

Subject card

Subject name and code	An outline of cinematography in the Balkans, PG_00141901						
Field of study	Balkan Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2027/2028	
Education level	Bachelor's studies		Subject group			Obligatory subject group in the field of study 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	2		Language of instruction			Polish	
Semester of study	3		ECTS credits			3.0	
Learning profile	academic		Assessment form			credit	
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Masa Gustin				
	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	Introducing the student to the most important cinematographies and film productions of selected countries of the Balkan Peninsula. The Balkan countries I include are those whose territory is entirely (Albania, Bosnia and Herzegovina, Bulgaria, Montenegro, Greece, Kosovo, Macedonia), mainly (Croatia and Serbia), and mostly outside (Italy, Romania, Slovenia, Turkey) the Balkan Peninsula.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SBAŁL3_W12] One knows and understands the basic methods of analysis and interpretation of various cultural products that are typical, characteristic or specific to the Slavic cultures of the Balkan Peninsula.	They familiarise themselves with film analysis methods and compare the development and characteristics of different cinematographies during selected periods.	[SW1] oral statement/ conversation/discussion [SW5] implementation of a problem task
	[SBAŁL3_U08] Has the ability to prepare oral presentations, in Polish or a foreign language appropriate for the Balkan Studies field, on specific issues, using basic theoretical approaches as well as various sources.	They possess the ability to prepare oral presentations in Polish on topics related to the subject matter, using various sources.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[SBAŁL3_U07] One has the ability to prepare written works in Polish or a foreign language in the field of cultural and religious studies, art studies, literary studies and linguistics, based on various theoretical concepts and rich sources.	They possess the ability to prepare written works in Polish or a foreign language in film studies and history.	[SU2] presentation/project/paper/ report [SU3] text preparation/written work
	[SBAŁL3_W06] One knows the selected, advanced terminology in the fields of literary studies, linguistics and cultural studies, both in Polish and one of the South Slavic languages (Serbian or Croatian).	They familiarize themselves with selected film studies terminology in Polish and one of the South Slavic languages (Serbian or Croatian).	[SW1] oral statement/ conversation/discussion
	[SBAŁL3_K03] Independently undertakes and initiates simple research activities in the field of Balkan culture.	They independently undertake and initiate simple research activities in the field of Balkan cinema.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK8] observation of student's independent or team work
	[SBAŁL3_W10] One has a structured and detailed knowledge in selected areas of the cultural knowledge, especially knows of the culture of the countries of the Balkan Peninsula.	They possess organised, detailed knowledge in selected areas of national cinematographies of the discussed region.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents	The Balkan Peninsula and the Balkans: Between Facts and Imagination The historical, geopolitical, and cultural complexities of the Balkan Peninsula. Between Monarchy and Empire: The Manaki Brothers - Pioneers of Balkan FilmCinematography of the Interwar PeriodRebuilding Cinematography after 1945: The Emergence of Yugoslav CinemaGreek Film in Hollywood / The "Golden Years" of Yugoslav Cinema and Partisan Film HitsSelected Dissident Filmmakers in Communist Countries of the Region From demystification of class consciousness and individual versus collectivism, to system and authority criticism, to innovations and experiments in film language, including the sexual revolution on the big screen. Literature and Film: Literary Adaptations of the 1970s (Bulgarian, Yugoslav cinema: Slovenian, Croatian, Serbian, ...) Selected Auteur Cinema of the 1980s (Directors such as Theo Angelopoulos, Emir Kusturica, Rajko Grlić, Živojin Pavlović, Karpo Godina, and others) The Turbulent 1990s: A Time of Geopolitical Changes, Transformation, Civil War Hell New reality new heroes. Institutional crisis. The New Millennium, "New Europe" Restructuring Individual Cinematographies and New Filmmakers Romanian New Wave (The Death of Mr. Lazarescu, 4 Months, 3 Weeks and 2 Days), Slovenian New Film (Bread and Milk, Guardian of the Frontier), No Man's Land, Letters to America, ... Major Film Festivals: Sarajevo Film Festival, Karlovy Vary International Film Festival, Venice Film Festival, Cottbus Film Festival Award-winning films of the region. The Era of Co-Productions and Selected Contemporary Film Works Documentary film (Cinema Komunisto, The Postman) and mockumentary (Houston, We Have a Problem!). Post-Yugoslav Cinema (Border Post, The Parade, Men Don't Cry, Zenith, ...) Self-Balkanization (Black Cat, White Cat; Chefurs Raus!; The Celebration, ...) New Macedonian Cinema (God Exists, Her Name is Petrunya; Honeyland)
Prerequisites and co-requisites	No prerequisites required.

