

Subject card

Subject name and code	Mainstream Cinema, PG_00130823						
Field of study	Cultural Studies						
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			Polish	
Semester of study	3		ECTS credits			3.0	
Learning profile	academic		Assessment form			credit	
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Sebastian Konefał				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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 is to familiarize students with the issues of popular cinema: its genres, poetics, evolution and the economic mechanisms to which it is subject.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[KULL3_U04] Student recognizes various cultural and artistic texts and conducting their analysis and interpretation using typical research methods from cultural studies and art studies.		The student correctly recognizes problems related to the profession of researcher/critic film culture.			[SU1] oral statement/conversation/discussion	
	[KULL3_K03] Student correctly identifies and resolves problems related to the cultural studies profession, whether specializing in cultural criticism and popularization, cultural animation, or electronic media culture and website editing.		The student recognizes various varieties of popular cinema and is able to interpret film works in an adequate theoretical and methodological context.			[SK4] test/exam - oral or written	
	[KULL3_K05] Student sctively participates in cultural and artistic life.		The student participates in film events and is interested in film culture.			[SK2] presentation/project/paper/report	
	[KULL3_W02] Student is familiar with the terminology in the field of cultural and religious studies, as well as art studies.		The student knows terminology in the field of popular culture and genre cinema.			[SW2] presentation/project/paper/report	
	[KULL3_W06] Student has detailed knowledge in the fields of visual arts, theater, music, film, performance, and literature.		The student has structured detailed knowledge about the relationship between cinema and culture popular.			[SW1] oral statement/conversation/discussion	

Subject contents	defining popular cinema, film genre and genres of popular cinema (isolation criteria, semantic and syntactic features, mechanisms of evolution); author in popular cinema; producer system, star system; null style; popular cinema as an expression of worldview; Spielberg and Lucas' New Hollywood Cinema as a convention of popular cinema		
Prerequisites and co-requisites	none		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presentation on written assignment	51.0%	30.0%
	activity during the classes	51.0%	20.0%
	written exam	51.0%	50.0%
Recommended reading	Basic literature	K. Loska, Kilka uwag o problemie gatunku filmowego, w: Wokoł kina gatunkow, Krakow 2001, s. 7-10. T. Miczka, Gatunek, w: Słownik pojec filmowych, red. A. Helman, t. X, Wydawnictwo UJ, 1998. [wybrane pojęcia] R. Altman, Gatunek, Warszawa 2012. [wybrane fragmenty] M. Adamczak, Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku, Gdansk 2010 [wybrane fragmenty]. H. Jenkins, Kultura konwergencji Warszawa 2007, rozdz.: W poszukiwaniu papierowego jednorozca. E. Morin, Kino i wyobraznia, przeł. K. Eberhardt, Warszawa 1975, rozdz. Dusza kina. K. Klimek, Powtorki z rozrywki, czyli hollywoodzka retromania, Ekrany 2012, nr 05. G. Stachowna, Niedole miłowania: ideologia i perswazja w melodramatach filmowych, Krakow 2001. J. Szyłak et al., Kino nowej przygody, Gdansk 2012 [wybrane fragmenty].	
	Supplementary literature	M. Przylipiak, Kino stylu zerowego, Gdansk 2017. Historia kina, t. 1, Kino nieme, Krakow 2011. Historia kina, t. 2, Kino klasyczne, Krakow 2011. M. Przylipiak, Kryzys zjawiska projekcji identyfikacji jako podstawowego modelu odbioru filmu fabularnego, Kultura współczesna 1994, nr 2. U. Eco, Casablanca, [w:] tegoż, Semiologia zycia codziennego, Warszawa 1998. K. T. Toeplitz, Star-system, [w:] id. Sekrety filmu, Warszawa 1967. A. Pluszka, Remake (proba definicji), Opcje 1999 nr 5. M. Walkiewicz, Kontrolowane deja vu, Kino 2008 nr 03.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	The influence of New Hollywood Cinema on contemporary popular culture Using a selected example, discuss the operation of the media supersystem		
Work placement	Not applicable		

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