University of Gdańsk

Subject card

Subject name and code	Balkan Cinematography - practical classes, PG_00189909		
Field of study	Slavic Studies		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
Education level	Master'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 Slavonic and Balkan Studies -> Institute of Classical and Slavonic Studies -> Faculty of Languages -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Masa Gustin	
	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

To familiarize the student with the most important cinematography and film works of selected Balkan countries.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[SLAWMU2_K06] He is prepared to initiate and lead a substantive debate on the cultural and ethnic dilemmas of the Balkans, demonstrating openness to a diversity of views, respect for religious and national differences, and ensuring that the discussion is conducted in an ethical and fact-based manner.	Student: - recognizes and respects differences of viewpoints determined by different national and cultural backgrounds (K_K06);	[SK1] oral statement/conversation/ discussion [SK5] implementation of a problem task
[SLAWMU2_W11] Has in-depth knowledge of the cultural, ethnic and religious diversity of the Balkans, including the fundamental dilemmas of modern civilisation and the conflicts of values associated with political transition, European integration and the protection of the identities of national and religious minorities in the region.	Student: - has in-depth knowledge of the history of cinema and cultural diversity of the selected countries of the Balkan Peninsula (K_W11).	[SW2] presentation/project/paper/ report [SW5] implementation of a problem task
[SLAWMU2_W07] Knows and deeply understands the methods of analysis, interpretation and evaluation of the various products of South Slavic and Balkan culture.	Student: - knows and understands basic methods of analysis and interpretation of various cultural products, typical, characteristic or specific to the filmography of the Balkan Peninsula (K_W07);	[SW1] oral statement/ conversation/discussion [SW5] implementation of a problem task
[SLAWMU2_U06] Has the ability to formulate critical opinions about cultural products based on scientific knowledge and their experiences, and the ability to present critical studies - also in South Slavic languages - in various forms and medias.	Student: - is able to recognize various types of film techniques and conduct their critical analysis and interpretation (K_U05);	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task
[SLAWMU2_U05] Has the ability to substantively argue - both in Polish and South Slavic languages - using his own views and the views of other authors, to formulate conclusions and create synthetic summaries.	Student: - is able to formulate critical opinions about cultural texts based on scientific knowledge and experience and present critical conclusions using various forms and media (K_U06).	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task
[SLAWMU2_K08] Participates in cultural life using various media and its various forms.	Student: - participates in cultural life, using various media and its various forms (K_K08).	[SK5] implementation of a problem task

Subject contents

The Beginnings of Cinema in the Balkans. The Manaki Brothers. The History of Yugoslav Cinema. Retrospective - the Most Important Film Authors of the Discussed Area of the 20th century. Selected Contemporary Film Works (Slovenian Cinema. Croatian Cinema. Bosnian Cinema. Serbian Cinema. Turkish Cinema. Bulgarian Cinema. Romanian Cinema. Albanian Cinema.) Film Festivals. Selected Film Tourism in the Balkans. Cinematography of the Region in the 21st Century.

Prerequisites and co-requisites

None

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Presentation and final work	51.0%	80.0%
Active participation in classes	80.0%	20.0%

