

Justyna Hanna BUDZIK, PhD

Kossak-Szczuckiej 45c/26
40-578 Katowice
Poland
mobile: +48 883 044 472
budzikjustine@gmail.com



UNIVERSITY EDUCATION

- 2011-2013* **University of Silesia in Katowice, Poland:**
Postgraduate Qualification Studies of Teaching Polish Culture and Language as Foreign
- 2008-2012* **University of Silesia:** Doctoral Studies, Faculty of Philology
Doctorate degree in the Humanities
Discipline: Cultural Studies – Film and Media Studies
- 2007-2009* **University of Silesia:** Postgraduate Studies in History of Art
- 2003-2008* **University of Silesia:** Interdisciplinary Individual Studies in the Humanities
Master degree in Cultural Studies: Film and Media Studies
- In summer term 2007 Erasmus scholarship at the
Université de Toulouse – Le Mirail, France

ADDITIONAL EDUCATION

- 2016* **Seeing Through Photographs**
6 weeks online course held by Museum of Modern Art, New York
- 05 -12.2015* **Fiction Film Masterclass for Teachers**
81 hours
Held by Silesian Film Archive and Silesia Film Institute, Katowice, Poland
- 06.2015* **Open Education Resources for University Teachers**
6 webinars
Held by LangOER, Centrum Cyfrowe (Digital Center), Poland
- 2014-2015* **Bibliotherapy Course**
80 hours
Held by the Pedagogical University of Cracow, Poland and The Polish Bibliotherapy Society, Wrocław
- 2013-2014* **Documentary Film Masterclass for Teachers**
36 hours
Held by Silesian Film Archive and Silesia Film Institute, Katowice, Poland
- 2012-2013* **Animated Film Masterclass for Teachers**
48 hours
Held by Silesian Film Archive and Silesia Film Institute, Katowice, Poland
- 09.2012* **Audio Description Course**
18 hours
Held by Audio Description Foundation, Poland

RESEARCH INTERESTS

Media education
Contemporary Polish cinema, photography and visual arts
Film, photography and visual arts in teaching Polish as a foreign language
Media archaeology

PROFESSIONAL EXPERIENCE

- 09/2016-08/2018* **Institut de langues et civilisations orientales, Paris, France**
Lecturer of Polish as a foreign language (position appointed in the framework of staff exchange coordinated by Polish Ministry of Science and Higher Education)
- 10/2013 – present* **University of Silesia, Katowice, Poland**
Department of Film and New Media Studies
Adjunct professor (*adiunkt*) since 10/2014, in 2016/17 leave of absence due to appointment at INALCO, Paris, France)
Teaching assistant in 2013/2014 (*asystent*)
- 10/2011 – present* **Freelance**
Seminars, lectures and workshops leader in film and media education for pupils on all levels of education
- 01/2013-09/2014* **Profi-lingua Language School, Katowice, Poland**
Polish as a foreign language teacher
- 2011-2014* **School of Polish Language and Culture, University of Silesia, Katowice**
Apprentice and guest lecturer in teaching Polish culture and Polish as a foreign language
- 10.2010-02.2011* **La Cinémathèque de Toulouse, France**
Erasmus Student Placement in education department: leading workshops and seminars for pupils and students,

AWARDS

Inka Brodzka-Wald Main Prize for the best doctoral dissertation in the contemporary humanities in Poland (2013)

LANGUAGES

English: fluent spoken and written, Certificate in Advanced English
French: fluent spoken and written, Diplôme Approfondi de la Langue Française C1
German: intermediate spoken and written, Zertifikat Deutsch
Russian: beginner spoken and written

TEACHING EXPERIENCE AT UNIVERSITY (2009-2017)

Courses for undergraduate students of Polish language and civilization at the National Institute of Oriental Languages and Civilizations (Institut national des langues et civilisations orientales), Paris, France, 2016/2017, (total number of hours per year):

- Reading comprehension L1 and L2, 26 hours each
- Writing practice L1 and L2, 26 hours each
- Conversations L1 and L2, 26 hours each
- French-Polish translations and stylistics L3, 26 hours
- Orthoepy L1, 13 hours
- Guest lectures on Polish film history at the Sorbonne IV university: 2 hours

Courses for culture studies students at the University of Silesia, Katowice, Poland (total number of hours per year):

