

Subject card

Subject name and code	Introduction to Film Studies - exercises, PG_00141399						
Field of study	Polish Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2026/2027		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study 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	3	Language of instruction			Polish		
Semester of study	6	ECTS credits			2.0		
Learning profile	academic	Assessment form			credit		
Conducting unit	Division of Applied Polish Studies -> Institute of Polish Philology -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Maria Szoska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	15.0	0.0	0.0	0.0	15
	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	15		1.0		34.0	50
Subject objectives	To familiarise students with the essence of film (basic grammar of film), methods of film research, the most important terminology concerning the analysis of a film work; the theory of film genre. To provide basic knowledge about film as a work of art (the category of zero style and its transgressions) and an element of popular culture (special effects and cinema). To familiarise students with the most important literature on the subject, enabling them to deepen their critical interest in film art and construct an essay or review.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	<p>[FPL3_U05] Has sufficient linguistic competence to prepare typical written works and speeches in Polish of different form, purpose, volume and style, using basic methodology and sources.</p>	<p>Students:</p> <ul style="list-style-type: none"> - uses and applies theoretical studies when analysing and interpreting a film work - independently verifies information on the film analysed, using various sources (journalism, historical and theoretical studies, Internet) - analyse and interpret a film work, in writing or orally, paying attention to the means of expression used - distinguish between forms of film narration and genre conventions of film - argue judgments concerning the assessment of a film work - evaluate the validity of the use of specific means of expression and the artistic shape of the work) - use concepts of film knowledge 	<p>[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU8] observation of student's independent or team work</p>
	<p>[FPL3_W08] Has specific knowledge of theater, film, media and their relationship to literature.</p>	<p>Student:</p> <ul style="list-style-type: none"> - lists and characterises the basic problems of film knowledge - understands basic methodologies of film research - perceives the evolution of film means of expression against the background of the development of other arts, especially literature and the performing arts - explains the meaning of film terminology and defines terms related to the language of film - indicates the influence of technology on film style - distinguish between narrative, genre and stylistic conventions of film - illustrate specific problems in filmmaking with examples 	<p>[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work [SW5] implementation of a problem task</p>
	<p>[FPL3_K04] Builds the authority of the profession, respecting the achievements of tradition.</p>	<p>Students:</p> <ul style="list-style-type: none"> - understands the need to broaden his/her competence as a polonist by including knowledge of the language of film and the issue of the correspondence of arts - appreciate the need to perceive contemporary humanities in the broad context of audiovisual culture - acquires competences helpful in popularizing film knowledge - is aware of the importance of cultural heritage, including film art, and its influence on the formation of social bonds - appreciates the impact of film art on the shaping of national culture 	<p>[SK2] presentation/project/paper/report [SK6] demonstration of practical skills</p>
<p>Subject contents</p>	<p>The sender in film, storytelling. Sender in subjectivised and non-subjectivised messages. Film author and film direction. The politics of authorship. Popular versus auteur cinema. Film character and acting. Colour, wide screen and the aesthetics of 3D cinema. Truth in documentary cinema. The issue of fidelity in film adaptation (essay/review writing).</p>		
<p>Prerequisites and co-requisites</p>	<p>Obtaining a pass in the film knowledge lecture</p>		

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written work/project	51.0%	50.0%
	active participation in classes, including reading designated readings and watching films	80.0%	50.0%
Recommended reading	Basic literature	<p>Each time at the beginning of the semester, the instructor will review or establish the set of readings required to pass the course and provide the film titles necessary to obtain credit. A. Literature required for the final credit of the EXERCISES A1. Used during exercises</p> <ol style="list-style-type: none"> 1. Mirosław Przyłipiak, <i>Filmowy nadawca wewnątrztekstowy w przekazach niezsobiektywizowanych</i>, "Studia Filmoznawcze" XIII, Wrocław 1992. 2. Mirosław Przyłipiak, <i>Narrator literacki, narrator filmowy</i>, "Studia Filmoznawcze" IX, Wrocław 1990. 3. Tadeusz Lubelski, <i>Nowa Fala. O pewnej przygodzie kina francuskiego</i>, Kraków 2000 [rozdział 2]. 4. Piotr Skrzypczak, <i>Od pantomimy do metody</i>, "Kwartalnik Filmowy" 2002, nr 37-38. 5. Sean Cubitt, <i>Techniki cyfrowe i filmowe efekty specjalne</i>, "Kwartalnik Filmowy" 2001, nr 35/36, s. 20-35. 6. Hanna Książek-Konicka, <i>Dramaturgiczna funkcja koloru</i>, "Kino" 1972, nr. 1. 7. Mirosław Przyłipiak, <i>Poetyka kina dokumentalnego</i>, Gdańsk-Słupsk 2004 [tu rozdz. Czy kino naprawdę istnieje?]. 8. Alicja Helman, wstęp do książki: <i>Twórcza zdrada. Filmowe adaptacje literatury</i>, Poznań 1998. 9. Brian McFarlane, <i>Tło, problemy i nowe propozycje</i>, "Kwartalnik Filmowy" 1999, nr 26/27 [Adaptacje. Teoria i praktyka]. 	
	Supplementary literature	<p>A2. Studied independently by the student:</p> <ol style="list-style-type: none"> 1. David Bordwell, Kristin Thompson, <i>Sztuka filmowa. Wprowadzenie</i>, Warszawa 2010. 2. Alicja Helman, Andrzej Pitrus, <i>Podstawy wiedzy o filmie</i>, Gdańsk 2008. 	
	eResources addresses		
Example issues/ example questions/ tasks being completed			
Work placement	Not applicable		

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