

## **Film and TV Direction Department - film editing**

### **0101 Feature Forms Editing**

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#### **Course description:**

##### **Aims:**

- Obtaining basic skills and knowledge of the movie language in the editing field
- Mastering rules and ways of film material organisation in narrative and dramaturgic aspect
- Obtaining knowledge of editing rules concerning narration and editing fluency
- Mastering rules of proper time, space and rythm creation
- Obtaining skills of analysis of narration and artistic aspects of the material
- Understanding the role of editing and the editor in the process of movie creation
- Obtaining editing experience by exercise

##### **Conditions of gaining credit:**

- practical exercises
- film editing (feature movie 3-10 min)
- active participation in the course

##### **Learning activities and teaching methods:**

lecture, exercises

##### **Short description:**

- Practical and theoretical aspect of film editing
- Students learn about the role of the film editor. At the beginning they learn the teory and grammar of the movie language by scene analysis.
- They also receive edit exercises to work on their own.

##### **Bibliography:**

- Daniel Arijon, „Gramatyka języka filmowego”

- Walter Murch, „W mgnieniu oka”
- Karel Reich, „Montaż Filmowy”
- Arystoteles, „Poetyka”

**Requirements:**

Knowledge of Media Composer

## **0102 Basics of Editing**

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### **Course description:**

#### **Aims:**

- Student obtains the skills of creativity in shot editing (movement, orientation, space and dramaturgy)
- Student learn scene creation in feature and documentary film

#### **Conditions of gaining credit:**

- active participation in the course
- 20 editing exercises (scenes)
- critic analysis of the edited scenes

#### **Learning activities and teaching methods:**

- discussion session, film analysis
- exercises

#### **Short description:**

- The aim of the course is to provide practical knowledge and experience necessary for an editor
- The start point are simple editing exercises to learn the editing rules

#### **Bibliography:**

- "Język filmu" J. Płażewski
- „W mgnieniu oka” W. Murch
- „Gramatyka języka filmowego” D. Arijon

#### **Requirements:**

Knowledge of Media Composer

## **1013 Basics of Computer Editing**

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### **Course description:**

#### **Aims:**

- Knowledge of postproduction process
- Ability to solve postproduction problems
- Ability to react to unusual and complicated editing problems
- Searching for the best editing method
- Quality assessment of audio and video materials
- Ability to use different editing techniques depending on the equipment

#### **Conditions of gaining credit:**

- writing exam - first semester
- oral exam - second semester
- graded assignment - second semester

#### **Short course description:**

The aim is to prepare students for a professional work and deliver tools of creating editing and to learn how to use computer techniques and avoid potential problems which may appear in editing process.

#### **Bibliography:**

Editing with Avid Media Composer 5: Avid Official Curriculum

Media Composer 6: Part 1 - Editing Essentials autor Mary Plummer

Apple Pro Training Series: Final Cut Pro 7 autor Diana Weynand

Digital Cinema : The Revolution in Cinematography, Post-Production, and Distribution autor Brian McKernan

## **1014 Film Image**

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### **Course description:**

#### **Aims:**

- learning basic means of expression and tasks of the movie image
- knowledge of narrative and dramaturgy problems related to scene and the whole material construction
- basic knowledge of tools and technological process, understanding sense of film image and ability of communication in movie creation process
- ability of inscenisation: framing, camera position, actor status in the frame, frame movement, space and psychological relations, camera as an action participant
- knowledge of technological tools in movie creation
- narration and dramaturgy ability related to feature scene construction

#### **Conditions of gaining credit:**

- presence
- dialogue inscenisation exercise
- visual exercise - picture inspiration
- test of the cinematography knowledge

#### **Learning activities and teaching methods:**

- lecture
- film analysis
- film exercises in the School atelier
- extra individual practice exercises,

#### **Short course description:**

Basic information about movie and its visual aspect

#### **Bibliography:**

Patti Bellantoni – If It's Purple, Someone's Gonna Die

Blain Brown – Motion Picture and Video Lighting

Mieczysław Lewandowski – Światło i cień w filmie, wyd. PWSFTViT

Gustavo Mercado – The Filmmaker's Eye

## **0105 Sound Techniques and Technology**

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### **Course description:**

#### **Aims:**

- ability of basic sound features
- ability of technical and artistic sound assessment
- defining basic editing actions matching sound with the picture
- Sounding a feature film fragment
- movie sound coding

