

**Subject card**

<b>Subject name and code</b>	Film canon, PG_00189818						
<b>Field of study</b>	Cultural Studies						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional subject group Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	2	<b>ECTS credits</b>			3.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Dariusz Szymański				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		43.0	75
<b>Subject objectives</b>	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_U01] They are able to formulate and solve unusual and complex problems in the field of cultural studies through the appropriate selection of information about culture and its critical evaluation, analysis, and synthesis.	The student is able to formulate and solve unusual and complex problems in the field of film canon by appropriately selecting information from the field of film history and film studies and their critical evaluation, analysis and synthesis	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU4] test/exam - oral or written
	[KULL3_K02] They are ready to fulfill their obligations toward culture, its heritage, and cultural groups.	The student is ready to fulfill obligations towards film culture, its heritage and audiences	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written [SK6] demonstration of practical skills [SK8] observation of student's independent or team work
	[KULL3_W02] They have advanced knowledge of reflections on culture within the arts sciences.	The student has advanced knowledge of reflection on the film canon in the context of film studies and the canon in other artistic disciplines.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[KULL3_U04] They are able to participate in debates by presenting and evaluating viewpoints on culture and by promoting knowledge about it.	The student is able to take part in debates, presenting and evaluating positions on the film canon and popularizing knowledge about it	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU6] demonstration of practical skills [SU8] observation of student's independent or team work
Subject contents	Canon: concept, values, and functions. The literary and cultural canons of Film (sources, scope, variability, relativity, negotiability). The canon and the concepts of arthouse, auteur, popular, European, and other cinema. Canons and mechanisms of canonization in film culture (Brussels list, Sight & Sound lists, surveys, awards, festivals, film press and books, academic histories of cinema). Canonical creators and works: past and present. The final scope of program content and topics covered in classes is determined by the instructor, as needed.		
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	<p>Adamczak Marcin, Poker czy msza? O festiwalu filmowym jako instytucji społecznej, <i>Ekrany</i> 2013, nr 34, s. 2326. Bloom Harold, <i>Podzwonne dla kanonu</i>, przeł. Marcin Szuster, <i>Literatura na Świecie</i> 2003, nr 910, s. 164198. Burek Tomasz, <i>Pandemonium Reymonta i Wajdy</i>, <i>Kino</i> 1974, nr 12, s. 29. Ferro Marc, <i>Legenda i historia: Pancernik Potiomkin</i>, [w:] tegoż, <i>Kino i historia</i>, przekład Tomasz Falkowski, Wydawnictwo Naukowe PWN, Warszawa 2011, s. 99101. Garbicz Adam, Klinowski Jacek, <i>Pancernik Potiomkin</i>, [w:] tychże, <i>Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949</i>, Wydawnictwo Literackie, Kraków 2007, s. 106108. Garbicz Adam, Klinowski Jacek, <i>Złodzieje rowerów</i>, [w:] tychże, <i>Kino wehikuł magiczny. Przewodnik osiągnięć filmu fabularnego. Podróż pierwsza. 