

Subject card

Subject name and code	Digital Culture, PG_00166592						
Field of study	Cultural Communication						
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 scientific research in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			English		
Semester of study	1	ECTS credits			2.0		
Learning profile	academic	Assessment form			credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Miłosz Wojtyna				
	Teachers		dr Miłosz Wojtyna				
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		18.0	50
Subject objectives	The aim of the course is to develop skills in critical reception and analysis of digital culture texts. Students will become familiar with selected theories of digital culture, learn basic methods of analyzing digital culture and analyze the emergence and functioning of digital culture genres and reception practices. The course develops competences in the field of interpretation, cultural reflection and conscious participation in digital culture.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[CCL3_U02] The graduate can appropriately use the acquired subject knowledge to identify and explain facts, phenomena and processes concerning culture, literature and language, as well as their cultural and social conditions, using concepts and methods from the fields of cultural and religious sciences, literary studies and linguistics.	Is able to appropriately use acquired subject knowledge to identify and explain facts, phenomena and processes relating to digital culture and its cultural and social conditions, using concepts and methods from the field of cultural sciences.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written
	[CCL3_U09] The graduate is able to participate in debate in English on issues in cultural studies, literary studies and linguistics, present and evaluate different opinions and positions and discuss them.	Can participate in a debate in English on issues related to contemporary digital culture, present, evaluate and discuss different opinions and positions.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[CCL3_W10] Has advanced detailed knowledge of selected issues in the field of culture and intercultural dialogue.	Has advanced detailed knowledge of selected issues in the field of intercultural dialogue in contemporary forms of digital culture.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[CCL3_U03] The graduate can analyze and interpret cultural texts, phenomena and processes, including in relation to intercultural dialogue, using methodological and theoretical approaches appropriate to the sciences of culture and religion.	Is able to analyse and interpret texts, phenomena and cultural processes characteristic of contemporary digital culture, using methodological and theoretical approaches appropriate for cultural sciences.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[CCL3_W16] The graduate has knowledge of international cultural and literary life.	Has knowledge of international aspects of digital culture.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[CCL3_U08] The graduate is able to communicate in English, using specialized terminology in cultural and religious studies, literary studies and linguistics.	Can communicate orally and in writing in English, using specialist terminology in the field of cultural studies, particularly in the area of digital culture.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[CCL3_W13] The graduate knows and understands to an advanced degree the basic methods of cultural studies analysis and interpretation, including those applicable to the study of contemporary culture and intercultural dialogue.	Knows and understands at an advanced level the basic methods of analysis and interpretation in cultural studies, including those applicable to research on contemporary digital culture.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[CCL3_W07] The graduate has advanced knowledge of the basic English-language conceptual and terminological apparatus of cultural and religious studies.	Has advanced knowledge of the basic English-language conceptual and terminological apparatus in the field of digital culture studies.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[CCL3_K01] The graduate is ready to critically assess the extent of his/her knowledge and skills, including cultural studies, literary studies and linguistics in relation to intercultural dialogue.	Is ready to critically evaluate the scope of his/her knowledge and skills, including those in the field of digital culture research.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work

Subject contents	<p>Hypertext literature</p> <p>Analog horror</p> <p>Lol-cows</p> <p>Trash streaming</p> <p>Photography</p> <p>Video games</p>														
Prerequisites and co-requisites															
Assessment methods and criteria	<table border="1"> <thead> <tr> <th data-bbox="454 703 796 734">Subject passing criteria</th> <th data-bbox="799 703 1141 734">Passing threshold</th> <th data-bbox="1144 703 1482 734">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td data-bbox="454 739 796 770">Contribution to class</td> <td data-bbox="799 739 1141 770">51.0%</td> <td data-bbox="1144 739 1482 770">25.0%</td> </tr> <tr> <td data-bbox="454 775 796 806">Mid-semester test</td> <td data-bbox="799 775 1141 806">51.0%</td> <td data-bbox="1144 775 1482 806">25.0%</td> </tr> <tr> <td data-bbox="454 810 796 842">Final assignment</td> <td data-bbox="799 810 1141 842">51.0%</td> <td data-bbox="1144 810 1482 842">50.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Contribution to class	51.0%	25.0%	Mid-semester test	51.0%	25.0%	Final assignment	51.0%	50.0%
Subject passing criteria	Passing threshold	Percentage of the final grade													
Contribution to class	51.0%	25.0%													
Mid-semester test	51.0%	25.0%													
Final assignment	51.0%	50.0%													