#### **Conditions of gaining credit:**

- winter semester - presence and active participation in the course
- summer semester - presence, and oral test, practical work assessment

#### **Learning activities and teaching methods:**

- Lecture with examples presentation
- Work with materials
- Group discussion, film and tv forms analysis
- sounding a film extract

#### **Short course description:**

the aim of the course is to learn how to create a film sound

#### **Bibliography:**

1. Amyes Tim: Audio Post-production in Video and Film, Focal Press 2000
2. Haines Russ: Digital Audio 2002
3. Sowińska Irena: Dźwięki i obrazy - o słuchaniu filmów, Wyd.Śląsk, Katowice 2001
4. Przedpeńska-Bieniek Małgorzata: Dźwięk w filmie, Audiologos, W-wa 2009
5. Yewdall David Lewis: Practical Art of Motion Picture Sound, 2011

## 0106 Feature Film Editing

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### Course description:

#### Aims:

- cognition of feature film dramatic structure
- understanding specifics of different genre convention in contemporary feature cinema
- ability to create short feature movie
- ability to create medium feature movie

#### Conditions of gaining credit:

- presence, active participation in the course
- writing and practical work
- oral presentation
- editing a dialogue scene

#### Learning activities and teaching methods:

- lecture with movie screenings
- analysis referred to the feature films
- oral students presentations
- scenes editing - exercises

#### Short course description:

The aim of the course is to teach students aspects of feature film dramaturgy structure, specifics of movie genre and also show them the movie and sound relation in a feature film

#### Bibliography:

Andrzej Tarkowski „Czas utrwalony”  
Walter Murch „In the blink of eye”  
Martin Scorsese „Pasja i bluźnierstwo”  
Francois Truffaut „Rozmowy A. Hitchcocka i F. Truffaut”  
Karel Reisz „Technique of film editing”  
Andre Bazin „Film i rzeczywistość”  
Roger Crittenden „Fine cuts”  
Daniel Arijon „Gramatyka języka filmowego”  
Jerzy Płazewski „Język filmu”  
Alicja Helman „O dziele filmowym”

## **0107 Feature Film Editing**

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### **Course description:**

#### **Aims:**

- ability to analyse script and create a narration in developed feature form
- ability to plan and conduct the editing process of feature-length film (organisation, conception, variants test)
- ability to choose and use editing means adequate for planned stylistic
- knowledge of specificity of the movie, tv and theatre language and audiovisual perception depending of the medium
- cultural knowledge in area of art. diffusion (film, literature, theatre, television)
- analytical ability of the quality and the message of the movie
- preparation for independent editing work in a professional industry
- developing creativity and artistic sensitivity
- ability to discuss and face the colaudation and defence own artistic conception

#### **Conditions of gaining credit:**

- active participation in the course
- oral presentation about chosen topic concerning art of editing
- editing feature short movie (15-20 min)

#### **Learning activities and teaching methods:**

- lecture and seminar classes
- individual analysis and work

#### **Short course description:**

Knowledge improvement and editing nobilities development of longer feature forms

#### **Bibliography:**

Walter Murch, „W mgnieniu oka”

Marek Hendrykowski, „Język ruchomych obrazów”,

Warren Boss, „Obiektywność filmowa a styl wizualny”, (w: Panorama współczesnej myśli filmowej, red. Alicja Helman)

Roman Przyłipiak, „Kino stylu zerowego”,

Aleksander Jackiewicz, „Film jako powieść XX wieku”,

Konrad Eberhardt, „Film jest snem“

Krzysztof Kieślowski, „Autobiografia”.