- General film history until 1945, 30 hours of seminars, undergraduate level
- Main currents in world cinema (1945-1980), 30 hours of seminars, undergraduate level
- Film and new media in culture, 30 hours of seminars, undergraduate level
- Introduction to media studies, 30 hours of seminars, undergraduate level
- Film and media education workshops, 30 hours of seminars, graduate level
- Silent cinema history, 30 hours of seminars, undergraduate level
- Polish film history (after 1945), 30 hours of seminars, undergraduate level
- Interpretation of audiovisual texts – 15 hours of seminars, graduate level
- Organization of culture and cultural animation workshops, 60 hours of seminars, undergraduate level
- Selected topics in Polish cinema (after 1945), 15 hours of lectures, graduate level
- Media education, 30 hours of seminars, graduate level
- Digital film and media theory, 30 hours of seminars, graduate level
- Thesis seminar, 60 hours, undergraduate level

Courses for Polish philology students at the University of Silesia, Katowice, Poland :

- Film and media education, 10 hours of guest seminars, Bachelor and Master level
- World's cinema history, 15 hours of seminars and 15 hours of lectures, Master level

Courses for students of post-graduate studies Digital and social Inclusion: audio description, web pages and multimedia:

- Introduction to film studies, 4 hours of lectures, post-graduate level
- Film analysis, 6 hours of seminars, post-graduate level

Courses for students of Polish Language and Culture School at the University of Silesia:

- 60 hours of Polish language and culture classes as part of teaching practice during Post-graduate Qualifying Studies in Teaching Polish Culture and Polish as a Foreign Language. In addition Polish language classes and seminars on Polish culture held for students in Ukraine, Russia and Brazil
- Guest lectures and workshops on Polish film and popular culture during Summer Polish Language Schools

Seminars for students of Polish language and culture at the Université de Toulouse-Le Mirail, Toulouse, France (2014)

- Cinema of Roman Polanski, 6 hours of guest seminars during the Polish Film Festival "Kinopolska" (2014)

TEACHING EXPERIENCE OUTSIDE UNIVERSITY (2009-2017)

- Lectures about Polish film history within the program Akademia Polskiego Filmu (Polish Film Academy) held by Polish Film Institute (2015/16)
- Film and photography analysis and interpretation (reading) workshops for primary, middle and high school students in cooperation with different culture institutions and media education programs (cinemas, public institutions, schools, NGOs, museums, Polish Film Institute)
- Media education workshops, seminars and lectures for teacher of all school levels
- Seminars for students of the University of Silesia for Children program: about popular culture, learning and teaching Polish as a foreign language, film analysis
- Elaboration and consultation of pedagogical materials for teachers and educators: workshop scenarios, methodological papers, case studies, all in the framework of different educational projects

PUBLICATIONS

Books: author

1. *Filmowe cuda i sztuczki magiczne. Szkice z archeologii kina (Film Miracles and Magic Tricks. Sketches from the Archaeology of Cinema)*, Katowice 2015, 202 pp.
2. *Dotyk światła. O zmysłowym doznawaniu kina (The Touch of Light. Sensual Experience of Cinema)*, Katowice 2012, 174 pp.

Books: co-editor

1. *Edukacja przez słowo – obraz – dźwięk*, ed. J. H. Budzik, I. Copik, Katowice 2015. (*Education Through Word – Image – Sound*, ed. J. H. Budzik, I. Copik, Katowice 2015).
2. W: A. Tambor, *Nowa polska półka filmowa. 100 filmów, które każdy cudzoziemiec zobaczyć powinien*, Katowice 2015: author of selected entries. (In: A. Tambor, *New Polish Film Shelf. 100 Films that Every Foreigner Should Watch*, Katowice 2015).

Papers and essays:

1. *Retro 3D. Fotografia stereoskopowa w nauce o mediach*, w: *Teksty i preteksty. Edukacyjna przestrzeń obrazu*, red. J. Pacuła, Bielsko-Biała 2016, s. 104-122. (*Retro 3D. Stereoscopic Photography in media education*, in: *Texts and pretext. The educational space of the image*, ed. J. Pacuła, Bielsko-Biała 2016, pp. 104-122)
2. *Inspiracje dydaktyczne dla edukacji filmowej: alternatywy dla modelu „przyliterackiego”*, w: *Edukacja polonistyczna jako zobowiązanie. Powszechność i elitarność polonistyki*. Tom 2, red. E. Jaskółowa, D. Krzyżyk, B. Niesporek-Szamburska, M. Wójcik-Dudek, przy współpracy D. Jagodzińskiej i A. Zok-Smoły, Katowice 2016, s. 503-515. (*Pedagogical inspirations for film education: alternatives to „paraliterary” model*, in: *Teaching Polish as a Responsibility. Universality and Elitism of Polish Studies*, ed. E. Jaskółowa, D. Krzyżyk, B. Niesporek-Szamburska, M. Wójcik-Dudek with the help of D. Jagodzińska and A. Zok-Smoła, Katowice 2016, pp. 503-515)