Recommended reading	Basic literature	<p>Boorstin, Daniel J. (1992). <i>The Image: A Guide to Pseudo- Events in America</i>. 1962.</p> <p>New York: Vintage Books.</p> <p>Claudio (2017). <i>The Attention Economy: Labour, Time, and Power in Cognitive</i></p> <p><i>Capitalism</i>. London: Rowman & Littlefield.</p> <p>Crary, Jonathan (2001). <i>Suspensions of Perception: Attention, Spectacle, and Modern</i></p> <p><i>Culture</i>. Cambridge: MIT Press.</p> <p>Debord, Guy (2005). <i>Society of the Spectacle</i>. Trans. Ken Knabb. London: Rebel Press.</p> <p>Fumagalli, Andrea, Alfonso Giuliani, Stefano Lucarelli, and Carlo Vercellone</p> <p>(2019). <i>Cognitive Capitalism, Welfare and Labour: The Commonfare Hypothesis</i>.</p> <p>London: Routledge.</p> <p>Hill, David W. (2015). <i>The Pathology of Communicative Capitalism</i>. London:</p> <p>Palgrave Macmillan.</p> <p>Ibrahim, Yasmin (2018). <i>Production of the Self in the Digital Age</i>. London:</p> <p>Palgrave Macmillan.</p> <p>Kellner, Douglas (2003). <i>Media Spectacle</i>. London: Routledge.</p> <p>Kim, Yeran (2020). <i>Eating as a Transgression: Multisensorial Performativity in the</i></p> <p><i>Carnal Videos of Mukbang (Eating Shows)</i>. <i>International Journal of Cultural</i></p> <p><i>Studies</i> 24.1: 1 16.</p> <p>Napoli, Philip M. (2011). <i>Audience Evolution: New Technologies and the</i></p> <p><i>Transformation of Audiences</i>. New York: Columbia UP.</p> <p>Olson, Liesl (2009). <i>Modernism and the Ordinary</i>. Oxford: Oxford UP.</p> <p>Rogers, Kenneth (2014). <i>The Attention Complex: Media, Archeology, Method</i>. New</p>
---------------------	------------------	---

York: Palgrave Macmillan.

Schäfer, Mirko Tobias (2011). *Bastard Culture! How User Participation Transforms*

Cultural Production. Amsterdam: Amsterdam UP.

Schmid, Wolf (2010). *Narratology: An Introduction*. Berlin: De Gruyter.

Sullivan, John L. (2012). *Media Audiences: Effects, Users, Institutions, and Power*.

London: Sage.

Tobin, Vera (2018). *Elements of Surprise: Our Mental Limits and the Satisfactions of*

Plot. Cambridge: Harvard UP.

Wojtyna, Miłosz (2019). *Nuda, dymy, podmiotowość: Patostream jako gatunek*.

Tekstualia, no. 3 (58): 55-70.

Supplementary literature	<p>Andrejevic, Mark (2004). Reality TV: The Work of Being Watched. Lanham, MD: Rowman & Littlefield.</p> <p>Badiou, Alan (2013). Being and Event. Trans. Oliver Feltham. London: Bloomsbury.</p> <p>Beller, Jonathan (2006). The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle. Hanover, NH: UP of New England.</p> <p>Bernaerts, Lars, Dirk de Geest, Luc Herman, and Bart Vervaeck, eds. (2013). Stories and Minds: Cognitive Approaches to Literary Narrative. Lincoln: U of Nebraska P.</p> <p>Blanchot, Maurice (1987). Everyday Speech. Trans. Susan Hanson. Yale French Studies, no. 73: 12-20.</p> <p>Boorstin, Daniel J. (1992). The Image: A Guide to Pseudo-Events in America. 1962. New York: Vintage Books.</p> <p>Borys, Monika (2019). Zadymiarze internetu i jedna zadymiara. Dwutygodnik 255 (May 2019). https://www.dwutygodnik.com/artukul/8252-zadymiarze-internetu-i-jedna-zadymiara.html.</p> <p>Boutang, Moulier Y. (2012). Cognitive Capitalism. Cambridge: Polity Press.</p> <p>Briziarelli, Marco, and Emiliana Armano (2017). Spectacle 2.0: Reading Debord in the Context of Digital Capitalism. London: U of Westminster P.</p> <p>Bruns, Axel (2016). Prosumption, Prodsusage. The International Encyclopedia of Communication Theory and Philosophy. Ed. Jensen Klaus Bruhn, Robert T. Craig, Jefferson D. Pooley, and Eric. W. Rothenbuhler. London: Wiley. 1-5.</p>
--------------------------	--