## 0108 History of Editing Theory

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### Course description:

#### Aims:

- Knowledge of historical theories of film editing
- ability of editing analysis

#### Conditions of gaining credit:

- presence
- writing final paper
- winter semester: essay
- summer semester: essay and oral exam

#### Learning activities and teaching methods:

- Lecture illustrated contemporary and old audiovisual forms, movies, documentary movies, animation, tv programmes

#### Short course description:

Knowledge of former and contemporary tendencies, theories etc. related to editing work

#### Bibliography:

- "Europejskie manifesty kina. Od Matuszewskiego do Dogmy" Antologia. Wybór, wstęp i opracowanie Andrzej Gwóźdź
- Edgar Morin "Kino i wyobraźnia" (rozd.: Przemiana kinematografu w kino)
- Karol Irzykowski "X Muza" (cz.III: Ku formie)
- "Kino nieme" red. naukowa T. Lubelski, I. Sowińska, R. Syska (cz.III : Początki kina amerykańskiego, cz.V: David Wark Griffith: Kino uczy się opowiadać)
- Jurij Łotman "Semiotyka filmu" (fragmenty)
- David Bordwell, Kristin Thompson "Sztuka filmowa" (rozd.12: Sztuka filmowa w perspektywie historycznej)
- Zbigniew Pitera "Filmowy sezam" (rozd.1: Dole i niedole nowatorów)
- Zbigniew Czeczot -Gawrak "Współczesna francuska teoria filmu" (cz.III: Nowe techniki i nowe problemy estetyczne)
- Jurij Cywian "Wokół problemów początków ewolucji języka filmowego" (w:) "Panorama współczesnej myśli filmowej" red. A. Helman
- Wiesław Godzic "Teoria obrazu filmowego Siergieja Eisensteina" (w:) "Eisenstein - artysta myśliciel"
- Wiktor Szklowski "Eisenstein" (fragmenty)

- Andrej A. Tarkowski "Czas utrwalaony" (rozd. 5 : Obraz filmowy)
- Aleksander Jackiewicz " Antropologia filmu" (fragmenty)
- Jan Swidziński "Model kina" (w:) "Film awangardowy w Polsce i na świecie"
- Ryszard Kluszczyński "Film - sztuka Wielkiej Awangardy" (cz.III . Film awangardowy i jego odmiany)
- Alicja Helman "Radziecka szkoła montażu" (rozd. 7 w:) A. Helman, Jacek Ostaszewski "Historia myśli filmowej"
- Oliver Thomson " Historia propagandy" (rozd.: Manipulowanie)
- Jerzy Włosek "Hollywood w oparach skandalu" (dodatek: Kodeks Haysa)
- Daniel Arijon "Gramatyka języka filmowego" (rozd. 28: Interpunkcja filmowa)
- Lidia Zonn " W montażowni wczoraj" (rozd.: Rozmowy z montażystkami)
- Steven Bach " Leni. Życie i twórczość Leni Riefenstahl" (cz.II: Na szczycie)
- Juergen Trimborn "Riefenstahl. Niemiecka kariera" (cz.III. Upadek; cz.IV Nowy początek)
- Joseph V. Mascelli "5 tajemnic warsztatu filmowego" (rozd.III Montaż)
- Walter Murch "W mgnieniu oka. Sztuka montażu filmowego" (fragmenty)
- Peter Schepelern "Technika czyni twórcę. reguły gry i styl" (w:) "Szukając von Triera" pod red. A Piotrowskiej
- Grzegorz Królikiewicz "Off, czyli hipnoza kina" (rozd.1: Przestrzeń filmowa poza kadrem)
- Sheila Curran Bernard "Film dokumentalny. Kreatywne opowiadanie" (cz.I. Istota opowiadania)
- Stefan Czyżewski " Dokument kreacyjny - Gatunek paradoksalny" (analiza w:) Kamera nr 2/ 2007
- "Postmodernizm w kinie" (w:) Film na świecie nr 40 / 2000
- Andrzej Kołodyński " Tropami filmowej prawdy" (fragmenty)
- Agnieszka Ogonowska "Mock - documentary. -Fiction genre-: Wyzwanie dla kina dokumentalnego i paratekstualne gry z widzem " (w:) "Kino po kinie" red. A. Gwóźdź
- Dariusz Pawelec "Baśń, mit i film" (rozd.11 w:) Marek Haltof "Kino lęków"

## 0109 Nonlinear Film Narration

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### Course description:

#### Aims:

- knowledge of the contemporary films trend
- ability of innovation recognition
- operation of different time and dramaturgy narration
- searching of inspirations in new forms of narration

#### Conditions of gaining credit:

- final paper

#### Learning activities and teaching methods:

- seminar with lecture, film projections, film analysis, scripts analysis, group work

#### Short course description:

The main aim of the course is analysis and application of new dramaturgy methods

#### Bibliography:

David Bordwell, *Narration in the Fiction Film*, London 1985.

