

Subject card

Subject name and code	World cinema - directions, canon and margins, PG_00166258						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2028/2029	
Education level	Bachelor's studies		Subject group			Obligatory subject group in the field of study Optional subject group Subject group related to practical vocational preparation	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	3		Language of instruction			Polish	
Semester of study	6		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 Marta Maciejewska				
	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	The aim of the course is to expand the student's knowledge of several marginal, but essential for understanding the history of filmmaking - the history of the cinematography of countries that are absent from the canon on a daily basis (the cinematographies of Asia, South America, Africa and Australia). Since the student chooses one course from the module, he or she thus has the opportunity to develop his or her film-historical interests with content that goes beyond the "History of Feature Cinema" module.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[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 cinematic history present outside the teaching canon.			[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW5] implementation of a problem task	
	[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 lesser-known national cinematographies using modern technology and according to the guidance of the tutor/ lecturer.			[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written [SU5] implementation of a problem task	
	[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 lesser-known national cinematographies using oral and written sources.			[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written [SU5] implementation of a problem task	
	[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 countries outside Europe.			[SK1] oral statement/conversation/ discussion [SK5] implementation of a problem task	

Subject contents	Cinema and cinematography of China, Hong Kong, Japan and India.		
	Film works of Zhang Yimou, Chen Kaige, Akira Kurosawa, Masaki Kobayashi.		
	Japanese New Wave.		
	Contemporary Japanese cinema.		
	Bollywood cinema versus Indian cinema.		
	Asian genre cinema.		
	The anime phenomenon.		
	Middle Eastern cinema and Iranian cinema.		
	African cinema and cinematography in the classical, new wave, late 20th century period; contemporary.		
	South American cinema and cinematography in the classical, new wave, late 20th century period; contemporary.		
	Australian cinema and cinematography in the classical, new wave, late 20th century period; contemporary.		
Prerequisites and co-requisites	Selection of the subject		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Obecność na zajęciach i czynny w nich udział	80.0%	20.0%
	Systematic preparation of issues indicated by the instructor (oral or written)	51.0%	20.0%
	Written or oral credit test	51.0%	60.0%

Recommended reading	Basic literature	Asia: A. Helman, Odcienie czerwieni. Twórczość filmowa Zhanga Yimou, Gdańsk 2010. Helman, Ścieżkami utraconego czasu. Twórczość filmowa Chena Kaige, Gdańsk 2012. K. Loska, Poetyka filmu japońskiego, t. 1, Kraków 2009. K. Loska, Nowy film japoński, Kraków 2013. Historia kina, t. 2: Kino klasyczne, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2011. U. Woźniakowska, Rozgwieżdżony firmament Bollywoodu, EKRANY 2012, nr 4. Nie tylko Bollywood, pod red. G. Stachówny, P. Piekarskiego, Kraków 2009. Africa: R. Lubomirska, W poszukiwaniu ciągłości. Tradycja w kinematografii i kulturze Afryki Zachodniej, "Kwartalnik Filmowy" 2004, nr 47/48. K. Zwolak, Afrykańskie kino postkolonialne, w: Historia kina, t. 3: Kino epoki nowofalowej, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2015. Vaughan Koyinde T.W., Czarna Afryka w filmie, "Kwartalnik Filmowy" 1957, nr 2. South America: M. Kucharczyk, E. Wiącek, Argentyna, Meksyk, Brazylia oraz pozostałe kinematografie latynoamerykańskie, w: Historia kina, t. 4: Kino końca wieku, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2018. Australia: M. Haltof, Australijska Nowa Fala, Historia kina, t. 3: Kino epoki nowofalowej, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2015. M. Stańczyk, Australia i Nowa Zelandia: (Re)definiowanie kinematografii narodowych, Historia kina, t. 4: Kino końca wieku, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2018.
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	Supplementary literature	Readings indicated by the instructor - depending on the topics chosen in consultation with students.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Recent Iranian cinema (e.g. Jafar Panahi, Asghar Farhadi) Recent Korean cinema (e.g. Bong Joon-ho) African new waves	
Work placement	Not applicable	

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