

Subject card

Subject name and code	Contemporary TV Series, PG_00148572						
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 Humanistic-social subject group 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 Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		prof. dr Ewa Mazierska-Kerr				
	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 latest theory of the television series and the evolution of television genres after 2010, analysis of new models of life presented on television, transgressions of taboos and morality in new television genres, relationships between the production system in contemporary cinema and television; television and the Internet and fan practices.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.		Understands the evolution of the language of film and new media compared to other artistic disciplines.			[SW2] presentation/project/paper/report [SW3] text preparation/written work	
	[WOFKAMU2_W10] He/she knows the recent history of film and TV series.		Has in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.			[SW2] presentation/project/paper/report [SW3] text preparation/written work	
	[WOFKAMU2_K08] He/she is aware of the responsibility for preserving the cultural heritage (especially film) of the region, country and Europe.		Knows the latest history of film and television series.			[SK2] presentation/project/paper/report [SK3] text preparation/written work	
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.		Can write scientific and essay works in Polish or a foreign language using professional terminology and knowledge from a specific scientific field.			[SU2] presentation/project/paper/report [SU3] text preparation/written work	

Subject contents	main features of the latest TV productions aesthetics of television 2.0 evolution and mixing of genres decoding and negotiating content social and cultural changes and new TV forms contemporary TV market in Poland, Europe and USA new personal models in TV series emancipation of minorities specifics of VOD TV/internet platforms (Netflix, Amazon, MAX, Disney+ and others) content streaming strategies target in thematic channels advertising market and TV		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Colloquium (oral or written) or credit paper (in the form of an essay or presentation)	51.0%	50.0%
	Attendance and active participation in classes	80.0%	50.0%

Recommended reading	Basic literature	Władcy torrentów, red. Małgorzata Major, Justyna Bucknall-Hołyńska, Gdańsk 2014. J. Fiske, Understanding Popular Culture, London 2011. M. Adamczak, S. Salamon, Kruszenie globalnego Hollywood. System holdbacks i sekwencyjność okien dystrybucyjnych a rozwój platform streamingowych, Kwartalnik Filmowy 2019, nr 108. R. Lobato, Oferta programowa, katalogi i imperializm kulturowy, Kwartalnik Filmowy 2019, nr 108. J. Feuer, HBO i pojęcie telewizji jakościowej [w:] Zmierzch telewizji? Przemiany medium. Antologia, red. T. Bielak, M. Filiciak, G. Ptaszek, Warszawa 2011. M. Pawłowska, HBO wzorzec współczesnej telewizji jakościowej, Zeszyty Prasoznawcze 2016, nr 1. E. Blakey, Showrunner as Auteur: Bridging the Culture/Economy Binary in Digital Hollywood, Open Cultural Studies 2017, nr 1. M. Piepiórka, Autorytet serialu dokumentalnego. Na przykładzie Trzeciej części meczu. Rzecz o reprezentacji, Człowiek i Społeczeństwo 2012, nr 34.
	Supplementary literature	W. Kiwior, Obraz świata nastolatka na podstawie wybranych seriali dla dzieci i młodzieży [w:] Seriale w kontekście kulturowym. Społeczeństwo i obyczaje, red. D. Bruszewska-Przytuła, M. Cichmińska, A. Krawczyk-Łaskarzewska, Olsztyn 2014. A. Ogonowska, Sophisticated crime story przyczyny (potencjalnej) popularności gatunku w Polsce [w:] Post-soap. Nowa generacja seriali telewizyjnych a polska widownia, red. M. Filiciak, B. Giza, Warszawa 2011. A. Włodarczyk, Azjatycki serialowy gender bender i gender confusion [w:] Seriale w kontekście kulturowym. Sfery życia z życia sfer, red. D. Bruszewska-Przytuła, M. Cichmińska, P. Przytuła, Olsztyn 2016. K. Czajka-Kominiarczyk, Seriale. Do następnego odcinka, Warszawa 2021. Seriale. Przewodnik Krytyki Politycznej, opr. zbiorowe, Warszawa 2011.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Compare the narrative of the series Squid Game and White Lotus. Using one episode of the series White Lotus as an example, analyse how cultural stereotypes are treated in the series.	
Work placement	Not applicable	

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