David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies*, Berkeley 2006.

Edward Branigan, *Narrative Comprehension and Film*, New York 1992.

Warren Buckland (red.), *Puzzle Films: Complex Storytelling in Contemporary Cinema*, Malden 2009.

## 0110 Photography

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### Course description:

#### Aims:

- Student can use different type of photo cameras and can define basic photography genre,
- Student have the ability to analyse the photography
- Student know how to develop a photo and use basic photo computer programmes
- Student can arrange a photo studio and evaluate a picture
- Student can use his knowledge and experience in practical situation.

#### Conditions of gaining credit:

- presence and exercises: portrait, foto-film registration made by photo camera.

#### Learning activities and teaching methods:

- lecture, group and individual exercises, group and individual corrections, preparation for the exhibition

#### Short course description:

Learning about the history of photography, former and contemporary techniques, basic rules of optics, light, exponometry, types of cameras and their parameters

Theoretical and practical knowledge of basics of portrait, reportage, creation, specialistic photography (mountains, travelling, under water, science)

Creating a photo with artistic criteria

#### Bibliography:

Richard Avedon „Portraits”

Richard Avedon „In the American West”

Richard Avedon „Photographs 1946-2004”

Irving Penn „Worlds in a Small Room”

Irving Penn „Passage”

Robert Capa

Magnum

Magnum Cinema

Magnum's Women Photographers

Magnum Photos

David LaChapelle „Heaven to hell”

David LaChapelle „Land”

David LaChapelle „Hotel LaChapelle”

Helmut Newton „Work”

Annie Leibovitz

Peter Lindbergh „Photographien”

## 0111 Literature and Film

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### Course description:

#### Aims:

- Knowledge of the connection between film, literature and culture tradition
- Knowledge of relation between 20th century and contemporary literature and film
- Knowledge of literature adaptations and structural connotation of literature and film.
- Ability of using comparatistic knowledge of literature and film in own creation
- Competences to make complex artistic and cultural exercises

#### Conditions of gaining credit:

- final paper related to relation between literature and film, description of artist experience, film analysis
- presence and active participation in the course

#### Learning activities and teaching methods:

- lecture with conversation sessions
- theoretical lecture and movie analysis
- extra hours film projections

#### Short course description:

The aim of the course is to show the relation between literature and film in social, philosophical and artistic aspect.  
and to give student tools for independent analysis of artistic phenomenon using comparatistic methods.

#### Bibliography:

##### Theory:

Andrzej Werner: "Dekada filmu", Warszawa 1997,  
Aleksander Jackiewicz: "Film jako powieść XX wieku", Warszawa 1968,  
Alicja Helman: "Twórcza zdrada. Filmowe adaptacje literatury", Poznań 1998,  
Władysław Orłowski: "Z książki na ekran", Łódź 1974,  
Rene Marill Alberes: "Bilans literatury XX wieku", Warszawa 1958,  
Maria Raczewa: "Nowa Fata i Nowa Powieść", Kraków 1974,  
Tadeusz Sobolewski: "Za duży blask. O kinie współczesnym", Kraków 2004  
"Film na Świecie" - "Postmodernizm w kinie", 2000 r., nr 401.

## Literature

Eurypides: "Elektra", "Medea",  
"Święta Ewangelia Jezusa Chrystusa według Mateusza",  
William Szekspir: "Hamlet", "Henryk V",  
Bolesław Prus: "Faraon",  
Władysław Reymont: "Ziemia obiecana",  
Joseph Conrad: "Jądro ciemności",  
Tomasz Mann: "Śmierć w Wenecji",  
Bruno Schulz: "Sklepy cynamonowe", "Sanatorium pod Klepsydrą",  
Jarosław Iwaszkiewicz: "Panny z Wilka",  
Nikos Kazantzakis: "Ostatnie kuszenie Chrystusa",  
Stephen King: "Jasność".

