

Subject card

Subject name and code	The History of Polish Cinema II, PG_00166327						
Field of study	Film and Audio-Visual Culture Studies						
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		exam		
Conducting unit	Division of Film and Media -> 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	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, mainly feature films and (to a lesser extent) documentary cinema. They will become familiar with the most important trends, directions, genres and the works of Polish cinema authors; they will also become familiar with contemporary trends in Polish cinema; they will be able to place aesthetic-film phenomena in an appropriate socio-cultural and political context. Students will be familiarised with contemporary Polish independent cinema and the so-called young Polish cinema.						
Learning outcomes	Course outcome		Subject outcome		Method of verification		
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.		Is able to search, analyse, evaluate, select and use information on Polish film history using modern technology and according to the guidelines of the tutor/lecturer.		[SU4] test/exam - oral or written		
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.		Has a structured knowledge of the history and principles of Polish cinema history.		[SW4] test/exam - oral or written		
	[WOFKAL3_K09] 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 the cultural heritage (especially film) of Poland.		[SK4] test/exam - oral or written		
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.		Is able to search, analyse, critically evaluate and select information on Polish film history using oral and written sources.		[SU4] test/exam - oral or written		

Subject contents	Young cinema of the late 1960s and early 1970s (third cinema): Witold Leszczyński, Krzysztof Zanussi, Grzegorz Królikiewicz The cinema of the cultural tradition of the late 1960s. and 70s (Columbians for the second time): Silesian cinema of Kazimierz Kutz, the cinema of Tadeusz Konwicki and Andrzej Wajda Documentary cinema of the 60s and 70s Cinema of moral concern: Man of Marble and Camouflage Cinema of moral concern: Feliks Falk, Janusz Kijowski, Agnieszka Holland Cinema of the Solidarity period Beyond the cinema of moral concern: Wojciech Marczewski, Piotr Szulkin Krzysztof Kieślowski (from Personnel to No End) cinema of the late communist era		
Prerequisites and co-requisites	Student completed the course History of Polish Film I.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in the lecture	80.0%	30.0%
	oral or written exam	51.0%	70.0%

Recommended reading	Basic literature	T. Lubelski, Historia kina polskiego. Twórcy, filmy, konteksty, Katowice 2009 (także późniejsze wydania). M. Haltof, Kino polskie, Gdańsk 2005. Encyklopedia kultury polskiej XX wieku. Film, kinematografia, pod red. E. Zajicka, Warszawa 1994. M. Hendrykowska, Kronika kinematografii polskiej 1895-1997, Poznań 1999. A. Madej, Mitologie i konwencje. O polskim kinie fabularnym dwudziestolecia międzywojennego, Kraków 1994. N. Gross, Film żydowski w Polsce, Kraków 2002. A. Helman, Kino-władza-publiczność. Kinematografia polska w latach 1944-1949, Bielsko-Biała 2002. T. Lubelski, Strategie autorskie w polskim kinie fabularnym lat 1945-1961, Kraków 2000. Sto lat kina polskiego. Kino okresu Wielkiego Niemowy, pod red. G. Grabowskiej, Warszawa 2008. Szkoła polska powroty, pod red. E. Nurczyńskiej-Fidelskiej i B. Stolarskiej, Łódź 1998. Autorzy kina polskiego, pod red. G. Stachówny i J. Wojnickiej, Kraków 2004 (i 2 następne tomy). Kino polskie w 13 sekwencjach, pod red. E. Nurczyńskiej-Fidelskiej, Kraków 2005.
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	Supplementary literature	Człowiek z ekranu. Z antropologii postaci filmowej, pod red. M. Jankun-Dopartowej i M. Przyłipiaka, Kraków 1996. Syndrom konformizmu? Kino polskie lat sześćdziesiątych, pod red. T. Miczki i A. Helman, Katowice 1994. Film polski. Twórcy i mity, pod red. K. Sobotki, Łódź 1987. M. Przyłipiak, J. Szyłak, rozdz. Po zburzeniu muru [w:] Kino najnowsze, Kraków 1999. Polskie kino niezależne, pod red. M. Jazdona, Poznań 2005. P. Marecki, Kino niezależne w Polsce 1989-2009. Historia mówiona, Warszawa 2009. K. Kornacki, Narracja dzieckiem podszyta. Uwagi o pewnej tendencji młodego kina polskiego, Panoptikum nr 5, 2006. K. Kornacki, Dorosłe dzieci mają zał. O pewnej tendencji młodego kina polskiego, Studia Filmoznawcze nr 33, 2009. Ł. Kłuskiewicz, Generacja nicponi. Gdzie są buntownicy? Kino 2006, nr 4.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Please discuss the film work of Tadeusz Konwicki. What is third cinema? Please name its representatives and characterise their films.	
Work placement	Not applicable	

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