University of Gdańsk

Subject card

Subject name and code	Film canon, PG_00130816		
Field of study	Cultural Studies		
Date of commencement of studies	October 2025	Academic year of realisation of subject	2025/2026
Education level	Bachelor'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			
Name and surname of lecturer (lecturers)	Subject supervisor	dr Dariusz Szymański	
	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

The subject has two main purposes. The first is to familiarize students with the idea of a canon, especially the film canon, and with specific canons and their cultural, artistic, ideological and social functions (canon as an embodiment of values respected in a given culture, but also a tool of power). The second goal is to present canonical works, creators and trends in cinema, mainly Western - not only building erudite knowledge, but also enabling reflection on the variability of film art and its various entanglements.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[KULL3_K03] Student correctly identifies and resolves problems related to the cultural studies profession, whether specializing in cultural criticism and popularization, cultural animation, or electronic media culture and website editing.	The student correctly recognizes the dilemmas related to the profession of a critic, curator, and popularizer of culture and art.	[SK1] oral statement/conversation/ discussion [SK3] text preparation/written work [SK4] test/exam - oral or written [SK5] implementation of a problem task
[KULL3_U07] Student prepares oral presentations and discussions on topics related to culture and art, including collaborative work within a team.	The student reports the results of his research and prepares and delivers lectures on the history of film.	[SU2] presentation/project/paper/ report [SU5] implementation of a problem task [SU6] demonstration of practical skills
[KULL3_W06] Student has detailed knowledge in the fields of visual arts, theater, music, film, performance, and literature.	The student has organized knowledge of the film canon.	[SW4] test/exam - oral or written [SW3] text preparation/written work [SW5] implementation of a problem task
[KULL3_W02] Student is familiar with the terminology in the field of cultural and religious studies, as well as art studies.	The student knows well the terminology in the field of film studies and cultural research on cinema.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
[KULL3_U04] Student recognizes various cultural and artistic texts and conducting their analysis and interpretation using typical research methods from cultural studies and art studies.	The student interprets and evaluates canonical film works using appropriate research methods.	[SU3] text preparation/written work [SU4] test/exam - oral or written [SU5] implementation of a problem task
[KULL3_K04] Student is aware of the responsibility for preserving cultural and artistic heritage.	The student feels responsible for preserving the heritage of film culture.	[SK1] oral statement/conversation/ discussion [SK3] text preparation/written work [SK5] implementation of a problem task

Subject contents

Canon concept, values, functions. Literary - cultural - film canon (sources, scope, variability, relativity, negotiability). Canon and the concepts of artistic cinema, auteur cinema, popular cinema, European cinema, etc. Canons and mechanisms of canonization in film culture (Brussels list, Sight & Sound lists, surveys, awards, festivals, press and film books, academic histories of cinema). Canonical creators and works in the past and today. The final scope of the program content and issues covered during classes is determined by the instructor, depending on the needs.

Prerequisites and co-requisites

Choice of specialties.

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Activity in classes	51.0%	20.0%
Written final paper	51.0%	40.0%
A colloquium checking knowledge of the issues discussed during classes and required readings	51.0%	40.0%

