

Subject card

Subject name and code	, PG_00130517						
Field of study	Cultural Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2024/2025		
Education level	Master's studies	Subject group			Obligatory subject group in the field of study Optional subject group Specialty subject group		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			Polish elected fragments of statements and concepts may be in English		
Semester of study	2	ECTS credits			3.0		
Learning profile	academic	Assessment form					
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Sebastian Konefal				
	Teachers		dr hab. Sebastian Konefal				
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		43.0	75
Subject objectives	The student acquires knowledge about the development and changes in the language of film and other arts and media in the 1960s. Gets to know the most important works and stylistic tendencies of cultural texts related to counterculture, as well as works of independent and avant-garde circulation. It develops the ability to analyze and interpret audiovisual cultural texts and understand their basic conventions and their reinterpretation and deconstruction. Student earns about the specifics of the culture of the 1960s.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U08] The student proficiently prepares oral presentations and presentations in both Polish and a chosen foreign language.	The student efficiently prepares presentations and speeches on the history, theory and aesthetics of cultural texts related to the concept of counterculture in Polish.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[KULMU2_K06] The student systematically and consciously participates in cultural and artistic life, showing interest in current events in culture and art.	The student consciously participates in an independent, alternative audiovisual culture	[SK1] oral statement/conversation/discussion
	[KULMU2_U05] The student 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 critically analyze and interpret audiovisual works, taking into account countercultural artworks	[SU2] presentation/project/paper/report
	[KULMU2_W05] The student possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has established, specialized knowledge in the field of countercultural texts of audiovisual culture or management of independent and alternative culture projects.	[SW1] oral statement/conversation/discussion
	[KULMU2_W06] The student familiarizes themselves with and comprehends advanced contemporary theories and methods for analyzing, interpreting, and evaluating various cultural and artistic texts.	The student knows and understands advanced contemporary theories and methods of analysis, interpretation and evaluation of various cultural and art texts related to countercultural activities and attitudes.	[SW4] test/exam - oral or written
[KULMU2_W02] The student has an extensive understanding of the terminology in the fields of cultural and religious studies, as well as art studies.	The student knows the terminology in the field of audiovisual culture at an advanced level The student has well-established, specialist knowledge in the field of counterculture relationships and audiovisual	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work [SW5] implementation of a problem task	
Subject contents	Literary manifestos of the counterculture. Audiovisual manifestos of the counterculture. American avant-garde. Structural and poetic cinema. The role of shock, obscene and subversive humor in counterculture cinema. Kitsch, camp and deconstruction of genres in the cinema of the 1960s and 1970s. Direct cinema new forms of documenting an era. Countercultural revolution from the perspective of the classics of the 1960s. Countercultural revolution from a subversive perspective - cinema/comics/animation. The interception of counterculture discourse by popular culture. Counterculture and new media. Counterculture and new research trends (ecocriticism, post and trans humanism, ANT).		
Prerequisites and co-requisites	no requirements		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written exam	51.0%	50.0%
	active participation in classes	51.0%	25.0%
	report, presentation	51.0%	25.0%

Recommended reading	Basic literature	<p>Urszula Tess, Kino Beat Generation, Kraków 2010 (wybrane fragmenty)</p> <p>Herbert Marcuse, Człowiek jednowymiarowy, Warszawa 1991. [wybrane fragmenty]</p> <p>Konrad Klejsa, Kino kontrkultury, Warszawa 2008. [wybrane fragmenty]</p> <p>Mirosław Przyłipiak, Kino Bezpośrednie. Lata 1961-63, Gdansk 2008. [wybrane fragmenty]</p> <p>Magdalena Podsiadło, Jonas Mekas przybysz trwale przemieszczony [w:] Mistrzowie kina amerykańskiego. Bunt i nostalgia, red. Łukasz Plesnar, Rafał Syska, Krakow 2007.</p> <p>Patrycja Bieszk, Subwersywny humor..., [w:] Nowe nawigacje II, red. P. Marecki, P. Kletowski, Krakow 2003.</p> <p>Passolini: tak pięknie jest snic, red. Andrzej Pitrus, Krakow 2002. [wybrane fragmenty]</p> <p>Magdalena Lisowska-Magdżiarz, Bunt na sprzedaż, Krakow 2000. [wybrane fragmenty]</p> <p>Jerzy Szyłak, Krajobraz po rewolucji, [w:] W drodze, 2000, nr 7.</p> <p>Ryszard W. Kluszczyński, Film / wideo / multimedia. Sztuka ruchomego obrazu w erze elektronicznej, Krakow 2002. [wybrane fragmenty]</p> <p>Charles Reich, Zieleni się Ameryka, Warszawa 1976. [rozdział pt. Zieleni się Ameryka]</p> <p>Bartłomiej Dobroczyński, New Age, Krakow 1997 [wybrane fragmenty]</p> <p>Joseph Heath, Andrew Potter, Bunt na sprzedaż, Bunt na sprzedaż : dlaczego kultury nie da się zagłuszyć, Warszawa 2010. [wybrane fragmenty]</p> <p>Monika Bakke, Bio-transfiguracje Sztuka i estetyka posthumanizmu, Poznań 2012 [fragmenty]</p>
	Supplementary literature	<p>Herbert Marcuse, Eros i cywilizacja, Warszawa 1999.</p> <p>Guy Debord, Społeczeństwo spektaklu, Warszawa 2006.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	<p>1. Explain the concepts of contestation, counterculture, alternative culture, independent culture, underground</p> <p>2. How do posthumanist research differ from trans humanistic research?</p>	
Work placement	Not applicable	

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