



UNIWERSYTET  
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W POZNANIU

## 21st Century European Art Cinema: History, Myths, and Migrations

### Educational subject description sheet

#### Basic information

<b>Study programme</b> Central European and Balkan Studies		<b>Didactic cycle</b> 2024/25
<b>Speciality</b> -		<b>Subject code</b> 03CEBS.12HS.00093.24
<b>Organizational unit</b> Faculty of Polish and Classical Philology		<b>Lecture languages</b> English
<b>Study level</b> First-cycle programme		<b>Course type</b> Obligatory
<b>Study form</b> Full-time		<b>Block</b> Humanities and social subjects
<b>Education profile</b> General academic		
<b>Subject coordinator</b>	Agata Guzikowska	
<b>Lecturer</b>	Adam Domalewski	
<b>Period</b> Semester 2	<b>Activities and hours</b> • Classes: 30, Graded credit	<b>Number of ECTS points</b> 4

#### Goals

Code	Goal
C1	introduction to the selected phenomena representative of the latest achievements of European art film (authors of European cinema and the mythological tradition of antiquity, historical cinema of Central and Eastern Europe, European diasporic and migrant cinema)
C2	development of students' skills in analysing and interpreting feature films in their respective artistic, cultural, historical, social and political contexts
C3	reflection on the significance of film images for the construction of European identity and cultural memory, and on the depiction in cinema of social problems and important cultural phenomena

## Entry requirements

None.

## Subject learning outcomes

Code	Outcomes in terms of	Learning outcomes	Examination methods
<b>Knowledge - Student:</b>			
W1	knows the methods of film analysis and basic concepts in the field of film studies and understands their relationship with literary and cultural studies on Central Europe and the Balkans	CEB_K1_W04	Written colloquium
W2	knows the methods of analysing contemporary historical and migrant cinema, in particular from the countries of Central Europe and the Balkan Peninsula	CEB_K1_W06	Written colloquium
W3	understands the relationship between contemporary film art and European cultural, especially ancient, heritage; knows the mythologically rooted interpretations of films by such authors as: László Nemes, Yorgos Lanthimos, Paolo Sorrentino, Lars von Trier, Cristian Mungiu	CEB_K1_W07	Written colloquium
<b>Skills - Student:</b>			
U1	analyses the meaning of film images of the past and the present in the context of literary and cultural discourses on history and collective identity, as well as problems of representation and cultural memory	CEB_K1_U02	Written colloquium, Multimedia presentation
U2	prepares and makes an oral presentation in English on a selected issue in the field of film studies based on the suitable literature	CEB_K1_U09	Multimedia presentation
<b>Social competences - Student:</b>			
K1	appreciates the importance of film studies on contemporary European cinema and their role in deepening the understanding and promotion of the cultural heritage of Central Europe and the Balkans	CEB_K1_K05	Written colloquium, Multimedia presentation

## Study content

No.	Course content	Subject learning outcomes	Activities
1.	Studies of films referring to the mythological tradition of antiquity and to European cultural heritage made by selected European filmmakers (Yorgos Lanthimos, Paolo Sorrentino, Andrei Zwiagintsew, Lars von Trier, Cristian Mungiu).	W1, W3, U1, K1	Classes
2.	Studies of contemporary historical cinema from the Central and Eastern Europe and the Balkans in the context of the 20th-century history of the region.	W1, W2, U1, K1	Classes
3.	Studies of selected examples of contemporary European migrant and diasporic cinema in the context of contemporary migratory movements.	W1, W2, U1, K1	Classes

No.	Course content	Subject learning outcomes	Activities
4.	Introduction of the the most important concepts (such as: shot, scene, mise-en-scène, dramaturgy, plot, etc.) and methods of film analysis and their relationship with literary studies.	W1, K1	Classes
5.	Student presentations on a selected issue based on the suitable literature deepening reflection on the analysed films.	U1, U2, K1	Classes

### Additional information

Activities	Teaching and learning methods and activities
Classes	Conversation lecture, Discussion, Work with text, Case study, Audio and/or video demonstrations, Work in groups, Short student speeches (up to 15 minutes)

