

Subject card

Subject name and code	Post-classical cinema, PG_00141964						
Field of study	Film and Audio-Visual Culture 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 Humanistic-social subject group Subject group related to practical vocational preparation		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			Polish		
Semester of study	1	ECTS credits			2.0		
Learning profile	practical	Assessment form					
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Paweł Biliński				
	Teachers		dr Grzegorz Fortuna-Skowron				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	20.0	0.0	0.0	0.0	0.0	20
	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	20		2.0		28.0	50
Subject objectives	The purpose of the course is to familiarize students with two things: the methodology of the study of feature cinema based on the concept of classicism (the so-called neo-formal school of film analysis) and the latest trends in film art encompassed by the broad concept of post-classical cinema. In addition, the classes are designed to develop critical thinking and independent analysis skills, as well as conceptual precision.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.	Has in-depth skills in the analysis and interpretation of post-classical film, which he uses in speech and writing	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	when interacting with film scholars and authors of audiovisual work discussing post-classical cinema, uses scientific or professional vocabulary	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAMU2_W10] He/she knows the recent history of film and TV series.	knows the recent history of film in the context of post-classical cinema	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[WOFKAMU2_W08] He/she understands the evolution of the language of film and new media against the background of other artistic disciplines.	Understands the evolution of film language in the context of post-classical cinema	[SW4] test/exam - oral or written
	[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.	Has an in-depth knowledge of the historical context of post-classical cinema	[SW4] test/exam - oral or written
Subject contents	Concepts of classical and post-classical cinema - history and meanings; Narrative of post-classical cinema; Unreliable narrator; Personalization, subjectivization, focalization of narrative; Category of time in post-classical cinema: Reverse sequence of events and backward causality; Film future tense; Loop structure; Category of space in post-classical cinema: continuity, fluidity, permeability; Labyrinth structures; Parallel worlds; Spectacularity vs. narrativity in post-classical cinema; Network stories; New type of character in post-classical cinema: Metaphors of bifurcation: The joyless, the unfit, the split, the mentally disturbed; The category of productive pathologies; The hero of the posthuman era; Slow cinema		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in lectures	80.0%	30.0%
	Written or oral exam	51.0%	70.0%
Recommended reading	Basic literature	Thomas Elsaesser, Kino-maszyna myślenia. Refleksje nad kinem epoki cyfrowej, Gdańsk 2018. Jacek Ostaszewski, Techniki subiektywizacji w filmie fabularnym, Kwartalnik filmowy 2017 nr 97-98, s. 263-277. Jacek Ostaszewski, W pętli zapomnienia. Analiza narracyjna filmu Memento Christophera Nolana, [w:] Piotr Francus (red.), Psychologiczne aspekty komunikacji audiowizualnej, Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego, Lublin 2007, s. 133-163. Jacek Ostaszewski, Historia narracji filmowej, Universitas: Kraków 2018. Antoni Michnik, Podmiot, czas, światło. Gaspara Noe eksperymenty z realizmem we Wkraczając w pustkę, Kwartalnik Filmowy 2011 nr 75-76. Barbara Szczekała, Mind-game films. Gry z narracją i widzom, Łódź 2018	
	Supplementary literature	D. Bordwell, Mutual Friends and Chronologies of Chance, w: idem: Poetics of Cinema, Routledge: New York and London, 2008, p. 189-250. William Brown, From DelGuat to ScarJo 11, w: The Palgrave Book of Posthumanism in Film and Television, Michael Hauskeller, Thomas D. Philbeck, Curtis D. Carbonell (ed), Palgrave MacMillan 2015. William Brown, #problempierwszegoświata. Gdy długie filmy trwają jeszcze dłużej, Panoptikum 2018 nr 19 (26), s. 131-141. Matthias Bruetsch, Loop Structures in Film (and Literature): Experiments with Time Between the Poles of Classical and Complex Narration, wydruk. Scott Bukatman, Spectacle, Attractions and Visual Pleasure, w: The Cinema of Attractions Reloaded, Wanda Strauven (ed), Amsterdam University Press, Amsterdam 2006, p. 71-84.	
	eResources addresses		

Example issues/ example questions/ tasks being completed	Concept of post-classical cinema according to E. Thanouli; mind-game film according to T. Elsaesser; characterization of narrative in "Memento" by Ch. Nolan
Work placement	Not applicable

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