

Subject card

Subject name and code	Contemporary cinema, PG_00209145						
Field of study	Cultural Studies						
Date of commencement of studies	October 2027		Academic year of realisation of subject		2027/2028		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Optional subject group Specialty 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	1		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 Leila Słodowicz				
	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	Students acquire knowledge about the current development of world cinema, with particular emphasis on the evolution of film style and film technology, social and political context. Students become acquainted with the most important works and trends of contemporary cinema. They develop the ability to analyze and interpret films and understand the basic conventions and genres of cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U01] demonstrates fluent skills in searching, interpreting, and selecting information, utilizing various sources, media, and technologies, and formulates independent conclusions based on them.	The student can adeptly research, interpret, select, and evaluate information regarding contemporary cinema.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[KULMU2_U07] proficiently prepares various types of written papers in Polish and a chosen foreign language.	The student adeptly prepares written critical analyses concerning contemporary audiovisual culture.	[SU3] text preparation/written work
	[KULMU2_W03] holds detailed and up-to-date knowledge about contemporary advancements in cultural and religious studies, art studies, as well as prominent research centers in cultural studies and the research directions pursued there.	The student possesses detailed, up-to-date knowledge of current trends and movements in contemporary cinema.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_W05] possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has well-established, specialized knowledge about the development and transformations of contemporary cinematography.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_W08] holds a broad understanding of contemporary cultural and artistic life, as well as the functioning of cultural institutions and the art market.	The student has extensive knowledge of the functioning of the audiovisual culture market and its social, cultural, and political contexts.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULMU2_K06] systematically and consciously participates in cultural and artistic life, showing interest in current events in culture and art.	The student actively participates in contemporary cultural and artistic life, showing interest in current events in the world of cinema.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work
Subject contents	Topics updated by instructors, such as: New Adventure Cinema and fashionable retro mania. New Hollywood yesterday and today. Dogma 95 and post-Dogma cinema. Bollywood and Nollywood cinema. Postmodern cinema. Arthouse cinema. Authorial and national cinema in the 21st century (Greek, Romanian, Austrian, Iranian, Turkish). Slow cinema. Women's and feminist cinema in the 21st century. LGBTQAI+ cinema. Asian cinema in the 21st century. 3D cinema and special effects, blockbuster culture. Contemporary film production. Polish cinema after the establishment of the Polish Film Institute.		
Prerequisites and co-requisites	Selection of specialization		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	oral and written assignments indicated by the instructor.	51.0%	20.0%
	final exam	51.0%	60.0%
	active participation during classes	51.0%	20.0%
Recommended reading	Basic literature Historia kina, t. 4, Kino końca wieku, red. T. Lubelski, I. Sowińska, R. Syska, Kraków 2019. Kino Nowej Przygody. Leksykon, Gdańsk 2012. A. Lewicki, Sztuczne światy. Postmodernizm w kinie fabularnym, Wrocław 2007. Mistrzowie kina amerykańskiego. Bunt i nostalgia, pod red. Ł. Plesnara i R. Syski, Kraków 2007. Kino Europy, pod red. P. Sitarskiego, Kraków 2001.		

	Supplementary literature	P. Sitkiewicz, Między tradycją i Nowym Hollywood. Ewolucja pełnometrażowej animacji dla dzieci, [w:] Sztuka dla dziecka. Tradycja we współczesności, pod red. G. Leszczyńskiego, Poznań 2011. M. Lesiak, R. Syska, Renesans Hollywoodu: kino amerykańskie lat siedemdziesiątych, [w:] Historia kina, tom 3: Kino epoki nowofalowej, rozdział XIX, Kraków 2015. U. Woźniakowska, Rozgwieżdżony firmament Bollywoodu, EKRANY 2012, nr 4. Kobieta z kamerą, pod red. G. Stachówny, Kraków 1998. M. Adamczak, Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku, Gdańsk 2010. Nie tylko Bollywood, pod red. G. Stachówny, P. Piekarskiego, Kraków 2009. S. Jagielski, Maskarady męskości. Pragnienie homospołeczne w polskim kinie fabularnym, Kraków 2013. J. Płażewski, Nowa Przygoda i co dalej?, Kino 1986, nr 5.
	eResources addresses	
Example issues/ example questions/ tasks being completed	For example: characteristic features of postmodernist cinema, auteur cinema, impact of social events on film art, reflection on the essence of entertainment and spectacle, blockbuster culture.	
Work placement	Not applicable	

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