

Subject card

Subject name and code	Film criticism workshops: from the press to the vlog, PG_00148679						
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	undergraduate studies	Subject group			Obligatory subject group in the field of study Subject group related to practical vocational preparation		
Mode of study	part-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish Polish		
Semester of study	3	ECTS credits			4.0		
Learning profile	practical	Assessment form					
Conducting unit	Zakład Filmu i Mediów -> Instytut Badań nad Kulturą -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marta Maciejewska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	20.0	0.0	0.0	0.0	20
	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	20		5.0		75.0	100
Subject objectives	To learn about the history of film criticism by presenting selected profiles of prominent critics representing diverse writing strategies and language styles. To raise awareness of the tasks and functions of film criticism. To familiarize with the basic genres and forms of film criticism writing. To develop the workshop of a film critic by analyzing the descriptive language/stylistic idiom in selected texts. Practical attempts to write different types of reviews.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W13] He/she has knowledge about the recipients of film culture.	Has knowledge of the audience of film culture (both online and traditional media).	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_U17] He/she has the ability to publicly present the effects of his/her practical activities, demonstrating the ability to establish contact with the recipients of art.	Has the ability to publicly present the results of his practical activities, demonstrating the ability to connect with art audiences (in the work of a film critic).	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[WOFKAL3_W11] He/she has advanced knowledge in the area of popularization of film culture.	Has advanced knowledge of the dissemination of film culture (especially in the field of the work of a film critic).	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_U21] He/she has the ability to prepare oral presentations in Polish and a foreign language on film studies issues using basic theoretical approaches, as well as various sources.	Has the ability to prepare oral speeches in Polish and foreign languages on film studies issues using basic theoretical approaches, as well as diverse sources (with particular emphasis on the critical-film form).	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[WOFKAL3_U20] He/she has the ability to prepare written works in Polish or a foreign language of various forms, purposes, lengths and styles, using basic theoretical approaches, sources, footnotes, as well as professional terminology.	Has the ability to prepare written works in Polish or foreign language with different form, purpose, volume and style, using basic theoretical approaches, sources, footnotes, as well as professional terminology (including journalistic forms).	[SU3] text preparation/written work
	[WOFKAL3_U19] Formulates interpretative theses and basic theoretical problems in writing, using appropriate terminology and knowledge of art sciences	Formulates interpretive theses and basic theoretical problems in writing, using appropriate terminology and knowledge of art sciences (in terms of journalistic forms).	[SU3] text preparation/written work
	[WOFKAL3_U12] Can assess the quality of services related to activities in the area of popularization of film culture.	Able to evaluate the quality of services related to the activity of dissemination of film culture (from the scope of work of a film critic).	[SU1] oral statement/conversation/ discussion [SU8] observation of student's independent or team work
[WOFKAL3_U13] He/she is able to apply the basic provisions of law concerning the activities of institutions for the popularization of film culture, in particular copyright and rights related to intellectual property management.	Is able to apply to a basic extent the provisions of the law relating to the activities of institutions for the dissemination of film culture, in particular copyright law and the law relating to the management of intellectual property (in the field of the work of a film critic).	[SU1] oral statement/conversation/ discussion [SU8] observation of student's independent or team work	
Subject contents	Transformations of models and functions of film criticism. Analytical model of film criticism. Classics of film criticism - in Poland and around the world. Status, typology and poetics of film review (description of the work, interpretive hypothesis of the whole, the problem of valuation, the language of description). Criticism vs. film theory. Film journalism vs. academic film studies. Academic criticism. New critical strategies in the face of the challenges of contemporary audiovisual culture (invasion of new media and digital technology). Criticism versus advertising. Film criticism on the Internet. Film criticism and the study of film reception.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	80.0%	20.0%
	writing or recording a film review	50.0%	60.0%
	systematic preparation (in oral and written form) of issues indicated by the instructor	50.0%	20.0%
Recommended reading	Basic literature	<p>A. Bazin, Rozmyślenia nad krytyką filmową, Film, No.11/1959.</p> <p>Ekran, No. 6/2012: Wszyscy jesteśmy krytykami (monographic issue).</p> <p>J. Gazda, W pułapce metody czy ideologii?, Kino, No. 4/1990.</p>	

	Supplementary literature	<p>A. Gwóźdź, Teoria i praktyka. Z perspektywy filmoznawstwa, Studia Filmoznawcze 1991, t. 10. A. Helman, Artyści teoretycy krytycy, Kino 1983, nr 2.</p> <p>P. Kael, Co dzień w kinie, Warszawa 1978.</p> <p>Kognitywna teoria filmu. Antologia przekładów, pod red. J. Ostaszewskiego, Kraków 1999.</p> <p>P. A. Lacqua, Notatki do krytyki filmowej, Kino 1973, nr 1.</p> <p>K. Mętrak, Po seansie, Warszawa 1988.</p> <p>J. Prikryl, Obudzić publiczność, Dialog 2012, nr 11.</p> <p>M. Przyłipiak, O analitycznym modelu krytyki filmowej, Studia Filmoznawcze 1991, t. 10.</p> <p>A. Słonimski, Romans z X Muzą. Teksty filmowe z lat 1917-1976, Warszawa 2007.</p> <p>M. Werner, Kilka uwag o krytyce (filmowej), Kino 1999, nr 1.</p> <p>Współczesne problemy krytyki artystycznej, pod red. A. Helman, Wrocław 1975.</p> <p>choice of currently published film reviews and articles</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	<p>Status, typology and poetics of film review.</p> <p>Feature, essay, sketch, critical article.</p> <p>Press, radio, television, Internet interview.</p>	
Work placement	Not applicable	

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