3. *Postawa magiczna i techniczna wobec mediów a kształcenie studentów dla filmu i przez film*; w: *Od edukacji filmowej do edukacji audiowizualnej: teorie i praktyki*, red. Ewa Ciszewska, Konrad Klejsa, Łódź 2016, s. 48-57. (*Magical and Technical Approach towards Media vs. Teaching Through and About Film*, in: *From Film to Audivisual Literacy: Theories and Practices*, ed. Ewa Ciszewska, K. Klejsa, Łódź 2016, pp. 48-57)
4. *Plakat jako tekst kultury w szkolnej edukacji filmowej*, „Język Polski w Liceum” 2016/2017, nr 2, s. 84-99. (*Film Poster as a Text of Culture in School Education*, „Język Polski w Liceum” 2016/17, no. 2, pp. 84-99).
5. *„W fotografii, zdaje się, nie będzie ze mnie »ludzi« [...]”*. Zdzisław Beksińskiego przetwarzanie widzenia, w: *Patrzanie i widzenie w kontekstach kulturoznawczych*, red. J. Dziewit, M. Kołodziej, A. Pisarek, Katowice 2016, s. 245-262. (*In the photography, it seems to me, there I will not be »people« [...]” Zdzisław Beksiński's processing of seeing*, in: *Seeing and Looking at in Cultural Studies Contexts*, ed. J. Dziewit, M. Kołodziej, A. Pisarek, Katowice 2016, pp. 245-262)
6. *Un triste na fotografiach Gisèle Freund. Portrety Waltera Benjamina w cieniu melancholii*, w: *Pomiędzy tożsamością a obrazem*, red. M. Markiewicz, A. Stronciwilk, P. Ziegler, Katowice 2016, s. 69-85. (*Un triste in photographs by Gisèle Freund. Portraits of Walter Benjamin in the shadow of melancholy*, in: *Between identity and image*, ed. M. Markiewicz, A. Stronciwilk, P. Ziegler, Katowice 2016, pp. 69-85)
7. *Spotkanie z fotografią – spotkanie z Innym. Inscenizowany portrety z cyklu „White power” Anny Bedyńskiej*, w: *Człowiek i medium. Terapia-Rowój-(Auto)narracja*, red. A. Ogonowska, Kraków 2016. (*Meeting with Photography – Meeting with the Other. Staged Portraits from the Cycle „White power” by Anna Bedyńska*, in: *Man and the Medium. Therapy – Development – (Self)Narration*, ed. A. Ogonowska, Kraków 2016).
8. *Młody widz jako archeolog mediów: stare i nowe media w filmowej wersji baśni o Śnieżce Tarsema Singha*. W: M. Zalewska-Pawlak, P. Soszyński (red.), *Sztuka i wychowanie w kulturze konwergencji. Wyzwoleni i zagubieni w sieci*. Łódź 2015, s. 215-230. (*Young Film Spectator as Media Archaeologist: the Old and the New Media in the Snow White Tale Film Version by Tarsem Singh*, in: M. Zalewska-Pawlak, P. Soszyński (ed.), *Art and Education in the Culture of Convergence. Liberated and Lost in the Web*, Łódź 2015, pp. 215-230)
9. *Filmowy gatunek peplum w edukacji szkolnej*, [w:] E. Jaskółowa, K. Biedrzycki (red.), *Fundamenty czy fundamentalizmy? Antyk grecko-rzymski i Biblia w szkole*, Warszawa 2015, s. 177-189. (*The Peplum Film Genre in School Education*, in: E. Jaskółowa, K. Biedrzycki (ed.), *Fundaments or fundamentalisms? Greek and Roman Antiquity and Bible in School*, Warszawa 2015, pp. 177-189)
10. *W poszukiwaniu straconego (?) oryginału*, „Kultura Współczesna” 2014 nr 2(82), s. 202-208. (*In the Search of the Lost (?) Original*, „Kultura Współczesna” 2014 no. 2(82), pp. 202-208.)
11. *(Bez)ruch i cisza obrazu według JLG*, „Kwartalnik Filmowy” 2014 no. 86, pp. 212-216. (*[Stop]Motion and Silence of the Image by JLG*, „Kwartalnik Filmowy” 2014 nr 86, s. 212-216).
12. *Źródło (nowej) historii kina: refleksje dydaktyczne na temat filmu Hugo i jego wynalazek Martine Scorsese*, [w:] *Cyfra a oryginał. Nowe źródło historii*, red. J. Jabłońska, M. Supruniuk, Warszawa 2014, s. 58-71. (*The (New) Film History Source: Didactic Approach to Martin Scorsese's Hugo*, [in:] *Digital vs. Original. A New Source of History*, ed. M. Supruniuk, J. Jabłońska, Warszawa 2014, pp. 58-71.)