	<p>Bruns, Axel, and Jan- Hinrik Schmidt (2011). Probusage: A Closer Look Continuing Developments. New Review of Hypermedia and Multimedia 17.1: 3 7.</p> <p>Caracciolo, Marco (2014). The Experientiality of Narrative: An Enactivist Approach. Berlin: De Gruyter.</p> <p>Castells, Manuel (2009). Communication Power. Oxford: Oxford UP.Celis Bueno,</p> <p>Claudio (2017). The Attention Economy: Labour, Time, and Power in Cognitive Capitalism. London: Rowman & Littlefield.</p> <p>Choe, Hanwool (2019). Eating Together Multimodally: Collaborative Eating in Mukbang, a Korean Livestream of Eating. Language in Society 48.2: 171 208.</p> <p>Cover, Rob (2012). Performing and Undoing Identity Online: Social Networking, Identity, Theories, and the Incompatibility of Online Profiles and Friendship Regimes. Convergence 18.2: 177 93.</p> <p>Crary, Jonathan (2001). Suspensions of Perception: Attention, Spectacle, and Modern Culture. Cambridge: MIT Press.</p> <p>Darley, Andrew (2000). Visual Digital Culture: Surface Play and Spectacle in New Media Genres. London: Routledge.</p> <p>Davis, Katie (2021). Twisted Trend: Inside Horrific Death- Streaming Craze Where Viewers Pay to Watch Torture, Humiliation and Death Live on YouTube. The Sun, 30 Mar. 2021. https:// www .thesun .co .uk /news / 14466280 /russias -disturbing -trash -streaming -trend /.</p>
--	---

Debord, Guy (1990). Comments on the Society of the Spectacle. Trans. Malcolm

Imrie. London: Verso.

(2005). Society of the Spectacle. Trans. Ken Knabb. London: Rebel Press.

Deleuze, Gilles (2004a). Difference and Repetition. Trans. Paul Patton. London:

Continuum.

(2004b). The Logic of Sense. Trans. Mark Lester with Charles Stivale.

London: Continuum.

Eco, Umberto (1966). Per una indagine semiologica sul messaggio televisivo.

Rivista di Estetica 2 (May August): 237-59.

Fishman, Jessica M. (2017). Death Makes the News: How the Media Censor and

Display the Dead. New York: New York UP.

Fumagalli, Andrea, Alfonso Giuliani, Stefano Lucarelli, and Carlo Vercellone

(2019). Cognitive Capitalism, Welfare and Labour: The Commonfare Hypothesis.

London: Routledge.

Goffman, Erving (1959). The Presentation of Self in Everyday Life. Garden City, NY:

Doubleday Anchor.

Gorton, Kristyn (2009). Media Audiences: Television, Meaning, and Emotion.

Edinburgh: Edinburgh UP.

Graeber, David (2018). Bullshit Jobs: A Theory. New York: Simon & Schuster.

Heidegger, Martin (1996). Being and Time. Trans. Joan Stambaugh. Albany: State U

of New York P.

Hill, David W. (2015). The Pathology of Communicative Capitalism.