Recommended reading	Basic literature	Goulding D.J., *Liberated Cinema: The Yugoslav Experience, 1945-2001* , Indiana 2002. Nowe kino Turcji, pod red. J. Topolskiego, Krakow-Warszawa 2010. Plazewski J., *Historia filmu 1895-2000*, Warszawa 2001. Jakisa M., Gilic n., *Partisans in Yugoslavia. Literature, Film and Visual Culture*, Bielfeld 2015. Guštin Maša, *The Manaki Brothers. The chroniclers of the third Europe*, Panoptikum, 2023, nr 30, s.11-32. DOI:10.26881/pan.2023.30.01 Guštin Maša, *Bosanc, čefur, Izbrisani. Imigrant z byłych republik jugosłowiańskich w słoweńskim filmie fabularnym*, Zagadnienia Rodzajow Literackich/ Problems of Literary Genres, 2022, vol. 65, nr 1, s.53-69. DOI:10.26485/ZRL/2022/65.1/6 Guštin Maša, *Perturbacje kinematografii słoweńskiej*, Kwartalnik Filmowy, 2019, nr 105-106, s.137-154. Guštin Maša, *Początki kinematografii w Socjalistycznej Federacyjnej Republice Jugosławii*, [w:] *Bałkany w kulturze Europy. Od starożytności po współczesność*, pod red. A. Marchewka, D.V. Paździerski, 2024. Polimac N., *Leksikon YU filma*, Zagreb 2015. *Filmska enciklopedija*, pod red. A. Peterlic, Zagreb 1990. Iordanova D., *The cinema of the Balkans*, NYC 2006. *Contemporary Balkan Cinema. Transnational Exchanges and Global Circuits*, Ed. Lydia Papadimitriou, Ana Grgić, Einburg 2020. Chalkou M., *A new cinema of emancipation: Tendencies of independence in Greek cinema of the 2000s*, • https://s3.amazonaws.com/academia.edu.documents/31233899/CINEMA.EMANCIPATION.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A &Expires=1525897604&Signature=IV3E0RVjwT%2FP%2BTToyMm0htF content-disposition=inline%3B%20filename%3DA new cinema of emancip **studied independently by the student selected articles or fragments** *Contemporary Balkan Cinema. Transnational Exchanges and Global Circuits*, Ed. Lydia Papadimitriou, Ana Grgić, Einburg 2020. Iordanova D., *Before the Rain in a Balkan Context*, http://www.manchevski.com/docs/2before_the_rain_in_a_balkan_context.pdf Stelmach Miłosz, Kino Jugosławii: przez ciemne okulary, [w:] Kino epoki nowofalowej, pod red. T. Lubelski, I. Sawinska, R. Syska, Krakow 2015, • s. 747-778. Slugan M., *Some methodological concerns regarding the study of Balkanism in cinema*, University of Chicago, https://lucian.uchicago.edu/blogs/theslavicforum/files/2011/12/

		SLAVICFORUM_2011_SLUGAN_PUBLICATION.pdf Stelmach M., P*rowincja i melancholia. Nowe kino tureckie,* http:// ekrany.hekko24.pl/images/teksty/21/21_film%20numeru2_stelmach.pdf. Bukowiecki A., *Balkany i reszta swiata*, Kino; Warszawa Tom 43, Nr/ wydanie 499, (Jan 2009): 37-39. Pop D., *The Grammar of the New Romanian Cinema*, https:// s3.amazonaws.com/academia.edu.documents/30210698/film3-2.pdf? AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1525897829& =FrsETo07NSqiuXZDE9IO7LTUfOk%3D&response-content-disposition=inline%3B%20filename%3DThe_Grammar_of_the_New_Ro 15. Virginas A., New Filmic Waves in Hungarian and Romanian Cinema: Allegories or Stories about Flesh?, http:// www.acta.sapientia.ro/acta-film/C4/Film4-8.pdf. Peshkopia R., Zahaj S., Hysi G., *The Myth of Enver Hoxha in the Albanian Cinema of Socialist Realism: An Inquiry into the Psychoanalytical Features of the Myth*, https://www.researchgate.net/ profile/Greta_Hysi2/publication/ 276882213_The_Myth_of_Enver_Hoxha_in_the_Albanian_Cinema/ links/555afca808ae980ca611977d/The-Myth-of-Enver-Hoxha-in-the-Albanian-Cinema.pdf.
	Supplementary literature	Iordanova D., *New Bulgarian Cinema*, St. Andrews, 2008. Iordanova D., *Emir Kusturica*, London, 2002. Iordanova D., *Cinema of Flames: Balkan Film, Culture and the Media*, London, 2001. Dakovic N., Balkan kao (filmski) zanr: slika, tekst, nacija, Beograd 2008. Goulding D.J., *Liberated Cinema: The Yugoslav Experience*, 1945-2001, Indiana 2002. Stelmach M., K*ino Jugosławii: przez ciemne okulary*, [w:] Kino epoki nowofalowej, pod red. T. Lubelski, I. Sawińska, R. Syska, Kraków 2015, s. 747-778. Osadnik W. M., Sywenky I., Variations on Central European Theme: New Cinema of Central Europe as a Part of Our Common Cultural Heritage, • University of Alberta, 2011.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Presentation and written assignment on the cinematography of a selected country in the 21st century (key works and authors, cinematographic structures, national vs. transnational cinema, co-productions, festivals, etc.)	
Work placement	Not applicable	

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