**Ministry of Education and Science of Ukraine**

**Ivan Franko National University of Lviv**

**Philosophical Faculty**

**Department of Theory and History of Culture**

**Затверджено**

На засіданні кафедри теорії та історії культури

філософського факультету

Львівського національного університету

імені Івана Франка

(протокол № 1 від 26 серпня 2022 р.)

**Завідувач кафедри \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Альчук М.П.**

**Syllabus**

**Philosophy of Fantastic**

**Course for students of specialty 034 – cultural studies, Master Students.**

**Lviv 2022 р.**

**Syllabus**

**Philosophy of Fantastic**

**2022-2023**

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| **Course Title** | Philosophy of Fantastic |
| **Address** | Lviv, 79001, Universytetska Str.,1 |
| **Faculty, department** | Philosophical Faculty, Department of Theory and History of Culture |
| **Field of knowledge, code and name of specialty** | 03 Humanities, specialty 034 Cultural Studies |
| **Teacher** | Ihor Kolesnyk, PhD, assistant professor |
| **Contacts** | ihor.kolesnyk@lnu.edu.ua  phone (032)-239-42-10 |
| **Course consultations** | Consultations on the day of lectures/practical classes (by prior agreement). Online consultations through electronic resources are also possible. To agree on the time of online consultations, you should write to the e-mail address of the teacher. |
| **About the Course** | "Philosophy of fantastic" is a free choice discipline and is compiled in accordance with the educational and professional training program of the Masters of specialty 034 "Cultural Studies". It includes a lecture course, seminar classes and personal work of students. 3 credits, 90 hours. Two content modules are provided for studying the discipline. Students are diagnosed with current (during the semester) and final (testing) control and evaluated at 100 points (according to the ECTS European Credit Transfer System). |
| **Description** | The subject of study of the academic discipline is the correlation of philosophical fundamental inquiries with science fiction and fantasy, as well as the forms of expression of these inquiries in popular culture (media, cinema, comics, artistic illustration, music, subcultures, etc.). The program of the academic discipline consists of the following content modules:  1. Interdisciplinarity of philosophical inquiries.  2. Philosophy of fiction and popular culture. |
| **Purpose and objectives of the course** | The purpose and tasks of the educational discipline  The aim of the course is to acquaint students with Buddhism as a philosophical, religious, anthropological and cultural phenomenon of the modern world, their practical mastery of basic concepts and categories, and the development of skills for their application in professional activities and at the general worldview level.  According to the goal, the following tasks are expected to be performed:  1. consider the genesis and essence of Buddhism, its philosophy, religious concepts and cultural forms;  2. to define the main doctrines, concepts and categories of modern Buddhism;  3. outline the specifics of the development and adaptation of Buddhist teachings to the requirements of the global world;  4. on the basis of the obtained theoretical knowledge, analyze the peculiarities of the influence of Buddhist ideas on the development of regional cultures of the East, modern European and interaction with Ukrainian culture. |
| **Expected learning outcomes** | After completing the course, the student must:  KNOW:   * Fundamentals of the Buddhist worldview, * Historical development of Buddhism and its spread, * Peculiarities of the dialogue between the West and the East, * Cultural features and philosophical ideas of Buddhism, * The current state of Buddhism in the world and in the West.   BE ABLE TO:  • To orientate in the main stages of the formation and adaptation of Buddhism as a defining tradition for the cultures of the East (India, Tibet, China, Korea, Japan, countries of Southeast Asia);  • Identify philosophical, religious and anthropological concepts and ideas with the main trends and schools of Buddhism, compare and correlate them with similar concepts and ideas of European philosophy;  • Reproduce the specifics of the formation and development of Buddhism as an authentic phenomenon in the history of world culture;  • Identify the main problems that arise in Buddhist discourse and ways to solve them;  • Master the categorical apparatus of Buddhism.  