## **0112 Sound Design in Film**

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### **Course description:**

#### **Aims:**

- Ability to recognise and adapt sound basing on film models
- Understanding sound design, knowledge of the possibilities and technologies of creative expression
- Ability to precise opinions and artistique requirements towards sound design
- Using professional terms regarding to sound design in polish and English
- Knowledge and recognition sound design conventions: former and contemporary ones
- Ability to foreseen sound effects in own editing work
- Ability to see the sound in the picture and create space for creative sound
- Perfect hearing, recognising and naming particular sound parameters

#### **Conditions of gaining credit:**

- The effects are being checked during the classes by short test. The final grade is a final effect of students work
- presence, active participation in classes, individual work, hearing test, literature test, group cooperation

#### **Learning activities and teaching methods:**

- Solfage and hearing exercises of recognising and classification of the sound parameters
- Lectures, presentation of the movie extracts, analysis
- authorial creative exercises: creating sound design
- Group exercises of sound design stages (effect studio, postproduction, Dolby Digital technology)

#### **Short course description:**

Developing sound sensitivity in the rule of "to see the sound, to hear the picture" and ability of creative work with the sound

Developing the knowledge of professional terms to enable fast communication with the sound department in terms of creative and technological aspects.

Preparing the editors to work on sound in terms of actual production standards

## 0113 Film Aesthetics

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### Course description:

#### Aims:

- Student can identify the types of the composition and distinct particular terms of the painting or a movie picture
- Student has the ability to use professional terms of aesthetics
- Student can use the theoretical knowledge in practical exercises
- Assessment of artistic level of the aesthetics exercises
- creativity and active participation in the classes

#### Learning activities and teaching methods:

- each class is begun by a lecture and the introduction of a topic. The lecture is illustrated by the movie extracts.
- Then students have to make an exercise connected with the topic.
- Each student receive an individual correction

#### Short course description:

The aim of the course is to give a student indispensable theoretical knowledge and practical ability to organise and create a movie vision

It is important to animate the imagination and sensitivity and to teach how to use professional aesthetic terms

#### Bibliography:

R. Arnheim: Sztuka i percepcja wzrokowa  
W. Kandynski: Punkt i linia a płaszczyzna  
W. Strzemiński: Teoria widzenia  
W. Strzemiński: Zagadnienie rytmu czasoprzestrzennego  
W. Strzemiński: Komozycja przestrzeni  
J. Alberts: Współdziałanie barw  
J. Alberts: Interakcja barw  
A. Zausznica: Nauka o barwie  
H. Jakobson: Basic color  
R. Grombich: Sztuka i złudzenie  
W. Gołaszewska: estetyka i antyestetyka  
L. Starkiewicz: Psychofizjologia wzroku  
J. Zagrodzki: Katarzyna Kobro i kompozycja przestrzeni

M. Rzepińska: Historia koloru w dziejach malarstwa europejskiego  
T. Porębski: Kubizm. Wprowadzenie do sztuki XX wieku  
U. Czartoryska: Od pop - artu do sztuki konceptualnej  
U. Ecco: Pejzaż semiotyczny  
K. Zwolińska, Z. Malicki: Słownik terminów plastycznych  
A. Kapr: Kształt i funkcja typografii  
Jerry Beck "Sztuka animacji"  
Daniel Arijon „Gramatyka języka filmowego“  
Wit Dąbel, Piotr Andrejew „Kompendium terminologii filmowej“  
Mike Wellins „Myśleć animacją“  
David Bordwell „Film Art. Sztuka filmowa“  
Mark Simon „Storyboard-Ruch w sztuce filmowej“  
Blain Brown „Światło w filmie“  
Bernard Mendiburu „Filmowanie w 3D“

## **0114 Culture and Media**

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### **Course description:**

#### **Aims:**

- The knowledge about the changes of new technologies of communication, practice of reception and the copyright
- The knowledge about new media trends and how to make use of them in professional career
- Developing the ability of project management regarding to new media
- Developing the ability to manage own intellectual property

#### **Conditions of gaining credit:**

- active participation in the course or final paper

#### **Learning activities and teaching methods:**

- discussion session

#### **Short course description:**

The course is concerning cultural and social context of media in the perspective of recent changes in new communication technologies

