

Subject card

Subject name and code	Contemporary documentary formats and web documentary - theory and application, PG_00148561						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2027/2028		
Education level	Master'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	3		ECTS credits		5.0		
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 Jakub Maj				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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		10.0		90.0	130
Subject objectives	Gaining basic knowledge in the field of changes in documentary film and the development of its latest forms; acquiring basic and in-depth knowledge in the field of interactive documentary (web documentary) in terms of form, subject matter, production strategies and distribution tools; acquiring basic knowledge in the field of directions of development of contemporary documentary practices.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	When contacting film experts and audiovisual media creators, the student uses scientific or professional vocabulary.	[SU2] presentation/project/paper/report
	[WOFKAMU2_K05] Is aware of the importance of intellectual integrity and respect for production copyright.	The student is aware of the importance of intellectual honesty and respect for copyright in the field of production	[SK2] presentation/project/paper/report
	[WOFKAMU2_W09] He/she has an in-depth knowledge of contemporary culture and media convergence.	The student has in-depth knowledge of contemporary culture and media convergence	[SW2] presentation/project/paper/report
	[WOFKAMU2_W08] He/she understands the evolution of the language of film and new media against the background of other artistic disciplines.	The student understands the evolution of the language of film and new media in relation to other artistic disciplines in the context of documentary and web forms.	[SW2] presentation/project/paper/report
	[WOFKAMU2_U05] He/she has in-depth technical skills needed to make short films and other audiovisual forms.	The student has in-depth workshop skills needed to make short films and other audiovisual forms.	[SU2] presentation/project/paper/report
	[WOFKAMU2_U04] In the implementation of practical tasks, the student is able to use modern information technologies and professional audiovisual equipment.	When carrying out practical tasks, the student is able to use modern information technologies and professional audiovisual equipment.	[SU2] presentation/project/paper/report
	[WOFKAMU2_K06] During the implementation of practical tasks, he/she is guided by professional ethics.	While performing practical tasks, the student is guided by professional ethics.	[SK2] presentation/project/paper/report
	[WOFKAMU2_U08] He/she can independently prepare a project, scientific, artistic or organizational, commissioned by the supervisor.	The student is able to independently prepare a project, scientific, artistic or organizational, assigned by the supervisor	[SU2] presentation/project/paper/report
	[WOFKAMU2_U03] Can manage a group, choosing the right procedures, methods of action and tools leading to the implementation of the task.	The student is able to lead a group by selecting appropriate procedures, methods of action and tools leading to the implementation of the task	[SU2] presentation/project/paper/report
	[WOFKAMU2_U02] He/she is able to independently acquire knowledge, plan activities and solve problems related to the production of short audiovisual forms.	The student is able to independently acquire knowledge, plan activities and solve problems related to the implementation of short audiovisual forms.	[SU2] presentation/project/paper/report
	[WOFKAMU2_W03] He/she knows the current stylistic and workshop trends in the production and implementation of audiovisual forms.	The student knows the current stylistic and workshop trends in the production and implementation of documentary forms, including webdocumentary.	[SW2] presentation/project/paper/report
	[WOFKAMU2_W06] He/she characterizes the relationship between the theory of film and new media and the possibility of their use in professional practice related to the production of short audiovisual forms.	The student characterizes the connections between film and new media theory and the possibility of their use in professional practice related to the production of short documentary and web documentaries	[SW2] presentation/project/paper/report
	[WOFKAMU2_K02] Understands the responsibility that comes with leading a production group.	The student understands the responsibility of leading a production group	[SK2] presentation/project/paper/report
	[WOFKAMU2_K03] He/she is responsible for the audiovisual equipment entrusted to him and for work safety.	The student is responsible for the audiovisual equipment entrusted to him and for work safety.	[SK2] presentation/project/paper/report
	[WOFKAMU2_K01] Critically evaluates his/her activity in the group and the results of teamwork related to audiovisual production.	The student critically evaluates his/her group activity and the results of teamwork related to audiovisual production	[SK2] presentation/project/paper/report
	[WOFKAMU2_K04] She/he can work in a production group and, regardless of their function, they can show initiative and willingness to solve common problems.	The student is able to work in a production group and, regardless of the function performed, is able to demonstrate initiative and willingness to solve common problems	[SK2] presentation/project/paper/report

Subject contents	Mapping the Field: The Seven Digital Deadly Sins, The Hidden Wound Narration in an interactive documentary: Clouds Over Cuba, Castle, One Minute Wonder, 17 Thousand Islands, LifeSaver Interactive environments: Bear 71, Saydnaya Audio landscapes: Blood Sugar / Public Secrets, Sound Hunters, The Great Animal Orchestra, Radio Eight Interactive reportage: 100 Photographs: The Most Influential Images of All Time, Sochi Project, Trumps Road to the White House Personalised Documentary: The And, Uploading Holocaust Document-database: Music Map, Dollar Street Docu-games: Network Effect, Fort McMoney, Never Alone, That Dragon Cancer Interactive doc and geolocalisation: Trendsmap, Blue Feed Red Feed, Do Not Track, Netwars Web doc and the phenomenon of hybridity Web doc and new phenomena in filmmaking (crowdsourcing, transmedia storytelling) The future (documentary filmmaking and VR/AR/MR technologies)		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	activity during classes	80.0%	20.0%
	practical project	51.0%	80.0%
Recommended reading	Basic literature Ryszard W. Kluszczyński, Sztuka interaktywna. Od dzieła-instrumentu do interaktywnego spektaklu, Wydawnictwa Akademickie i Profesjonalne, 2010. Judith Aston, Sandra Gaudenzi, and Mandy Rose (red.), I-Docs The Evolving Practices of Interactive Documentary, Columbia University Press 2017. Ewa Wójtowicz, Net Art, Rabid, 2008. J. Aston, S. Gaudenzi, Interactive documentary: setting the field, Studies in Documentary Film, Vol. 6, No. 2 2012. B. Nichols, Typy filmu dokumentalnego, tłum. M. Heberle, D. Rode, [w:] Metody dokumentalne w filmie, red. D. Rode, M. Pieńkowski, Łódź 2013. Ryszard W. Kluszczyński, Kino interaktywne - porządkowanie pola, [w:] Paradygmaty współczesnego kina, red. Ryszard W. Kluszczyński, Tomasz Kłys i Natasza Korczarowska-Różycka, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2015.		

	Supplementary literature	William Uricchio, Sarah Wolozin, Lily Bui, Sean Flynn, Deniz Tortum, Mapping the Intersection of Two Cultures: Interactive Documentary and Digital Journalism, MIT Open Documentary Lab, 2015. Paweł Sołodki, Hybryda naszych czasów? Dokument interaktywny, EKRANY, nr 5 (33) 2016. Paweł Sołodki i Dagmara Rode, Dokument interaktywny: rekonesans, [w:] Paradygmaty współczesnego kina, red. Ryszard W. Kluszczyński, Tomasz Kłys, Natasza Korczarowska-Różycka, Łódź 2015.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Narration in an interactive document - by means of selected examples	
Work placement	Not applicable	

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