

Subject card

Subject name and code	Classical Cinema, PG_00166288						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		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	1		Language of instruction		Polish		
Semester of study	2		ECTS credits		2.0		
Learning profile	practical		Assessment form		exam		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Krzysztof Kornacki				
	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 film art in the world, with particular emphasis on the evolution of film style and film technology, the social and political context - from the 1930s to the late 1950s. Learns about the most important works and trends in the classical cinema era. Develops the ability to analyse and interpret a film work and understand basic film conventions and genres.						
Learning outcomes	Course outcome		Subject outcome		Method of verification		
	[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.		Is able to search, analyse, evaluate, select and use information on classical cinema using modern technology and according to the guidance of the tutor/lecturer.		[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 responsibility for the preservation of the cultural heritage (especially in the field of classical cinema) of the region, the country and Europe.		[SK1] oral statement/conversation/discussion		
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.		Is able to search, analyse, critically evaluate and select information using oral and written sources on classical cinema.		[SU4] 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 classical cinema.		[SW4] test/exam - oral or written		

Subject contents	The sound breakthrough in film.		
	Classic Hollywood cinema: style, production model, operation.		
	Orson Welles' Citizen Kane and the breaking of the classic cinema formula.		
	Black cinema.		
	Social realism in Soviet cinema.		
	The cinema of Nazi Germany.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in the lecture	80.0%	30.0%
	oral or written exam	51.0%	70.0%
Recommended reading	Basic literature	Kino klasyczne, pod red. T. Lubelskiego, I. Sowińskiej, R. Syski, Kraków 2011.	
		B. Drewniak, Teatr i film Trzeciej Rzeszy. W systemie hitlerowskiej propagandy, wyd. 2, Gdańsk 2012.	
		F. Hippler, Formotwórcza siła filmu, [w:] Europejskie manifesty kina. Antologia, oprac. A. Gwóźdź, Warszawa 2002.	
		D. Bordwell, J. Staiger, K. Thompson, The Classical Hollywood Cinema: Film Style & Mode of Production to 1960, Lodnon 1985.	
		M. Hendrykowski, Uśmiech Stalina, czyli jak polubić socrealizm, Kwartalnik Filmowy 2003, nr 41-42.	
	Supplementary literature	A. Helman, Film gangsterski, Warszawa 1988, s. 66-91. A. Bazin, Wielki dyptyk, Film na Świecie 1986, nr 2-3. J. Roy, O sztuce manipulacji, Kwartalnik Filmowy 1995, nr 12-13. J. Toeplitz, Historia sztuki filmowej, t. 1-6, Warszawa 1955-1991.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	Zero style cinema - explanation of the term and discussion using selected examples		
	The functioning of American cinema during the Hays Code period		
Work placement	Not applicable		

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