

Subject card

Subject name and code	History of World Cinema II, PG_00139716						
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	full-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 Film and Media -> 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	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	Student acquires knowledge of the development of the art of filmmaking in the world, with particular emphasis on the evolution of film style and film technology, the social and political context - from the prehistory of film art to the 21st century. Student learns about the most important works, trends and eras in the history of general cinema. Develops the ability to analyze and interpret a film work and understand basic film conventions and genres.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PFAL3_U04] He/she has the ability to assess the value of an audiovisual project script from an aesthetic point of view.	Has the ability to assess the value of a film script from the history of world cinema from an aesthetic point of view	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[PFAL3_U03] He/she has the ability to evaluate audiovisual messages from an aesthetic point of view.	Has the ability to evaluate films from the history of world cinema from an aesthetic point of view	[SU1] oral statement/conversation/discussion [SU4] 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 cultural life, especially in the film community, and to encourage others to get in touch with world cinema	[SK1] oral statement/conversation/discussion [SK4] 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 the preservation of cultural heritage - especially related to the history of world cinema	[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 history of the types and genres characteristic of the evolution of world 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.	Has knowledge of the history of general cinema, as well as contemporary film	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
Subject contents	Italian Neorealism. French New Wave. Czechoslovakian New Wave. Young Angry Men and British cinema. Spanish cinema of the time of General Franco. Eastern Bloc cinema after the political thaw. European cinema of the auteurs of the 1960s and 1970s. Authors of Asian cinema. Cinema and counterculture. Contemporary cinema: New Adventure cinema. New Hollywood. Dogma 95 and post-dogmatic cinema. Spanish movida. Bollywood cinema. Contemporary Scandinavian cinema Postmodern cinema. Authorial and national cinema in the 21st century. Women's and feminist cinema in the 21st century. Asian cinema in the 21st century. 3D cinema		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written test	51.0%	80.0%
	Active participation in lectures	80.0%	20.0%
Recommended reading	Basic literature	Historia kina, pod red. T. Lubelskiego, I. Sowińskiej, R. Syski (2 tomy: Kino epoki nowofalowej, Kino końca wieku) A. Lewicki, Sztuczne światy. Postmodernizm w kinie fabularnym, Wrocław 2007.	
	Supplementary literature	M. Adamczak, Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku, Gdańsk 2010.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	Characteristics of the cinema of counterculture; Andrei Tarkovsky's work and the cinema of the USSR after the thaw; contexts of the emergence of the New Wave in France		
Work placement	Not applicable		

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