After studying the discipline, applicants will acquire the following **competencies:**   * Ability to use foreign language more fluently. * Ability to abstract thinking, analysis and synthesis. * Ability to make informed decisions. * Ability to evaluate and analyze information in the process of professional activity. * Awareness of the social and ethical mission of a culturologist, as well as the possibilities and features of the practical use of cultural knowledge. * Ability to effectively interact with representatives of other professions, as well as to involve representatives of the public in solving cultural problems. * To analyze the cultural rights and freedoms of a person, the forms and mechanisms of their identification, inculturation, and cultural adaptation, taking into account regional specifics. * Make effective decisions on solving complex problems and practical problems of cultural development of society. |
| **References** | * Бостром Н. Суперінтелект. Стратегії і небезпеки розвитку розумних машин. – Київ, Наш формат, 2020. – 408 с. * Гавранек М. Лем: вістка для майбутнього світу / https://culture.pl/ua/stattia/lem-vistka-dlia-maibutnoho-svitu * Еліаде М. Священне і мирське / М. Еліаде // Мефістофель і андрогін. – К. : Видавництво Соломії Павличко “Основи”, 2001. – С. 5-116 (591 с.). * Кемпбелл Дж. Тисячоликий герой. – Львів, 2020. – 416 с. * Колесник І. Образ зомбі; із традиційної релігійності у сучасну філософію / І. Колесник // Софія. Гуманітарно-релігієзнавчий вісник. – 2016. – №3(7). – С. 63-66. * Колесник І. Станіслав Лем - як філософ, письменник та футуролог / https://www.youtube.com/watch?v=kLJyQ9LuMAE&t=1s * Колесник І. Філософія фантастики: теоретичні та практичні особливості академічної дисципліни / Вісник Львівського університету. Серія філос.-політолог. студії. 2022. Випуск 42, С.62–70. * Кузнецов В.Ю. Философия фантастики. К постановке проблемы // Философия и общество, №1, январь-март 2010. – С.124-140. * Мангайм К. Ідеологія та утопія. – К.: Дух і літера, 2009. – 370 с. * Рікер П. Ідеологія та Утопія. – К.: Дух і літера, 2005. – 383 с. * Слотердайк П. Медитація про бомбу // Критика цинічного розуму. – Київ: Тандем, 2002. – 544 с. * Фюрст М., Трінкс Ю. Філософія. - Київ, Дух і літера, 2018. - 544 с. * Baccolini, R. (2004). The Persistence of Hope in Dystopian Science Fiction. PMLA, 119(3), 518–521. doi:10.1632/003081204X20587 * Bassham G. & Bronson E. (2003). The lord of the rings and philosophy : one book to rule them all. Open Court ; Distributed by Publishers Group West. * Bassham G. (2010). The ultimate harry potter and philosophy : hogwarts for muggles. Wiley. * Elkins C. Science Fiction versus Futurology: Dramatic versus Rational Models / https://www.depauw.edu/sfs/backissues/17/elkins17.htm * Ian Conrich and David Woods (eds), The Cinema of John Carpenter: the Technique of Terror.London: Wallflower, 2004, 220 pp. * Kreeft Per. 2005. The Philosophy of Tolkien : The Worldview Behind the Lord of the Rings. San Francisco: Ignatius Press. * Murphy, Bernice M.. “The rural gothic in American popular culture : backwoods horror and terror in the wilderness.” (2013). * Rick Worland, The Horror Film: an Introduction. Malden, MA: Blackwell, 2007, 324 pp. * Rowlands, M. (2012). The Philosopher at the End of the Universe : Philosophy Explained through Science Fiction Films. London: Ebury Digital. * Seed, David, 'Alien encounters', Science Fiction: A Very Short Introduction, Very Short Introductions (Oxford, 2011; online edn, Oxford Academic, 24 Sept. 2013), https://doi.org/10.1093/actrade/9780199557455.003.0003 * Stanisław L. (2013). Summa technologiae. Minneapolis: University of Minnesota Press. * Svendsen, Lars. (2008). A Philosophy of Fear. Bibliovault OAI Repository, the University of Chicago Press. * Tolkien J.R.R. On Fairy Stories / https://coolcalvary.files.wordpress.com/2018/10/on-fairy-stories1.pdf * Yeffeth G. Taking the Red Pill: Science, Philosophy and Religion in The Matrix. Dallas: Benbella, 2003. – 288 p. * Yuen, Wong Kin. World Weavers. Globalization, Science Fiction and Cybernetic Revolution. – Hong Kong University Press, 2005. – 308 p. |
| **Key words** | Philosophy, science fiction, fantasy, philosophy of fantastic |
| **Hours and Credits** | 3 Credits, 90 hours.  32 classroom hours (16 h of lectures/16 hours of seminars), 58 hours of personal work. |
| **Course Format** | Online/offline |
| **Topics** | In the table below. |
| **Final control** | Credit Assessment |
| **Prerequisites** | To study students need basic knowledge of cultural studies, mythology, religious studies, cultural philosophy, ethics, applied ethics, and social science. |
