

Subject card

Subject name and code	Contemporary World Cinema, PG_00148558						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
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	2	Language of instruction			Polish		
Semester of study	3	ECTS credits			2.0		
Learning profile	practical	Assessment form					
Conducting unit	Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Paweł Biliński				
	Teachers						
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		5.0		25.0	50
Subject objectives	Student acquires knowledge of the development of film art in the world, with particular emphasis on the evolution of film style and film technology, social and political context - from the late 1990s to the most recent years. Student learns about the most important works, trends and eras in the history of general and contemporary cinema. Develops the ability to analyze and interpret a film work and understand basic conventions and film genres.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_K08] He/she is aware of the responsibility for preserving the cultural heritage (especially film) of the region, country and Europe.	Is aware of the responsibility to preserve the cultural heritage of the West by promoting and analyzing recent filmmaking	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[WOFKAMU2_W10] He/she knows the recent history of film and TV series.	knows the recent history of world film	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[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 advanced knowledge of the historical context of cinema, especially the relationship between the past and the present and their narrative correlations in selected cinematographies of America, Europe and Asia.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.	is able to write essays in Polish or foreign language with using professional terminology and knowledge of the latest world cinema	[SU4] test/exam - oral or written
[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 analyzing and interpreting recent world cinema, which he uses in speech and writing	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written	
Subject contents	Auteur cinema and selected national cinemas in the 21st century. Transnational cinema. New Waves in the 21st century. Women's and feminist cinema in the 21st century. Asian cinema in the 21st century. Slow cinema and film neomodernism. New developmental paths of contemporary cinema.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation during lectures	80.0%	30.0%
	Written or oral exam	51.0%	70.0%
Recommended reading	Basic literature	<p>Autorzy kina azjatyckiego, red. Alicja Helman i Agnieszka Kamrowska, Kraków 2010.</p> <p>Autorzy kina azjatyckiego, t. 2, red. Agnieszka Kamrowska, Kraków 2015.</p> <p>Autorzy kina europejskiego, t. 5-6, red. Alicja Helman, Andrzej Pitrus, Kraków 2010, 2011.</p> <p>A. Lewicki, <i>Sztuczne światy. Postmodernizm w kinie fabularnym</i>, Wrocław 2007.</p> <p>Kino Europy, pod red. P. Sitarskiego, Kraków 2001.</p> <p>M. Adamczak, <i>Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku</i>, Gdańsk 2010.</p> <p>Mistrzowie kina amerykańskiego. <i>Współczesność</i>, pod red. Ł.A. Plesnara i R. Syski, Kraków 2010.</p> <p>Kobieta z kamerą, pod red. G. Stachówny, Kraków 1998.</p> <p>B. Szczekała, <i>Mind-game films. Gry z narracją i widzem</i>, Łódź 2018.</p> <p>R. Syska, <i>Filmowy neomodernizm</i>, Kraków 2014.</p> <p>Kino afroamerykańskie. <i>Twórcy, dzieła, zjawiska</i>, pod red. E. Drygalskiej i M. Pieńkowskiego, Gdańsk 2015.</p> <p><i>Cicha eksplozja. Nowe kino Azji Wschodniej i Południowo-Wschodniej</i>, red. Jagoda Murczyńska, Kraków 2016.</p>	
	Supplementary literature	<p>M. Adamczak, <i>A24. Anatomia sukcesu</i>, Ekran 2021, nr 3.</p> <p>M. Bartczak, <i>Obrazy i języki melancholii w nowym kinie tureckim</i>, [w:] <i>Nowe kino Turcji</i>, pod red. J. Topolskiego, Kraków-Warszawa 2010.</p> <p>M. Bartczak, <i>W ogniu filmowej rewolucji</i>, Ekran 2011, nr 1-2.</p> <p>P. Biliński, <i>Rekonstrukcje. Kino Radu Judego</i>, Ekran 2020, nr 2.</p> <p>J. Flig, <i>Chiny, Tajwan, Hongkong: trzy spóźnione fale</i>, [w:] <i>Historia kina. Tom 4. Kino końca wieku</i>, red. nauk. T. Lubelski, I. Sowińska, R. Syska, Kraków 2019, s. 711-732 (fragmenty o kinie Tajwanu i Hongkongu).</p> <p>M. Podsiadło, <i>Transnarodowe spojrzenie jako efekt współczesności</i>, [w:] <i>Kino polskie jako kino transnarodowe</i>, red. S. Jagielski, M. Podsiadło, Kraków 2017.</p>	
	eResources addresses		
Example issues/example questions/tasks being completed	Phenomenon of the New Romanian Cinema; Narratives of contemporary African American cinema; Defining transnational cinema; Characteristics of the works of selected South American directors		
Work placement	Not applicable		

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