Activities	Credit conditions
Classes	<p><b>very good (bdb; 5,0):</b> preapring multimedia presentation and passing the written colloquium during wich student knows the issues related to European art cinema in the twenty-first century very well, is able to make an advanced analysis and interpretation of selected feature films and very well presents an independently work-out issue in the field of film studies.</p> <p><b>good plus (+db; 4,5):</b> preapring multimedia presentation and passing the written colloquium during wich student knows the issues related to European art cinema in the twenty-first century very well, is able to make an analysis and interpretation of selected feature films and very well presents an independently work-out issue in the field of film studies.</p> <p><b>good (db; 4,0):</b> preapring multimedia presentation and passing the written colloquium during wich student knows the issues related to European art cinema in the twenty-first century well, is able to make an analysis and interpretation of selected feature films and well presents an independently work-out issue in the field of film studies.</p> <p><b>satisfactory plus (+dst; 3,5):</b> preapring multimedia presentation and passing the written colloquium during wich student knows the issues related to European art cinema in the twenty-first century well, is able to make a simple analysis and interpretation of selected feature films and sufficiently presents an independently work-out issue in the field of film studies.</p> <p><b>satisfactory (dst; 3,0):</b> preapring multimedia presentation and passing the written colloquium during wich student knows the issues related to European art cinema in the twenty-first century sufficiently, is able to make a simple analysis and interpretation of selected feature films and sufficiently presents an independently work-out issue in the field of film studies.</p> <p><b>unsatisfactory (ndst; 2,0):</b> preapring multimedia presentation and passing the written colloquium during wich student doesn't know the issues related to European art cinema in the twenty-first century sufficiently, is not able to make a simple analysis and interpretation of selected feature films nor sufficiently presents an independently work-out issue in the field of film studies.</p>

### Literature

#### Obligatory

1. Simor Eszter, David Sorfa, Irony, sexism and magic in Paolo Sorrentino's films, „Studies in European Cinema” 2017, vol. 14, no. 3, pp. 200-215.
2. Sarah Cooper, Narcissus and The Lobster (Yorgos Lanthimos, 2015), “Studies in European Cinema” 2016, vol. 13, no. 3, pp. 163-176.

3. Jennifer Friedlander, *Melancholia and the Real of the Illusion*, [in:] *Real Deceptions: The Contemporary Reinvention of Realism*, 2017.
4. Elżbieta Ostrowska, "I will wash it out": Holocaust Reconciliation in Agnieszka Holland's 2011 Film "In Darkness", *"Holocaust and Genocide Studies"* 2015, vol. 29, no. 1, pp. 57-75.
5. Claudiu Turcuș, *Paradigms of Rememoration in Postcommunist Romanian Cinema*, [in:] *Cultural Studies Approaches in the Study of Eastern European Cinema. Spaces, Bodies, Memories*, ed. by A. Virginás, Cambridge Scholars Publishing 2016, s. 216-244.
6. Nancy Condee, *Aleksei Balabanov: The Metropole's Death Drive*, [in:] *The Imperial Trace: Recent Russian Cinema*, New York: Oxford University Press 2009.
7. Yosefa Loshitzky, *Screening Strangers. Migration and Diaspora in Contemporary European Cinema*, Indiana University Press, Bloomington and Indianapolis, 2010, pp. 61-76.
8. Polona Petek, *Enabling collisions: Re-thinking multiculturalism through Fatih Akin's 'Gegen die Wand'/'Head On'*, *"Studies in European Cinema"* 2007, Vol. 4, No. 3., Pp. 177-186.
9. Raphaëlle Moine, *Stereotypes of class, ethnicity and gender in contemporary French popular comedy: from Bienvenue chez les Ch'tis (2008) and Intouchables (2011) to Qu'est-ce qu'on a fait au Bon Dieu ? (2014)*, *"Studies in French Cinema"* 2018, vol. 18, no. 1, pp. 35-51.

