

Subject card

Subject name and code	Machines of Modernity, PG_00177158						
Field of study	Romance Studies						
Date of commencement of studies	October 2024		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		French		
Semester of study	4		ECTS credits		2.0		
Learning profile	academic		Assessment form				
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Tomasz Swoboda				
	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		18.0	50
Subject objectives	The aim of the course is to examine the way in which the imaginary worlds of Western modernity appropriate three motifs (machine, mask, insect) associated with the return of the displaced, characteristic of a particularly fertile and, so to speak, vibrant historical moment: the early 20th century. Students thus acquire a general and specific knowledge of this imaginarium, with particular reference to its place in modernity. They become familiar with the various forms of machine imaginarium and are able to situate them in the history of culture and literature. They develop the ability to analyse and interpret texts. They know the role of the modern imaginarium in the history of ideas.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FRL3_W02] Knows advanced literary terminology in French.	Knows advanced terminology on modernity in French.	[SW4] test/exam - oral or written
	[FRL3_U16] He/she is able to express himself/herself precisely and coherently in French and communicatively in another Romance language in writing and in speech on a topic concerning selected philological and cultural issues.	Is able to express him/herself accurately and coherently in French on a topic concerning modernity.	[SU4] test/exam - oral or written
	[FRL3_K05] He is aware of the responsibility for preserving and promoting the cultural heritage of Europe and French-speaking countries, and is aware of the importance of this heritage for understanding social, cultural, economic and legal events.	Is aware of the responsibility for the preservation and promotion of the modern cultural heritage of Europe and French-speaking countries, and is aware of the importance of this heritage for understanding today's social and cultural developments.	[SK4] test/exam - oral or written
	[FRL3_U08] Can interpret cultural texts using typical philological methods.	Is able to interpret modern literary and artistic texts using typical philological methods.	[SU4] test/exam - oral or written
	[FRL3_W15] Has general knowledge of humanistic and social thought in the countries of the Romance language areas.	Has a general knowledge of humanist and social thought in the modern period.	[SW4] test/exam - oral or written
	[FRL3_K06] He participates in culture in the broadest sense using various media and understands the need to encourage others to interact with cultural, economic and social life, thinks and acts in an entrepreneurial manner, critically evaluates his knowledge.	Participates in culture in a broad sense, using a variety of media and understands the need to participate in cultural life, critically evaluates his/her knowledge of modern and contemporary literature and art.	[SK4] test/exam - oral or written
	[FRL3_U02] Knows and can use the main research methods and tools, develops and presents results in the field of literary studies.	Knows and can use the main research methods and tools in literary studies and art history.	[SU4] test/exam - oral or written
	[FRL3_U06] Is able to use basic concepts of literary studies in typical professional situations.	Is able to use basic concepts of modernity.	[SU4] test/exam - oral or written
	[FRL3_U15] Is able to make observations and interpret socio-cultural, economic and legal phenomena, analyze their connections with various fields and disciplines of the humanities.	Is able to make observations and interpret cultural texts in the field of machinist imaginary, and analyse their links with philosophy and history.	[SU4] test/exam - oral or written
	[FRL3_W12] Realizes the diversity of information sources, the complexity of the nature of language, and the historical variability of meanings in French and other Romance languages.	Is aware of the complexity of the concepts associated with the notion of modernity.	[SW4] test/exam - oral or written
	[FRL3_W14] Has general knowledge of history, history of arts, history of literature, economic, legal and diplomatic realities in French-speaking countries.	Has general knowledge of history, art history, history of literature, historical realities in Europe in the 19th and 20th centuries.	[SW4] test/exam - oral or written
	[FRL3_W07] Knows and understands the main contemporary trends in literary studies.	Knows and understands the main contemporary artistic trends of the 19th and 20th centuries.	[SW4] test/exam - oral or written
Subject contents	Behind the veil of scientific progress, machine-related fantasies were part of a phenomenology that for several decades provided a point of reference for artistic activities (literary, cinematic, visual) and for humanist and posthumanist thinking. The machine sensu largo will therefore be at the centre of our reflections, but we will also look at two other emblems of modernity, the mask and the insect, in order to understand the incursion of these liminal forms of life into the 20th-century imagination. After an introduction dedicated to the founding relationship between Baudelaire and the machine at the dawn of modernity, the course will continue with the study and comparison of Proust and Raymond Roussel, but also Georges Bataille and others. The classes will offer critical phenomenological and anthropological approaches, based in particular on the work of Roland Barthes and Georges Didi-Huberman. In particular, the course will focus on Proust's exploration of spatial and temporal relativity as an experience of the machine (train, telephone) and the author's representations of machine fantasy.		
Prerequisites and co-requisites			

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Class attendance.	50.0%	10.0%
	Written colloquium.	50.0%	90.0%
Recommended reading	Basic literature	Barthes, Roland, <i>La Chambre claire. Note sur la photographie</i>, Paris, Gallimard Seuil, 1980. Proust, Marcel, <i>À la recherche du temps perdu</i> (extraits tirés de <i>Du côté de chez Swann</i>, <i>À l'ombre des jeunes filles en fleurs</i>, <i>Sodome et Gomorre</i> et <i>La Prisonnière</i>, Paris, Gallimard, Folio classique n° 1924, 1946 et 2089. Roussel, Raymond, <i>Impressions d'Afrique</i> (1910), Paris, Flammarion, 2005. <i>Documents 1929-1930</i>, Paris, Jean-Michel Place, 2023.	
	Supplementary literature	Didi-Huberman, Georges, <i>La ressemblance informe, ou le Gai Savoir visuel selon Georges Bataille</i>, Paris, Macula, 1995. -----id., <i>Phalènes. Essais sur l'apparition</i>, 2, Paris, Minuit, 2013. -----id., <i>Phasmes. Essai sur l'apparition</i>, Paris, Minuit, 1993. -----id., <i>Survivance des lucioles</i>, Paris, Minuit, 2009. <i>Figures du corps. Une leçon d'anatomie à l'École des Beaux-Arts</i>, éd. Philippe Comar, Paris, 2008.	
	eResources addresses		

Example issues/ example questions/ tasks being completed	Roussel's perverse machines. The car in Proust's novel. The aeroplane in Proust's novel. The photograph in Proust's novel. The railway in Proust's novel. The mask in <i>Documents</i> magazine. Photography according to Barthes. Chronophotography.
Work placement	Not applicable

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