

Subject card

Subject name and code	Academic writing and source analysis workshop III, PG_00149351						
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 Optional 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		4.0		
Learning profile	practical		Assessment form		credit		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Grażyna Świętochowska				
	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		2.0		78.0	100
Subject objectives	Learning the latest methods of producing scientific texts, training and perfecting the ability to analyse and interpret cultural texts independently, leading to work on one's own scientific texts. The basis of the analyses will be an in-depth neoformal method, based on the idea of aesthetic dominance, formulated by Russian formalists in the third and fourth decades of the 20th century and creatively developed by the Wisconsin film studies centre. The method will be complemented by, among other things, poststructuralist research and posthumanist optics.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_U08] He/she can independently prepare a project, scientific, artistic or organizational, commissioned by the supervisor.	Can independently prepare a scientific text or a draft scientific text commissioned by a supervisor.	[SU3] text preparation/written work [SU5] implementation of a problem task
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	Knows in depth the methods of analysing and interpreting cultural texts and applies these skills when writing his/her own scientific text.	[SW3] text preparation/written work [SW5] implementation of a problem task
	[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 and new media theory in depth and defines concepts and terms from both disciplines, also in a foreign language, and uses them to work on his/her own academic text.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work [SW5] implementation of a problem task
	[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.	Can write academic and essayistic written work in Polish using professional terminology and knowledge of film.	[SU3] text preparation/written work [SU5] implementation of a problem task
	[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, independently selecting methods and tools to solve them in terms of working on their own scientific text.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU5] implementation of a problem task
	[WOFKAMU2_K07] Understands the need to constantly improve intellectual and professional competences in the area of creating scientific texts and audiovisual production.	Understands the need to continuously improve his/her intellectual and professional competence in producing his/her own scientific texts.	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work [SK5] implementation of a problem task
	[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 she/he uses in planning and writing her/his own scientific text.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[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 and media studies research methodology and knows how to use it in individual or collaborative work on a scientific text.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work [SW5] implementation of a problem task
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	In his/her interactions with film scholars, he/she uses academic or professional vocabulary that is relevant to the topics he/she is discussing or describing.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work [SU5] implementation of a problem task

Subject contents	Classes are taught by a different lecturer each semester. The lecturers determine the content of the classes between themselves on an ongoing basis. The content is also adapted to the students' interests and their educational background (completed undergraduate studies). Example content: Recent film thought and classics. The most important theories and methods of film analysis and academic text production. Reading and discussion of the most important works on film analysis theory and sample analytical works. Types of meaning in film. Neoformal analysis of the film work. Reading a film in its cultural context. Film convention and its significance. The post-structural method. Authorial style, stylistic dominance in film. Posthumist and metamodernist theory in the analysis of the film work. Ideological criticism. Narratology. Feminism. Postcolonial studies. Animal studies.		
Prerequisites and co-requisites	Subject selection		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	credit paper	51.0%	40.0%
	systematic preparation of topics indicated by the trainer (oral and written)	51.0%	20.0%
	attendance, active participation in classes	80.0%	20.0%
	knowledge of theoretical texts	51.0%	20.0%
Recommended reading	Basic literature The reading list depends on the content agreed in the semester with the instructor. Example readings: • T. Elsaesser, Teoria filmu. Wprowadzenie przez zmysły, Kraków 2015. • T. Elsaesser, Kino maszyna myślenia, Gdańsk 2018. • M. Przyłipiak, Kino stylu zerowego. Dwadzieścia lat później, Gdańsk 2017.		

	Supplementary literature	The reading list depends on the content agreed in the semester with the instructor. Example readings: • A. Burzyńska, M.P. Markowski, Teorie literatury XX wieku: podręcznik, Kraków 2006. • A. Burzyńska, M.P. Markowski (red.), Teorie literatury XX wieku: antologia, Kraków 2006. • J.L. Nancy, Corpus, Gdańsk 2006. • A. Marzec, Widmontologia. Teoria filozoficzna i praktyka artystyczna ponowoczesności, Poznań 2017.
	eResources addresses	
Example issues/ example questions/ tasks being completed	preparation of a summary of a scientific article on a selected topic preparation of a fragment of a scientific article on a selected topic presentation of scientific texts selected by students critical analysis of selected scientific texts	
Work placement	Not applicable	

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