	<p>London:</p> <p>Palgrave Macmillan.</p> <p>Hochschild, Arlie Russell (2012). <i>The Managed Heart: Commercialization of Human Feeling</i>. Berkeley: U of California P.</p> <p>Hogan, Patrick Colm (2003). <i>The Mind and Its Stories: Narrative Universals and Human Emotion</i>. Cambridge: Cambridge UP.</p> <p>(2011). <i>Affective Narratology: The Emotional Structure of Stories</i>. Lincoln: U of Nebraska P.</p> <p>Hühn, Peter (2011). <i>Event and Eventfulness</i>. <i>The Living Handbook of Narratology</i>. Ed. Peter Hühn et al. Hamburg: Hamburg University. http://www.jhn.uni-hamburg.de/article/event-and-eventfulness.</p> <p>Ibrahim, Yasmin (2018). <i>Production of the Self in the Digital Age</i>. London: Palgrave Macmillan.</p> <p>Iser, Wolfgang (1978). <i>The Act of Reading: A Theory of Aesthetic Response</i>. Baltimore: Johns Hopkins UP.</p> <p>Jauss, Hans Robert (1982a). <i>Aesthetic Experience and Literary Hermeneutics</i>. Trans. Michael Shaw. Minneapolis: U of Minnesota P.</p> <p>(1982b). <i>Toward an Aesthetic of Reception</i>. Trans. Timothy Bahti. Minneapolis: U of Minnesota P.</p> <p>Johanssen, Jacob (2019). <i>Psychoanalysis and Digital Culture: Audiences, Social Media, and Big Data</i>. New York: Routledge.</p> <p>Kellner, Douglas (2003). <i>Media Spectacle</i>. London: Routledge.</p>
--	---

	<p>Kim, Yeran (2020). Eating as a Transgression: Multisensorial Performativity in the Carnal Videos of Mukbang (Eating Shows). <i>International Journal of Cultural Studies</i> 24.1: 1-16.</p> <p>Kircaburun, Kagan, Andrew Harris, Filipa Calado, and Mark. D. Griffiths (2020). The Psychology of Mukbang Watching: A Scoping Review of the Academic and Non-academic Literature. <i>International Journal of Mental Health and Addiction</i> 19: 1190-1213.</p> <p>Lakshmi, Shenbaga (2022). The Alarming Rise in Content Creators Who Profit from Cruelty. <i>An Injustice!</i>, 7 Feb. 2022. https://aninjusticemag.com/the-alarming-rise-in-content-creators-who-profit-from-cruelty-da9401045210.</p> <p>Lefebvre, Henri (2014). <i>Critique of Everyday Life</i>. Trans. John Moore, London: Verso.</p> <p>Light, Felix (2021). Taking Out the Trash Streamers. <i>Coda</i>, 4 June 2021. https://www.codastory.com/authoritarian-tech/trash-streaming-irussia/.</p> <p>Napoli, Philip M. (2011). <i>Audience Evolution: New Technologies and the Transformation of Audiences</i>. New York: Columbia UP.</p> <p>Olson, Liesl (2009). <i>Modernism and the Ordinary</i>. Oxford: Oxford UP.</p> <p>Park, Hyesu (2020). <i>Understanding Hallyu: The Korean Wave through Literature, Webtoon, and Mukbang</i>. London: Routledge.</p> <p>Pereira, Beulah, Billy Sung, and Sean Lee (2019). <i>I Like Watching Other People Eat: A Cross-Cultural Analysis of the Antecedents of Attitudes towards</i></p>
--	---

	<p>Mukbang. <i>Australasian Marketing Journal</i> 27.2: 78-90.</p> <p>Phelan, James (1989). <i>Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative</i>. Chicago: U of Chicago P.</p> <p>(1996). <i>Narrative as Rhetoric: Technique, Audiences, Ethics, Ideology</i>. Columbus: Ohio State UP.</p> <p>(2007). <i>Experiencing Fiction: Judgements, Progressions, and the Rhetorical Theory of Narrative</i>. Columbus: Ohio State UP.</p> <p>(2017). <i>Somebody Telling Somebody Else: A Rhetorical Poetics of Narrative</i>. Columbus: Ohio State UP.</p> <p>Phelan, James, and Peter J. Rabinowitz (2012). <i>Narrative as Rhetoric. Narrative Theory: Core Concepts and Critical Debates</i>. Ed. David Herman et al. Columbus: Ohio State UP. 3-8.</p> <p>Podgórski, Wojciech (2021). <i>Internetowi patocelebryci będą pić w Warszawie</i></p> <p>alkohol na czas: Młodzi ludzie nie widzą zagrożenia. <i>Gazeta Wyborcza</i>, 25 Nov. 2021. https://warszawa.wyborcza.pl/warszawa/7,54420,27839295,warszawie-odbedzie-sie-alkoholowa-gala-popularni-internetowi.html.</p> <p>Postman, Neil (1985). <i>Amusing Ourselves to Death: Public Discourse in the Age of Show Business</i>. New York: Viking.</p> <p>Pradeep, Malavika (2021). <i>Trash Streaming Is a Disturbing YouTube Subculture</i></p> <p>Where Streamers Get Paid to Broadcast Abuse. Screenshot, 7 June 2021. https://screenshot-media.com/visual-cultures/internet-culture/trash-streaming</p>
--	--

