**-** **Course Syllabus**

1. **General Information**

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| Course name |  History and theory of film |
| Programme | Journalism and social communication (English Group), Erasmus |
| Level of studies (BA, BSc, MA, MSc, long-cycle MA) | BA |
| Form of studies (full-time, part-time) | Full-time |
| Discipline | Social communication and media sciences |
| Language of instruction | English |

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| Course coordinator/person responsible | Dr Małgorzata Sławek-Czochra |

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| Type of class (use only the types mentioned below) | Number of teaching hours | Semester | ECTS Points |
| lecture | 30 | 6 | 4 |
| tutorial |  |  |
| classes |  |  |
| laboratory classes |  |  |
| workshops |  |  |
| seminar |  |  |
| introductory seminar |  |  |
| foreign language classes |  |  |
| practical placement |  |  |
| field work |  |  |
| diploma laboratory |  |  |
| translation classes |  |  |
| study visit |  |  |

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| Course pre-requisites | B1 level of English |

1. **Course Objectives**

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| C1 – The aim is the presentation of the development of film from its birth to 3D production and computer animation |
| C2 - Introduce students to filmmakers, directors, and prominent co-authors (such as scriptwriters, cinematographers, editors, and actors) |
| C3- Presentation of selected genres and film theories |

1. **Course learning outcomes with reference to programme learning outcomes**

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| Symbol | Description of course learning outcome | Reference to programme learning outcome |
| KNOWLEDGE |
| W\_13 | The student has a structured knowledge of film as a means ofsocial communication, covering terminology, theory andmethodology | has an elementary,structuredknowledge ofthe various sub-disciplines ofcommunicationsocial communication,includingterminology, theory andmethodology |
| SKILLS |
| U\_06 | The student can express precisely and coherently the following subjects: film schools, trends, genres, and significant figures using a variety of theoretical approaches, drawing on both media studies and other disciplines. | is able tobe precise and coherentexpress topics relating toselectedtopics; withusingdifferent theoretical approachestheoretical approaches,drawing on boththe acquismedia studies, as well asother disciplines |
| SOCIAL COMPETENCIES |
| K\_07 | Solve practical problems independently and, where appropriate, with the help of an expert or group (brainstorming) | Solve practical problems independently and, where appropriate, with the help of an expert |

1. **Course Content**

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| 1. The Invention and Early Years of the Cinema, 1880s–19042. The International Expansion of the Cinema, 1905–1912: Film Production in Europe, The Struggle for the Expanding American Film Industry, The Problem of Narrative Clarity3. National Cinemas, Hollywood Classicism, and World War I, 1913–1919: 4. The Late Silent Era, 1919–1929: France, Germany, Soviet Cinema and Hollywood in the 1920s – International Trends of the 1920s5. The development of Sound Cinema(1926-1945)6. Cinema and the State: The USSR, Germany and Italy 1930-1945; France- Poetic Realism, the popular front and the occupation (1930-1945); Leftist, Documentary and Experimental Cinemas (1930-1945)7. The Postwar Era 1945-1960: American Cinema, European Cinema (Neorealism - Italy), France, Scandinavia and Britain8. Art Cinema and the Idea of Authorship: Luis Buñuel (1900–1983); Ingmar Bergman (1918–2007); Akira Kurosawa (1910–1998); Federico Fellini (1920–1993); Michelangelo Antonioni (1912–2007); Robert Bresson (1907–1999); Jacques Tati (1908–1982); Satyajit Ray (1921–1992); 9. New Waves and Young Cinemas, 1958–1967: Formal and Stylistic Trends; France, Italy, Great Britain, Germany. The USSR and chosen Eastern European countries. Documentary and Experimental Cinema in the Postwar Era10. The Contemporary Cinema Since the 1960s: Hollywood’s Fall and Rise: 1960–1980 11. Politically Critical Cinema of the 1960s and 1970s: Political Filmmaking in the First, Second and Third World; Documentary and Experimental Film since the Late 1960s12. American Cinema and the Entertainment Economy: The 1980s and After13. History of Polish Cinema. From the beginning to PoLish School |

1. **Didactic methods used and forms of assessment of learning outcomes**

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| Symbol efektu | Didactic methods *(choose from the list)* | Forms of assessment *(choose from the list)* | Documentation type*(choose from the list)* |
| KNOWLEDGE |
| W \_4 | Formal lecture Focused discussion Case study | Multiple choice question test  | test |
| SKILLS |
| U\_03U\_08 | Formal lecture Focused discussion Case study | Multiple choice question test | test |
| SOCIAL COMPETENCIES |
| K\_07 | Formal lecture Focused discussion Case study | Multiple choice question test | participant observation |

1. **Grading criteria, weighting factors.....**

70% test results

30% active participation and attendance at lectures

**VII. Student workload**

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| Form of activity | Number of hours |
| Number of contact hours (with the teacher)  | **30** |
| Number of hours of individual student work | **15** |

**VIII. Literature**

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| Basic & Additional literature |
| 1. Kristin Thompson, David Bordwell, FILM HISTORY: AN INTRODUCTION, McGraw-Hill Education, New York 2019.2. Joanna Preizner, History of Polish Cinema. From the beginnings to Polish School, Krakowska Akademia im. Andrzeja Frycza Modrzewskiego, Kraków 2020.Additional literature: James Monaco, How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media, Oxford University Press, 1981, pp.533.Rosalind Galt, Karl Schoonover, Global Art Cinema: New Theories and Histories, Oxford University Press 2010, pp. 408Jerzy Płażewski, Historia filmu, Warszawa 2001. Helman Alicja, Ostaszewski Jacek, Historia myśli filmowej. Podręcznik, Gdańsk 2011.Plisiecki Janusz, Film i sztuki tradycyjne, Lublin 2011. Słownik gatunków i zjawisk filmowych. Red Paszylk Bartłomiej, Warszawa 2010. Encyklopedia kina, red. T. Lubelski Kraków 2010. David Bordwell, Kristin Thompson, Film Art Sztuka Filmowa Wprowadzenie, Warszawa 2010. Słownik Filmu, red. Rafał Syski, Kraków 2010. Autorzy kina europejskiego t.1, red. Stachówna Grażyna, Zmudziński Bogusław, Kraków 2007. Autorzy kina europejskiego t.2, red. Stachówna Grażyna, Zmudziński Bogusław, Kraków 2007. Autorzy kina europejskiego t.3, red. Stachówna Grażyna, Zmudziński Bogusław, Kraków 2007. Marek Hendrykowski, Leksykon gatunków filmowych, Poznań 2001. Wokół kina gatunków, red. Krzysztof Loska, Kraków 2001. Małgorzata Sławek-Czochra, Przenikanie się sztuk w filmie Exit Through the Gift Shop w reż. Banksy’ego, [w:] Piękno zespolić ze sobą : korespondencja na styku sztuk, red. K. Klauza, J. CieślikKlauza, Białystok 2015, s. 205-218. Małgorzata Sławek-Czochra, Joanna Sosnowska, Filmowe inspiracje malarstwem Edwarda Hoppera,[w]: Pulchritudo delectans : korespondencja na styku sztuk, red. K.Klauza, J.Cieślik-Klauza, Białystok 2017, 165-187.  |