

Subject card

Subject name and code	Body in audiovisual art, PG_00209154						
Field of study	Cultural Studies						
Date of commencement of studies	October 2027		Academic year of realisation of subject		2028/2029		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Optional subject group Specialty subject group Subject group related to scientific research in the field of study		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish		
Semester of study	4		ECTS credits		4.0		
Learning profile	academic		Assessment form		credit		
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Leila Słodowicz				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		68.0	100
Subject objectives	The aim of the course is to reflect on the cultural reinterpretations of the bodyespecially artistic, aesthetic, political, and socialin contemporary audiovisual arts, particularly in cinema, photography, music videos, performance art, and pornography.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U05] utilizes current achievements in cultural and religious studies, as well as art studies, to critically analyze and interpret various cultural and artistic texts.	The student is able to conduct analysis and interpretation of an audiovisual artwork.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[KULMU2_U08] proficiently prepares oral presentations and lead the debate in both Polish and a chosen foreign language.	The student efficiently prepares oral presentations and presents the results of their own research.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[KULMU2_W04] has profound and organized knowledge concerning contemporary global issues and the theoretical, philosophical, and aesthetic foundations for reflecting on culture and art.	The student has in-depth and well-organized knowledge of the cultural aspects of corporeality and sexuality.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_W05] possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has well-established, specialized knowledge regarding the connections between corporeality and audiovisual arts.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_K06] systematically and consciously participates in cultural and artistic life, showing interest in current events in culture and art.	The student is interested in current phenomena in culture and art.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
	[KULMU2_K03] takes care to uphold the highest ethical and professional standards in the field of cultural studies.	The student maintains the highest ethical and professional standards of the cultural studies profession.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK8] observation of student's independent or team work
Subject contents	Body Sexuality Culture; The Body as Material and Fetish in Audiovisual Arts; Transformations and Mediatization; The Body in Performance Art; The Body in Classical Cinema Star System; The Body in Independent Cinema; Aesthetics and Strategies of Pornography; Posthuman Body; Non-normative Corporeality.		
Prerequisites and co-requisites	Selection of specialization		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	knowledge of the literature and audiovisual materials recommended by the lecturer	51.0%	30.0%
	active participation during classes	51.0%	20.0%
	original research and presentation of its results	51.0%	50.0%
Recommended reading	Basic literature Williams L., <i>Screening Sex</i>, Duke University Press 2008. Thomas N., <i>Body Art</i>, London 2014. Sołodki P., <i>Rubieże przyjemności. Seksualna niesubordynacja na obrzeżach amerykańskiej kinematografii</i>, Gdańsk 2015. O'Reilly S., <i>The Body in Contemporary Art</i>, London 2009. Piotrowski G., Szymański, K., <i>Marilyn Monroe 1962</i>, Kwartalnik Filmowy 2013, nr 83-84. Dyer R., <i>Heavenly Bodies. Film Stars and Society</i>, second ed., London 2004.		

	Supplementary literature	Historia ciała, t. 1, <i>Od renesansu do oświecenia</i>, pod red. G. Vigarello, Gdańsk 2011, t. 2, <i>Od rewolucji do I wojny światowej</i>, pod red. A. Corbina, Gdańsk 2013, t. 3, <i>Różne spojrzenia. Wiek XX</i>, pod red. J.-J. Courtine, Gdańsk 2014. Kowalczyk I., <i>Niebezpieczne związki sztuki z ciałem</i>, Poznań 2002. Leszkowicz P., <i>Nagi mężczyzna. Akt męski w sztuce polskiej po 1945 roku</i>, Poznań 2012. Notatnik Teatralny 2013-2014, nr 74 (tom Nagość). Rode D., Sołodki P. (red.) <i>O polityce ciała i pożądania w kulturze audiowizualnej</i>, red. D. Rode i P. Sołodki, Warszawa 2010. Foucault M., <i>The History of Sexuality</i> Kochanowski J., <i>Socjologia seksualności. Marginesy</i>, Warszawa 2013 McNeir B., <i>Striptease Culture. Sex, Media and the Democratisation of Desire</i>, 2002 Jackson R.L. II, <i>Scripting the Black Masculine Body. Identity, Discourse, and Racial Politics in Popular Media</i>, Albany 2006.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Analysis and interpretation of depictions of corporeality in selected audiovisual cultural texts, reflection on the body in classical cinema as well as in independent cinema, tracing the motif of post-corporeality, contemplation on the body as a space for performing gender.	
Work placement	Not applicable	

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