Recommended reading	Basic literature	Adamczak Marcin, Poker czy msza? O festiwalu filmowym jako instytucji społecznej, Ekrany 2013, nr 34, s. 2326.Bloom Harold, Podzwonne dla kanonu, przeł. Marcin Szuster, Literatura na Świecie 2003, nr 910, s. 164198.Burek Tomasz, Pandemonium Reymonta i Wajdy, Kino 1974, nr 12, s. 29.Ferro Marc, Legenda i historia: Pancernik Potiomkin, [w:] tegoż, Kino i historia, przekład Tomasz Falkowski, Wydawnictwo Naukowe PWN, Warszawa 2011, s. 99101.Garbicz Adam, Klinowski Jacek, Pancernik Potiomkin, [w:] tychże, Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949, Wydawnictwo Literackie, Kraków 2007, s. 106108.Garbicz Adam, Klinowski Jacek, Złodzieje rowerów, [w:] tychże, Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949, Wydawnictwo Literackie, Kraków 2007, s. 495497.Helman Alicja, De Sica albo realizm humanistyczny, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 595600.Helman Alicja, Dżiga Wiertow albo wszechobecność kamery, Kino 1973, nr 5, s. 6264.Helman Alicja, Neorealizm: próby definicji, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 578583.Helman Alicja, Orson Welles albo tajemnica wieloznaczności obrazu filmowego, Kino 1973, nr 8, s. 6264.Iordanova Dina, Festiwale filmowe poza filmami: glamour, grupy interesów, korporacje, tłum. Karolina Kosińska, Kwartalnik Filmowy 2017, nr 100, s. 3442.Janion Maria, Wajda i wartości, Film 1975, nr 9, s. 1215.Kael Pauline, Szmira, sztuka i kino, [w:] tejże, Co dzień w kinie, wyboru dokonała i przeł. Wanda Wertenstein, Wydawnictwa Artystyczne i Filmowe, Warszawa 1978, s. 1964.Kołodyński Andrzej, Gdzie ruch staje się muzyką. Film w pracowni Normana McLarena, Film 1977, nr 6, s. 2021.Kołodyński Andrzej, Wiertow: entuzjazm i kamera, Kino 1979, nr 11, s. 3237.Kornatowska Maria, Baśń świadectwo czasu, Kwartalnik Filmowy 19951996, nr 1213, s. 94102.Kovács András Bálint, The institution of the art film, [w:] tegoż, Screening modernism. European art cinema, 19501980, The University of Chicago Press, Chicago London 2007, s. 2027.Loska Krzysztof, Zawrót głowy, [w:] tegoż, Hitchcock autor wśród gatunków, Rabid, Kraków 2002, s. 214224.Lubelski Tadeusz, Dwie ziemie jałowe: 1898 i 1974, Kwartalnik Filmowy 1997, nr 18, s. 118128.Lubelski Tadeusz, Nowa fala 60 lat później. O pewnej przygodzie kina francuskiego, Universitas, Kraków 2017 [Rozdział I. Kinofilia, czyli wyłonienie się grupy podrozdział: Trzecia faza wtajemniczenia: redakcja Cahiers du Cinéma; Rozdział II. Polityka autorska, czyli program].Lupo Jonathan, Loaded canons: contemporary film canons, film studies, and film discourse, The Journal of American Culture 2011, issue 3, s. 219233.Mazierska Ewa, Gabinet Jana Švankmajera, Kino 1997, nr 9, s. 812.Schrader Paul, Canon fodder, Film Comment 2006, no. 5 (September October), s. 3349.Sitkiewicz Paweł, Małe wielkie kino. Film animowany od narodzin do końca okresu klasycznego, słowo/obraz terytoria, Gdańsk 2009 [strony 4246 i 5264].Staiger Janet, The politics of film canons, Cinema Journal 1985, no. 3, s. 423.Syska Rafał, 70 lat Charlesa Fostera Kanea, Ekrany 2011, nr 12, s. 4248.Syska Rafał, Hitchcock w Hollywood, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas,Kraków 2011, s. 426430.Syska Rafał, Orson Welles mit, [w:] Historia kina, t. 2, Kino klasyczne, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas,Kraków 2011, s. 422426.Szczechura Daniel, Tango czyli nowe spojrzenie na kino, Kino 1983, nr 5, s. 1315.Wojnicka Joanna, Siergiej Eisenstein, [w:] Historia kina, t. 1, Kino nieme, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2009, s. 519527.

	Supplementary literature	Bordwell D., Staiger J., Thompson K., The Classical Hollywood Cinema. Film Style and Mode of Production to 1960, London 1991.Casper D., Hollywood Film 1963-1976. Years of Revolution and Reaction, Malden 2011.Casper D., Postwar Hollywood 1946-1962, Malden 2007. Historia kina, red. T. Lubelski, I. Sowińska, R. Syska, t. 1, Kino nieme, Kraków 2009, t. 2, Kino klasyczne, Kraków 2011, t. 3, Kino epoki nowofalowej, Kraków 2015.Historia kina. Wybrane lata, Warszawa 1998.Lubelski T., Historia kina polskiego 1895-2014, Kraków 2015.Nasza ankieta. Dziesięć najważniejszych filmów, Kino 1973, nr 4, s. 30-40.Płażewski J., 200 filmów tworzy historię najnowszą kina, Warszawa 1973.Płażewski J., Historia filmu. 1895-2005, wyd. 7 poszerz., Warszawa 2010.Płażewski J., Na czele bandera zbuntowanego pancernika, Kino 1973, nr 4, s. 41-45.Rosenbaum J., Essential Cinema. On the Necessity of Film Canons, Baltimore 2004.And also the so-called Brussels list and surveys on the film canon in magazines, including: "Sight & Sound"
	eResources addresses	
Example issues/ example questions/ tasks being completed	None.	
Work placement	Not applicable	

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