19131949</i>, Wydawnictwo Literackie, Kraków 2007, s. 495497. Helman Alicja, <i>De Sica albo realizm humanistyczny</i>, [w:] <i>Historia kina</i>, t. 2, <i>Kino klasyczne</i>, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 595600. Helman Alicja, <i>Dżiga Wiertow albo wszechobecność kamery</i>, <i>Kino</i> 1973, nr 5, s. 6264. Helman Alicja, <i>Neorealizm: próby definicji</i>, [w:] <i>Historia kina</i>, t. 2, <i>Kino klasyczne</i>, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 578583. Helman Alicja, <i>Orson Welles albo tajemnica wieloznaczności obrazu filmowego</i>, <i>Kino</i> 1973, nr 8, s. 6264. Iordanova Dina, <i>Festiwale filmowe poza filmami: glamour, grupy interesów, korporacje</i>, tłum. Karolina Kosińska, <i>Kwartalnik Filmowy</i> 2017, nr 100, s. 3442. Janion Maria, <i>Wajda i wartości</i>, <i>Film</i> 1975, nr 9, s. 1215. Kael Pauline, <i>Szmira, sztuka i kino</i>, [w:] tejże, <i>Co dzień w kinie, wyboru dokonała i przeł. Wanda Wertenstein</i>, Wydawnictwa Artystyczne i Filmowe, Warszawa 1978, s. 1964. Kołodyński Andrzej, <i>Gdzie ruch staje się muzyką. Film w pracowni Normana McLaren</i>, <i>Film</i> 1977, nr 6, s. 2021. Kołodyński Andrzej, <i>Wiertow: entuzjazm i kamera</i>, <i>Kino</i> 1979, nr 11, s. 3237. Kornatowska Maria, <i>Baśń świadectwo czasu</i>, <i>Kwartalnik Filmowy</i> 19951996, nr 1213, s. 94102. Kovács András Bálint, <i>The institution of the art film</i>, [w:] tegoż, <i>Screening modernism. European art cinema, 19501980</i>, The University of Chicago Press, Chicago London 2007, s. 2027. Loska Krzysztof, <i>Zawrót głowy</i>, [w:] tegoż, <i>Hitchcock autor wśród gatunków</i>, <i>Rabid</i>, Kraków 2002, s. 214224. Lubelski Tadeusz, <i>Dwie ziemie jałowe: 1898 i 1974</i>, <i>Kwartalnik Filmowy</i> 1997, nr 18, s. 118128. Lubelski Tadeusz, <i>Nowa fala 60 lat później. O pewnej przygodzie kina francuskiego</i>, Universitas, Kraków 2017 [Rozdział I. <i>Kinofilia, czyli wyłonienie się grupy podrozdział: Trzecia faza wtajemniczenia: redakcja Cahiers du Cinéma; Rozdział II. Polityka autorska, czyli program</i>]. Lupo Jonathan, <i>Loaded canons: contemporary film canons, film studies, and film discourse</i>, <i>The Journal of American Culture</i> 2011, issue 3, s. 219233. Mazierska Ewa, <i>Gabinet Jana Švankmajera</i>, <i>Kino</i> 1997, nr 9, s. 812. Schrader Paul, <i>Canon fodder</i>, <i>Film Comment</i> 2006, no. 5 (September October), s. 3349. Sitkiewicz Paweł, <i>Małe wielkie kino. Film animowany od narodzin do końca okresu klasycznego, słowo/obraz terytoria</i>, Gdańsk 2009 [strony 4246 i 5264]. Staiger Janet, <i>The politics of film canons</i>, <i>Cinema Journal</i> 1985, no. 3, s. 423. Syska Rafał, <i>70 lat Charlesa Foster</i> Kanea, <i>Ekrany</i> 2011, nr 12, s. 4248. Syska Rafał, <i>Hitchcock w Hollywood</i>, [w:] <i>Historia kina</i>, t. 2, <i>Kino klasyczne</i>, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 426430. Syska Rafał, <i>Orson Welles mit</i>, [w:] <i>Historia kina</i>, t. 2, <i>Kino klasyczne</i>, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2011, s. 422426. Szczechura Daniel, <i>Tango czyli nowe spojrzenie na kino</i>, <i>Kino</i> 1983, nr 5, s. 1315. Wojnicka Joanna, <i>Siergiej Eisenstein</i>, [w:] <i>Historia kina</i>, t. 1, <i>Kino nieme</i>, red. nauk. Tadeusz Lubelski, Iwona Sowińska, Rafał Syska, Universitas, Kraków 2009, s. 519527.</p>
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	Supplementary literature	<p>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 najnowszej 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 &amp; Sound"</p>
Example issues/ example questions/ tasks being completed	None.	
Work placement	Not applicable	

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