

Subject card

Subject name and code	Balcan cinema, PG_00189909						
Field of study	Slavic Studies						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2026/2027		
Education level	Master'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	Division of Slavonic and Balkan Studies -> Institute of Classical and Slavonic Studies -> Faculty of Languages -> Rector						
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	To familiarize the student with the most important cinematography and film works of selected Balkan countries.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SLAWMU2_U05] The student has the ability to substantively argue - both in Polish and South Slavic languages - using his own views and the views of other authors, to formulate conclusions and create synthetic summaries.	Student: - is able to formulate critical opinions about cultural texts based on scientific knowledge and experience and present critical conclusions using various forms and media (K_U06).	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[SLAWMU2_U06] The student has the ability to formulate critical opinions about cultural products based on scientific knowledge and their experiences, and the ability to present critical studies - also in South Slavic languages - in various forms and medias.	Student: - is able to recognize various types of film techniques and conduct their critical analysis and interpretation (K_U05);	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[SLAWMU2_K08] The student participates in cultural life using various media and its various forms.	Student: - participates in cultural life, using various media and its various forms (K_K08).	[SK5] implementation of a problem task
	[SLAWMU2_K06] Student uznaje i szanuje różnice punktów widzenia determinowane różnym podłożem narodowym i kulturowym.	Student: - recognizes and respects differences of viewpoints determined by different national and cultural backgrounds (K_K06);	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task
	[SLAWMU2_W11] The student has an in-depth knowledge of the cultural, ethnic and religious diversity of the Balkans.	Student: - has in-depth knowledge of the history of cinema and cultural diversity of the selected countries of the Balkan Peninsula (K_W11).	[SW2] presentation/project/paper/report [SW5] implementation of a problem task
[SLAWMU2_W07] The student knows and deeply understands the methods of analysis, interpretation and evaluation of the various products of South Slavic and Balkan culture.	Student: - knows and understands basic methods of analysis and interpretation of various cultural products, typical, characteristic or specific to the filmography of the Balkan Peninsula (K_W07);	[SW1] oral statement/conversation/discussion [SW5] implementation of a problem task	
Subject contents	The Beginnings of Cinema in the Balkans. The Manaki Brothers. The History of Yugoslav Cinema. Retrospective - the Most Important Film Authors of the Discussed Area of the 20th century. Selected Contemporary Film Works (Slovenian Cinema. Croatian Cinema. Bosnian Cinema. Serbian Cinema. Turkish Cinema. Bulgarian Cinema. Romanian Cinema. Albanian Cinema.) Film Festivals. Selected Film Tourism in the Balkans. Cinematography of the Region in the 21st Century.		
Prerequisites and co-requisites	None		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Presentation and final work	51.0%	80.0%
	Active participation in classes	80.0%	20.0%

Recommended reading	Basic literature	<p>Goulding D.J., <i>Liberated Cinema: The Yugoslav Experience, 1945-2001</i>, Indiana 2002. Nowe kino Turcji, pod red. J. Topolskiego, Krakow-Warszawa 2010.</p> <p>Plazewski J., <i>Historia filmu 1895-2000</i>, Warszawa 2001.</p> <p>Jakisa M., Gilic n., <i>Partisans in Yugoslavia. Literature, Film and Visual Culture</i>, Bielfeld 2015.</p> <p>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</p> <p>Guštin Maša, <i>Bosanc, čefur, Izbrisani. Imigrant z byłych republik jugosławijskich 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</p> <p>Guštin Maša, <i>Perturbacje kinematografii słoweńskiej</i>, Kwartalnik Filmowy, 2019, nr 105-106, s.137-154.</p> <p>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. Paździński, 2024.</p> <p>Polimac N., <i>Leksikon YU filma</i>, Zagreb 2015.</p> <p><i>Filmska enciklopedija</i>, pod red. A. Peterlic, Zagreb 1990.</p> <p>Iordanova D., <i>The cinema of the Balkans</i>, NYC 2006.</p> <p><i>Contemporary Balkan Cinema. Transnational Exchanges and Global Circuits</i>, Ed. Lydia Papadimitriou, Ana Grgić, Einburg 2020.</p> <p>Chalkou M., <i>A new cinema of emancipation: Tendencies of independence in Greek cinema of the 2000s</i>,</p> <ul style="list-style-type: none"> https://s3.amazonaws.com/academia.edu.documents/31233899/CINEMA.EMANCIPATION.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1525897604&Signature=IV3E0RVjwT%2FP%2BTToyMm0htfcontent-disposition=inline%3B%20filename%3DA%20new%20cinema%20of%20emancipation&response-content-disposition=inline%3B%20filename%3DA%20new%20cinema%20of%20emancipation <p>studied independently by the student selected articles or fragments</p> <p><i>Contemporary Balkan Cinema. Transnational Exchanges and Global Circuits</i>, Ed. Lydia Papadimitriou, Ana Grgić, Einburg 2020.</p> <p>Iordanova D., <i>Before the Rain in a Balkan Context</i>, http://www.manchevski.com/docs/2before_the_rain_in_a_balkan_context.pdf</p> <p>Stelmach Miłosz, <i>Kino Jugosławii: przez ciemne okulary</i>, [w:] <i>Kino epoki nowofalowej</i>, pod red. T. Lubelski, I. Sawinska, R. Syska, Krakow 2015,</p> <ul style="list-style-type: none"> <p>s. 747-778.</p> <p>Slugan M., <i>Some methodological concerns regarding the study of Balkanism in cinema</i>, University of Chicago, https://lucian.uchicago.edu/blogs/theslavicforum/files/2011/12/</p>
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	Supplementary literature	<p>Iordanova D., <i>New Bulgarian Cinema</i>, St. Andrews, 2008.</p> <p>Iordanova D., <i>Emir Kusturica</i>, London, 2002.</p> <p>Iordanova D., <i>Cinema of Flames: Balkan Film, Culture and the Media</i>, London, 2001.</p> <p>Dakovic N., <i>Balkan kao (filmski) zanr: slika, tekst, nacija</i>, Beograd 2008.</p> <p>Goulding D.J., <i>Liberated Cinema: The Yugoslav Experience, 1945-2001</i>, Indiana 2002.</p> <p>Stelmach M., <i>Kino Jugosławii: przez ciemne okulary</i>, [w:] <i>Kino epoki nowofalowej</i>, pod red. T. Lubelski, I. Sawińska, R. Syska, Kraków 2015, s. 747-778.</p> <p>Osadnik W. M., Sywenky I., <i>Variations on Central European Theme: New Cinema of Central Europe as a Part of Our Common Cultural Heritage</i>,</p> <ul style="list-style-type: none"> • University of Alberta, 2011.
	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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