

Subject card

Subject name and code	Cinema as a Medium of Russian Culture, PG_00211303						
Field of study	Russian Philology						
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 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	2		Language of instruction		Russian		
Semester of study	4		ECTS credits		2.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Liliana Kalita				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	20.0	0.0	0.0	0.0	0.0	20
	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	20		2.0		28.0	50
Subject objectives	The aim of the course is to familiarize students with the importance of Russian cinema in world and Russian culture, the stages of development of Russian cinema and the most important trends in Russian cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FROSL3_W08] The graduate has advanced knowledge and understanding of historical and contemporary phenomena and processes in Russian literature, as well as the methods of analyzing and interpreting literary texts.	The student has structured knowledge of the place of Russian cinematography in culture, and also knows the most important trends in Russian cinema of the 20th and 21st centuries and methods of interpreting selected films in their cultural context.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FROSL3_U02] The graduate is able to search for, analyze, evaluate, select, and utilize information using various source materials in Russian linguistics and literary studies, while ensuring compliance with copyright laws.	The student has the ability to search, select and use (while respecting copyright) information from various sources (textbooks, monographs, scientific journals and online resources) related to the subject program.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FROSL3_W10] The graduate has knowledge and understanding of the fundamental dilemmas of contemporary civilization, with a particular emphasis on the historical and cultural context of the Russian-speaking regions.	The student knows and understands the fundamental dilemmas of contemporary Russian culture and - more broadly - the culture of the Russian-speaking countries expressed in individual films at different stages of the historical development of Russian cinematography.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FROSL3_W11] The graduate has contextual knowledge in the field of cultural and religious studies and auxiliary and related sciences of Russian philology, useful in research on the Russian language and literature and in the professional work of a Russian language specialist.	The student has basic knowledge of scientific disciplines related to Russian philology, primarily history, which deepens the analysis and interpretation of cultural phenomena focused on the issues of Russian cinema, and finds application in the work of a philologist-Russianist.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
Subject contents	The Birth of Cinematography in Russia. Silent Film. The Tasks and Role of Cinema in the Age of Revolution and Civil War. The Film Avant-garde of the 1920s and the Significance of the Soviet School of Editing. Socialist Realist Cinema: Propaganda and the Cult of Personality. Cinema during World War II and the Early Postwar Years: The Historical Politics of the Government and Its Representation in Cinematography. The Thaw in Russian Cinema: The Director as a Creative Individual, the Poetics of the Film Image. Perestroika in Russian Cinema: Little Vera as a Film Symbol of an Era. The Return of the Shelved Ones (Films by K. Muratova, A. Askoldov). Chernuk in Russian Cinema. Post-Soviet Cinema: The Aestheticizing Movement, The Themes of the Search for Personal Freedom. Contemporary Russian Big-Budget Cinema. Russian Directors and the Current Politics of V. Putin (Apologists and Critics).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written test	51.0%	100.0%

Recommended reading	Basic literature	Cudowny Kinemo. Rosyjska myśl filmowa, pod red. T. Szczepańskiego i B. Żyłko, Gdańsk 2002. Demby Ł., Harmonia świata. Twórczość filmowa Nikity Michałkowa, Kraków 2009. Dołmatowska G., Szyłowa I., Sylwetki radzieckiego ekranu, Moskwa 1980. Flig M, Mitotwórcza funkcja kina i literatury w kulturze stalinowskiej lat 30. XX wieku, Kraków 2014. Pawletko B., Waligórska-Olejniczak B., Współczesne kino rosyjskie w obliczu traum wojennych, Kontekst literacki i kulturowy, Katowice 2020. Stiszowa J., Krótka historia kina postradzieckiego, Kino 1997, nr 1, s. 12-30. Waligórska-Olejniczak B., Literackie konstelacje (w) twórczości Andrieja Zwiagincewa, Poznań 2022. Wojnicka J., Dzieci XX Zjazdu. Film w kulturze sowieckiej lat 1956-1968, Kraków 2012. Wojnicka J., Prorocy, kapłani, rewolucjoniści. Szkice z historii kina rosyjskiego, Kraków 2019.
	Supplementary literature	... , 2014. ... , 2018. M. Kossakowska-Maras, , Rzeszów 2013. Od Puszkina do Brodskiego. Adaptacje literatury rosyjskiej, pod red. J. Wojnickiej, Kraków 2017. Historia kina t.1-4, Kraków 2012-2018
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.