark Eaton. Baylor University Press, 2006.