

Subject card

Subject name and code	History of Polish Cinema II, PG_00167003						
Field of study	Audiovisual Production						
Date of commencement of studies	October 2026		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	part-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish		
Semester of study	4		ECTS credits		2.0		
Learning profile	practical		Assessment form		credit		
Conducting unit	Division of Audiovisual Production -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Grzegorz Fortuna-Skowron				
	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	Students will become familiar with the most important aesthetic phenomena in the history of Polish cinema, primarily fiction and (to a lesser extent) documentary cinema. They will also become familiar with the most important trends, movements, genres, and works of Polish filmmakers, and will also be familiar with contemporary trends in Polish cinema; they will be able to place aesthetic and cinematic phenomena in their proper socio-cultural and political contexts. Students will also be familiar with contemporary Polish independent cinema and the so-called Young Polish Cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PFAL3_U03] He/she has the ability to evaluate audiovisual messages from an aesthetic point of view.	Possesses the ability to evaluate audiovisual messages from an aesthetic point of view.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[PFAL3_K04] 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 preserving the cultural heritage (especially film) of the region and the country.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[PFAL3_K05] Understands the need to participate in cultural life, especially in the film community, and to encourage others to come into contact with film culture.	Understands the need to participate in Polish cultural life, especially in the film community, and to encourage others to engage with Polish film culture.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[PFAL3_W04] He/she has knowledge of the types and genres of audiovisual activity as an artistic activity.	Has knowledge of the types and genres of Polish cinema.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[PFAL3_W02] He/she has knowledge of the history and present of audiovisual media.	Possesses knowledge of the history and contemporary audiovisual media in the context of Polish cinema.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[PFAL3_U04] He/she has the ability to assess the value of an audiovisual project script from an aesthetic point of view.	Possesses the ability to assess the value of an audiovisual project script from an aesthetic point of view.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
Subject contents	The History of Polish Cinema from the Late 1970s to the Present: The Cinema of Moral Anxiety: Man of Marble and Camouflage. The Cinema of Moral Anxiety: Feliks Falk, Janusz Kijowski, Agnieszka Holland. The Cinema of the Solidarity Period. Beyond the Cinema of Moral Anxiety: Wojciech Marczewski, Piotr Szulkin. Krzysztof Kieślowski (from Personnel to No End). The Cinema of the 1980s: Krzysztof Kieślowski (From the Decalogue to Red), a Phenomenon of Polish Popular Cinema; the Martial Law Generation. Contemporary Polish Cinema: Cinema of the Third Polish Republic: Coming to terms with history. Polish Popular Cinema: the bandit movement, adaptations, romantic comedies. The Works of K. Krauze, M. Koterski, W. Smarzowski, A. Jakimowski, J. J. Kolski, D. Kędzierzawska, M. Szumowska, and Others		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	test	51.0%	50.0%
	knowledge of films and subject literature	51.0%	30.0%
	active participation in classes	80.0%	20.0%
Recommended reading	Basic literature	T. Lubelski, The History of Polish Cinema: Creators, Films, and Contexts, Katowice 2009 (także późniejsze wydania). M. Haltof, Polish cinema, Gdańsk 2005. Encyclopedia of 20th-Century Polish Culture. Film and Cinematography, pod red. E. Zajicka, Warszawa 1994.	
	Supplementary literature	M. Hendrykowska, Chronicle of Polish cinematography 1895 1997 (relevant chapters), Poznań 1999. T. Lubelski, Authorial Strategies in Polish Feature Cinema in the Years 1945-1961, Kraków 2000. Authors of Polish Cinema, edited by G. Stachówna and J. Wojnicka, Kraków 2004 (and 3 subsequent volumes). Polish cinema in 13 sequences, edited by E. Nurczyńska-Fidelska, Kraków 2005. M. Przyłipiak, J. Szylak, chapter After the Demolition of the Wall [in:] The Newest Cinema, Kraków 1999. Polish independent cinema, edited by M. Jazdona, Poznań 2005.	

	eResources addresses	
Example issues/ example questions/ tasks being completed	Kino moralnego niepokoju. Kino okresu Solidarności. Kino lat 80-tych: Krzysztof Kieślowski (Od Dekalogu do Czerwonego), fenomen polskiego kina popularnego; pokolenie stanu wojennego. Współczesne kino polskie: kino III RP: rozliczenia z historią. Polskie kino popularne: nurt bandycki, adaptacje, komedie romantyczne.	
Work placement	Not applicable	

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