

Subject card

Subject name and code	The Russian i Soviet Cinema, PG_00150221						
Field of study	Russian Philology						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group Subject group related to scientific research in the field of study		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Russian		
Semester of study	4		ECTS credits		3.0		
Learning profile	academic		Assessment form		exam		
Conducting unit	Division of Russian Studies, Russian Literature and Culture -> Institute of Russian and Eastern Studies -> Faculty of Languages -> Rector						
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		43.0	75
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
	[FROSL3_U03] The graduate is able to identify various types of cultural and literary artifacts, as well as to conduct their critical analysis and interpretation using appropriate methods, including advanced information and communication technologies.	Recognises and analyses a variety of film genres (e.g. melodrama, comedy, gangster film, auteur cinema) using appropriate research tools and digital techniques, e.g. biographical analysis, cultural-historical and social context.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[FROSL3_W11] The graduate has basic contextual knowledge of auxiliary and related fields relevant to Russian philology, which support research on the Russian language and literature, as well as the professional development of a Russian language specialist.	Has indicative knowledge of the disciplines supporting Russian philology (e.g. history of Russia and the USSR, sociology), which supports the interpretation of cultural phenomena (film studies) and finds application in the work of the Russian philologist.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[FROSL3_W08] The graduate has advanced knowledge and understanding of historical and contemporary phenomena and processes in Russian literature and culture, as well as the methods of analyzing and interpreting literary texts and other cultural artifacts.	He has an in-depth knowledge of the most important stages in the formation of Russian and Soviet cinematography - from the time of the first Russian films of the pre-revolutionary period, through the Soviet era, to the present day - and knows the methods of their analysis and interpretation in a historical and social context.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
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. The Soviet school of montage. "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. 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 E. Ryazanov. Perestroika in Soviet cinema: "Little Vera" as a film-symbol of the era. Folklore tradition in the comedy of the 1990s - films of A. Rogozhkin. The cinema bestsellers of A. Balabanov's "Brother" and "Brother 2". Outstanding filmmakers of contemporary Russian cinema: Alexander Sokurov and Andrei Zvyagintsev.		
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%	80.0%
	active participation in activities	51.0%	20.0%

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. Gorlewska P., Kino postradzieckie. Trauma doświadczenia sowieckiego w rosyjskich filmach fabularnych po 1991 roku, Kraków 2021. Kossakowska-Maras M., , Rzeszów 2013. Mucha B., Sztuka filmowa w Rosji 1896-1996, Piotrków Trybunalski 2002. Od Puszkina do Brodskiego. Adaptacje literatury rosyjskiej, pod red. J. Wojnickiej, Kraków 2017. Rusina Ju., Istorija sowietskogo kino, Jekatierinburg 2019. Stiszowa J., Krótka historia kina postradzieckiego, Kino 1997, nr 1, s. 12-30. Wojnicka J., Dzieci XX Zjazdu. Film w kulturze sowieckiej lat 1956-1968, Kraków 2012. Wojnicka J., Prorocy, kapłani, rewolucjoniści. Szkice z historii kina rosyjskiego, Kraków 2019. Zorkaja N., Istorija sowietskogo kino, Sankt Pietierburg 2005.
	Supplementary literature	History of cinema vol.1-4, Cracow 2012-2018
	eResources addresses	
	Example issues/ example questions/ tasks being completed	
Work placement	Not applicable	

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