

Subject card

Subject name and code	Off Screen Studies: Posters, Movie Credits and Visual Communication, PG_00176949						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	part-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	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Grażyna Świętochowska				
	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	The faculty complements a programme of study with a film-related subject or specialisation, as it focuses on the subject of filmic paratexts and how films are promoted. Off screen studies place particular emphasis on those methods of telling the story of cinema that the viewer very often overlooks when focusing on the film work. During the course, participants will focus on analysing posters and trailers for selected films, extending their existing knowledge of the history of cinema.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	Has advanced knowledge of the historical and cultural context of cinema and its relationship to other areas of study and fields of contemporary life (including off screen studies).	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] 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.	Is aware of the responsibility for the preservation of cultural heritage (especially film - in terms of off screen studies) of the region, the country and Europe.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK4] test/exam - oral or written
	[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.	He/she has the ability to prepare written papers in Polish of different form, purpose, volume and style, using basic theoretical approaches, sources, footnotes, as well as professional terminology concerning off screen studies.	[SU3] text preparation/written work [SU4] test/exam - oral or written
	[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.	Familiar with professional terminology in the arts and cultural sciences, with particular emphasis on off screen studies.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	Has a structured knowledge of cinema history (including off screen studies).	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
Subject contents	The subject of the faculty is the field of the encounter between architecture, design, visual arts and cinematography, taking into account the most important artistic and educational currents of the 20th and 21st centuries that have shaped today's competence in the production and reception of visual messages. Topics will be conducted in two tracks, with an emphasis on critical reflection of sources and case studies. Visual thinking or methodological tools: Laszlo Moholy-Nagy, Rudolf Arnheim, Gyorg Kepes, Władysław Strzemiński Case studies: Bauhaus, Karel Teige, Film und Foto Ausstellung, the Eameses; Saul Bass, Wojciech Zamecznik, Roman Cieślewicz		
Prerequisites and co-requisites	Subject selection		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	project	51.0%	40.0%
	credit test	51.0%	40.0%
	attendance and active participation in classes	80.0%	20.0%
Recommended reading	Basic literature <i>Wojciech Zamecznik Foto-graficznie</i>, pod red. K. Puchały-Rojek i K. Ziębińskiej-Lewandowskiej, Warszawa 2015. Z. Szubert, <i>Polska szkoła plakatu</i>, Wyd. Bosz 2024. G. Świętochowska, <i>"Forget the film, watch the title credits!"</i>. <i>Wprowadzenie do czołówki filmowej</i>, Panoptikum, 2016, nr 16 (23), s. 244-269. E. Wójtowicz, <i>Rozszerzenie kondensacja implozja. Zwiastun (trailer) filmowy jako nowy metajęzyk sztuk (audio)wizualnych</i>, [w:] <i>Widzialność wyzwolona</i>, red. A. Gwóźdź i N. Gruenpeter, Warszawa 2018.		

	Supplementary literature	D. Folga-Januszewska, Ach! Plakat filmowy w Polsce, Wyd. Bosz 2013. Gwóźdź, A. (2010). <i>Obok filmu, między mediami</i>, [w:] A. Gwóźdź (red.), <i>Pogranicza audiowizualności. Parateksty kina, telewizji i nowych mediów</i>, Kraków 2010. Horak, J. (2014). <i>Anatomy of film design</i>. University Press of Kentucky. Re, V. (2016). <i>From Saul Bass to participatory culture: Opening title sequences in contemporary television series</i>. http://www.necsus-ejms.org/saul-bass-participatory-culture-opening-title-sequences-contemporary-tv-series/
	eResources addresses	
Example issues/ example questions/ tasks being completed	Relationship between cinema and Bauhaus Characteristics of the interdisciplinary work of Wojciech Zamecznik	
Work placement	Not applicable	

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