

**Subject card**

<b>Subject name and code</b>	Introduction to Film Studies - lecture, PG_00141401						
<b>Field of study</b>	Polish Studies						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	3	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	6	<b>ECTS credits</b>			1.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Applied Polish Studies -> Institute of Polish Philology -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Maria Szoska				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	15.0	0.0	0.0	0.0	0.0	15
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	15		1.0		9.0	25
<b>Subject objectives</b>	To familiarise students with the essence of film (basic grammar of film), methods of film research, the most important terminology for the analysis of a film work.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	Students: - 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 - argues judgments concerning the assessment of a film work - use concepts of film knowledge	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU4] test/exam - oral or written
	[FPL3_W08] Has specific knowledge of theater, film, media and their relationship to literature.	Student: - 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	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
[FPL3_K04] Builds the authority of the profession, respecting the achievements of tradition.	Student: - 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	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work [SK4] test/exam - oral or written	
Subject contents	The origins of cinema and film in the world and on Polish soil. From travelling cinemas to permanent cinemas (from Edison to Hollywood). Classical cinema and the zero style. The sound breakthrough and its reception. Basic grammar of film: frame, shot, set, movement. Film editing. Theory of film genre. Technological breakthroughs and the spectacularity of film.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
		80.0%	30.0%
		51.0%	70.0%

Recommended reading	Basic literature	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 LECTURE credit <ol style="list-style-type: none"> <li>1. <i>Historia kina. Kino klasyczne</i>, red. T. Lubelski, I. Sowińska, R. Syska, t. 2: Krakow 2011 [rozdz. 1. i 2.].</li> <li>2. Jerzy Płażewski, <i>Język filmu</i>, Warszawa 1982, s. 37-78 (rozdz. od III do VI).</li> <li>3. Siergiej Eisenstein, <i>Poza kadrem</i>, [w:] idem, <i>Wybór pism</i>, Warszawa 1959, s. 307-319.</li> <li>4. David Bordwell, Kristin Thompson, <i>Sztuka filmowa. Wprowadzenie</i>, Warszawa 2010, rozdz. <i>Dźwięk w kinie</i>, s. 296-336.</li> <li>5. Rick Altman, <i>Podejście semantyczno-syntaktyczne do gatunku filmowego</i>, [w:] <i>Panorama współczesnej myśli filmowej</i>, pod red. Alicji Helman, Kraków 1992, s. 197-210.</li> <li>6. Charles Altman, <i>W stronę teorii gatunku filmowego</i>, przeł. A. Helman, Kino 1987, nr 6.</li> <li>7. Andrew Tudor, <i>Metoda krytyczna: gatunki i autorzy</i>, przeł. J. Mach, Kino 1976 nr 3.</li> <li>8. Mirosław Przyłipiak, <i>Kino stylu zerowego</i>, Gdańsk 1994, s. 55-117.</li> </ol>
	Supplementary literature	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	

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