### Optional

1. Elena del Río, *La Grande Bellezza: Adventures in transindividuality*, <https://necus-ejms.org/la-grande-bellezza-adventures-in-transindividuality/>
2. Angelos Koutsourakis, *Cinema of the Body: The Politics of Performativity in Lars von Trier's Dogville and Yorgos Lanthimos' Dogtooth*, *"Cinema: Journal of Philosophy and the Moving Image"* 2012, no. 3, pp. 84-108.
3. Nancy Condee, *Knowledge (Im)perfective: Andrei Zviagintsev and Contemporary Cinema*, [in:] *A Companion to Russian Cinema*, ed. by Birgit Beumers, West Sussex 2016.
4. Birgit Beumers, *Tarkovsky's Return, or Zviagintsev's Vozvrashchenie*, [in:] *The Russian Cinema Reader: Volume II*, ed. by Rimgaila Salys, Academic Studies Press 2013.
5. Francisco A. Zurian, *La piel que habito: A Story of Imposed Gender and the Struggle for Identity*, [in:] *A Companion to Pedro Almodóvar*, Ed. by Marvin D'Lugo and Kathleen M. Vernon, Wiley-Blackwell 2013.
6. Thomas Elsaesser, *Black Suns and a Bright Planet. Lars von Trier's Melancholia as Thought Experiment*, [in:] *European Cinema and Continental Philosophy Film as Thought Experiment*, Bloomsbury Academic 2019, pp. 225-252.
7. Melanie J. Wright, *Religion and Film. An Introduction*, I.B. Tauris, London-New York 2007, pp. 1-33.
8. Ioana Uricaru, *No Melo: Minimalism and Melodrama in the New Romanian Cinema*, w: *The New Romanian Cinema*, ed. by Ch. Stojanova, D. Duma, Edinburgh University Press 2019, s. 50-62.
9. Anthony Anemone, *"Cargo 200"*, [in:] *The Contemporary Russian Cinema Reader: 2005-2016*, ed. by Rimgaila Salys, Academic Studies Press 2019.
10. Sylwia Kołos, *To Play, To Imitate, To Embody. On Acting in a Biographical Film*, *"Images"* 2016, vol. XIX, no. 28, pp. 75-93.
11. Hamid Naficy, *An Accented Cinema. Exilic and Diasporic Filmmaking*, Princeton University Press, Princeton and Oxford, 2001, pp. 22-36.
12. Thomas Austin, *Benefaction, processing, exclusion: documentary representations of refugees and migrants in Fortress Europe*, *"Studies in European Cinema"* 2019, Vol. 16, No. 3, Pp. 250-265.
13. Jenny Wills, *I's Wide Shut: Examining the Depiction of Female Refugees' Eyes and Hands in Stephen Errears's Dirty Pretty Things*, *"Informing Integration"* 2007, vol. 24, no. 2.
14. Thomas Elsaesser, *'Experimenting with Death in Life'. Fatih Akin and the Ethical Turn*, [in:] *European Cinema and Continental Philosophy Film as Thought Experiment*, Bloomsbury Academic 2019, pp. 207-224.
15. Daniela Berghahn, *No place like home? Or impossible homecomings in the films of Fatih Akin*, *"New Cinemas: Journal of Contemporary Film"* 2006, Vol. 4, No. 3, pp. 141-157.
16. Raphaëlle Moine, *Stereotypes of class, ethnicity and gender in contemporary French popular comedy: from Bienvenue chez les Ch'tis (2008) and Intouchables (2011) to Qu'est-ce qu'on a fait au Bon Dieu ? (2014)*, *"Studies in French Cinema"* 2018, vol. 18, no. 1, pp. 35-51.

### Calculation of ECTS points

Activities	Activity hours*
Classes	30

Preparation for classes	30
Reading the indicated literature	15
Preparation of a multimedia presentation	5
Preparation for the assessment	20
<b>Student workload</b>	<b>Hours</b> 100
<b>Number of ECTS points</b>	<b>ECTS</b> 4

\* academic hour = 45 minutes

## Efekty uczenia się dla kierunku

Kod	Treść
CEB_K1_K05	The graduate is ready to responsibility for preserving the cultural heritage of the countries of Central Europe and the Balkan Peninsula
CEB_K1_U02	The graduate can analyze problems related to literary and cultural-literary research related to Central Europe and the Balkan Peninsula
CEB_K1_U09	The graduate can prepare and deliver a presentation/oral statement in English at B2 level and at basic A2 level in Polish, in accordance with the Common European Framework of Reference for Languages, on specific issues, using basic theoretical and source approaches
CEB_K1_W04	The graduate knows and understands linking cultural and literary research on Central Europe and the Balkan Peninsula with research conducted in the field of media studies, film studies, anthropology and cultural tourism as auxiliary sciences of the studied field of study
CEB_K1_W06	The graduate knows and understands basic methods of analysis and interpretation of various cultural products typical of the cultures of Central Europe and the Balkan Peninsula
CEB_K1_W07	The graduate knows and understands issues in the field of transmission, meaning and reception of classical literature and culture in the culture of Central Europe and the Balkan Peninsula, including broadly understood contemporary culture