| **Methods** | Problem-searching.  Techniques for working out discussion issues.  The method of projects and their presentations.  Oral survey method.  Problem analysis of cultural artifacts.  Analysis of movies and perceptual experience. |
| **Equipment** | Projector, handouts, Internet connection. |
| **Evaluation and Grading Scale** | The assessment is carried out on a 100-point scale. Points are awarded according to the following ratio:  100 points are calculated as 100% of completed tasks.  The final maximum number of points is 100, consisting of 50 points in the current survey during the semester + 50 points in the exam (oral survey)  Written assignments: Applicants are expected to complete several types of written assignments (essays, case studies). Each of the written works is a required task, which is taken into account when calculating the total score for the current semester. Evaluation takes place according to the following criteria: completeness of the work performed, quality of the conducted research, compliance with current legislation, uniqueness.  Academic Integrity: Students' papers are expected to be their own original research or reasoning. Failure to cite used sources, fabrication of sources, plagiarism, interference with the work of other students are, but are not limited to, examples of possible academic dishonesty. The detection of signs of academic dishonesty in a student's written work is grounds for its failure by the teacher, regardless of the scale of plagiarism or deception.  Literature. All literature that students cannot find on their own will be provided by the teacher for educational purposes only, without the right to transfer it to third parties. Students are also encouraged to use other literature and sources that are not among the recommended ones.  Any form of breach of academic integrity will not be tolerated. |
| **Questions for final control** | 1. The concept of the fantastic.  2. Features of science fiction and fantasy.  3. Connection with scientific progress.  4. Genres of fiction as planes of philosophizing.  5. The philosophy of fiction as a scientific discipline: peculiarities of methodology and problem areas.  6. Philosophical leitmotifs in fiction and the role of interpretation.  7. Interdisciplinarity of futurology.  8. Traditional inquiries about the future.  9. Futurology, prognosis, future studies.  10. The future as a scientific project.  11. Philosophical futurology as a laboratory of reflection.  12. Fantastic models of the future world, technology and society.  13. Prediction of inventions and their interpretation in the philosophy of fiction.  14. Outstanding futurologists-philosophers and science fiction writers.  15. The concept of eschatology and its interpretation in the 20th century.  16. Projects of the end of the world: from the global flood to nuclear and viral disasters.  17. Post-apocalypse aesthetics as longing for the natural state ("Mad Max") and fatigue from humanity ("I am a legend"). Post-apocalypse as fatigue from progress.  18. Man as a creation: myths and religious versions.  19. Mechanical experiments and first models.  20. Dreams about repeating a demiurgic act (Frankenstein's monster).  21. Reproduction of the body, soul and spirit in the context of modern science.  22. Philosophical problem of consciousness.  23. Transhumanism and cyberpunk.  24. The concept of utopia.  25. Philosophical and fantastic utopias: common and different.  26. The problem of totalitarianism and casteism.  27. Escape from freedom.  28. George Orwell and "pessimistic" utopia.  29. Aldous Huxley and "optimistic" utopia.  30. The concept of the Other.  31. Space epics and construction of the "interlocutor".  32. The problem of communication and ethical proportionality.  33. "Alien" as a negative image of the Other.  34. "Star Wars" and galactic tolerance.  35. Fear and trembling of modern man.  36. Horror and return to existence as a human need.  37. The horror and ecstasy of nothingness.  38. Strigoi, werewolves and zombies as philosophical suspicions of Z. Freud, F. Nietzsche and K. Marx.  39. Loss of the foundation of existence as a challenge of modernity ("13th floor", "Dark city").  40. Fiction as text, sound and smell.  41. The media space of the fantastic: art house and popular cinema.  42. Philosophical ideas in fantastic blockbusters.  43. Interaction between the director and the viewer in the context of popular culture.  44. Computer games and the act of embodiment in the virtual. |
| **Students response** | The questionnaire about the quality of the course will be provided at the end of the course. |