	<p>-subculture /.</p> <p>Raffoul, François (2020). Thinking the Event. Bloomington: Indiana UP.</p> <p>Rogers, Kenneth (2014). The Attention Complex: Media, Archeology, Method. New York: Palgrave Macmillan.</p> <p>Rosenberg, Morris (1986). Conceiving the Self. Malabar, FL: Krueger.</p> <p>Rowner, Ilai (2015). The Event: Literature and Theory. Lincoln: U of Nebraska P.</p> <p>Ryabikova, Victoria (2021). Welcome to the World of Russian Thrash Streams, Where People Get Insulted and Bullied for Money. Russia Beyond, 15 Jan. 2021.</p> <p>https:// www .rbth .com /lifestyle /333280 -welcome -to -world -of -russianp -trash</p> <p>-streams.</p> <p>Sayeau, Michael (2013). Against the Event: The Everyday and the Evolution of Modernist Narrative. Oxford: Oxford UP.</p> <p>Schäfer, Mirko Tobias (2011). Bastard Culture! How User Participation Transforms Cultural Production. Amsterdam: Amsterdam UP.</p> <p>Schmid, Wolf (2010). Narratology: An Introduction. Berlin: De Gruyter.</p> <p>Sennett, Richard (2008). The Corrosion of Character: The Personal Consequences of Work in the New Capitalism. New York: Norton.</p> <p>Sternberg, Meir (2001). How Narrativity Makes a Difference. Narrative 9.2 (May): 115-22.</p> <p>Stiegler, Bernard (2008). Technics and Time, 2: Disorientation. Redwood City, CA: Stanford UP.</p> <p>Sullivan, John L. (2012). Media Audiences: Effects, Users, Institutions, and Power.</p>
--	---

		<p>London: Sage.</p> <p>Tobin, Vera (2018). Elements of Surprise: Our Mental Limits and the Satisfactions of</p> <p>Plot. Cambridge: Harvard UP.</p> <p>Toolan, Michael (2011). Graded Expectations: On the Textual and Structural</p> <p>Shaping of Readers Narrative Experience. The Dynamics of Narrative Form:</p> <p>Studies in Anglo- American Narratology. Ed. John Pier. Berlin: De Gruyter.</p> <p>215 38.</p> <p>Vargas Llosa, Mario (2015). Notes on the Death of Culture: Essays on Spectacle and</p> <p>Society. London: Faber & Faber.</p> <p>Wójcik, Szymon, et al. (2019). Patotreści w internecie: Raport o problemie. Warszawa:</p> <p>Fundacja Dajemy Dzieciom Siłę.</p> <p>Wojtyna, Miłosz (2019). Nuda, dymy, podmiotowość: Patostream jako gatunek.</p> <p>Tekstualia, no. 3 (58): 55 70.</p> <p>Woo, Sofia (2018). Mukbang Is Changing Digital Communications. Anthropology</p> <p>News, 30 Nov. 2018. https:// doi .org .10 .1111 /AN .1048.</p> <p>Zunshine, Lisa, ed. (2010). Introduction to Cognitive Cultural Studies. Baltimore:</p> <p>Johns Hopkins UP.</p>
	eResources addresses	

Example issues/ example questions/ tasks being completed	Hypertext literature Analog horror Lol-cows Trash streaming Photography Video games
Work placement	Not applicable

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