

Subject card

Subject name and code	Soviet and Russian cinema, PG_00158222						
Field of study	Eastern Studies						
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	2		ECTS credits		2.0		
Learning profile	academic		Assessment form				
Conducting unit	Zakład Rosjoznawstwa, Literatury i Kultury Rosyjskiej -> Instytut Rusycystyki i Studiów Wschodnich -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Liliana Kalita				
	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	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
	[SWSCHL3_W06] He/she has well-organized detailed knowledge in selected areas of cultural studies, primarily in Russian culture and the culture of the second chosen language area	knows and understands specialist terminology and has a structured knowledge of concerning the history of Russian cinematography Russian	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[SWSCHL3_K07] Is aware of the significance of humanistic reflection for the formation of intercultural social ties	is aware of the extent of his knowledge of film studies and its importance in world culture	[SK1] oral statement/conversation/ discussion
	[SWSCHL3_U01] Is able to search, analyze, evaluate, select, and utilize information using modern techniques for obtaining, classifying, and analyzing information from sources in Polish, Russian, and a second foreign language, following the guidelines of the academic supervisor	is able to acquire, select, analyse and consolidate knowledge about the stages in the history of Russian cinema and its creators using a variety of sources in an organised and systematic way	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[SWSCHL3_W09] He/she has knowledge of the connections between cultural studies, history, linguistics, and political science, social communication, law, and economics relevant to Eastern Studies.	has knowledge of the relationship between cultural sciences and other humanities, in particular film studies	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[SWSCHL3_U04] Is able to independently and under the guidance of a supervisor acquire knowledge and develop research skills, utilizing sources in Polish, Russian, English, as well as the second foreign language of study	is able to use multimedia and Internet resources to acquire knowledge about the history of Russian cinematography and to critically evaluate and compile the resources used.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
Subject contents	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). Cinemaduring 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 eraof 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 withpets".		
Prerequisites and co-requisites	Choice of faculty		
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%	95.0%
	active participation in activities	80.0%	5.0%
Recommended reading	Basic literature	Cudowny Kinemo. Rosyjska myśl filmowa, pod red. T. Szczepańskiego i B. Żyłko, Gdańsk 2002. Dołmatowska G., Szyłowa I., Sylwetki radzieckiego ekranu, Moskwa 1980. Flig M, Mitotwórcza funkcja kina i literatury w kulturze stalinowskiej lat 30. XX wieku, Kraków 2014. Stiszowa J., Krótka historia kina postradzieckiego, Kino 1997, nr 1, s. 12-30. Wojnicka J., Dzieci XX Zjazdu. Film w kulturze sowieckiej lat1956-1968, Kraków 2012.	
	Supplementary literature	History of cinema vol.1-4, Cracow 2012-2018	
	eResources addresses	Adresy na platformie eNauczanie:	
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."BattleshipPotemkin" by S.Eisenstein as a masterpiece of world cinema.The genre of film comedy in Soviet cinema ofthe 1930s. The musical comedies of G. Alexandrov. Cinematography of the war years - 1941-1949. Thecinema of the thaw period: themes, heroes, problems. The film adaptation of A.Ostrovsky's play Panna bezdowag, directed by J. Protazanov and E. Ryazanov. The end of the thaw - 1969-1984. A. Tarkovsky as the 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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