

Subject card

Subject name and code	The history of film theory, PG_00165764						
Field of study	Film and Audio-Visual Culture Studies						
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 Subject group related to practical vocational preparation		
Mode of study	part-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			Polish		
Semester of study	1	ECTS credits			3.0		
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	20.0	0.0	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		53.0	75
Subject objectives	To familiarise students with the most important theories of the moving image.						
	To develop students' ability to think theoretically, pose questions and formulate a mental argument correctly.						
	To develop independent critical thinking skills.						
	To acquire knowledge of film theory in relation to aesthetic and philosophical issues.						
	Developing the ability to think theoretically.						
	Developing the ability to critically analyse theoretical texts and independently construct a theoretical argument.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	Be able to search, analyse, evaluate, select and use information on the history of film thought using modern technology and according to the guidance of the tutor/lecturer.	[SU1] oral statement/conversation/discussion
	[WOFKAL3_K01] He/she is aware of the need for continuous development of competences in the area of film studies and the principles of popularization of film culture.	Is aware of the need to continuously develop competence in the history of film philosophy.	[SK1] oral statement/conversation/discussion
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Be able to search, analyse, critically evaluate and select information on the history of film thought using oral and written sources.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAL3_U16] He/she has the ability to substantively justify their interpretative theses and formulate conclusions using the views of other authors.	He has the ability to substantively justify his interpretative theses and to formulate conclusions using the views of other authors in relation to the history of film thought.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAL3_U18] He/she can communicate with film specialists using specialist Polish and foreign terminology.	Be able to communicate with specialists in film studies using specialised Polish and foreign terminology on the history of film thought.	[SU1] oral statement/conversation/discussion
	[WOFKAL3_U19] Formulates interpretative theses and basic theoretical problems in writing, using appropriate terminology and knowledge of art sciences	Formulates interpretative theses and basic theoretical problems in writing, using appropriate terminology and knowledge of the history of film thought.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[WOFKAL3_U20] He/she has the ability to prepare written works in Polish or a foreign language of various forms, purposes, lengths and styles, using basic theoretical approaches, sources, footnotes, as well as professional terminology.	Has the ability to prepare written work in Polish of varying form, purpose, volume and style, using basic theoretical approaches, sources, footnotes, and professional terminology related to the history of film thought.	[SU4] test/exam - oral or written
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	Is familiar with professional terminology in the arts and cultural sciences, with particular reference to the history of film thought.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[WOFKAL3_U02] He/she is able to independently acquire knowledge and develop their skills in the area of film studies and audiovisual culture, including practical activities.	Able to independently acquire knowledge and develop their skills in the history of film thought.	[SU1] oral statement/conversation/discussion

Subject contents	The category of plastic specificity and its place in the history of film thought; avant-garde theory of cinema, questions about the place of cinema in the system of arts; cinematic mechanism of thought by Henri Bergson; theory by Hugo Munsterberg; theory by Rudolf Arnheim; theories of film reproduction: Andre Bazin and Siegfried Kracauer; Semiotics of cinema; Psychoanalysis in film thought - Freudian and Lacanian currents; Ideological criticism and its assumptions; Feminist variant of cinema theory; Cognitivist thought; Gilles Deleuze and his theory of cinema; Film thought in the face of digital upheaval.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation	80.0%	30.0%
	oral or written colloquium with open questions	51.0%	70.0%
Recommended reading	Basic literature A. Helman, J. Ostaszewski, Historia myśli filmowej, słowo/obraz terytoria, Gdańsk 2007. T. Elsaesser, M. Hagener, Teoria filmu: Wprowadzenie przez zmysły, Krakow 2015. H. Bergson, Kinematograficzny mechanizm myślenia i złudzenie mechanistyczne, w: tegoż, Ewolucja twórcza, Warszawa 1957. H. Munsterberg, Dramat kinowy. Studium psychologiczne, Łódź 1990. R. Arnheim, Film jako sztuka, Warszawa 1961. Europejskie manifesty kina. Od Matuszewskiego do Dogmy. Antologia, pod red. A. Gwoźdźia, Warszawa 2002 (tu: R. Canudo, Manifest siedmiu sztuk; F. T. Marinetti, Kinematografia futurystyczna).		

	Supplementary literature	A. Bazin, Ontologia obrazu fotograficznego; Ewolucja języka filmu, oba w: A. Bazin, Film i rzeczywistość. Wybór tekstów, Warszawa 1963. S. Kracauer, Teoria filmu. Wyzwolenie materialnej rzeczywistości, słowo/obraz terytoria, Gdańsk 2008, s. 29-103. P. P. Pasolini, Pisany język rzeczywistości; Kino poetyckie; w: J. Kossak, Kino Pasoliniego, Warszawa 1976. W. Godzic, Film i psychoanaliza. Problem widza, Kraków 1991. L. Mulvey, Przyjemność wzrokowa a kino narracyjne, w: (np.): Laura Mulvey, Do utraty wzroku, Kraków-Warszawa 2010. D. Bordwell, Pochwała kognitywizmu, w: Kognitywna teoria filmu. Antologia przekładów, pod red. J. Ostaszewskiego, Kraków 1999. G. Deleuze, Kino Obraz-ruch; Kino obraz-czas, Gdańsk 2008. wybrane fragmenty.
	eResources addresses	
Example issues/ example questions/ tasks being completed	An explanation of Gilles Deleuze's theory of cinema Differences between Freudian and Lacanian understandings of psychoanalysis in relation to the history of film thought	
Work placement	Not applicable	

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