

Subject card

Subject name and code	History of Polish Cinema (from The Pioneer Era to Polish School), PG_00139058						
Field of study	Theatre 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 scientific research 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	2		ECTS credits		2.0		
Learning profile	academic		Assessment form		credit		
Conducting unit	Division of Drama, Theatre and Performance -> Institute of Polish Philology -> Faculty of Languages -> Rector						
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		18.0	50
Subject objectives	Students will acquire knowledge of the most important aesthetic phenomena in the history of Polish cinema, mainly feature films and (to a lesser extent) documentary cinema. Individual trends, directions and authors will be placed in a socio-cultural and political context.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_W06] Has in-depth knowledge of the history of film, performance and visual arts.	knows and recognizes the most important films from this period of Polish cinema; feature films, but also documentaries; has basic knowledge about their makers (K_W06); knows basic trends and currents in the history of cinematography and the main phenomena in the field of film culture (K_W06) understands and describes mutual relations between Polish cinema and theatre (K_W06); knows the most important texts from the field of Polish film criticism of the designated period (K_W06).	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	is able to recognise different forms of film works and select appropriate methods and tools for their analysis and interpretation (K_U03).	[SU3] text preparation/written work
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	is prepared to use his/her knowledge of film to solve cognitive problems (K_K05).	[SK4] test/exam - oral or written [SK6] demonstration of practical skills
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	is able to search, analyse, evaluate and select information using oral and written sources on the history of Polish film (K_U01); can recognize different forms of film works and select appropriate methods and tools for their analysis and interpretation (K_U03).	[SU3] text preparation/written work
Subject contents	Problems of the lecture: The beginnings of Polish cinema (1896 - 1918). Silent cinema of the 1920s. Polish cinema of the 1930s. Towards art - the film avant-garde of the Second Polish Republic. Polish cinema after the Second World War (1944-1949). Socialist realism in full swing. Poetics and functions of social realist cinema (1950-1956). Polish film school: Wajda, Munk, plebeian current (Kutz, Różewicz), existential-psychological current (Has, Kawalerowicz). "Black series" in documentary and black realism in fiction. The cinema of the period of little stabilisation. Roman Polański and Jerzy Skolimowski. Young cinema of the late 1960s and early 1970s ('third cinema'). The work of Witold Leszczyński, Krzysztof Zanussi, Grzegorz Królikiewicz. The cinema of the cultural tradition of the late 1960s and early 1970s. The Silesian cinema of Kazimierz Kutz. The cinema of Tadeusz Konwicki.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in classes	80.0%	30.0%
	test	52.0%	70.0%

Recommended reading	Basic literature	Each time at the beginning of the semester, the instructor will review or determine the set of readings required to pass the course. A. Literature required for the final course credit (exam) A.1. Used during the classes: 1. T. Lubelski, <i>Historia kina polskiego. Tworcy, filmy, konteksty</i>, Katowice 2009; 2. M. Haltof, <i>Kino polskie, Gdansk 2005; Encyklopedia kultury polskiej XX wieku. Film, kinematografia</i>, pod red. E. Zajicka, Warszawa 1994; 3. <i>Historia filmu polskiego</i>, 6 tomow (obejmuje lata 1895 1972); 4. M. Hendrykowska, <i>Kronika kinematografii polskiej 1895 1997</i>, Poznan 1999; 5. A. Madej, <i>Mitologie i konwencje. O polskim kinie fabularnym dwudziestolecia miedzywojennego</i>, Krakow 1994; 6. N. Gross, <i>Film zydowski w Polsce</i>, Krakow 2002; 7. A. Helman, <i>Kino-wladza-publicznosc. Kinematografia polska w latach 1944-1949</i>, Bielsko-Biala 2002; 8. T. Lubelski, <i>Strategie autorskie w polskim kinie fabularnym lat 1945-1961</i>, Krakow 2000; 9. <i>Sto lat kina polskiego. Kino okresu Wielkiego Niemowu</i>, pod red. G. Grabowskiej, Warszawa 2008; 10. M. Gizycki, <i>Awangarda wobec kina. Film w kregu polskiej awangardy artystycznej dwudziestolecia miedzywojennego</i>, Warszawa 1996, s. 1726; 11. <i>Analizy i interpretacje. Film polski</i>, Katowice 1984; 12. <i>Szkola polska powroty</i>, pod red. E. Nurczynskiej-Fidelskiej i B. Stolarskiej, Lodz 1998; 13. <i>Autorzy kina polskiego</i>, pod red. G. Stachowny i J. Wojnickiej, Krakow 2004 [i 2 nastepne tomy].
	Supplementary literature	A.2 Studied independently by the student 1. T. Lubelski, <i>Historia kina polskiego. Tworcy, filmy, konteksty</i>, Katowice 2009 B. Complementary literature 1. <i>Uchwała Sekretariatu KC PZPR z czerwca 1960 roku oraz M. Jankun-Dopartowa, Formy przestraszone ogniem i zapachem krwi, [w:] Człowiek z ekranu. Z antropologii postaci filmowej</i>, pod red. M. Jankun-Dopartowej i M. Przylipiaka, Krakow 1996, s. 2761; 2. A. Szpulak, <i>Kino wsrod mitow: o filmach slaskich Kazimierza Kutza</i>, Gniezno 2004; 3. M. Jankun-Dopartowa, <i>Falszywa inicjacja bohatera, [w:] Człowiek z ekranu. Z antropologii postaci filmowej</i>, pod red. M. Jankun-Dopartowej i M. Przylipiaka, Krakow 1996; 4. Michałek, <i>Jak powstawał Człowiek z zelaza</i>, Kwartalnik Filmowy 1995/1996, nr 15/16;
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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