

**Subject card**

Subject name and code	Auteurs' Cinema II, PG_00148697						
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	Bachelor's studies	Subject group			Obligatory subject group in the field of study Subject group related to practical vocational preparation		
Mode of study	part-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	4	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						
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 student acquires knowledge of the development of the art of filmmaking in the world, with particular emphasis on the evolution of film style and film technology, the social and political context - from the prehistory of film art to the 21st century. It learns about the most important works, trends and eras in the history of general cinema. Develops the ability to analyze and interpret a film work and understand basic film conventions and genres.						
Learning outcomes	Course outcome	Subject outcome			Method of verification		
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Can critically read film manifestos, theoretical texts and historical studies			[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written		
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	Is aware of the importance of cultural heritage and its impact on the formation of social ties			[SK1] oral statement/conversation/discussion		
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	Has a structured knowledge of the history and principles of new media and the history of cinema from 1960-1980			[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion		
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	seeks information about films and historical periods in cinema, using various sources (journalism, studies, the Internet, archives)			[SU1] oral statement/conversation/discussion		
Subject contents	Eastern Bloc cinemas after the political thaw. European <i>Auteur</i> cinema of the 1960s and 1970s. Cinema and counterculture. American cinema of the 1960s and 1970s. Japanese cinema. Australian New Wave.						
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%
	Oral or written exam	51.0%	70.0%
Recommended reading	Basic literature	<p>Europejskie manifesty kina: od Matuszewskiego do Dogmy. Antologia, wyb., wstęp i oprac. A. Gwóźdź, Warszawa 2002 (tu: A. Astruc, Narodziny nowej awangardy: kamera-pióro, J.-L. Godard, Montaż, moje piękne zmartwienie).</p> <p>Historia kina epoki nowofalowej red. T. Lubelski, R. Syska, I. Sowińska, Kraków 2015 (wybrane rozdziały)</p> <p>T. Lubelski, Nowa Fala. O pewnej przygodzie kina francuskiego, Kraków 2000.</p> <p>P. Hames, Czechosłowacka Nowa Fala, Gdańsk 2011, rozdz. Szkoła Formana i Literatura, fantazja i eksperyment.</p> <p>R. Marszałek, Nowy film angielski, Warszawa 1968, rozdział Źródła: free cinema i ruch młodych gniewnych.</p> <p>T. Szczepański, Zwierciadło Bergmana, wyd. 3, Gdańsk 2007.</p> <p>M. Kornatowska, Fellini, Gdańsk 2005.</p> <p>E. Ostrowska, Poza horyzontem zdarzeń. O filmach Michelangelo Antonioniego, [w:] Mistrzowie kina europejskiego, Łódź 1996.</p> <p>T. Lubelski, Osiem i pół, czyli potrzeba pełni, Kino 1989, nr 4.</p>	
	Supplementary literature	J. Toeplitz, Historia sztuki filmowej, t. 1-6, Warszawa 1955-1991.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	Counterculture cinema; New Hollywood <i>Auteurs</i> ; Andriej Tarkovsky's films in the context of USSR cinema		
Work placement	Not applicable		

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