

Subject card

Subject name and code	Silent Cinema, PG_00166174						
Field of study	Film and Audio-Visual Culture Studies						
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			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 hab. Paweł Sitkiewicz				
	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 gains knowledge about the development of film art, with particular emphasis on the evolution of film style, film technology, and the social and political context - from the prehistory of film art to the sound revolution. Learns about the most important films, trends and eras in the history of cinema. Develops the ability to analyze and interpret a film and understand basic film conventions and genres.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	The student independently uses publications on the history of cinema; is able to critically read and understand film manifestos, theoretical texts and historical studies.	[SU4] test/exam - oral or written [SU8] observation of student's independent or team work
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	The student is aware that film classics, including those from the silent film era, shape national culture and the community of European cultures.	[SK1] oral statement/conversation/discussion [SK8] observation of student's independent or team work
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	The student defines the most important concepts related to the evolution of film style, defines film types and genres; explains the influence of historical events and cultural changes on the development of film art; characterizes the work of the most important authors of silent and early cinema; lists and characterizes the eras in the history of world cinema until the 1930s; recognizes and characterizes tendencies and trends, and distinguishes the main national cinemas and places them in a broad artistic context.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[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.	The student analyzes problems relating to the history of world cinema and draws critical conclusions.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
Subject contents	1. The student is aware that film classics, including those from the silent film era, shape national culture and the community of European cultures. 2. Prehistory of cinema. E. Reynaud's pantomimes. 3. Early cinema and pioneers of cinema in Europe and America: mainly the Lumiere brothers, T. Edison, the Skladanowsky Brothers, B. Acres, L. LePrince. 4. Cinema of attractions and the beginning of the film show. The work of G. Melies, F. Zecca, S. de Chomon. 5. Film becomes art. So-called transitional era. 6. Narrativization of cinema and the birth of the feature film. Italian superproductions and the work of D. W. Griffith. 7. Film slapstick and its masters: Ch. Chaplin and B. Keaton. 8. German Expressionism and Kammerspielfilm. The work of R. Wiene and F. W. Murnau. 9. Scandinavian and Nordic cinema. 10. The Soviet School. The cinema of S. Eisenstein and V. Pudovkin. 11. French Impressionism.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes	70.0%	20.0%
	Exam	51.0%	80.0%
Recommended reading	Basic literature	Historia kina, t. 1: Kino nieme, pod red. T. Lubelskiego, I. Sowińskiej, R. Syski, Kraków 2009.	

	Supplementary literature	A. Gaudreault, Teatralność, narracyjność i trickowość. Oceniając kino Georges'a Melisa, [w:] W cieniu braci Lumiere. Szkice o początkach kina, pod red. M. Hendrykowskiej, Poznań 1995. M. Hendrykowska, Śladami tamtych cieni. Film w kulturze polskiej przełomu stuleci, Poznań 1993. D. Crafton, 1895-1905: Problemy wczesnego kina, przeł. P. Sitarski, Kino ma 100 lat. Dekada po dekadzie, Łódź 1998. A. Helman, Niemiecki ekspresjonizm filmowy, [w:] Niemiecki ekspresjonizm filmowy, pod red. A. Helman, Katowice 1983. S. Kracauer, Od Caligari'ego do Hitlera. Z psychologii filmu niemieckiego, przeł. E. Skrzywanowa, Warszawa 1958 (lub Gdańsk 2010), rozdziały 4-6. T. Szczepański, Eschatologia rewolucji w filmach S. Eisensteina, [w:] Eisenstein artysta, myśliciel, pod red. W. Wierzewskiego i T. Szczepańskiego, Warszawa 1982.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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