

Subject card

Subject name and code	The Contemporary Cinema, TV series and TV programs - production trends, PG_00166914						
Field of study	Audiovisual Production						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2027/2028		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study 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	4		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 Grzegorz Fortuna-Skowron				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	25.0	0.0	0.0	0.0	0.0	25
	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	25		2.0		23.0	50
Subject objectives	Student acquires knowledge of the latest trends in cinema and television. Understands the phenomenon of series and production strategies of streaming platforms						
Learning outcomes	Course outcome		Subject outcome		Method of verification		
	[PFAL3_W01] He/she knows the media market in the world and in Poland and understands the principles of its functioning.		Knows the latest trends in cinema and television production (with particular emphasis on series)		[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion		
	[PFAL3_K01] Understands the need to constantly deepen and update professional qualifications in film production, especially actively following changes in this area.		Understands the need to constantly deepen and update professional skills in film production, including, in particular, actively following changes in the field of film and television production		[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written		
	[PFAL3_U01] He/she has the ability to recognize the specificity of an audiovisual project.		Has the ability to recognize the aesthetic and production peculiarities of recent cinema, new generation series and television programs		[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written		
	[PFAL3_U02] He/she can adapt the project to the specifics of the audiovisual market.		Is able to match the design of a film, series or other television program with the specifics of the audiovisual market		[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written		
Subject contents	Cinematic franchises; mind-game movies; evolution of blockbusters; American-Chinese hybrids; cutting-edge European cinema; VoD platforms as producers; the Netflix effect; superhero universes; from the big screen to the TV/laptop/phone screen; the concept of story engines and series drives; online tv shows; docudramas; the world of MTV						
Prerequisites and co-requisites							

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written or oral exam	51.0%	70.0%
	Active participation in classes	80.0%	30.0%
Recommended reading	Basic literature	Seriale: Przewodnik Krytyki Politycznej, Warszawa 2011. T. Żaglewski, Kinowe uniwersum superbohaterów, Warszawa 2018. B. Szczekała, Mind-game films. Gry z narracją i widzem, Łódź 2019. T. Elsaesser, Kino maszyna myślenia: refleksje nad kinem epoki cyfrowej, Gdańsk 2018 M. Przylipek, Kino stylu zerowego dwadzieścia lat później, Sopot 2016. A. Levy, Television Development (How Hollywood Creates New TV), Routledge 2019.	
	Supplementary literature	Kino Nowej Przygody. Leksykon, Gdańsk 2012. A. Lewicki, Sztuczne światy. Postmodernizm w kinie fabularnym, Wrocław 2007. L. von Trier, T. Vinterberg, Manifest Dogma 95, [w:] Europejskie manifesty kina. Antologia, oprac. A. Gwóźdź, Warszawa 2002. Kino Europy, pod red. P. Sitarskiego, Kraków 2001. M. Adamczak, Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku, Gdańsk 2010.	
	eResources addresses		
	Example issues/ example questions/ tasks being completed	Characteristics of major contemporary film franchises; poetics and modes of storytelling of selected puzzle films; evolution of blockbusters	
Work placement	Not applicable		

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