

Subject card

Subject name and code	Off Screen Studies: Posters, Movie Credits and Visual Communication, PG_00176971						
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	Master'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 none	
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	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	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	
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.		Can write scientific and essayistic written work in Polish using professional terminology and knowledge of off screen studies.			[SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written	
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.		He has in-depth skills in analysing and interpreting film in the context of off-screen studies, which he applies verbally and in writing.			[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written	
	[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.		Has an in-depth knowledge of the historical context of cinema and its periphery (especially off screen studies), especially the relationship between past and present.			[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	Wojciech Zamecznik <i>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, "Forget the film, watch the title credits!". <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, <i>Ach! Plakat filmowy w Polsce</i> , 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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