

Subject card

Subject name and code	"Roads and Wilderness". Road movie phenomenon, PG_00145286						
Field of study	Creative Writing						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2024/2025		
Education level	undergraduate studies	Subject group			Obligatory subject group in the field of study Optional subject group		
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	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		dr Maria Szoska				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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 learn about the specificity, conditions and genre dependencies of road cinema. Familiarises him/herself with the narrative structures of constructing film stories and showing the inner experiences and transformations of the protagonist. Knows the difference between contesting cinema and cinema of contestation. Knows how to list examples of road films and how to analyse and interpret them.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_W09] Knows and understands at an advanced level the most important phenomena in Polish and universal literature, culture and art recorded by contemporary literary studies.	Knows and understands to an advanced level selected issues concerning the subject specificity of film studies (current trends in film studies, development and transformation of contemporary cinematography) in the area of humanities, within the framework of the art of writing. Advanced knowledge and understanding of the latest theories and trends in the humanities, especially in film studies, including methods of analysis and interpretation of film works; is aware of the complex nature of film language and its complexity and historical variability.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[SKPL3_U04] Is able to use methods and theories, especially from the field of literary studies, to analyze and interpret cultural texts.	<ul style="list-style-type: none"> • can apply literary and cultural methods and theories, in particular from the field of film studies, to produce interpretations and evaluations of literary and applied texts, and in particular to recognise, analyse, evaluate, interpret and select film works according to the period they were produced in, the authors and the genres; can decipher their meanings and evaluate their social impact and place in the historical and cultural process. • can critically recognise and creatively use in his/her own texts and statements the forms, conventions and artistic strategies of contemporary film studies, in particular those shared by contemporary literary and Polish studies; has the ability to use the language of film studies • is able to search for and integrate information from a variety of sources and to develop substantial arguments in polemics and debates, making use, among other things, of the discourse of disciplines studying film; is able to prepare critical speeches on films watched 	[SU3] text preparation/written work [SU4] test/exam - oral or written [SU6] demonstration of practical skills [SU8] observation of student's independent or team work
	[SKPL3_K06] Is ready to enter into a partnership dialogue with representatives of different worldviews, artistic attitudes, and cultural circles, while observing the communication rules defined in modern linguistics.	Is ready to participate actively, self-consciously and responsibly in literary, cultural and social life in a variety of roles-arguments in polemics and debates, using, among other things, the discourse of the disciplines that study film; is able to prepare critical speeches on films watched	[SK1] oral statement/conversation/ discussion [SK6] demonstration of practical skills
Subject contents	<p>Genre convention and narrative structures of road cinema (<i>It Happened One Night</i> by F. Capra). The inner experience of the protagonist in road cinema: a) the journey as self-therapy for trauma (<i>Guilietta and Ghosts</i> by F. Fellini), b) the journey as a path to self-discovery (<i>The Straight Story</i> by D. Lynch). Contestation and cinema theoretical and sociological reflections. Contesting cinema vs. the cinema of contestation (Hollywood vs. countercultural and avant-garde models). American cinema of the 1960s in the context of social change (<i>Bonnie and Clyde</i> by A. Penn; <i>Easy Rider</i> by D. Hopper). Wim Wenders' Unfinished Journey (<i>False Motion [Falsche Bewegung]</i>). The renaissance of road cinema (<i>Wild at Heart</i> by D. Lynch). Women and men: feminist attempts to rewrite road cinema (R. Scott's <i>Thelma and Louise</i>). Road cinema in an inverted mirror: film pastiches (<i>Born Killers</i> by O. Stone). Contemporary road movies.</p>		
Prerequisites and co-requisites			

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	design/presentation	51.0%	60.0%
	systematic preparation of issues identified by the trainer	51.0%	20.0%
	attendance and active participation in classes	80.0%	20.0%
Recommended reading	Basic literature	A. Literature required for final course credit: A.1. used in class <ol style="list-style-type: none"> 1. <i>Ameryka Wima Wendersa</i>, Kwartalnik Filmowy 2005, nr 49-50, s. 189-207. 2. <i>Historia kina</i>, t. 4: <i>Kino konca wieku</i>, red. T. Lubelski, I. Sowinska, R. Syska, Krakow 2019. 3. Klejsa K., <i>Filmowe oblicza kontestacji</i>, Warszawa 2008. 4. Kornatowska Maria, <i>Fellini</i>, Gdański 2005. 5. Lesiak M., Syska R., <i>Renesans Hollywoodu: kino amerykańskie lat siedemdziesiątych</i>, [w:] <i>Historia kina</i>, tom 3: <i>Kino epoki nowofalowej</i>, rozdział XIX, Krakow 2015. 6. Ostrowska-Chmura E., 2006, <i>Frank Capra amerykańskie marzenia i koszmary</i>, [w:] Plesnar Ł.A., Syska R., (red.) <i>Mistrzowie kina amerykańskiego. Klasycy</i>, Rabid, Krakow. 7. Pitrus A., <i>Progresywne gatunki filmowe</i>, [w:] <i>Kino gatunków wczoraj i dziś</i>, red. K. Loska, Kraków 1998. 8. Przyłipiak M., Szyłak J., <i>Kino najnowsze</i>, Kraków 1999. A.2. studied independently by the student <ol style="list-style-type: none"> 1. Helman A. (red.), <i>Kino gatunków</i>, Kraków 1991. 2. Radkiewicz M., <i>Oblicza kina queer</i>, korporacja ha!art, Kraków 2014 3. Marczak M., <i>Dwie podróże w głąb siebie: Prosta historia Davida Lyncha i Tam, gdzie rosną poziomki Ingmara Bergmana, czyli o psychoanalitycznym i metafizycznym rozrachunku u kresu życia</i>, Media Kultura Komunikacja Społeczna 2011, nr 7, s. 167-188. 	
	Supplementary literature	Complementary literature <ol style="list-style-type: none"> 1. Kuśmierczyk S., <i>Antropologia doświadczenia wewnętrznego w dziele filmowym</i>, w: <i>Doświadczenie bohatera w dziele filmowym</i>, pod red. S. Kuśmierczyka, Warszawa 2017. 2. <i>Europejskie kino gatunków</i>, t. 1-3, pod red. Piotra Kletowskiego, Kraków 2016, 2020, 2021. 	
	eResources addresses	Adresy na platformie eNauczanie:	
	Example issues/ example questions/ tasks being completed	The metaphor of the road in culture and cinema. Analysis of common places in the poetics of classic road movies.	
Work placement	Not applicable		

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