

Subject card

Subject name and code	Theoretical Faculty: Philosophy and Cinema, PG_00166685						
Field of study	Audiovisual Production						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2026/2027	
Education level	Bachelor'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	1		Language of instruction			Polish	
Semester of study	1		ECTS credits			2.0	
Learning profile	practical		Assessment form			credit	
Conducting unit	Division of Audiovisual Production -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Piotr Kurpiewski				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	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	Familiarizing students with the philosophical way of understanding and interpreting a film work (application of selected currents of contemporary philosophy). Indicating the relationship between philosophy and image. Realizing that the film image is a tool for cognition/posing philosophical questions. Developing critical thinking skills.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PFAL3_K05] Understands the need to participate in cultural life, especially in the film community, and to encourage others to come into contact with film culture.	He understands the need to participate in cultural life, especially in the film environment, and to encourage others to come into contact with film culture.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK6] demonstration of practical skills
	[PFAL3_U03] He/she has the ability to evaluate audiovisual messages from an aesthetic point of view.	He/she has the ability to evaluate audiovisual messages from an aesthetic and philosophical point of view.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[PFAL3_U04] He/she has the ability to assess the value of an audiovisual project script from an aesthetic point of view.	He/she has the ability to assess the value of a film work from the aesthetic point of view and in the context of the philosophical message contained in it.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU6] demonstration of practical skills
	[PFAL3_K04] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	He/she is aware of his responsibility for preserving the cultural heritage (especially film and its philosophical dimension) of the region, country and Europe.	[SK2] presentation/project/paper/report [SK4] test/exam - oral or written
Subject contents	Ontology, epistemology and aesthetics of cinema. Looking as a source of philosophy. The relationship between consciousness, image and reality. The film image as a tool for practicing postlogocentric philosophy. The application of selected currents of contemporary philosophy in film: existentialism (on the example of People Behind the Fog by Carne / Nothing Personal Antoniak); philosophy of transgression (on the example of Woyzeck Herzog / Dumont's Beyond Satan); phenomenology of Being (on the example of Kaplanoglu's Honey / Kiarostami's Wind Will Carry Us / Reygadas's Japan); philosophy of dialogue (on the example of Dumont's Hadewijch / In a Better World by Bier); posthumanism (on the example of the White God of Mundruczo / Tverdovsky's Zoology); post-secular philosophy / deconstruction (on the example of Tarr's Turin Horse).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	conversation or written test with open-ended questions	51.0%	80.0%
	active participation in classes	85.0%	20.0%
Recommended reading	Basic literature	A. Literature required for the final pass of the course: D. Frampton, Filmosophy, London 2006. T. Elsaesser, European Cinema and Continental Philosophy: Film as Thought Experiment, London 2018. G. Deleuze, Kino. I. Obraz-ruch; II. Obraz-czas, Gdańsk 2008. J. Sarbiewska, Ontologia i estetyka filmowych obrazów Wernera Herzoga, Gdańsk 2014. J.-P. Sartre, Byt i nicość. Zarys ontologii fenomenologicznej, Kraków 2007. G. Bataille, Doświadczenie wewnętrzne, Warszawa 1998. M. Heidegger, Drogi lasu, Warszawa 1997 (tu: Cóż po poecie?; Źródło dzieła sztuki; Czas światobrazu). J. Derrida, Wiara i wiedza, w: Religia. Seminarium na Capri, Warszawa 1999.	
	Supplementary literature	M. Buber, Ja i Ty. Wybór pism filozoficznych, Warszawa 1992. R. Braidotti, Po człowieku, Warszawa 2014. J. Derrida, Memoirs of the Blind. The Self-portrait and Other Ruins, Chicago 1993.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	1. Please name and describe the most important philosophical trends in relation to the film. 2. Please make a philosophical analysis of the selected film work. 3. Why can the film medium develop critical thinking?		
Work placement	Not applicable		

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