

Subject card

Subject name and code	Film narration, PG_00166186						
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	full-time studies		Mode of delivery		at the university		
Year of study	1		Language of instruction		Polish		
Semester of study	2		ECTS credits		3.0		
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	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		43.0	75
Subject objectives	To familiarise students with the terminology and problems concerning film narration; to make them aware of the fluidity of the subject boundaries; to familiarise them with various approaches and concepts of narration and to explain their connection with methodological, philosophical and ideological assumptions; to recognise various narrative languages in the cinema, to understand their cognitive aspects and to be able to use them consciously and critically as tools of discourse and in creative practice; to develop the ability to analyse and interpret a film work in depth.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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 relating to narrative in cinema.	[SU5] implementation of a problem task
	[WOFKAL3_U21] He/she has the ability to prepare oral presentations in Polish and a foreign language on film studies issues using basic theoretical approaches, as well as various sources.	Has the ability to prepare oral presentations in Polish and foreign language on film studies issues related to narrative in cinema.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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 narrative in cinema.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW5] implementation of a problem task
	[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 relating to narrative in cinema using modern technology and as directed by the tutor/lecturer.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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 study of narrative in cinema.	[SK1] 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 study of film narrative.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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 narrative in cinema using spoken and written sources.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[WOFKAL3_U11] He/she is able to develop and present the results of individual or group research in accordance with the principles applicable in art and culture studies.	Is able to process and present the results of individual or group research into narrative in cinema in a manner consistent with the principles of the arts and cultural sciences.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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 on narrative in cinema and to formulate conclusions using the views of other authors.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[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 related to narrative in cinema.	[SU4] test/exam - oral or written [SU5] implementation of a problem task
Subject contents	[WOFKAL3_U18] He/she can communicate with film specialists using specialist Polish and foreign terminology.	Is able to communicate with specialists in film studies using specialised Polish and foreign terminology on narrative in cinema.	[SU1] oral statement/conversation/discussion
	Terminological issues (narrative vs. plot, sjużet, diegesis; the fluidity of subject boundaries; definitions of narrative as the telling of events, the development of the image over time and the question of world excess in film). Narrative in philosophical terms: positive (logocentric construction of consciousness) versus negative (self-revealing naked existence). The main assumptions and limitations of structurally oriented narratology (its application to genre and auteur cinema). Neo-Kantianism as a cognitive conception of narrative. Narrative in avant-garde pure cinema. Dialectical narrative in Soviet cinema versus parallel narrative in American cinema (in light of philosophical and ideological assumptions). 'Objective' narrative in classical cinema. 'Subjective' narrative in modernist/authoritarian cinema. The cinema of prose versus the cinema of poetry as seen by P.P. Pasolini. The narrative of realism and its phenomenological interpretation in the cinema of contemplation. Psychoanalysis in film narrative (specifically: the register of the Real versus the concept of suture). Surrealism in film narrative. Narrative in postmodern film. The narrative of image-motion and image-time as seen by G. Deleuze. Deconstruction as negative narrative in (post)secular cinema. Metamodernism in film narrative.		

Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	80.0%	20.0%
	systematic preparation of topics indicated by the instructor (oral and written)	51.0%	20.0%
	written or oral credit test	51.0%	60.0%
Recommended reading	Basic literature	Słownik pojęć filmowych, pod red. A. Helman, t. 5 i t. 7, Wiedza o kulturze, Wrocław 1993, 1994. Słownik filmu, pod red. R. Syski, Kraków 2010. Narratologia, pod red. M. Głowińskiego, Gdańsk 2004. Estetyka i film, pod red. A. Helman, Warszawa 1972 (tu: J. Tynianow, Prawa kina; B. Eichenbaum, Problemy stylistyki filmowej; J. Mukarovsky, Czas w filmie). H. Munsterberg, Dramat kinowy. Studium psychologiczne, Łódź 1990. D. Bordwell, Narration in the fiction film, Madison 1985. 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; G. Dulac, Istota kina wizualizacja myśli). R. Kluszczyński, Film sztuka Wielkiej Awangardy, Warszawa Łódź 1990.	
	Supplementary literature	S. Eisenstein, Wybór pism, Warszawa 1959 (tu: Dickens, Griffith i my; Montaż; Film czwartego wymiaru). N. Burch, Theory of Film Practise, London 1973. M. Przyłpiak, Kino stylu zerowego. Z zagadnień estetyki filmu fabularnego, Gdańsk 1994. P. P. Pasolini, Pisany język rzeczywistości; Kino poetyckie; w: J. Kossak, Kino Pasoliniego, Warszawa 1976. A. Bazin, Film i rzeczywistość. Wybór tekstów, Warszawa 1963.	
	eResources addresses		
	Example issues/ example questions/ tasks being completed	What is a szuzhet? The issue of time in film through selected examples.	
Work placement	Not applicable		

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