

**Subject card**

<b>Subject name and code</b>	The Russian i Soviet Cinema, PG_00150221						
<b>Field of study</b>	Russian Philology						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional subject group Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			Russian		
<b>Semester of study</b>	4	<b>ECTS credits</b>			3.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			exam		
<b>Conducting unit</b>	Division of Russian Studies, Russian Literature and Culture -> Institute of Russian and Eastern Studies -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Liliana Kalita				
	Teachers						
<b>Lesson types</b>	<b>Lesson type</b>	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						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		43.0	75
<b>Subject objectives</b>	The aim of the course is to familiarise students with the history of Russian cinematography, its peculiarities at different stages of development, the place of Russian film art in world cinematography, the most prominent directors and actors, the main genres and currents of Russian cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FROSL3_W08] The student has advanced knowledge of the interrelationships of linguistics, literary studies, cultural sciences and religion with social communication and media sciences, psychology, pedagogy and history.	has knowledge of the relationship between philology and the other humanities, in particular film studies	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FROSL3_W05] The student knows and understands specialized terminology and has advanced detailed knowledge in selected areas of knowledge of Russian culture and socio-economic realities.	knows and understands specialist terminology and has a structured knowledge of concerning the history of Russian cinematography	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FROSL3_U01] Students are able to acquire, select, analyze and consolidate knowledge using a variety of sources in an orderly and systematic manner.	is able to acquire, select, analyse and consolidate knowledge about the stages in the history of Russian cinema and its creators using various sources in an organised and systematic manner	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FROSL3_K01] The student is aware of the extent of his philological knowledge and professional skills and understands the need for further continuous development of his own competence in linguistics, literary studies, cultural sciences and religion.	Is aware of the extent of his/her knowledge of film studies and understands the need for further continuous development of its own competences	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written
[FROSL3_U04] The student uses information technology, multimedia and Internet resources. Can critically evaluate and develop the Internet resources used.	Uses multimedia and Internet resources to acquire knowledge about the history of Russian cinematography. Can critically evaluate and develop the resources used.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written	
Subject contents	<p>The birth of cinematography in Russia. Silent cinema. Film during the First World War. Tasks and role of cinema in the era of revolution and civil war. Directors: traditionalists and innovators. "Battleship Potemkin" by S. Eisenstein. Russian film art of the 1930s ("The world is laughing" by Grigoriy Aleksandrov). Cinema during the Second World War and the first post-war years. "Thaw" in Russian cinematography ("Forty-first" by G. Chukhrai). The cinematic works of A. Tarkovsky. The master of comedy L. Gaiday. Cinema in the era of stagnation and at the threshold of the collapse of the USSR: the work of N. Mikhalkov. The satirical comedies of E. Ryazanov. "Little Vera" as a film-symbol of the era. The return of the "shelf-liners" (films of K. Muratova, A. Askoldov). Folklore tradition in the comedy of the 1990s - films of A. Rogozhkin. The cinema bestsellers of A. Balabanov's "Brother" and "Brother 2". Aestheticizing trend in contemporary cinema - I. Vyrypayev's "Euphoria". The motif of the search for personal freedom in the film V. Storozheva "Journey with pets".</p>		
Prerequisites and co-requisites	Choice of literary and cultural specialisation		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written test with open and closed questions on the topics discussed in class	51.0%	60.0%
	active participation in activities	60.0%	40.0%
Recommended reading	Basic literature	Miracle Kinemo. Russian film thought, ed. by T. Szczepański and B. Żyłko, Gdańsk 2002. Dolmatovskaya G., Shilova I., Silhouettes of the Soviet Screen, Moscow 1980. Flig M, The myth-making function of cinema and literature in 1930s Stalinist culture, Kraków 2014. Stishova J., A brief history of post-Soviet cinema, "Kino" 1997, no. 1, pp. 12-30. Wojnicka J., Children of the 20th Congress. Film in Soviet culture 1956-1968, Kraków 2012.	
	Supplementary literature	History of cinema vol.1-4, Cracow 2012-2018	
	eResources addresses		

Example issues/ example questions/ tasks being completed	The birth of cinema. Thomas Edison. The Lumière brothers. The work of Georges Méliès Peculiarities of the formation of Soviet cinema in the 1920s (V. Pudovkin, A. Dovzhenko, Dziga Vertov, FEX). L. Kuleshov's contribution to the development of montage theory. S. Eisenstein as a theoretician of cinema. "Battleship Potemkin" by S. Eisenstein as a masterpiece of world cinema. The genre of film comedy in Soviet cinema of the 1930s. The musical comedies of G. Alexandrov. Cinematography of the war years - 1941-1949. The cinema of the thaw period: themes, heroes, problems. The film adaptation of A. Ostrovsky's play Panna bez dowag, directed by J. Protazanov and E. Ryazanov. The end of the thaw - 1969-1984. A. Tarkovsky as theoretician and practitioner of cinema. Perestroika and cinema - 1985-1991. Post-Soviet cinema in Russia - 1990-2015.
Work placement	Not applicable

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