

Subject card

Subject name and code	History of Polish Cinema I, PG_00166668						
Field of study	Audiovisual Production						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2026/2027	
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	1		Language of instruction			Polish	
Semester of study	1		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 Piotr Kurpiewski				
	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 student becomes acquainted with the most important aesthetic phenomena from the history of Polish cinema, mainly feature cinema, as well as (to a lesser extent) documentary cinema. He/she learns about the most important trends, directions, genres and works of Polish cinema authors, is able to place aesthetic and film phenomena in the appropriate socio-cultural and political context.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	He understands the need to participate in cultural life, especially in Polish film culture.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK4] test/exam - oral or written
	[PFAL3_U04] He/she has the ability to assess the value of an audiovisual project script from an aesthetic point of view.	He/she has the ability to assess the value of the script of a Polish audiovisual project from an aesthetic point of view.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU6] demonstration of practical skills
	[PFAL3_U03] He/she has the ability to evaluate audiovisual messages from an aesthetic point of view.	He has the ability to evaluate audiovisual messages in the field of the history of Polish cinema from an aesthetic point of view.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [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.	He is aware of his responsibility for preserving cultural heritage in the context of the history of Polish cinematography.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work [SK4] test/exam - oral or written
	[PFAL3_W04] He/she has knowledge of the types and genres of audiovisual activity as an artistic activity.	He/she has knowledge of the types and genres of Polish audiovisual activity as an artistic activity.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[PFAL3_W02] He/she has knowledge of the history and present of audiovisual media.	He has knowledge of the history and present of Polish cinematography.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
Subject contents	The beginnings of Polish cinema (1896 1918). Cinema of the Second Republic of Poland. Polish cinema after World War II (1944 1949). The Poetics and Functions of Socialist Realist Cinema (1950/1956). Polish Film School. Cinema of the Period of Little Stability: Roman Polański and Jerzy Skolimowski. Young cinema at the turn of the 1960s and 1970s ("the third cinema"): Witold Leszczyński, Krzysztof Zanussi, Grzegorz Królikiewicz. Young Culture Cinema and Heritage Cinema, Cinema of Moral Anxiety, Cinema of the 80s, Polish Cinema 1989-2005, contemporary Polish cinema after 2005. Documentary Cinema - selection: black series of Polish documentary, documentary cinema of the 70s, documentary after 1989.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	conversation or written test with closed and open questions	51.0%	80.0%
	active participation in classes	80.0%	20.0%
Recommended reading	Basic literature	Literature required for the final pass of the class (passing the exam): T. Lubelski, Historia kina polskiego. Twórcy, filmy, konteksty, Katowice 2009 (także późniejsze wydania). M. Haltof, Kino polskie, Gdańsk 2005.	
	Supplementary literature	M. Hendrykowska, Kronika kinematografii polskiej 1895 1997, Poznań 1999. T. Lubelski, Strategie autorskie w polskim kinie fabularnym lat 1945 1961, Kraków 2000. Autorzy kina polskiego, pod red. G. Stachówny i J. Wojnickiej, Kraków 2004 (i 2 następne tomy).	
	eResources addresses		
Example issues/ example questions/ tasks being completed	1. Please name the main trends of the Polish film school period. 2. What was the process of rebuilding Polish cinematography after World War II? 3. Please characterize the trend of moral anxiety cinema. 4. What is the situation of Polish cinematography in the era of the Polish Film Institute?		

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