

Subject card

Subject name and code	Roads and wilderness. The phenomenon of road cinema, PG_00177611						
Field of study	Theatre Studies						
Date of commencement of studies	October 2023		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	3		Language of instruction		Polish		
Semester of study	5		ECTS credits		3.0		
Learning profile	academic		Assessment form				
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Maria Szoska				
	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	Students learn about the specificity, conditions and genre dependencies of road cinema. Familiarises him/ herself with the narrative structures of constructing film stories and showing the inner experiences and transformations of the protagonist. Knows the difference between contesting cinema and cinema of contestation. Knows how to list examples of road films and how to analyse and interpret them.						
Learning outcomes	Course outcome		Subject outcome		Method of verification		
	[WOTL3_U08] Is able to use theoretical approaches, research paradigms and professional terminology in the field of cultural sciences, in particular in anthropological and performative terms.		The student is familiar with the narrative structures of building film stories and showing the protagonist's inner experiences and transformations. Knows the differences between contesting and contestation cinema.		[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU5] implementation of a problem task		
	[WOTL3_W09] Has structured general knowledge about culture, in particular its anthropological and performative dimensions.		Student is able to list examples of road movies, analyze and interpret them.		[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion		
	[WOTL3_W06] Has in-depth knowledge of the history of film, performance and visual arts.		The student has an in-depth knowledge of the specifics and genre conditions of road movies.		[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report		
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.		The student learns the specifics, conditions and genre relationships of road movies, and is prepared to apply this knowledge to various cognitive problems.		[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK8] observation of student's independent or team work		

Subject contents	Genre convention and narrative structures of road cinema (It Happened One Night by F. Capra). The inner experience of the protagonist in road cinema: a) the journey as self-therapy for trauma (Guilietta and Ghosts by F. Fellini), b) the journey as a path to self-discovery (The Straight Story by D. Lynch). Contestation and cinema theoretical and sociological reflections. Contesting cinema vs. the cinema of contestation (Hollywood vs. countercultural and avant-garde models). American cinema of the 1960s in the context of social change (Bonnie and Clyde by A. Penn; Easy Rider by D. Hopper). Wim Wenders' Unfinished Journey (False Motion [Falsche Bewegung]). The renaissance of road cinema (Wild at Heart by D. Lynch). Women and men: feminist attempts to rewrite road cinema (R. Scott's Thelma and Louise). Road cinema in an inverted mirror: film pastiches (Born Killers by O. Stone). Contemporary road movies.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	51.0%	60.0%
	systematic preparation of issues identified by the trainer	51.0%	20.0%
	design/presentation	80.0%	20.0%

Recommended reading	Basic literature A. Literature required for final course credit: A.1. used in class 1. Ameryka Wima Wendersa, Kwartalnik Filmowy 2005, nr 49-50, s. 189-207. 2. Historia kina, t. 4: Kino konca wieku, red. T. Lubelski, I. Sowinska, R. Syska, Krakow 2019. 3. Klejsa K., Filmowe oblicza kontestacji, Warszawa 2008. 4. Kornatowska Maria, Fellini, Gdanski 2005. 5. Lesiak M., Syska R., Renesans Hollywoodu: kino amerykanskie lat siedemdziesiatych, [w:] Historia kina, tom 3: Kino epoki nowofalowej, rozdział XIX, Krakow 2015. 6. Ostrowska-Chmura E., 2006, Frank Capra: amerykanskie marzenia i koszmary, [w:] Plesnar Ł.A., Syska R., (red.) Mistrzowie kina amerykanskiego. Klasycy, Rabid, Krakow. 7. Pitrus A., Progresywne gatunki filmowe, [w:] Kino gatunkow wczoraj i dzis, red. K. Loska, Krakow 1998. 8. Przyłipiak M., Szylak J., Kino najnowsze, Krakow 1999. A.2. studied independently by the student 1. Helman A. (red.), Kino gatunkow, Krakow 1991. 2. Radkiewicz M., Oblicza kina queer, korporacja ha!art, Krakow 2014 3. Marczak M., Dwie podroze w głąb siebie: Prosta historia Davida Lyncha i Tam, gdzie rosną poziomki Ingmara Bergmana, czyli o psychoanalitycznym i metafizycznym rozrachunku u kresu życia, Media Kultura Komunikacja Społeczna 2011, nr 7, s. 167-188.
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	Supplementary literature	Complementary literature 1. Kusmierczyk S., Antropologia doswiadczenia wewnetrznego w dziele filmowym, w: Doswiadczenie bohatera w dziele filmowym, pod red. S. Kusmierczyka, Warszawa 2017. 2. Europejskie kino gatunkow, t. 1-3, pod red. Piotra Kletowskiego, Krakow 2016, 2020, 2021.
	eResources addresses	
Example issues/ example questions/ tasks being completed	The metaphor of the road in culture and cinema. Analysis of common places in the poetics of classic road movies.	
Work placement	Not applicable	

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