

Subject card

Subject name and code	Theory and methods of audiovisual analysis, PG_00209147						
Field of study	Cultural Studies						
Date of commencement of studies	October 2027		Academic year of realisation of subject		2027/2028		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Optional subject group Specialty subject group Subject group related to scientific research in the field of study		
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	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Grzegorz Piotrowski, prof. UG				
	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 course has two main goals: to familiarize students with important contemporary theories, methodologies and methods of research on audiovisual culture, and to develop practical skills in the analysis and interpretation of audiovisual cultural texts.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_W06] familiarizes themselves with and comprehends advanced contemporary theories and methods for analyzing, interpreting, and evaluating various cultural and artistic texts.	The student knows and understands contemporary theories and methods of audiovisual research.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[KULMU2_K01] understands the significance of knowledge, skills, and experience in professional activities.	The student understands the role of knowledge, awareness and experience in conducting scientific research.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[KULMU2_K03] takes care to uphold the highest ethical and professional standards in the field of cultural studies.	The student ensures the maintenance of professional and ethical standards of the profession of a "kulturoznawca" (anthropologist of culture) - a specialist in the field of audiovisual culture.	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task
	[KULMU2_U02] possesses a deep theoretical and methodological awareness that enables them to conduct advanced research in cultural studies under the guidance of a research supervisor. Is able to formulate, present, and defend their position and lead a debate. Is able to cooperate in the groups as well as lead its work.	The student develops theoretical and methodological awareness enabling the study of audiovisual texts.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[KULMU2_W02] has an extensive understanding of the terminology in the fields of cultural and religious studies, as well as art studies.	The student knows the terminology in the field of audiovisuality and research on it at an advanced level.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW5] implementation of a problem task
	[KULMU2_U06] can create synthetic approaches to cultural phenomena based on scientific knowledge and research and professional experience related to the chosen specialization.	The student is able to combine interpretive conclusions, creating synthetic approaches to the changes in audiovisual arts.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
Subject contents	Updated each time by the teacher, e.g.: 1. Audiovisuality - audiovisual culture 2. Reproduction - technology - media 3. The influence of photography and phonography on the development of the aesthetics of audiovisual culture 4. Bordwell's analytical system 5. Zero point of cinematic style (Burch and Przylipek) 6. Narrative and genre in audiovisual culture 7. Film acting art, star system 8. Photographic and editing techniques / style 9. Analytical and interpretive workshop 10. Film art in Deleuze's concept 11. Cinema and the senses according to Elsaesser 12. The power of the gaze (Mulvey's concept) 13. New cinema history, new film history 14. Visual and performative breakthroughs.		
	Choosing of the specialization.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written colloquium	51.0%	60.0%
	Interpretative exercises	51.0%	20.0%
	Participation in discussion	51.0%	20.0%

Recommended reading	Basic literature	1. Bordwell D., O historii stylu filmowego, Łódź 2019. 2. Bordwell D., Thompson K., Film Art. Sztuka filmowa. Wprowadzenie, Warszawa 2011. 3. Brossard P., Szkic do portretu aktora, Kino 1980, nr 9. 4. Chion M., Audio-wizja. Dźwięk i obraz w kinie, Warszawa 2012. 5. Deleuze G., Kino, Gdańsk 2008. 6. Elsaesser Th., Hagener M., Teoria filmu. Wprowadzenie przez zmysły, Kraków 2015. 7. Helman A., Ostaszewski J., Historia myśli filmowej. Podręcznik, wyd. 2, Gdańsk 2010. 8. Hendrykowski M., Aktor i aktorstwo filmowe, Poznań 2017. 9. Mulvey L., Do utraty wzroku. Wybór tekstów, pod red. K. Kuc i L. Thompson, Kraków 2010. 10. Przyłipiak M., Kino stylu zerowego. Dwadzieścia lat później, Sopot 2016. 11. Pabiś-Orzeszyna M., Nowa Historia Filmu, Nowa Historia Kina. Część pierwsza: bedeker oraz pogodne wołanie o historię teorii i historię historiografii, Ekrany 2013, nr 6, Część druga: rewidowanie rewizjonistów, Ekrany 2014, nr 1.
	Supplementary literature	1. Aumont J., Michel M., Analiza filmu, Warszawa 2013. 2. Auslander Ph., Liveness. Performance in Mediatized Culture, London 1999. 3. Badania wizualne w działaniu. Antologia tekstów, red. M. Frąckowiak, K. Olechnicki, Warszawa 2011. 4. Barrett T., Krytyka fotografii. Jak rozumieć obrazy, Kraków 2014. 5. Elsaesser Th., Kino - maszyna myślenia. Refleksje nad kinem epoki cyfrowej, wstęp i red. M. Przyłipiak, Gdańsk 2018. 6. Hendrykowski M., Semiotyka ruchomych obrazów, Poznań 2014. 7. Kino epoki nowofalowej, red. T. Lubelski, I. Sowińska, R. Syska, Kraków 2015. 8. Kino klasyczne, red. T. Lubelski, I. Sowińska, R. Syska, Kraków 2012. 9. Ostaszewski J., Historia narracji filmowej. Kraków 2018. 10. Płażewski J., Język filmu, wyd. 3, Warszawa 2008.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Please interpret the composition of a selected shot, editing in a given scene or sequence, acting style, etc.	
Work placement	Not applicable	

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