Схема курсу на 1 семестр

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| Week | Тема, план, короткі тези | Type of activity | References | Tasks | Tasks for personal work |
| 1 | Philosophy of fantastic: the introduction | Lecture |  |  |  |
| 2 | Questions of philosophy of fantastic in ХХІth century | seminar class | 1. Фюрст М., Трінкс Ю. Філософія. - Київ, Дух і літера, 2018. - 544 с.  2. Кузнецов В.Ю. Философия фантастики. К постановке проблемы // Философия и общество, №1, январь-март 2010. – С.124-140.  3. Tolkien J.R.R. On Fairy Stories / https://coolcalvary.files.wordpress.com/2018/10/on-fairy-stories1.pdf | Обговорення фільму  «Нескінченна історія» | Watching the movie and reading the story |
| 3 | Future Studies and Philosophy of Fantastic | Lecture |  |  |  |
| 4 | Problems in predicting the future in science | seminar class | 1. Yuen, Wong Kin. World Weavers. Globalization, Science Fiction and Cybernetic Revolution. – Hong Kong University Press, 2005. – 308 p.  2. Elkins C. Science Fiction versus Futurology: Dramatic versus Rational Models / https://www.depauw.edu/sfs/backissues/17/elkins17.htm  3. Гавранек М. Лем: вістка для майбутнього світу / https://culture.pl/ua/stattia/lem-vistka-dlia-maibutnoho-svitu  4. Колесник І. Станіслав Лем - як філософ, письменник та футуролог / https://www.youtube.com/watch?v=kLJyQ9LuMAE&t=1s | Обговорення фільму  «Штучний інтелект»  (Artificial Intelligence, 2001,  Спілберг)  оповідання – Майк Резнік «Виходячи, вимикайте Сонце» | Watching the movie and reading the story |
| 5 | Eschatology in the secular world: the post-apocalypse genre | Lecture |  |  |  |
| 6 | Features of the aesthetics of the end of the world | seminar class | 1. Еліаде М. Священне і мирське / М. Еліаде // Мефістофель і андрогін. – К. : Видавництво Соломії Павличко “Основи”, 2001. – С. 5-116 (591 с.).  2. Слотердайк П. Медитація про бомбу // Критика цинічного розуму. – Київ: Тандем, 2002. – 544 с.  3. Yeffeth G. Taking the Red Pill: Science, Philosophy and Religion in The Matrix. Dallas: Benbella, 2003. – 288 p. | Обговорення фільму  «Явище» (2008, Шіамалан)  оповідання – Сіммонс Ден «Фотографія класу за цей рік» | Watching the movie and reading the story |
| 7 | Dreams about the creation of man: from myth to science | Lecture |  |  |  |
| 8 | Artificial intelligence as a challenge of the new era | seminar class | 1. Stanisław L. (2013). Summa technologiae. Minneapolis: University of Minnesota Press.  2. Бостром Н. Суперінтелект. Стратегії і небезпеки розвитку розумних машин. – Київ, Наш формат, 2020. – 408 с.  3. Rowlands, M. (2012). The Philosopher at the End of the Universe : Philosophy Explained through Science Fiction Films. London: Ebury Digital. | Обговорення фільму  «Той, що біжить по лезу» (Bladerunner, 1982, Р.Скотт)  оповідання – Сапковськи А. Межа можливого | Watching the movie and reading the story |
