**1. Rigid Rules of Liquid Division: the Polyphonic Film in John Bruns’ Approach**

Author: Kaja Łuczyńska

Key words: polyphony, polyphonic film, narration, John Bruns

Abstract

The author of the article refers to John Bruns’ idea of so called polyphonic films. She states that the narration of such films is complicated, because the story is told by many voices or in many ways (to prove this, she describes how the phenomenon of polyphony is presented in literary studies and musicology). In one of the parts of the article, the author focuses on certain examples of polyphonic films, and enumerates the elements of polyphonic film narration that John Bruns gives in his work.

**2. Feature Film in One Shot: Some Comments on *Birdman* by Alejandro González Iñárritu and *Victoria* by Sebastian Schipper**

Author: Paweł Biliński

Key words: *Victoria*, *Birdman*, one shot

Abstract

The author of the article concentrates on two films directed in one shot that premiered in Polish cinemas in 2015—*Birdman* by Alejandro González Iñárritu and *Victoria* by Sebastian Schipper. By going through earlier films directed in the same aesthetics (e.g., Alfred Hitchcock’s *Rope* and Alexander Sokurov’s *Russian Ark*) and enumerating their features, he proves that it has been an experiment interesting for filmmakers, and that it influences final artistic shape of these films. What is important, the author suggests that due to the development of technology more and more feature films may be directed in one shot in the future.

**3. At the Crossroads. Dilemmas of Cinema in the Digital Age**

Author: Miłosz Stelmach

Key words: 3D, CGI, new technologies, contemporary cinema

Abstract

The author of the article suggests that nowadays technology—although it is an indispensable element of present-day cinema—is often overused by filmmakers. There are many critical voices about this phenomenon. Another important thing connected with domination of technology in contemporary cinema is the fact that some directors decide to use formats that are not popular nowadays, or shoot their films without using special effects to a great extent (as, e,g., in case of Quentin Tarantino’s *Hateful Eight*).

**4. The Good, the Bad and the Elderly. Western Movies in the 21st Century**

Author: Mateusz Skomorowski

Key words:

Abstract

The author of the article focuses on contemporary westerns, their features, problems that they present, and the way they recreate the norms of the genre. He suggests that new films of this genre present questions that were marginalized in older, classic westerns, such as ethnicity or gender. Moreover, also a transformation in film language may be noticed—both in creation of characters and narration (e.g., in Kelly Reichardt’s *Meek’s Cutoff* there is no patriarchal perspective typical for classic westerns).

**5. The International Success of the ‘Anti-Polish’ Film: the Oscar for *Ida* by Paweł Pawlikowski and Its Repercussions**

Author: Marta Maciejewska

Key words: *Ida*, Paweł Pawlikowski, Oscar, Polish contemporary cinema

Abstract

In the article, the author presents chosen opinions (from reviews, interviews, etc.) of conservative Polish journalists and politicians about Paweł Pawlikowski’s Academy Award-winning *Ida*. The film has been widely discussed in Polish media and—mostly in the conservative circles—often referred to as ‘anti-Polish’. The author focuses on the most important elements of public discourse around Pawlikowski’s film, and on crucial events that were connected with it (e.g., first screening of *Ida* on public television channel in 2016, after the parliamentary elections in 2015 that were won by a conservaive party Prawo i Sprawiedliwość).

**6. New Formats of Old Stories: the Process of Change in American Television in the context of the Emmy Awards**

Author: Jakub Neumann

Key words: Emmy Awards, TV series, American TV series

Abstract

Going through TV series that received an Emmy Award nomination in recent years, the author of the article presents how these American television productions have changed. Because of the fact that Netfilx became popular among viewers, series produced by other channels (e.g., HBO and CBS) were less successful. Moreover, the border between drama and comedy (two main Emmy categories) blurs and TV series become hybrid. Another trend in this context is continuing old, well-known stories, or refer to them in TV series. Due to these changes, Television Academy should react on new artistic forms.

**7. Drizzle Instead of Storm: the Nature of Critical Polemics about Iñárritu’s *Birdman* in Poland**

Author: Aleksandra Szczepańska

Key words: *Birdman*, Iñárritu, Polish film critics, Oscar

Abstract

The main topic of the article is a dual character of reviews of Alejandro González Iñárritu’s Academy Award-winning *Birdman*. The author quotes opinions (included in interviews, texts, etc.) of important Polish film critics—both positive and negative. However, the conclusion of the article is that although some reviews of Iñárritu’s film suggested that the polemics around it would be fierce and varied, it was suprisingly toned-down (so this film was not as shocking to Polish film critics as it had seemed to be).

**8. Shattered World: On Contemporary Georgian Cinema**

Author: Stanisława Budzisz-Cysewska

Key words: Georgian cinema, contemporary film, contemporary Georgia

Abstract

The author of the article analyzes main topics of contemporary Georgian films (e.g., *Blind Dates* and *The Other Bank*). According to the text, they present today’s Georgia as it is, in a realistic perspective, with all moral dilemmas of its citizens, and poverty which is a part of their everyday life. Moreover, the author states that because of the fact that Georgian filmmakers do not try to beautify their country in their works, Georgian cinema becomes a mirror of tensions present in this country.

**9. American Biopic**

Author: Alicja Chmiołek

Key words: American cinema, biopic, 2015

Abstract

At the beginning of the article, the author states that biopics have been popular in recent years. Later on, she refers to such films of American production directed in 2015 (according to the article, there were 10 of them that year). By going through all the stories presented in chosen biopics, the author comes to a conclusion that in this kind of film genre biographies of extraordinary characters are used as methaphors of features (most often positive ones) of American culture and history.

**10. Back to the Future 30 Years Later**

Author: Szymon Kołodziejczyk

Key words: future, science fiction, American cinema, 1980s, 1980s

Abstract

In his article, the author refers to Americna films directed in 1980s and 1990s that present visions of the future (e.g., *Back to the Future Part II* and *The Terminator*). He states that there are two kinds of such visions that are realized by the directors of chosen films: the apocalyptic one, with war or some kind of downfall of the world and society (e.g., in *Escape from New York),* or the Utopian one, in which a perfect, interesting, or technically developed reality is presented (e.g., in *Bicentennial Man*).