University of Gdańsk

Subject card

Subject name and code	Fairy tale, entertainment, or business? Contemporary mainstream animated cinema, PG_00205971		
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 Optional subject group
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	2.0
Learning profile	practical	Assessment form	credit
Conducting unit			
Name and surname of lecturer (lecturers)	Subject supervisor	Gabriela Jędrusik	
	Teachers	Gabriela Jędrusik	

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	18.0	50

Subject objectives

The aim of the course is to familiarize students with the specific characteristics of contemporary mainstream animated cinema, with particular emphasis on its aesthetic and thematic transformations, production and distribution contexts (theatrical release and VOD), and the relationship between its artistic and commercial dimensions.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	Students are familiar with the most important trends in the development of contemporary mainstream animated cinema and understand its connections to technological, cultural, and economic changes.	[SW2] presentation/project/paper/ report
[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Students are able to search for, analyze, and critically evaluate information on contemporary animated cinema using a variety of sources.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[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.	Students are able to use available digital sources and online tools to search for and select information on contemporary animated film.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	The student recognizes the importance of animated film as part of cultural heritage and understands the need to preserve and promote it.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report

<table>
<tr><td>Subject contents</td><td>

The mainstream feature animation market between 1989 and 2024.
Aesthetic, technological, and ideological transformations and the commercialization of Hollywood feature animation.
Animated film as an industrial and corporate product with extensive cultural reach and commercial impact.
Key players in the animation industry (Disney, Pixar, DreamWorks, Illumination, Laika, and Netflix Animation).
Production cultures and practices, labor structures and production pipelines, business models, and market strategies characteristic of major studios specializing in mainstream feature animation.
Animated film as a tool of cultural hegemony and a vehicle for social values and norms.
Streaming and transformations in the animation industry (the New Wave of Animation).

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<tr><td>Prerequisites and co-requisites</td><td></td></tr>
<tr><td>Assessment methods and criteria</td><td>
<table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>active participation in class</td><td>80.0%</td><td>20.0%</td></tr>
<tr><td>finał test or presentation</td><td>51.0%</td><td>80.0%</td></tr>
</table>
</td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>Brown Noel, Contemporary Hollywood Animation. Style, Storytelling, Culture and Ideology Since the 1990, Edinburgh University Press, Edynburg 2021.

Sitkiewicz Paweł, Animacja i Kino Nowej Przygody, [w:] Szyłak Jerzy et al., Kino Nowej Przygody, Wydawnictwo słowo/obraz terytoria, Gdańsk 2011, s. 63-77.
Sitkiewicz Paweł, Między tradycją i Nowym Hollywood. Ewolucja pełnometrażowej animacji dla dzieci, [w:] Sztuka dla dziecka. Tradycja we współczesności, red. Grzegorz Leszczyński, Hanna Gawrońska, Centrum Sztuki Dziecka w Poznaniu, Poznań 2011, s. 197-209.
Wojnach Andrzej, Film animowany. Sztuka czy biznes?, Wydawnictwo Wojciech Marzec, Warszawa 2017.</td></tr>
<tr><td>Supplementary literature</td><td>Hooks Ed, Craft Notes for Animators. A Perspective on a 21st. Century Career, Routledge, Nowy Jork 2017.
Larsen Darl, Moving Pictures. A History of American Animation from Gertie to Pixar and Beyond, Rowman & Littlefield, Lanham-Boulder-New York-London 2024.
Wells Paul, Computer Animation: Margins to Mainstream, [w:] The Wiley-Blackwell History of American Film, red. C. Lucia, R. Grundmann, S. Art, Blackwell Publishing, t. 1-4, s. 1-24.
Wells Paul, The Fundamentals of Animation, AVA Publishing, Lozanna 2006.</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2"></td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
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