

Subject card

Subject name and code	Contemporary Film Theory, PG_00144175						
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	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	1		Language of instruction		Polish		
Semester of study	2		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		dr Joanna Sarbiewska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	15.0	0.0	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		2.0		33.0	50
Subject objectives	To familiarize students with contemporary film thought and equip them with the competences to use this knowledge within film studies.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	Has in-depth knowledge of methods of analysis and interpretation of cultural texts (in relation to contemporary film thought).	[SW4] test/exam - oral or written
	[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 the research methodology of film and media studies in the field of contemporary film thought and knows how to use it in individual or team work.	[SW4] test/exam - oral or written
	[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.	Has an in-depth knowledge of contemporary film thought and defines concepts and terms within this discipline, also in a foreign language.	[SW4] test/exam - oral or written
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	In contacts with film experts, he/she uses scientific or professional vocabulary, demonstrating knowledge of contemporary film thought.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAMU2_W08] He/she understands the evolution of the language of film and new media against the background of other artistic disciplines.	Thanks to his/her knowledge of contemporary film thought, he/she understands the evolution of the language of film and new media in the context of other artistic disciplines.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[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, using knowledge of contemporary film thought.	[SU4] test/exam - oral or written
[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.	He has in-depth skills in film analysis and interpretation, enriched with knowledge of contemporary film thought, which he/she uses in speech and writing.	[SU4] test/exam - oral or written	
Subject contents	The impact of digitization on the shape of audiovisual culture; the properties of analogue and digital images; the concept of "Supercinema" by William Brown: categories of time, space, identity; the concept of neuroimage by Patricia Pisters: categories of affectivity; the borderline between cinema, neurology and philosophy; tactility and haptics of cinema; the concept of filosophy.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	orał or written exam	51.0%	70.0%
	obecność i czynny udział w wykładzie	80.0%	30.0%
Recommended reading	Basic literature	Piotr Zawojski, Sztuka obrazu i obrazowania w epoce nowych mediów, Warszawa 2012. William Brown, Supercinema. Film-Philosophy for the Digital Age, Berghahn Books 2013 (and later editions). Patricia Pisters, The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture, Stanford University Press 2012.	
	Supplementary literature	Thomas Elsaesser, Malte Hagener, Teoria filmu. Wprowadzenie poprzez zmysły, Kraków 2015. Noel Carroll, Film as Philosophy, University of Minnesota Press 2017. Noel Carroll, The Philosophy of Moving Image, Oxford University Press 2021.	
	eResources addresses		
Example issues/ example questions/ tasks being completed			
Work placement	Not applicable		

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