

Subject card

Subject name and code	Philosophy and Film, PG_00166283						
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	2		ECTS credits			2.0	
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 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		28.0	50
Subject objectives	To familiarise students with the philosophical way of understanding and interpreting a film work (application of selected currents of contemporary philosophy). To indicate the relationship between philosophy and image. To make students aware that the film image is a tool for cognition and posing philosophical questions. Developing critical thinking skills.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_K07] He/she adheres to the principle of professional ethics and understands the need to take care of the achievements and professional traditions related to the art of filmmaking.	Adheres to the principles of professional ethics and understands the need to care for the heritage and professional traditions associated with the art of filmmaking.	[SK4] test/exam - oral or written
	[WOFKAL3_K02] He is open to new ideas and ready to reformulate his position.	He/she is open to new ideas and ready to reformulate his position on the relationship between film and philosophy.	[SK4] test/exam - oral or written
	[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.	He/she is able to acquire knowledge and develop his skills independently in the connection between film and philosophy.	[SU4] test/exam - oral or written
	[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.	Is able to search, analyse, evaluate, select and use information on film and its philosophical contexts using modern technology and according to the guidance of the tutor/lecturer.	[SU4] test/exam - oral or written
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Is able to search, analyse, critically evaluate and select information on the link between film and philosophy using oral and written sources.	[SU4] test/exam - oral or written
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	Has advanced knowledge of the historical and cultural context of cinema and its relationship with philosophy.	[SW4] test/exam - oral or written
	[WOFKAL3_W01] He/she has a structured general knowledge of art and cultural sciences, oriented towards practical applications in cultural and artistic activities.	Has a structured general knowledge of the arts and cultural sciences, primarily in the relationship between film and philosophy.	[SW4] 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/she has the ability to substantively justify his interpretative theses and to formulate conclusions on the connection between film and philosophy using the views of other authors.	[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.	Knows the professional terminology of the arts and cultural sciences, with particular emphasis on film studies and philosophy.	[SW4] 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 post-logocentric philosophy. Application of selected currents of contemporary philosophy to film: existentialism (exemplified by Carne's People Behind the Fog / Antoniak's Nothing Personal); philosophy of transgression (exemplified by Herzog's Woyzeck / Dumont's Beyond Satan); phenomenology of being (exemplified by Kaplanoglu's Honey / Kiarostami's The Wind Will Lift Us / Reygadas' Japon); philosophy of dialogue (exemplified by Dumont's Hadewijch / In a Better World by Bier); posthumanism (exemplified by Mundruczo's White God / Tverdovsky's Zoology); post-secular philosophy / deconstruction (exemplified by Tarr's Turin Horse).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Oral or written credit test	51.0%	70.0%
	Attendance and active participation in the lecture	80.0%	30.0%
Recommended reading	Basic literature	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 nicłość. Zarys ontologii fenomenologicznej, Kraków 2007. G. Bataille, Doświadczenie wewnętrzne, Warszawa 1998.	

	Supplementary literature	M. Heidegger, Drogi lasu, Warszawa 1997 (tu: Cóż po poecie?; Źródło dzieła sztuki; Czas światobrazu). 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. J. Derrida, Wiara i wiedza, w: Religia. Seminarium na Capri, Warszawa 1999.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Animal characters in the film White God (in terms of posthumanism)	
Work placement	Not applicable	

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