University of Gdańsk

Subject card

Subject name and code	Film canon, PG_00189818						
Field of study	Cultural 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 Optional subject group 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		3.0		
Learning profile	academic		Assessment form		credit		
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Dariusz Szymański				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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	The subject has two main purposes. The first is to familiarize students with the idea of a canon, especially the film canon, and with specific canons and their cultural, artistic, ideological and social functions (canon as an embodiment of values respected in a given culture, but also a tool of power). The second goal is to present canonical works, creators and trends in cinema, mainly Western - not only building erudite knowledge, but also enabling reflection on the variability of film art and its various entanglements.						

Learning outcomes

Course outcome	Subject outcome	Method of verification
[KULL3_U01] They are able to formulate and solve unusual and complex problems in the field of cultural studies through the appropriate selection of information about culture and its critical evaluation, analysis, and synthesis.	The student is able to formulate and solve unusual and complex problems in the field of film canon by appropriately selecting information from the field of film history and film studies and their critical evaluation, analysis and synthesis	[SU1] oral statement/conversation/ discussion [SU3] text preparation/written work [SU4] test/exam - oral or written
[KULL3_K02] They are ready to fulfill their obligations toward culture, its heritage, and cultural groups.	The student is ready to fulfill obligations towards film culture, its heritage and audiences	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written [SK6] demonstration of practical skills [SK8] observation of student's independent or team work
[KULL3_W02] They have advanced knowledge of reflections on culture within the arts sciences.	The student has advanced knowledge of reflection on the film canon in the context of film studies and the canon in other artistic disciplines.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
[KULL3_U04] They are able to participate in debates by presenting and evaluating viewpoints on culture and by promoting knowledge about it.	The student is able to take part in debates, presenting and evaluating positions on the film canon and popularizing knowledge about it	[SU1] oral statement/conversation/ discussion [SU3] text preparation/written work [SU6] demonstration of practical skills [SU8] observation of student's independent or team work

Subject contents

Canon: concept, values, and functions. The literary and cultural canons of Film (sources, scope, variability, relativity, negotiability). The canon and the concepts of arthouse, auteur, popular, European, and other cinema. Canons and mechanisms of canonization in film culture (Brussels list, Sight & Sound lists, surveys, awards, festivals, film press and books, academic histories of cinema). Canonical creators and works: past and present. The final scope of program content and topics covered in classes is determined by the instructor, as needed.

Prerequisites and co-requisites

Choice of specialties.

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Activity in classes	51.0%	20.0%
Written final paper	51.0%	40.0%
A colloquium checking knowledge of the issues discussed during classes and required readings	51.0%	40.0%

