

Subject card

Subject name and code	Contemporary German Cinema, PG_00176948						
Field of study	Film and Audio-Visual Culture 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		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	1		Language of instruction		Polish None.		
Semester of study	1		ECTS credits		2.0		
Learning profile	practical		Assessment form				
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Piotr Kurpiewski				
	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		18.0	50
Subject objectives	The student acquires knowledge of the development of film art in German-speaking countries, with particular emphasis on the evolution of film style and film technology, the social and political context. Develops the ability to analyse and interpret a film work and to understand basic film conventions and genres.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	Has a structured knowledge of the history and principles of German cinema.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	Is familiar with the professional terminology of German cinema.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	Is aware of the responsibility for the preservation of the cultural heritage (especially film) of the region, the country and Europe in the field of German cinema.	[SK1] oral statement/conversation/ discussion [SK3] text preparation/written work
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	Has an advanced knowledge of the historical and cultural context of German cinema and the German media and their relationship to other areas of science and fields of contemporary life.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_U20] He/she has the ability to prepare written works in Polish or a foreign language of various forms, purposes, lengths and styles, using basic theoretical approaches, sources, footnotes, as well as professional terminology.	Has the ability to prepare written work in Polish of varying form, purpose, volume and style, using basic theoretical approaches, sources, footnotes, and professional terminology in the field of German cinema.	[SU3] text preparation/written work
Subject contents	Classic and contemporary German, Austrian and Swiss cinema. German film expressionism. Cinema of the Weimar Republic. The cinema of the Third German Reich. German films of the ruins. New German cinema (1962-1982). Cinema of the GDR. Great masters of the German-speaking countries. Recent German cinema.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparation of a written or video essay	51.0%	70.0%
	active participation in the conversation	51.0%	30.0%

Recommended reading	Basic literature	Bogusław Drewniak, Teatr i film III Rzeszy w systemie hitlerowskiej propagandy, Gdańsk, 2011. Jan Borowicz, Nagość i mundur. Ciało w filmie Trzeciej Rzeszy, Warszawa, 2015. Lotte Eisner, Ekran demoniczny, Gdańsk, 2011. Andrzej Gwóźdź, Kino na biegunach. Filmy niemieckie i ich historie, Gdańsk, 2019. Andrzej Gwóźdź, Obok kanonu. Tropami kina niemieckiego, Wrocław, 2011.
	Supplementary literature	Tomasz Kłys, Od Mabusego do Goebbelsa. Weimarskie filmy Fritza Langa i kino niemieckie do roku 1945, Łódź, 2013. Siegfried Kracauer, Od Caligariego do Hitlera. Z psychologii filmu niemieckiego, Gdańsk, 2009. Tomasz Małyszczek, Światłopisanie. Film niemiecki 1895-2010, Wrocław, 2013. Kino niemieckie w dialogu pokoleń i kultur. Studia i szkice, red. Andrzej Gwóźdź, Kraków 2004.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Leni Riefenstahl's film work. Leading representatives of German expressionism (e.g. Robert Wiene, Friedrich Wilhelm Murnau). Authors of German cinema: Rainer Werner Fassbinder, Volker Schlöndorff.	
Work placement	Not applicable	

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