

Subject card

Subject name and code	Methods of the Film Analysis, PG_00166187						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		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	1		Language of instruction		Polish		
Semester of study	2		ECTS credits		3.0		
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	0.0	30.0	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		43.0	75
Subject objectives	The purpose of the course is to introduce students to the methods of film research, the basic terminology for the analysis of a film work, as well as to clarify the basic technical issues related to the language of film, and to develop the ability to analyze and interpret film and use various analytical tools.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	The student explains and characterizes the meaning of film terminology and defines terms related to the language of film; names and characterizes the basic methods of analyzing a film; distinguishes between narrative, genre and stylistic conventions of film.	[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.	The student has the ability to orally analyze the films discussed in class.	[SU1] oral statement/conversation/discussion
	[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.	The student is able to write a film analysis, using professional terminology.	[SU3] text preparation/written work
	[WOFKAL3_U19] Formulates interpretative theses and basic theoretical problems in writing, using appropriate terminology and knowledge of art sciences	The student critically analyzes and interprets the film, relying on basic methodologies and professional terminology.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[WOFKAL3_U18] He/she can communicate with film specialists using specialist Polish and foreign terminology.	The student critically analyzes and interprets the film, relying on basic methodologies and professional terminology.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[WOFKAL3_K01] He/she is aware of the need for continuous development of competences in the area of film studies and the principles of popularization of film culture.	The student understands the importance of continuously developing competence in film studies by excelling in the art of film analysis and interpretation.	[SK1] oral statement/conversation/discussion
	[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 independently or under the guidance of a supervisor selects the sources needed to write an analysis of a film (journalism, theoretical and historical film studies, the Internet, archives).	[SU1] oral statement/conversation/discussion [SU8] observation of student's independent or team work
	[WOFKAL3_U02] He/she is able to independently acquire knowledge and develop their skills in the area of film studies and audiovisual culture, including practical activities.	The student recognizes the different varieties of films, genre conventions, the means of expression, authorial and historical styles, and the plot patterns from the film classics.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	The student is able to search, analyze and select information useful in film analysis.	[SU3] text preparation/written work [SU8] observation of student's independent or team work
Subject contents	Analysis of a film work in theory. Reading and discussion of the most important works on the theory of film analysis and examples of analytical works. Types of meaning in film. Formal analysis of a film. Reading a film in its cultural context. Film convention and its meaning. Neoformal method. Authorial style, dominant style in film. Psychoanalytic theory in the analysis of a film. Ideological criticism. Structural semiotics. Practical exercises in the analysis of a film.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	essay	51.0%	80.0%
	active participation in classes	70.0%	20.0%

Recommended reading	Basic literature	J. Carey, Konwencje i znaczenia w filmie, Kino 1985, nr 3. J. Aumont, M. Marie, Analiza filmu, przeł. M. Zawadzka, Warszawa 2012. Problemy poznawania dzieła filmowego, pod red. J. Trzynadlowskiego, Wrocław 1990. A. Helman, U podstaw analizy dzieła filmowego, Kino 1974, nr 9. D. Bordwell, Tworzenie znaczenia, przeł. W. Godzic, Interpretacja dzieła filmowego. Antologia przekładów, pod red. W. Godzica, Kraków 1993. E. Nurczyńska-Fidelska, P. Sitarski, Interpretacja dzieła filmowego. Teoria i praktyka, Łódź 1995. D. Bordwell, Konwencja, konstrukcja a obraz filmowy, [w:] Kognitywna teoria filmu. Antologia przekładów, pod red. J. Ostaszewskiego, Kraków 1999. W. Godzic, Psychoanalityczne spojrzenie na film, [w:] Interpretacja dzieła, pod red. M. Czerwińskiego, Warszawa 1987. J. Ostaszewski, Film i poznanie. Wprowadzenie do kognitywnej teorii filmu. Kraków 1999, rozdz. Metoda analizy neoformalnej. K. Thompson, Nuda na plaży. Banalność w Wakacjach pana Hulot, [w:] Kognitywna teoria filmu. Antologia przekładów, pod red. J. Ostaszewskiego, Kraków 1999. R. Barthes, Problem znaczenia w filmie, przeł. M i M. Hendrykowsy, [w:] Film: język rzeczywistość osoba, pod red. A. Helman, J. Ostaszewskiego, Warszawa 1992. Historia myśli filmowej. Podręcznik, pod red. A. Helman i J. Ostaszewskiego, 2 wyd., Gdańsk 2010. Sztuka filmowej interpretacji. Antologia przekładów, pod red. W. Godzica, Kraków 1988. M. Przyłipiak, Kino stylu zerowego, Gdańsk 1994. P. Skrzypczak, Od pantomimy do metody, Kwartalnik Filmowy 2002, nr 37-38. J.-P. Brossard, Szkic do portretu aktora, Kino 1980, nr 9.
	Supplementary literature	The list of optional and additional readings is determined by the lecturer in a given semester in connection with the films analyzed during classes.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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