University of Gdańsk

Subject card

Subject name and code	The Aesthetics of Shock Cinema, PG_00204366						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		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		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish		
Semester of study	4		ECTS credits		3.0		
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	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		43.0	75
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
[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.	He/she has an in-depth understanding of the historical context of cinema and new media, and recognizes the influence of film history on contemporary cinema.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[WOFKAMU2_K08] He/she is aware of the responsibility for preserving the cultural heritage (especially film) of the region, country and Europe.	Is aware of its responsibility for the preservation, interpretation, and dissemination of the cinematic cultural heritage of the region, the country, and Europe, with particular emphasis on its transgressive dimensions and the historical and sociopolitical contexts of its reception.	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written
[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.	Is able to conduct an in-depth analysis and interpretation of films that address the issue of audiovisual transgression from thematic, historical, and comparative perspectives, taking into account cultural, social, and political contexts, and to present the results of this analysis in oral and written form.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
[WOFKAMU2_W10] He/she knows the recent history of film and TV series.	Is familiar with the recent history of film and television series, with particular emphasis on aesthetic, narrative, and production changes and their social, cultural, and political contexts, as well as issues of audiovisual transgression in various contexts of reception.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion

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
active participation in the class	51.0%	30.0%
orał test	51.0%	70.0%

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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