#### **Bibliography:**

Andrzej Gwóźdź (red.), Kino po kinie (fragment)  
Henry Jenkins, Kultura konwergencji (fragment)  
Lev Manovich, Język nowych mediów (fragment)  
Obiegi kultury - raport

## **0115 Documentary Film**

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### **Course description:**

#### **Aims:**

- The knowledge about basic terms connected with documentary film genre
- The knowledge about basic of documentary film direction, specifics and difficulties
- The abilities to use professional terms and documentary form analysis
- The abilities to formulate own assessment of documentary film
- Developing the competences to use film and sound tools

#### **Conditions of gaining credit:**

- presence
- active participation in the classes
- final paper

#### **Learning activities and teaching methods:**

- Lecture and movie presentations, analysis and discussions.

#### **Short course description:**

The main aim of the course is to give students the general knowledge of the basic terms connected with the work of a director of a documentary film

#### **Bibliography:**

Kazimierz Karabasz - BEZ FIKCJI - WAiF 1985

Kazimierz Karabasz - ODCZYTAĆ CZAS - Wydawnictwo PASFTViT - 2009

Andrzej Kołodyński - TROPAMI FILMOWEJ PRAWDY - WAiF, 1981

Jacek Antczak - ROZMOWY Z HANNA KRALL - Rosner i Wspólnicy - 2007

Sheila C. Bernard - FILM DOKUMENTALNY. KREATYWNE OPOWIADANIE - Wydawnictwo Wojciech Marzec, 2011

## **0116 Progressive cinema**

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### **Course description:**

#### **Aims:**

- The knowledge of contemporary film tendencies
- Understanding relation between theoretical and practical aspects of a movie production
- Developing artistic personality to create own ideas
- Developing the ability to work with a group
- Creating a need of a constant development
- Ability of critical assessment

#### **Conditions of gaining credit:**

- active participation in the classes
- oral test

#### **Learning activities and teaching methods:**

- monograph lecture

#### **Short course description:**

The aim of the course is to teach different narration styles in the contemporary cinema and creating a comparison with classic movie genre

#### **Bibliography:**

Mirosław Przyłipiak Kino stylu zerowego  
Krzysztof Loska Wokół kina gatunków  
Andrzej Gwóźdź Kino po kinie  
Lev Manovich Język nowych mediów  
David Bordwell, Kristin Thompson Sztuka filmowa  
Piotr Kietowski I Piotr Marecki Nowe nawigacje I I II

## **0117 Advertising and videoclip**

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### **Course description:**

#### **Aims:**

- Reading video clip expression
- Discovering the mass culture mechanisms
- Learning about new means of expression, experiments of forms
- As an editor student can create and express his own artistic conceptions and have developed artistic personality.

#### **Conditions of gaining credit:**

- active participation in the classes
- assessment of the exercises

#### **Learning activities and teaching methods:**

- lecture illustrated with short movie projections
- Individual editing of commercial and music video clip

#### **Short course description:**

Presenting students short commercial forms (commercial, video clip, promotional materials, trailers)

Ability to use obtained knowledge in commercial market

Presenting students the difference between classic editing and short clip

## **0118 Basics of color correction**

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### **Course description:**

#### **Aims:**

- A student knows how to identify types of the composition and know how to use professional terms regarding to film and painting.
- A student has a knowledge about technologies used in film and is aware of a technological development
- A student can understand a script construction and interpret characters
- A student knows rules and creating technology

#### **Conditions of gaining credit:**

- presence
- active participation in the classes
- practical exercises and short colour analysis of the chosen movie

#### **Learning activities and teaching methods:**

- lecture with movie analysis and practical exercises

#### **Short course description:**

The course explains the meaning of colour and technological, artistic side of the colour correction and colour correction digital systems

#### **Bibliography:**

1. Patti Bellantoni "If it's purple someone's gonna die. The Power of Color in Visual Storytelling"
2. Brand Fortner, Theodore E. Meyer "Number by Colors: A Guide to Using Color to Understand Technical Data"
3. Maria Rzepińska "Historia koloru."
4. E.S. Woodworth H. Schlosberg "Psychologia eksperymentalna" - rozdział dotyczący psychofizjologii widzenia.

