

Subject card

Subject name and code	Avant-garde and experimental cinema, PG_00166237						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2027/2028		
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	full-time studies		Mode of delivery		at the university		
Year of study	3		Language of instruction		Polish		
Semester of study	5		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 Marta Maciejewska				
	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 classes are designed to familiarize students with the most important concepts defining experimental (avant-garde) cinema and the most significant historical and film phenomena of this type of cinema. In addition, they aim to place cinema in the context of avant-garde art of the 20th and early 21st centuries.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	Has advanced knowledge of the historical and cultural context of cinema and the media and their relationship to other areas of science and fields of contemporary life (with an emphasis on the avant-garde).	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Able to search, analyze, critically evaluate and select information (on the avant-garde) using spoken and written sources.	[SU4] test/exam - oral or written
	[WOFKAL3_K02] He is open to new ideas and ready to reformulate his position.	Is open to new ideas and ready to reformulate his position (in terms of avant-garde art).	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[WOFKAL3_W04] He/she has a well-organized knowledge of the relationship between cinema and the visual arts, music, literature and theatre.	Has a structured knowledge of the relationship between cinema and the visual arts, music, literature and theater (especially as it relates to the avant-garde).	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[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 responsibility for the preservation of the cultural (especially film) heritage of the region, the country and Europe (in terms of the avant-garde).	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[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 (especially avant-garde cinema).	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[WOFKAL3_U02] He/she is able to independently acquire knowledge and develop their skills in the area of film studies and audiovisual culture, including practical activities.	Is able to independently acquire knowledge and develop his skills in the field of film studies and audiovisual culture, including practical activities (with emphasis on the avant-garde).	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[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.	Able to search, analyze, evaluate, select and use information (mainly on the avant-garde) using modern technology and according to the guidance of the mentor/lecturer.	[SU4] test/exam - oral or written
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	Is familiar with the professional terminology of the art sciences and cultural sciences, with a particular emphasis on film studies and audiovisual culture (with particular emphasis on the avant-garde).	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
Subject contents	The category of "experimental cinema" and closely related terms: avant-garde film, independent, underground, absolute, pure, structural, integral, expanded cinema, etc. Historical phenomena: trends of the Great Avant-Garde (Dadaism, Surrealism, Futurism, Constructivism, abstract cinema, etc.), American avant-garde of the 1950s and 1960s, expanded cinema, Polish avant-garde (including the Workshop of Film Form), American cinema of transgression. The most important authors of experimental cinema: including Luis Bunuel, Henri Chomette, Germaine Dulac, Viking Eggeling, Oskar Fischinger, Man Ray, Hans Richter. Walter Ruttmann, Maya Deren, Stan Brakhage, Jonas Mekas, Andy Warhol, Stefan and Franciszka Themerson, Józef Robakowski, Zbigniew Rybczyński.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	oral or written colloquium with open-ended questions	51.0%	70.0%
	attendance and active participation in the conversation lecture	80.0%	30.0%

Recommended reading	Basic literature	Historie filmu awangardowego. Od dadaizmu do postinternetu, pod red. Ł. Rondudy, G. Sitek, Warszawa 2020. <i>Europejskie manifesty kina</i>, wybór i oprac. A. Gwóźdź, Warszawa 2002. R.W. Kluszczyński, Awangarda. Rozważania teoretyczne, Łódź 1997.
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	Supplementary literature	A. Madej, Od realizmu do abstrakcjonizmu. O filmach pierwszej awangardy, [w:] Studia z poetyki historycznej filmu, Katowice 1984. I. Dembowski, Gdy przeszedł most, upiory wyszły mu na spotkanie... oraz Manifest złotego wieku, Film na Świecie 1981, nr 11. A. Helman, Historyczna rola awangardy filmu niemego, [w:] Z dziejów awangardy filmowej, Katowice 1976. R. W. Kluszczyński, Film sztuka Wielkiej Awangardy, Warszawa, Łódź 1990 (rozdział I: Awangarda: sztuka nowa i antysztuka). M. Giżycki, Kino artystów i artystek. Od Mélièsa do Maciunasa, Gdańsk 2023. A. Gwóźdź, Eksperymenty filmowe Laszlo Moholy-Nagya, Acta Universitatis Lodzensis 1986, z. 7. J. Zawistowski, Nadrealizm w sztuce filmowej, Kino 1972, nr 6. M. Giżycki, Animacja abstrakcja. Narodziny nowej sztuki, Kwartalnik Filmowy 2010, nr 70; R. W. Kluszczyński, Film, wideo, multimedia. Sztuka ruchomego obrazu w erze elektronicznej (dwa wyd.: 1999 lub 2002), rozdz. Kino transgresyjne. A. Pitrus, Stan Brakhage by Brakhage, w: Łukasz A. Plesnar, Rafał Syska (red.), Mistrzowie kina amerykańskiego. Bunt i nostalgia, Kraków 2007. S. Brakhage, Metafory wizji, Kwartalnik Filmowy 2010, nr 70. K. Monika, Kino skazane na nieistnienie, Panoptikum 2004, nr 3. M. Giżycki, Awangarda wobec kina. Film w kręgu polskiej awangardy artystycznej dwudziestolecia międzywojennego, Warszawa 1996, rozdz. 2 i 4. A. Gwóźdź, Film absolutny nieoficjalny nurt ekspresjonizmu niemieckiego, [w:] Niemiecki ekspresjonizm filmowy, Katowice 1985. Rozdziały na temat kina awangardowego i eksperymentalnego z Historii kina (4 t.) pod red. T. Lubelskiego, I. Sowińskiej, R. Syski. J. Švankmajer, <i>Dziesięcioro przykazań</i>, [w:] <i>Czeska myśl filmowa. Tom 1: Obrazy, obrazki, obrazeczki</i>, red. A. Gwóźdź, Gdańsk 2005. A. Prodeus, Themersonowie. Szkice biograficzne, Warszawa 2010. A. Pitrus, Przebłyśki piękna. Spotkania z Jonasem Mekasem, Warszawa Gdańsk 2022.
	eResources addresses	

Example issues/ example questions/ tasks being completed	Cinema of the Great Avant-Garde the works of Franciszka and Stefan Themerson Film Form Workshop
Work placement	Not applicable

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