13. *Różnorodność narysowana na ekranie: Joann Sfar i Marc Chagall w filmowej opowieści o Kocie rabina*, [w:] *Wyczytać świat – międzykulturowość w literaturze dla dzieci i młodzieży*, red. M. Wójcik-Dudek, B. Niesporek-Szamburska, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2014, s. 209-221. (*Diversity Drawn on the Screen: Joann Sfar and Marc Chagall in the Film Story about The Rabbi's Cat*, [in:] *To Read The World- Interculturality in Children's Literature*, ed. M. Wójcik-Dudek, B. Niesporek-Szamburska, Katowice 2014, pp. 209-221.)
14. *Film w edukacji – różne praktyki adaptacyjne. Artystyczny plakat filmowy jako paratekst filmu*, [w:] *Adaptacje I. Język-literatura-sztuka*, red. W. Hajduk-Gawron, A. Madeja, Katowice 2013, s. 323-327. (*Film in Education: Diverse Policies of Adaptation. Artistic Movie Posters as Film Paratexts*. [in:] *Adaptations I. Language-Literature-Art*. Ed. W. Hajduk-Gawron, A. Madeja, Katowice 2013, pp. 323-327)
15. *Trudne kontekstualizacje kina autorskiego: Wojciech Smarzowski w repertuarze dla cudzoziemców*, [w:] *Glottodydaktyka polonistyczna III Materiały z konferencji naukowej Stereotypy w nauczaniu języka polskiego jako obcego*, Pobierowo, 21-22 maja 2012, pod red. Jolanty Ignatowicz-Skowrońskiej i Magdaleny Kobus, Szczecin 2013, s. 41-64. (*Difficult Contexts: Wojciech Smarzowski's Films Understood by Foreigners*. [in] *Glottodidactics of Polish III. Stereotypes in Teaching Polish as a Foreign Language*, ed. J. Ignatowicz-Skowrońska, M. Kobus, Szczecin 2013, pp. 41-64)
16. „Kino nieme zabiera głos” : o archeologicznej eksploracji dawnych filmów. [W:] *Kino, którego nie ma*, red. P. Zwierzchowski, D. Wierski, Bydgoszcz 2013, s. 95-111. („*Silent Film Starts Talking*”: on Archaeological Exploration of Old Films. In: *Cinema Which is Not*, ed. P. Zwierzchowski, D. Wierski, Bydgoszcz 2013, pp. 95-111)

INTERNATIONAL CONFERENCE ATTENDANCE: PRESENTATIONS IN ENGLISH

- *Photography in Media Literacy Activities*. Network for European Cinema Studies Conference 2016: in-between: Cultures of Connectivity, Potsdam, Germany, 07/2016.
- *Magic and Illusion in Film Fairy Tales: Viewing Optical Toys*. Fantastic Material(s): Things and the Workings of the Non-Real, University of Silesia, Poland, 06/2016.
- *Early film tricks in the digital era. The power of Fantasy in Jennifer Kent's "The Babadook*. The Fantastic in a Transmedia Era. New Theories, Texts, Contexts"/ University of Southern Denmark/ Odense, 11/2015.

PROFESSIONAL MEMBERSHIPS

- Polish Society for Film and Media Studies member (since 2016)
- Network for European Cinema Studies member (since 2015)
- Polish Committee of the International Society of Education Through Art member (since 2014)

COMMUNITY SERVICE

- Cofounder and member of the board of Fundacja dla Filmu i Fotografii (Foundation for Film and Photography), established in Katowice in 2014: promotion of young photographers, organization and curatorship of photographic exhibitions, photography education