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Presentation and Written Assignment	51.0%	80.0%
	Active Participation in Classes	70.0%	20.0%
Recommended reading	Basic literature	Goulding D.J., <i>Liberated Cinema: The Yugoslav Experience, 1945-2001</i>, Indiana 2002. Nowe kino Turcji, pod red. J. Topolskiego, Krakow-Warszawa 2010. Plazewski J., <i>Historia filmu 1895-2000</i>, Warszawa 2001. Jakisa M., Gilic n., <i>Partisans in Yugoslavia. Literature, Film and Visual Culture</i>, Bielfeld 2015. Guštin Maša, <i>The Manaki Brothers. The chroniclers of the third Europe</i>, Panoptikum, 2023, nr 30, s.11-32. DOI:10.26881/pan.2023.30.01 Guštin Maša, <i>Bosanc, čefur, Izbrisani. Imigrant z byłych republik jugosłowiańskich w słoweńskim filmie fabularnym</i>, Zagadnienia Rodzajów Literackich/ Problems of Literary Genres, 2022, vol. 65, nr 1, s.53-69. DOI:10.26485/ZRL/2022/65.1/6 Guštin Maša, <i>Perturbacje kinematografii słoweńskiej</i>, Kwartalnik Filmowy, 2019, nr 105-106, s.137-154. Guštin Maša, <i>Początki kinematografii w Socjalistycznej Federacyjnej Republice Jugosławii</i>, [w:] <i>Balkany w kulturze Europy. Od starożytności po współczesność</i>, pod red. A. Marchewka, D.V. Paźdierski, 2024. Polimac N., <i>Leksikon YU filma</i>, Zagreb 2015. <i>Filmska enciklopedija</i>, pod red. A. Peterlic, Zagreb 1990. Iordanova D., <i>The cinema of the Balkans</i>, NYC 2006. <i>Contemporary Balkan Cinema. Transnational Exchanges and Global Circuits</i>, Ed. Lydia Papadimitriou, Ana Grgić, Einburg 2020. Chalkou M., <i>A new cinema of emancipation: Tendencies of independence in Greek cinema of the 2000s</i>, https://s3.amazonaws.com/academia.edu.documents/31233899/CINEMA.EMANCIPATION.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1525897604&Signature=IV3E0RVjwT%2FP%2BTToyMm0htRemi%2Fcontent-disposition=inline%3B%20filename%3DA_new_cinema_of_emancipation	

	Supplementary literature	- Goulding D.J., Liberated Cinema: The Yugoslav Experience, 1945-2001, Indiana 2002. - Jakisa M., Gilic n., Partisans in Yugoslavia. Literature, Film and Visual Culture, Bielfeld 2015. - Stelmach Miłosz, Kino Jugosławii: przez ciemne okulary, [w:] Kino epoki nowofalowej, pod red. T. Lubelski, I. Sawinska, R. Syska, Krakow 2015, s. 747-778. - Iordanova D., The cinema of the Balkans, NYC 2006. - Plazewski J., Historia filmu 1895-2000, Warszawa 2001. - Iordanova D., Before the Rain in a Balkan Context, http://www.manchevski.com/docs/2before_the_rain_in_a_balkan_context.pdf. - Slugan M., Some methodological concerns regarding the study of Balkanism in cinema, University of Chicago, https://lucian.uchicago.edu/blogs/theslavicforum/files/2011/12/SLAVICFORUM_2011_SLUGAN_PUBLICATION.pdf - Stelmach M., Prowincja i melancholia. Nowe kino tureckie, http://ekrany.hekko24.pl/images/teksty/21/21_film%20numeru2_stelmach.pdf. 4. - Bukowiecki A., Balkany i reszta swiata, Kino; Warszawa Tom 43, Nr/wydanie 499, (Jan 2009): 37-39. - Pop D., The Grammar of the New Romanian Cinema, https://s3.amazonaws.com/academia.edu.documents/30210698/film3-2.pdf? AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1525897152&Signature=FrSETo07NSqiuXZDE9IO7LTUfOk%3D&response-content-disposition=inline%3B%20filename%3DThe_Grammar_of_the_New_Romanian_Cinema_Allegories_or_Stories_about_Flesh%3F&http://www.acta.sapientia.ro/acta-film/C4/Film4-8.pdf - Peshkopia R., Zahaj S., Hysi G., The Myth of Enver Hoxha in the Albanian Cinema of Socialist Realism: An Inquiry into the Psychoanalytical Features of the Myth, https://www.researchgate.net/profile/Greta_Hysi2/publication/276882213_The_Myth_of_Enver_Hoxha_in_the_Albanian_Cinema/links/555afca808ae980ca611977d/The-Myth-of-Enver-Hoxha-in-the-Albanian-Cinema.pdf. - Makriyannakis V., Angelopoulos Ulysses Gaze: Where the Old meets the New, FORUM: University of Edinburgh Postgraduate Journal of Culture and the Arts 01 Autumn 2005.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Presentation and written assignment on the cinematography of a selected country in the 21st century (key works and authors, cinematographic structures, national vs. transnational cinema, co-productions, festivals, etc.)	
Work placement	Not applicable	

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