University of Gdańsk

Subject card

Subject name and code	Introduction to Film Studies, PG_00189695		
Field of study	Management of Artistic Institutions		
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	1	ECTS credits	3.0
Learning profile	practical	Assessment form	credit
Conducting unit	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Marta Maciejewska	
	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 methods of film research, the basic terminology of film work analysis. To provide them with a basic understanding of film as a work of art and an element of popular culture. To familiarise students with the basic literature on the subject, enabling them to deepen their critical interest in the art of film.

Learning outcomes			
	Course outcome	Subject outcome	Method of verification
	[ZIAL3_W02] They have an advanced understanding of fundamental theories, methodologies, and terminology in fields of arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Has an advanced knowledge of the basic theories and methodologies and terminology of film studies.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[ZIAL3_W01] They possess an advanced level of general knowledge in fields of arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Knows to an advanced degree the basic general knowledge of film studies.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[ZIAL3_U03] They are capable of communicating effectively using specialized terminology in arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Is able to communicate using specialised terminology in film studies.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[ZIAL3_U04] They are capable of actively participating in debates regarding art, literature, and arts management, presenting, evaluating, and discussing various viewpoints.	Is able to take part in debate concerning film: present, evaluate and discuss different positions.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[ZIAL3_U02] They are able to select appropriate sources and conduct the selection, evaluation, critical analysis, and synthesis of information drawn from these sources in the fields of arts studies, management and quality studies, and literary studies.	Is able to make an appropriate selection of sources and to select, evaluate, critically analyse and synthesise information from them in the area of film studies.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[ZIAL3_K06] They are prepared to engage in artistic and cultural life as recipients and managers, interacting with its diverse forms. They recognize the importance of the cultural heritage of the region, country, and Europe, and acknowledge their own responsibility in preserving them.	Is ready to participate in artistic and cultural life as a viewer and manager, using its various forms; is aware of the importance of the cultural heritage of the region, the country and Europe and of his/her/ their own responsibility for its preservation, especially within film studies.	[SK1] oral statement/conversation/ discussion
	[ZIAL3_K01] They are prepared for a critical assessment of their knowledge and skills in the fields of art studies and the management of artistic institutions.	Is ready to critically evaluate his/ her/their knowledge in the field of film studies and skills necessary for analysis and interpretation of works of film art.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
	[ZIAL3_W03] They possess advanced detailed knowledge of specific topics within arts studies, management and quality studies, literary studies, as well as auxiliary and related studies, with a focus on practical applications in managerial and/or artistic activity.	Has advanced detailed knowledge of selected issues in film studies, oriented towards practical applications in managerial activity.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents	
	1. The origins of film. Basic grammar of film: frame, shot, set, movement. Film editing: its varieties and principles of editing fluidity. The sender in film, film storytelling. Prominent filmmakers. 2. Periodisation of the history of cinema: silent cinema, classical cinema, new wave cinema (modernist, auteur). Postmodern cinema. 3. Cinema in culture: film stars, censorship (Hays Code). 4. Style and aesthetic dominance. The category of zero style and its transgression. Theory of film genre. The film author and the art of film direction. 5. Author politics in cinema. Independent cinema. 6. Film character and acting. 7. Documentary cinema: attempt at definition. Film reception. Film audience. 8. Animated film. 9. Recent cinema: topics suggested by students.
Prerequisites and co-requisites	Attendance at all classes is mandatory unless the student has obtained the Dean’s approval to follow an individual study plan.

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in the conversation (including presentation)	51.0%	30.0%
	written test of knowledge of issues and problems indicated in the curriculum	51.0%	70.0%
Recommended reading	Basic literature	Mirosław Przylipiak, *Kino stylu zerowego. Z zagadnień estetyki filmu fabularnego*, Gdańsk 1994 (edition II: 2016). Alicja Helman, Jacek Ostaszewski, *Historia myśli filmowej. Podręcznik*, Gdańsk 2007 (chapters 1, 2 and 10, 15, 16, 18). Jerzy Płażewski, *Historia filmu 1895-2000*, Warszawa 2001 (Chapter III: Wielkie lata filmu niemego). Bolesław Michałek, *Film - sztuka w ewolucji*, Warszawa 1975 (chapter VI: Początki kina narracyjnego (1907-1918); chapter XI: Filmowa cenzura). Rick Altman, *Gatunki filmowe*, przeł. M. Zawadzka, Warszawa 2012 (chapters 2, 3, 7 and Zakończenie). Charles Altman, *W stronę teorii gatunku filmowego*, Kino 1987, no. 6. Mirosław Przylipiak, *Poetyka kina dokumentalnego*, Gdańsk-Słupsk 2004 (chapter 1: Definiowanie kina dokumentalnego). Paweł Sitkiewicz, *Małe wielkie kino. Film animowany od narodzin do końca okresu klasycznego*, Gdańsk 2009 (chapters 1-3). Tadeusz Lubelski, *Autor filmowy po stu latach kina, in: Od fotografii do rzeczywistości wirtualnej,* ed. by M. Hopfinger, Warszawa 1997. Mirosław Przylipiak, Jerzy Szyłak, *Kino najnowsze*, Kraków 1999 (chapters: To tylko kino, Amerykańskie kino i postmodernizm, Gry z fabułą albo nowe porozumienie z widzem and Portrety Amerykanów). Elżbieta Durys, *Mieliśmy tu mały problem... O twórczości Johna Cassavetesa*, Kraków 2009, pp. 35-66.	

	Supplementary literature	Andrzej Pitrus, *Porzucone znaczenia,* Kraków 2009. Andrzej Werner, *To jest kino*, Warszawa 1999 (chapters 1 and 5). Krzysztof Loska, Joel i Ethan Coenowie. *Kino i postmodernizm*, in: *Kino amerykańskie. Twórcy*, ed. by E. Durys i Konrad Klejsa, Kraków 2006. Mirosław Przylipiak, *Kino stylu zerowego. Dwadzieścia lat później*, Gdańsk 2016 (edition II). *Kino epoki nowofalowej*, ed. by T. Lubelski, I. Sowińska, R. Syska, Kraków 2015 (chosen chapters). Alicja Helman, *Film gangsterski*, Warszawa 1990 (chapter 1: Próba charakterystyki gatunku). Arkadiusz Lewicki, *Seks i Dziesiąta Muza. Erotyzm, relacje intymne i wzorce genderowe w kinie przedkodeksowym (1894-1934)*, Wrocław 2011. Chosen film reviews, articles and interviews on contemporary film published in film studies journals (e.g. Ekrany, Kino, Kwartalnik Filmowy, Panoptikum, Images, Studia Filmoznawcze).
	eResources addresses	
Example issues/ example questions/ tasks being completed	1. List and characterise 3 film genres that developed during the classic Hollywood period. 2. Explain what the Hays Code was all about. 3. What do you think a documentary film is? Create a definition by referring to a selected documentary film viewed in class.	
Work placement	Not applicable	

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