## **0119 Film sound creation**

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### **Course description:**

#### **Aims:**

- A student has the abilities to use professional terms regarding to sound design
- A student understands problematic aspects of sound and possibilities and technological barriers in creation expression
- A student can imagine sound effects in his own editing work, he can see the sound and create original effects
- A student can recognise sound conventions and has the ability to plan and conduct the editing process of a feature-length movie

#### **Conditions of gaining credit:**

- presence
- active participation in the classes

#### **Learning activities and teaching methods:**

- individual workshops

#### **Short course description:**

The aim of the workshops is to prepare a student for a professional work and ability to edit sound in a short tv forms in terms of current production standards

The student will also be prepared to cooperate with sound department on artistic and technological aspects.

## **0120 Between Feature and Documentary Film**

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### **Course description:**

#### **Aims:**

- Ability to make a documentation
- Understanding a feature dramaturgy in the context of documental experience
- Ethical responsibility of the main character
- Ethical honesty with the main character
- Editing process in terms of authorial message of the creator
- how particular way of filming can release emotion and how to reach the viewer
- developing the abilities of story telling by picture and sound
- ability to manage a film crew

#### **Conditions of gaining credit:**

- winter semester: active participation in the classes
- summer semester: final paper about the concept of a documentary or 2-3 min documentary form

#### **Learning activities and teaching methods:**

- Theoretical classes and lectures illustrated with film projections
- Film analysis, discussion about students' ideas
- Extra exercise of 2-3 min movie and text with a movie conception
- discussions and analysis of students' short movies and texts

#### **Short course description:**

The aim of the course is to explore a diffusion between feature and documentary narration obtaining an experience in creating documentary film based on a feature film narrative structure.

ability to juggle with film genre

ability to observe and create reliability in a feature movie

creating a narration in a feature movie using documentary dramaturgy

**Bibliography:**

Projekcje filmów "miedzy dokumentem a fabułą" w oparciu o następujące tytuły.

Wojciech Wiszniewski: "Elementarz", "Szttygar na zagrodzie", Wanda Gościmińska włókniarka".

Marek Koterski: "Przyczyny narkomanii", "Polski bohater współczesny".

Bogdan Dziworski: "Kilka opowieści o człowieku", "Sen", "Szapito", "Hokej",.

Jacek Bławut: "Nienormalni", Byłem generałem Wehrmachtu", Jeszcze nie wieczór" "Wirtualna Wojna"

Marcel Łoziński: "Jak żyć", Poste restante", Wszystko może się przytrafić".

Bartek Konopka: "Królik po berlińsku".

Marcin Sauter: "Na północ od Kalabrii".

Zbigniew Rybczyński: "Sceny narciarskie z Francem Klammerem", "Tango".

Piotr Szulkin: "Dziewce z ciortem"

Kazimierz Karabasz: "Rok Franka W".

Grzegorz Królikiewicz; "Prekursor".

Andrzej Papużyński: "Bykowi chwała".

## **0121 Editing**

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### **Course description:**

#### **Aims:**

- Knowledge of typical and unconventional editing forms in different film genre
- Ability to analyse documentary movies from the compositional point of view
- Ability to choose the movie material regarding to the content, form and emotional potential
- Ability to find a key to material selection and editing process
- Building the meanings by editing means, metaphors.
- Methodology of work on feature length documentary films

#### **Conditions of gaining credit:**

- active participation in the classes
- making exercises
- making a movie for the end of the year

#### **Learning activities and teaching methods:**

- lectures, exercises, students' papers

#### **Short course description:**

The classes are supposed to present issue of documentary dramaturgy and the specifics of movie genre in contemporary documentary cinema

The aim of the classes is to educate how to make proper documentary analysis and prepare student to professional, individual work.

#### **Bibliography:**

M. Przyłipiak - „Poetyka filmu dokumentalnego”

Stella Bruzzi - „New documentary: A critical introduction”

Bill Nicholls - „Representing Reality: Issues and Concept of Documentary”

**0122 Feature Film Editing**

**0123 Film and new media visual perception**

**0124 Influence and persuasion psychology in audiovisual media**

**0125 Media anthropology**

**0126 Interactive documentary**