

Subject card

Subject name and code	Into the film. Film analysis and interpretation workshop II, PG_00148557						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Humanistic-social subject group Subject group related to practical vocational preparation		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish		
Semester of study	3		ECTS credits		2.0		
Learning profile	practical		Assessment form		exam		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		prof. dr Ewa Mazierska-Kerr				
	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		5.0		30.0	50
Subject objectives	Analysis of films from different perspectives, which move away from 'grand theories', privileged by modernist thinkers, in favour of mini or local theories, sensitive to the changing historical context, which affect reception of films. These perspectives are meant to make students aware of the variety of film productions and wealth of means which filmmakers have of their disposals, to achieve the desired effect. Among these perspectives are realism, hapticity, feminism and the concept of world cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_W02] He/she has an in-depth knowledge of the methodology of film and media studies research and know how to use it in individual or team work.	Has an in-depth knowledge of film studies methodology and knows how to use it in individual or collaborative work on film analysis and interpretation.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	When interacting with film scholars, uses scientific or professional vocabulary to analyse and interpret a film work.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.	Has in-depth skills in film analysis and interpretation, which he/she applies orally and in writing, referring appropriately to methodological tools.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.	Is able to write academic and essayistic written work, including film analysis and interpretation, in Polish using professional terminology and knowledge of film studies.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
	[WOFKAMU2_U01] He/she is able to formulate and analyze research problems related to film studies, independently selecting methods and tools to solve them.	Is able to formulate and analyse research problems related to film studies (with emphasis on film analysis and interpretation), independently selecting methods and tools to solve them.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
	[WOFKAMU2_W08] He/she understands the evolution of the language of film and new media against the background of other artistic disciplines.	Understands the evolution of film language in relation to other artistic disciplines.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	Knows in depth the methods of analysis and interpretation of a film work.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[WOFKAMU2_W01] He/she has an in-depth knowledge of film and new media theory and defines terms and concepts from both disciplines, also in a foreign language.	Knows film theory in depth and defines film concepts and terms, also in a foreign language.	[SW2] presentation/project/paper/report [SW3] text preparation/written work
Subject contents	Concepts of description, analysis, interpretation of audiovisual text; techniques and methods of analysis; concept of aesthetic dominance; ability to find dominance; specifics of feature film analysis; specifics of documentary film analysis; specifics of experimental/video art film analysis; specifics of animated film analysis.		
Prerequisites and co-requisites	The student has passed the first semester of the course.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in activities	80.0%	50.0%
	oral or written exam	51.0%	50.0%
Recommended reading	Basic literature	T. Kłys, Film fikcji i jego dominanty, Warszawa: Sempere, 1999 wybrane fragmenty. J. Aumont; M. Marie, Analiza filmu, Warszawa: Wydawnictwo Naukowe PWN, 2011. J. Ostaszewski, Metoda analizy neoformalnej, w: idem: Film i poznanie, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 1999. A. Helman, Metody i techniki analizy dzieła filmowego, w: eadem, Przedmiot i metody filmoznawstwa, Łódź: Wydawnictwo Łódzkie, 1985.	

	Supplementary literature	David Bordwell, Making meaning : inference and rhetoric in the interpretation of cinema, Harvard University Press, 1989. David Bordwell, Film Art: An Introduction, McGraw-Hill, wszystkie wydania. Mirosław Przyłipiak, Kino stylu Zerowego, Gdanskie Wydawnictwo Psychologiczne, 2015.
	eResources addresses	
Example issues/ example questions/ tasks being completed	1) Realism (The Bicycle Thieves, 1948, dir. Vittorio De Sica; Rosetta, 1999, dir. by the Dardenne brothers) 2) Hapticism (Knife in the Water, 1962, dir. Roman Polanski; Taxidermia, 2006, dir. György Pálfi or IO, 2022, dir. Jerzy Skolimowski) 3) Feminist cinema (Daisies, 1966, dir. Věra Chytilová or Jeanne Dielman, 1970, dir. Chantal Akerman; Never, seldom, sometimes, always, 2020, dir. Eliza Hittman or Portrait of a Woman on Fire, 2019, dir. Céline Sciamma) 4) Music in film (Rosemary's Baby, 1968, dir. Roman Polanski; Pulp Fiction, 1994, dir. Quentin Tarantino) 5) Hybridisation of genres (Mad Peter, 1965, dir. Jean-Luc Godard, From Dusk till Dawn, 1996, dir. Robert Rodriguez) 6) World cinema (Rashomon, 1950, dir. Akira Kurosawa, Roma, 2018, dir. Alfonso Cuarón)	
Work placement	Not applicable	

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