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| Course name: specialist lecture series | Semester: 4 | Course Code:   |  | | --- | | PHD-SLS-4 | | ECTS points: 1 |

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| Instructor: prof. UO, dr hab. Paweł Marcinkiewicz | | E-mail: pmarcinkiewicz@uni.opole.pl |
| Course content: The course content revolves around the topic of visual imagination and spatial representation in twentieth century Anglo-American literature, trying to locate analogies between organization of the literary text and major movements in twentieth-century art, including Futurism, Dadaism, Surrealism, abstract expressionism, and pop art. Additionally, the course tries to define general tendencies of the twentieth-century avant-garde movements, common to literature and visual arts, including strategies of artistic origination and relation to mass culture and its distinction between the public and private spheres of life, which influences art’s function in politically controlled exchanges of meanings. | | |
| Course aims:  1. The student should be familiar with advanced terminology used in the field of humanities (k-W-1, P8S\_W).  2. The student should demonstrate a level of knowledge of interrelations of literary studies with other disciplines in the field of humanities and arts (k-W-3, P8S\_WG).  3. The student should be able to classify, select, verify and convey information acquired from different types of sources (k-S-2, P8S\_U)  4. The student should be able to design, carry out and appropriately support and document her/his own innovative research projects in linguistics/literary studies (k-S-4, P8S\_UW)  5. The student should be able to work in a productive manner in a research team, assuming a variety of roles and honing her/his research and organizational skills, being aware of the ethical dimensions of research, and being responsible for research outcomes (k-K-1, P8S\_KK)  6. The student should be able to actively participate in the life of the academy, shaping its mission and developing its curriculum in the field of English language and literature (k-K-4, P8S\_K) | | |
| Literature:  Altieri, Charles. “Avant-Garde or Arrière-Garde in Recent American Poetry.” *Poetics Today*. Vol. 20,  No. 4 (Winter 1999). 629-653.  Breton, André. *Manifestoes of Surrealism*. Trans. Richard Seaver and Helen R. Lane. Ann Arbor: University of  Michigan Press, 1969.  Breton, André and Philip Soupault.“The Magnetic Fields.” *The Automatic Message, the Magnetic Fields, the Immaculate Conception.* Trans. David Gascoyne. London: Atlas Press, 2001.39-147.  Bürger, Peter. *Theory of the Avant-Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press,  1984.  Forster, Hal. *The Return of the Real: The Avant-Garde at the End of the Century*. MIT Press: Cambridge, MA &  London, 1996.  Janicka, Krystyna. *Surrealizm*. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1985.  Kostelanetz, Richard. *A Dictionary of the Avant-Gardes*. New York: Routledge, 2001.  Perloff, Marjorie. *Wittgenstein’s Ladder: Poetic Language and the Strangeness of the Ordinary*. Chicago &  London: The University of Chicago Press, 1996.  Porębski, Mieczysław. *Kubizm*. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1986.  Poggioli, Renato. *The Theory of the Avant-Garde*. Trans. Gerard Fitzgerald. Cambridge, MA & London:  Belknap-Harvard UP, 1982.  Rose, Barbara. *American Painting. The Twentieth Century*. Rizzoli Editore: New York, 1980. | | |
| Course Credit: Zo (pass with grade), open test: 50% score equals dst, 60% equals dst plus, 70% equals db, 80 % equals db plus, 90%-100% equals bdb | | | |