

Subject card

Subject name and code	Post-classical cinema, PG_00141964						
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	Master's studies		Subject group			Obligatory subject group in the field of study Humanistic-social subject group Subject group related to practical vocational preparation	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	1		Language of instruction			Polish	
Semester of study	1		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 hab. Sebastian Konefał				
	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 purpose of the course is to familiarize students with two things: the methodology of the study of feature cinema based on the concept of classicism (the so-called neo-formal school of film analysis) and the latest trends in film art encompassed by the broad concept of post-classical cinema. In addition, the classes are designed to develop critical thinking and independent analysis skills, as well as conceptual precision.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.		Has in-depth skills in the analysis and interpretation of post-classical film, which he uses in speech and writing			[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written	
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.		when interacting with film scholars and authors of audiovisual work discussing post-classical cinema, uses scientific or professional vocabulary			[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written	
	[WOFKAMU2_W10] He/she knows the recent history of film and TV series.		knows the recent history of film in the context of post-classical cinema			[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion	
	[WOFKAMU2_W08] He/she understands the evolution of the language of film and new media against the background of other artistic disciplines.		Understands the evolution of film language in the context of post-classical cinema			[SW4] test/exam - oral or written	
	[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.		Has an in-depth knowledge of the historical context of post-classical cinema			[SW4] test/exam - oral or written	

Subject contents	Concepts of classical and post-classical cinema - history and meanings; Narrative of post-classical cinema; Unreliable narrator; Personalization, subjectivization, focalization of narrative; Category of time in post-classical cinema: Reverse sequence of events and backward causality; Film future tense; Loop structure; Category of space in post-classical cinema: continuity, fluidity, permeability; Labyrinth structures; Parallel worlds; Spectacularity vs. narrativity in post-classical cinema; Network stories; New type of character in post-classical cinema: Metaphors of bifurcation: The joyless, the unfit, the split, the mentally disturbed; The category of productive pathologies; The hero of the posthuman era; Slow cinema		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in lectures	80.0%	30.0%
	Written or oral exam	51.0%	70.0%
Recommended reading	Basic literature	Thomas Elsaesser, Kino-maszyna myślenia. Refleksje nad kinem epoki cyfrowej, Gdańsk 2018. Jacek Ostaszewski, Techniki subiektywizacji w filmie fabularnym, Kwartalnik filmowy 2017 nr 97-98, s. 263-277. Jacek Ostaszewski, W pętli zapomnienia. Analiza narracyjna filmu Memento Christophera Nolana, [w:] Piotr Francus (red.), Psychologiczne aspekty komunikacji audiowizualnej, Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego, Lublin 2007, s. 133-163. Jacek Ostaszewski, Historia narracji filmowej, Universitas: Kraków 2018. Antoni Michnik, Podmiot, czas, światło. Gaspara Noe eksperymenty z realizmem we Wkraczając w pustkę, Kwartalnik Filmowy 2011 nr 75-76. Barbara Szczekała, Mind-game films. Gry z narracją i widzem, Łódź 2018	
	Supplementary literature	D. Bordwell, Mutual Friends and Chronologies of Chance, w: idem: Poetics of Cinema, Routledge: New York and London, 2008, p. 189-250. William Brown, From DelGuat to ScarJo 11, w: The Palgrave Book of Posthumanism in Film and Television, Michael Hauskeller, Thomas D. Philbeck, Curtis D. Carbonell (ed), Palgrave McMillan 2015. William Brown, #problempierwszegoświata. Gdy długie filmy trwają jeszcze dłużej, Panoptikum 2018 nr 19 (26), s. 131-141. Matthias Bruetsch, Loop Structures in Film (and Literature): Experiments with Time Between the Poles of Classical and Complex Narration, wydruk. Scott Bukatman, Spectacle, Attractions and Visual Pleasure, w: The Cinema of Attractions Reloaded, Wanda Strauven (ed), Amsterdam University Press, Amsterdam 2006, p. 71-84.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	Concept of post-classical cinema according to E. Thanouli; mind-game film according to T. Elsaesser; characterization of narrative in "Memento" by Ch. Nolan		
Work placement	Not applicable		

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