| 9 | Utopian models of society: from philosophy to science fiction | Lecture |  |  |  |
| 10 | Social experiments in science fiction and history | seminar class | 1. Рікер П. Ідеологія та Утопія. – К.: Дух і літера, 2005. – 383 с.  2. Мангайм К. Ідеологія та утопія. – К.: Дух і літера, 2009. – 370 с.  3. Baccolini, R. (2004). The Persistence of Hope in Dystopian Science Fiction. PMLA, 119(3), 518–521. doi:10.1632/003081204X20587 | Обговорення фільму  «1984» (1984, М.Редфорд)  оповідання – Урсула ле Гуін. Покидаючі Омелас | Watching the movie and reading the story |
| 11 | The Philosophy of Fantastic and the search for the Other | Lecture |  |  |  |
| 12 | Knowing the Other/Alien as a necessary act of communication | seminar class | 1. Колесник І. Образ зомбі; із традиційної релігійності у сучасну філософію / І. Колесник // Софія. Гуманітарно-релігієзнавчий вісник. – 2016. – №3(7). – С. 63-66.  2. Кемпбелл Дж. Тисячоликий герой. – Львів, 2020. – 416 с.  3. Seed, David, 'Alien encounters', Science Fiction: A Very Short Introduction, Very Short Introductions (Oxford, 2011; online edn, Oxford Academic, 24 Sept. 2013), https://doi.org/10.1093/actrade/9780199557455.003.0003 | Обговорення фільму  «Прибуття» (Arrival, 2016, Д.Вільньов) або «Чужий» (Alien, 1979, Р.Скотт)  оповідання – Джон Кемпбелл. Хто ти? | Watching the movie and reading the story |
| 13 | Craving for horror and otherworldliness: horror films as a need of modern man | Lecture |  |  |  |
| 14 | Horror as an existential inquiry | seminar class | 1. Svendsen, Lars. (2008). A Philosophy of Fear. Bibliovault OAI Repository, the University of Chicago Press.  2. Murphy, Bernice M.. “The rural gothic in American popular culture : backwoods horror and terror in the wilderness.” (2013).  3. Ian Conrich and David Woods (eds), The Cinema of John Carpenter: the Technique of Terror.London: Wallflower, 2004, 220 pp.  4. Rick Worland, The Horror Film: an Introduction. Malden, MA: Blackwell, 2007, 324 pp. | Обговорення фільму  «Темне місто» (Dark City, 1998, А.Прояс)  оповідання – Стівен Кінг. Чужими очима | Watching the movie and reading the story |
| 15 | Philosophical questions of Lord of the Rings and Harry Potter book series | Lecture |  |  |  |
| 16 | The embodiment of fantastic images as the implementation of ontological projects | seminar class | 1. Bassham G. & Bronson E. (2003). The lord of the rings and philosophy : one book to rule them all. Open Court ; Distributed by Publishers Group West.  2. Bassham G. (2010). The ultimate harry potter and philosophy : hogwarts for muggles. Wiley.  3. Kreeft Per. 2005. The Philosophy of Tolkien : The Worldview Behind the Lord of the Rings. San Francisco: Ignatius Press. | Обговорення фільму  «Гобіт» або «Гаррі Поттер і таємна кімната» | Watching the movie and reading the story |