

Subject card

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| Subject name and code | History of Polish Cinema (from the Cinema of Moral Anxiety to the Liberty Cinema), PG_00143339 | | | | | | |
| Field of study | Theatre Studies | | | | | | |
| Date of commencement of studies | October 2024 | Academic year of realisation of subject | | | 2025/2026 | | |
| Education level | undergraduate studies | Subject group | | | Obligatory subject group in the field of study Subject group related to scientific research in the field of study | | |
| Mode of study | full-time studies | Mode of delivery | | | at the university | | |
| Year of study | 2 | Language of instruction | | | Polish | | |
| Semester of study | 3 | ECTS credits | | | 2.0 | | |
| Learning profile | academic | Assessment form | | | | | |
| Conducting unit | Zakład Dramatu, Teatru i Widowisk -> Instytut Filologii Polskiej -> Faculty of Languages | | | | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | | dr Maria Szoska | | | | |
| | 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 | Students will acquire knowledge of the most important aesthetic phenomena in the history of Polish cinema, mainly feature films and (to a lesser extent) documentary cinema. Individual trends, directions and authors will be placed in a socio-cultural and political context. | | | | | | |

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| Learning outcomes | Course outcome | Subject outcome | Method of verification |
| | [WOTL3_W06] Has in-depth knowledge of the history of film, performance and visual arts. | <ul style="list-style-type: none"> • knows and recognizes the most important films from this period of Polish cinema; feature films, but also documentaries; has basic knowledge about their makers (K_W06); • knows basic trends and currents in the history of cinematography and the main phenomena in the field of film culture (K_W06) • understands and describes mutual relations between Polish cinema and theatre (K_W06); • knows the most important texts from the field of Polish film criticism of the designated period (K_W06). | [SW1] oral statement/ conversation/discussion [SW3] text preparation/written work |
| | [WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems. | <ul style="list-style-type: none"> • is prepared to use his/her knowledge of theatre, drama and other arts to solve cognitive problems (K_K05). | [SK1] oral statement/conversation/ discussion [SK8] observation of student's independent or team work |
| | [WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation. | <ul style="list-style-type: none"> • is able to search, analyse, evaluate and select information using oral and written sources on the history of Polish film (K_U01); • can recognise different forms of film works and select appropriate methods and tools for their analysis and interpretation (K_U03). | [SU4] test/exam - oral or written [SU5] implementation of a problem task |
| [WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts. | <ul style="list-style-type: none"> • is able to search, analyse, evaluate and select information using oral and written sources in the field of Polish film history (K_U01); | [SU3] text preparation/written work [SU6] demonstration of practical skills | |
| Subject contents | <p>Seminar topics in semester 3:</p> <p>Documentalism of the 1960s and 1970s Cinema of Moral Unrest. Man of Marble and Camouflage. Cinema of moral concern: Feliks Falk, Janusz Kijowski and others. The work of Agnieszka Holland. Cinema of the "Solidarity" period. Beyond the cinema of moral concern. The work of Wojciech Marczewski and Piotr Szulkin. Krzysztof Kieślowski: from Personnel to No End; from The Decalogue to Red). Cinema of the 1980s. The phenomenon of Polish popular cinema. "The martial law generation". The cinema of the Third Republic: Settling accounts with history. The work of Jan Jakub Kolski. Polish popular cinema: the bandit trend, adaptations and romantic comedies. In search of social truth. The oeuvre of K. Krauze. The work of Marek Koterski. Young Polish cinema and off-Broadway cinema.</p> | | |
| Prerequisites and co-requisites | <p>A. Formal requirements</p> <p>A prerequisite for participation in classes starting from semester 3 is passing the History of Polish Cinema in semester 2. In exceptional cases, the instructor may waive this rule or include a class with similar subject matter.</p> <p>B. Prerequisites</p> <p>Students should have basic knowledge of film language.</p> | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | colloquium | 52.0% | 70.0% |
| | active participation in classes | 80.0% | 30.0% |

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| Recommended reading | Basic literature | <p>Each time at the beginning of the semester, the instructor will review or determine the set of readings required to pass the course.</p> <p>A. Literature required for the final course credit (exam)</p> <p>A.1. Used in class</p> <p>Semester 3</p> <p>T. Lubelski, <i>Historia kina polskiego. Twórcy, filmy, konteksty</i>, Katowice 2009; M. Haltof, <i>Kino polskie</i>, przeł. M. Przyłipiak, Gdansk 2005; <i>Encyklopedia kultury polskiej XX wieku. Film, kinematografia</i>, pod red. E. Zajicka, Warszawa 1994; <i>Historia filmu polskiego</i>, 6 volumes (covers the years 1895-1972); M. Hendrykowska, <i>Kronika kinematografii polskiej 1895-1997</i>, Poznań 1999. <i>Analizy i interpretacje. Film polski</i>, Katowice 1984; <i>Autorzy kina polskiego</i>, pod red. G. Stachówny i J. Wojnickiej, Kraków 2004 [and 2 further volumes]; <i>Kino polskie w 13 sekwencjach</i>, pod red. E. Nurczynskiej-Fidelskiej, Kraków 2005; <i>Człowiek z ekranu. Z antropologii postaci filmowej</i>, pod red. M. Jankun-Dopartowej i M. Przyłipiaka, Kraków 1996.</p> |
| | Supplementary literature | <p>B. Complementary literature</p> <ul style="list-style-type: none"> • A. Szpulak, <i>Kino wśród mitów: o filmach śląskich Kazimierza Kutza</i>, Gniezno 2004; • M. Jankun-Dopartowa, <i>Falszywa inicjacja bohatera</i>, [w:] <i>Człowiek z ekranu. Z antropologii postaci filmowej</i>, pod red. M. Jankun-Dopartowej i M. Przyłipiaka, Kraków 1996; • Michałek, <i>Jak powstawał Człowiek z żelaza</i>, <i>Kwartalnik Filmowy</i> 1995/1996, nr 15/16; • K. Kornacki, <i>Naga władza. Polskie kino erotyczne (schyłkowego PRL-u)</i>, "Studia Filmoznawcze" 2008, nr 29; • M. Przyłipiak, J. Szyłak, <i>Po zburzeniu muru</i>, [w:] tychże, <i>Kino najnowsze</i>, Kraków 1999. |
| | eResources addresses | Adresy na platformie eNauczanie: |
| Example issues/ example questions/ tasks being completed | | |
| Work placement | Not applicable | |

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