Recommended reading	Basic literature	Adamczak Marcin, Poker czy msza? O festiwalu filmowym jako instytucji społecznej, Ekrany 2013, nr 34, s. 2326.Bloom Harold, Podzwonne dla kanonu, przeł. Marcin Szuster, Literatura na Świecie 2003, nr 910, s. 164198.Burek Tomasz, Pandemonium Reymonta i Wajdy, Kino 1974, nr 12, s. 29.Ferro Marc, Legenda i historia: Pancernik Potiomkin, [w:] tegoż, Kino i historia, przekład Tomasz Falkowski, Wydawnictwo Naukowe PWN, Warszawa 2011, s. 99101.Garbicz Adam, Klinowski Jacek, Pancernik Potiomkin, [w:] tychże, Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949, Wydawnictwo Literackie, Kraków 2007, s. 106108.Garbicz Adam, Klinowski Jacek, Złodzieje rowerów, [w:] tychże, Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949, Wydawnictwo Literackie, Kraków 2007, s. 495497.Helman Alicja, De Sica albo realizm humanistyczny, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 595600.Helman Alicja, Dżiga Wiertow albo wszechobecność kamery, Kino 1973, nr 5, s. 6264.Helman Alicja, Neorealizm: próby definicji, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 578583.Helman Alicja, Orson Welles albo tajemnica wieloznaczności obrazu filmowego, Kino 1973, nr 8, s. 6264.Iordanova Dina, Festiwale filmowe poza filmami: glamour, grupy interesów, korporacje, tłum. Karolina Kosińska, Kwartalnik Filmowy 2017, nr 100, s. 3442.Janion Maria, Wajda i wartości, Film 1975, nr 9, s. 1215.Kael Pauline, Szmira, sztuka i kino, [w:] tejże, Co dzień w kinie, wyboru dokonała i przeł. Wanda Wertenstein, Wydawnictwa Artystyczne i Filmowe, Warszawa 1978, s. 1964.Kołodyński Andrzej, Gdzie ruch staje się muzyką. Film w pracowni Normana McLarena, Film 1977, nr 6, s. 2021.Kołodyński Andrzej, Wiertow: entuzjazm i kamera, Kino 1979, nr 11, s. 3237.Kornatowska Maria, Baśń świadectwo czasu, Kwartalnik Filmowy 19951996, nr 1213, s. 94102.Kovács András Bálint, The institution of the art film, [w:] tegoż, Screening modernism. European art cinema, 19501980, The University of Chicago Press, Chicago London 2007, s. 2027.Loska Krzysztof, Zawrót głowy, [w:] tegoż, Hitchcock autor wśród gatunków, Rabid, Kraków 2002, s. 214224.Lubelski Tadeusz, Dwie ziemie jałowe: 1898 i 1974, Kwartalnik Filmowy 1997, nr 18, s. 118128.Lubelski Tadeusz, Nowa fala 60 lat później. O pewnej przygodzie kina francuskiego, Universitas, Kraków 2017 [Rozdział I. Kinofilia, czyli wyłonienie się grupy podrozdział: Trzecia faza wtajemniczenia: redakcja Cahiers du Cinéma; Rozdział II. Polityka autorska, czyli program].Lupo Jonathan, Loaded canons: contemporary film canons, film studies, and film discourse, The Journal of American Culture 2011, issue 3, s. 219233.Mazierska Ewa, Gabinet Jana Švankmajera, Kino 1997, nr 9, s. 812.Schrader Paul, Canon fodder, Film Comment 2006, no. 5 (September October), s. 3349.Sitkiewicz Paweł, Małe wielkie kino. Film animowany od narodzin do końca okresu klasycznego, słowo/obraz terytoria, Gdańsk 2009 [strony 4246 i 5264].Staiger Janet, The politics of film canons, Cinema Journal 1985, no. 3, s. 423.Syska Rafał, 70 lat Charlesa Fostera Kanea, Ekrany 2011, nr 12, s. 4248.Syska Rafał, Hitchcock w Hollywood, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas,Kraków 2011, s. 426430.Syska Rafał, Orson Welles mit, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas,Kraków 2011, s. 422426.Szczechura Daniel, Tango czyli nowe spojrzenie na kino, Kino 1983, nr 5, s. 1315.Wojnicka Joanna, Siergiej Eisenstein, [w:] Historia kina, t. 1, Kino nieme, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2009, s. 519527.

	Supplementary literature	Bordwell D., Staiger J., Thompson K., The Classical Hollywood Cinema. Film Style and Mode of Production to 1960, London 1991.Casper D., Hollywood Film 1963-1976. Years of Revolution and Reaction, Malden 2011.Casper D., Postwar Hollywood 1946-1962, Malden 2007. Historia kina, red. T. Lubelski, I. Sowińska, R. Syska, t. 1, Kino nieme, Kraków 2009, t. 2, Kino klasyczne, Kraków 2011, t. 3, Kino epoki nowofalowej, Kraków 2015.Historia kina. Wybrane lata, Warszawa 1998.Lubelski T., Historia kina polskiego 1895-2014, Kraków 2015.Nasza ankieta. Dziesięć najważniejszych filmów, Kino 1973, nr 4, s. 30-40.Płażewski J., 200 filmów tworzy historię najnowszą kina, Warszawa 1973.Płażewski J., Historia filmu. 1895-2005, wyd. 7 poszerz., Warszawa 2010.Płażewski J., Na czele bandera zbuntowanego pancernika, Kino 1973, nr 4, s. 41-45.Rosenbaum J., Essential Cinema. On the Necessity of Film Canons, Baltimore 2004.And also the so-called Brussels list and surveys on the film canon in magazines, including: "Sight & Sound"
	eResources addresses	
Example issues/ example questions/ tasks being completed	None.	
Work placement	Not applicable	

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