

Subject card

Subject name and code	Contemporary cinema, PG_00145283						
Field of study	Creative Writing						
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		
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		3.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Maria Szoska				
	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		43.0	75
Subject objectives	Students learn about selected trends shaping contemporary cinema and the conditions of different ways of perceiving cinema (social, national, political contexts). They learn about the current development of film art in the world, with particular emphasis on the evolution of film style and film technology. Becomes familiar with the most important works and trends of contemporary cinema. Develops the ability to analyse and interpret a film work. Identifies film genres and sub-genres and relations between them (recognises phenomena occurring within contemporary cinema genres).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_U04] Is able to use methods and theories, especially from the field of literary studies, to analyze and interpret cultural texts.	The student/student is able to use contemporary methods and theories to analyse and interpret film works, in particular: - is able to interpret works of contemporary film art; - is able to prepare critical speeches on current film culture taking into account the literature on the subject. (K_U04)	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU5] implementation of a problem task
	[SKPL3_W05] Knows and understands at an advanced level the most important works of contemporary world, Polish and regional literature and art, using the findings of literary studies.	The student knows and understands to an advanced degree the most important works of contemporary cinematography, polish and foreign, in particular: - has knowledge of current trends in film studies; - has a detailed knowledge of the development and transformation of contemporary cinematography; - has a broad knowledge of the functioning of the audiovisual culture market and its social and political contexts, etc. (K_W05)	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[SKPL3_K02] Is ready to confront and verify the assessment of his own and other artistic, critical and applied works based on substantive opinions of specialists, including those in the field of literary studies.	The student is ready prepared to express his/her opinion regarding film art in relation to other critical statements. Relates respectfully to other critical statements, is ready/ready to enter into dialogue with other critical statements, to change his/her position. Is ready to confront and revise the evaluation of artistic and critical works focused on cinematography on the basis of substantive expert opinions. (K_K02)	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK4] test/exam - oral or written
	[SKPL3_K03] Is ready for active, self-aware and responsible participation in literary, cultural and social life in various roles.	Is ready to participate actively, consciously and responsibly in cultural life, especially in its dimensions related to cinema. (K_K03)	[SK6] demonstration of practical skills
Subject contents	1. Classical and post-classical cinema. 2. Genesis of film genres - the phenomenon of hybridisation of contemporary film. 3. the New Hollywood of yesterday and today. 3. New Adventure cinema and fashionable retromania. 4. Not just Hollywood: Bollywood and Nollywood. 5. New waves in contemporary cinema and auteur cinema. 6. Dogma 95 and post-dogmatic cinema. 7. postmodern cinema. 8. The slow cinema phenomenon. 9. Women's and feminist cinema in the 21st century. 10. Gender issues in cinema. 11. Asian cinema in the 21st century using selected examples. 12. National cinema and cinema of national memory (the role of film institutions in the creation of history). 13 Contemporary film production in Poland and the world. 14. 3D cinema and special effects, the culture of blockbusters. Subjective choice: the most important authors of contemporary cinema.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	systematic preparation (orally and in writing) of topics indicated by the trainer	51.0%	20.0%
	attendance and active participation in classes	51.0%	20.0%
	colloquium	51.0%	60.0%

Recommended reading	Basic literature	Literature required for final course credit (passing the exam): A.1. used in class 1. <i>Historia kina</i>, t. 4: <i>Kino końca wieku</i>, ed. T. Lubelski, I. Sowińska, R. Syska, Krakow 2019. 2. M. Lesiak, R. Syska, <i>Renesans Hollywoodu: kino amerykańskie lat siedemdziesiątych</i>, [w:] <i>Historia kina</i>, tom 3: <i>Kino epoki nowofalowej</i>, rozdział XIX, Kraków 2015. 3. M. Adamczak, <i>Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku. Przeobrażenia kultury audiowizualnej przełomu stuleci</i>, słowo/obraz terytoria, Gdańsk 2010. 4. A. Higson, <i>Idea kinematografii narodowej</i>, trans. M. Loska, [w:] <i>Kino Europy</i>, ed. by P. Sitarski, Kraków 2001. 5. A. Lewicki, <i>Sztuczne światy. Postmodernizm w kinie fabularnym</i>, Wrocław 2007. 6. <i>Nie tylko Bollywood</i>, ed. by G. Stachówna, P. Piekarski, Kraków 2009. 7. L. von Trier, T. Vinterberg, <i>Manifest Dogma 95</i>, [w:] <i>Europejskie manifesty kina. Antologia</i>, oprac. A. Gwóźdź, Warszawa 2002. 8. R. Syska, <i>Neomodernizm. Kino w wolnym tempie</i>, EKRANy 2012, nr 3-4. 9. <i>Autorzy kina azjatyckiego. 2</i>, ed. by A. Kamrowska, Kraków 2015. A.2. studied independently by the student 1. A. Helman (ed.), <i>Kino gatunków</i>, Kraków 1991. 2. P. Sitarski (ed.), <i>Kino Europy</i>, Rabid, Kraków 2001. 3. R. Syska, <i>Filmowy neomodernizm</i>, Wydawnictwo EKRANy, Kraków 2014. 4. G. Stachówna, <i>Niedole miłowania. Ideologia i perswazja w melodramatach filmowych</i>, Kraków 2004. 5. S. Jagielski, <i>Maskarady męskości. Pragnienie homospołeczne w polskim kinie fabularnym</i>, Krakow 2013. 6. J. Szyłak i in., <i>Kino Nowej Przygody. Leksykon</i>, Gdansk 2012. 7. U. Wozniakowska, <i>Rozgwieżdżony firmament Bollywoodu</i>, EKRANy 2012, nr 4. 8. M. Radkiewicz, <i>Oblicza kina queer</i>, korporacja ha!art, Kraków 2014.
	Supplementary literature	Complementary literature 1. K. Loska, <i>Nowy film japoński</i>, Kraków 2013. 2. P. Kletowski (ed.), <i>Europejskie kino gatunków</i>, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2016. 3. J. Płażewski, <i>Nowa Przygoda i co dalej?</i>, Kino 1986, nr 5. 4. <i>Mistrzowie kina amerykańskiego. Bunt i nostalgia</i>, pod red. Ł. Plesnara i R. Syski, Krakow 2007. 5. <i>Kobieta z kamerą</i>, ed. by G. Stachówna, Kraków 1998. 6. Thomas Schatz, <i>Old Hollywood/New Hollywood: Ritual, Art, and History</i>, UMI Research Press, Ann Arbor (Michigan, USA) 1983. 7. G. King, <i>New Hollywood Cinema. An Introduction</i>, New York 2002.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Analysis of changes in contemporary genre cinema.Characteristics of feminist trends in contemporary film practice.	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.