

Subject card

Subject name and code	The Aesthetics of Shock Cinema, PG_00204221						
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 Optional subject group		
Mode of study	part-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	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		mgr Łukasz Krajnik				
	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 develop students' ability to critically analyze and interpret films that address the issue of audiovisual transgression in diverse cultural, social, and political contexts. The course focuses on a historical, comparative approach to the creation and reception of films, examining their sociopolitical contexts in relation to the relevance of the themes they address. The analysis takes a problem-oriented approach, focusing on selected central themes and their formal and thematic manifestations, rather than on a chronological account of the history of cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	He or she is aware of the importance of film heritage as part of cultural heritage and understands the need to preserve, critically interpret, and promote it. He or she recognizes the value of works that address the issue of audiovisual transgression as testimonies to cultural, social, and political changes, as well as their significance for contemporary reflection on history and culture.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Students are able to search for, analyze, critically interpret, and select information from a variety of written, spoken, and audiovisual sources, using it to analyze films that address the theme of transgression in cultural, social, political, and historical contexts, and to conduct a comparative assessment of their form, content, and reception.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[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 has a structured understanding of selected phenomena and trends in the history of cinema related to the issue of audiovisual transgression and is familiar with the cultural, social, political, and aesthetic factors underlying their emergence, development, and reception. The student understands the significance of historical context in the interpretation of films and their formal and content-related strategies.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [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.	The student is able to search for, analyze, critically evaluate, select, and utilize information and audiovisual materials using modern technologies and specialized databases, in accordance with the instructor's guidance, in order to interpret films that address the issue of audiovisual transgression and their cultural, social, political, and historical contexts.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
Subject contents	• "An Andalusian Dog" and Selected Examples of Surrealist Cinema • American and European exploitation cinema • The sensationalist appeal of "mondo" cinema • A psychoanalytic analysis of gore cinema • Transgression in auteur cinema • The commodification and capitalist "appropriation" of transgressive cinema		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	final project (written paper or presentation)	51.0%	70.0%
	active participation in the class	51.0%	30.0%

Recommended reading	Basic literature	'Mark Kermode on Film", Kermode Mark, The Guardian 2021-2026. 'Pasolini's Salò Revisited: Scatological Vision, Politics, and Postmodernism.', Lauer A. Robert, University of Oklahoma, 2001. 'Gore, seks, ciało, psychoanaliza. Pułapka interpretacyjna' - Pitrus Andrzej, Oficyna Wydawnicza ER, 1992.
	Supplementary literature	'Exploiting Exploitation Cinema: an Introduction', Roche David, Universite Toulouse, 2015. 'Poza granice milimetrów, ekranów i projektorów. Zjawisko transdiegetyczności w perspektywie amerykańskiego kina transgresji.', Wasilewska Weronika, Annales Universitatis Paedagogicae Cracoviensis Studia de Arte et Educatione, 2023.
	eResources addresses	
Example issues/ example questions/ tasks being completed	What are the most important themes and genres of European exploitation cinema? What are the most important themes and genres of American exploitation cinema? How does capitalism lead to the commodification of transgressive cinema?	
Work placement	Not applicable	

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