

Subject card

Subject name and code	Poetics and history of animated film, PG_00140914						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study Subject group related to practical vocational preparation		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	4	ECTS credits			2.0		
Learning profile	practical	Assessment form					
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Paweł Sitkiewicz				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	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		18.0	50
Subject objectives	The aim of the course is to introduce students to the basic problems of animated film theory, as well as to the history of the most important trends in world animation from the pioneers to the present day.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	The student recognizes and characterizes the directions, trends and styles in the history of animated cinema, knows the biographies of the most important directors and films included in the canon of world animation; understands how stop-motion techniques work.	[SW4] test/exam - oral or written
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	The student is able to search, select, analyse and evaluate information on the correspondence of arts, with particular use of audiovisual, as well as spoken and written sources.	[SU4] test/exam - oral or written
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	The student understands the influence of animated cinema on the development of national culture and is aware of the importance of cultural heritage and its significance in building the European community.	[SK1] oral statement/conversation/discussion
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	The student classifies and chronologically arranges trends in experimental and animated cinema, is able to place cinematic arts in its proper aesthetic and historical context.	[SU4] test/exam - oral or written
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	The student describes the influence of cultural and political changes on important trends in the history of animated cinema.	[SW4] test/exam - oral or written

Subject contents	<p>Definitions of animated film.</p> <p>Animated film and the theory of genre.</p> <p>Techniques and types of animated film.</p> <p>Origins of animated film (caricature, comics, fine arts, literature).</p> <p>Pioneers: A. Melbourne-Cooper, E. Cohl, W. McCay.</p> <p>Animated film in the silent era (first cartoon series, W. Starewicz)</p> <p>Walt Disney and his work.</p> <p>Classical American cartoon in the Hollywood Golden Age.</p> <p>Digitalization of animated film (Pixar).</p> <p>Mainstream animation produced in large studios.</p> <p>Experimental and independent animation as a mode o production and style.</p> <p>Masters of experimental animation (J. Svankmajer, J. Norstein, N. McLaren and others).</p> <p>Masters of original animation, Part II (L. Reiniger, M. Pavlatova, J. Quinn and others).</p> <p>Poetic, philosophical and satirical animation.</p> <p>The phenomenon of Japanese animation (anime).</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	colloquium grade	51.0%	100.0%
		0.0%	0.0%

Recommended reading	Basic literature	<p>P. Sitkiewicz, Małe wielkie kino. Film animowany od narodzin do końca okresu klasycznego, słowo/obraz/terytoria, Gdańsk 2009, rozdz. 1, 3, 4.</p> <p>W. Moritz, Kilka uwag na temat animacji nieprzedstawiającej i nielinearnej, przeł. S. Sikora, Kwartalnik Filmowy 1997/1998, nr 1920.</p> <p>M. Giżycki, Film animowany czy sztuka animacji, Ekran 2015, nr 1.</p> <p>R. Sklar, Zmienne oblicza Mickey Mouse, Film na Świecie 1990, nr 9.</p> <p>J. Toeplitz, Walt Disney: dziedzictwo i legenda, Kino 1968, nr 5.</p> <p>P. Sitkiewicz, Film animowany w epoce kina autorskiego i narodowych szkół animacji, [w:] Historia kina, t. 3: Kino epoki nowofalowej, pod red. T. Lubelskiego, I. Sowińskiej, R. Syski, Kraków 2015.</p> <p>P. Sitkiewicz, Film animowany w czasach cyfrowej rewolucji, w: Historia kina, t. 4: Kino końca wieku, pod red. T. Lubelskiego, I. Sowińskiej i R. Syski, Kraków 2019.</p>
	Supplementary literature	P. Sitkiewicz, Między tradycją i Nowym Hollywood. Ewolucja pełnometrażowej animacji dla dzieci, [w:] Sztuka dla dziecka. Tradycja we współczesności, pod red. G. Leszczyńskiego, Poznań 2011.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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