

**A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2021 TO 2025**

GENERAL INFORMATION ABOUT COURSE				
Course title	Intimate stories – film autobiographies			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	obligatory			
Year and semester of studies	Year 3 semester 6			
Discipline	Fine arts and art conservation			
Language of Course	Polish			
Name of Course coordinator	Dr hab. prof. UR Justyna Łuczaj Salej			
Name of Course lecturer	Dr hab. prof. UR Justyna Łuczaj Salej			
Prerequisites	Knowledge of basic film terms, ability to analyze works of art (especially films), basic operation of a camera/basic knowledge of a film editing program.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The subject aims to develop the ability to create an original, artistic, experimental film. I chose the topic to be the student's story about themselves. Creating a film self-portrait is both easy and difficult. Easy because the hero is always available, difficult because it requires revealing oneself. The author himself decides how much he will reveal himself and how much he will tell the truth. In order to make the film statement, he must choose the means, the method of narration, build dramaturgy, and create a script. Make a decision - what to say and how.</p> <p>Completing the task is preceded by the analysis of three examples of original feature films, which are autobiographical stories of the authors of the script and direction. The aim of the analysis is to consider the artistic means used. Each of the authors of the presented films approaches the problem of talking about themselves in a different way. In Tarkovsky's case these are fragments of memory, arranged in a non-chronological manner, in Lynch's case it is a deep entry into the subconscious, in Żuławski's case it is a metaphorization of reality.</p> <p>Completing the task will also require mastering technical aspects such as working with the camera and editing.</p>				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (no.)				
1.	He is familiar with the history of cinema and is able to place it in the context of art history.	P8S_WG/1	I.	project
2.	Is aware of the elements of film language characteristic of auteur cinema and its development over the history of this medium.	P8S_WG/2	I.	project
3.	Knows the methodology of	P8S_WG/3	I.	project

	scientific research					
Skills (no.)						
1.	He is able to construct interesting film statements in a creative way, using the acquired theoretical and practical knowledge.	P8S_UW/1	s.	project		
2.	Is able to analyze and criticize works of art from the field of artistic cinema.	P8S_UW/2	s.	project		
3.	Can actively participate in the international artistic environment - present their work and participate in discussions, festivals, conferences and panels.	P8S_UK/1	s.	project		
4.	He can disseminate his artistic work both on the Internet and during face-to-face meetings.	P8S_UK/2	s.	project		
5.	He can initiate a debate on an artistic film	P8S_UK/3	s.	project		
6.	Is able to freely participate in scientific discourse on auteur and experimental cinema.	P8S_UK/4	s.	project		
7.	Knows specialized vocabulary needed to communicate freely in the field of art, especially auteur cinema.	P8S_UK/5	s.	project		
Social competence (no.)						
1.	He freely and competently criticizes art cinema	P8S_KK/1	s.	project		
2.	During the implementation of a film task, he refers to the knowledge obtained from theoretical lectures	P8S_KK/3	s.	project		
3.	Is able to initiate activities for the benefit of society using knowledge of the film medium.	P8S_KO/2	s.	project		
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS

6	5	10			0
METHODS OF INSTRUCTION					
<p><i>E.G, LECTURE: A PROBLEM-SOLVING LECTURE/A LECTURE SUPPORTED BY A MULTIMEDIA PRESENTATION/ DISTANCE LEARNING CLASSES: TEXT ANALYSIS AND DISCUSSION/PROJECT WORK (RESEARCH PROJECT, IMPLEMENTATION PROJECT, PRACTICAL PROJECT)/ GROUP WORK (PROBLEM SOLVING, CASE STUDY, DISCUSSION)/DIDACTIC GAMES/ DISTANCE LEARNING LABORATORY CLASSES: DESIGNING AND CONDUCTING EXPERIMENTS)</i></p> <p>Lecture supported by multimedia presentation - with presentation of films using a computer and projector, cinematography exercises with a camera and editing exercises with editing program. Discussion about the task being carried out, corrections.</p>					
COURSE CONTENT					
<p>1. Lectures/ Seminars:</p> <p>Analysis of three feature films with a rich visual look, which are based on the directors' autobiographical threads:</p> <p>"Eraserhead" (David Lynch) "Mirror" (Andrei Tarkovsky) "Possession" (Andrzej Żuławski)</p> <p>in terms of the means used and ways of facing one's own biography:</p> <ul style="list-style-type: none"> - operation truth - escape into metaphor and hyperbole, - memory exploration - non-linear structure of memories - dreamlike elements, - convention as a security measure, <p>2. Seminars / Lab classes/ others:</p> <p>Production of one's own film autobiography - a short feature film based on the autobiographical elements of the doctoral student and inspired by one of the three films discussed. Working together on the script, individual work, editing and discussion in classes.</p>					
COURSE ASSESSMENT CRITERIA					
<p>5 very good - active participation in classes, realization of film work at a high artistic level, with a previously prepared script, shooting script and storyboard 4.5 - good plus - participation in classes and realization of film work without making a shooting script, only with a script and storyboard, , 4 - good - active participation in classes and production of film work with prior preparation of a script,without shooting script and storyboard, 3.5 - sufficient plus - active participation in classes and realization of film work without preparing a script, shooting script and storyboard, 3 satisfactory - realization of work film at a acceptable level without a previously prepared script, shooting script and storyboard, 2 - insufficient - not participating in classes and not completing the work.</p>					
TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES – NUMBER OF HOURS AND ECTS CREDITS					
Activity			Number of hours		
Scheduled course contact hours			15		
Other contact hours involving the teacher (consultation hours, examinations)			2		

Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.)	5
Total number of hours	22
Total number of ECTS credits	0
INSTRUCTIONAL MATERIALS	
Compulsory literature:	Tarkowski A., <i>Czas utrwalony</i> , Świat Literacki, Warszawa 2007 Kletowski P., Marecki P., <i>Żuławski. Przewodnik Krytyki Politycznej</i> , Wydawnictwo Krytyki Politycznej, Warszawa 2008 Lynch D., <i>Room to dream</i> , Canongate Books Ltd. 2019 Giżycki M., <i>Kino artystów i artystek od Meliesa do Maciunasa</i> , wydawnictwo słowo/obraz terytoria, Gdańsk 2023 Ronduda Ł., Sitek G., <i>Historie filmu awangardowego. Od dadaizmu do postinternetu</i> , FUNDACJA OKONAKINO, Muzeum Sztuki Nowoczesnej w Warszawie, fundacja KORPORACA HA!ART, 2020
Complementary literature:	Marmurek J., Ronduda Ł., <i>Kino-Sztuka</i> , Wydawnictwo Krytyki Politycznej, Muzeum Sztuki Nowoczesnej, Warszawa 2015