# PLAN STUDIÓW STACJONARNYCH PIERWSZEGO STOPNIA OD ROKU AKADEMICKIEGO 2023/24

**WYDZIAŁ: FILOLOGICZNY**
**KIERUNEK: WIEDZA O FILMIE I KULTURZE AUDIOWIZUALNEJ**
**PROFIL: PRAKTYCZNY**

| Lp. | Przedmiot* | Forma zaliczenia po semestrze | | | Rozkład godzin i punktów ECTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | Razem godz. | Razem ECTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | I rok - rok akademicki 2023/24 | | | | | | | | | | II rok - rok akademicki 2024/25 | | | | | | | | | | III rok - rok akademicki 2025/26 | | | | | | | | | | | |
| | | | | | 1 semestr | | | | | 2 semestr | | | | | 3 semestr | | | | | 4 semestr | | | | | 5 semestr | | | | | 6 semestr | | | | | | |
| | | E | ZO | Z | W | K | ĆW | S | ECTS | W | K | ĆW | S | ECTS | W | K | ĆW | S | ECTS | W | K | ĆW | S | ECTS | W | K | ĆW | S | ECTS | W | K | ĆW | S | ECTS | | |
| **MODUŁ 1: TEORIE KULTURY I METODOLOGIE BADAŃ** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | Podstawy filozofii | | 1 | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 2 | Filozofia i film | | 2 | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 3 | Kultura i metody jej badania | | 5 | | | | | | | | | | | | | | | | | | | | | | 30 | | | | 2 | | | | | | 30 | 2 |
| **razem** | | | | | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **30** | **0** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **90** | **6** |
| **MODUŁ 2: WIEDZA O SZTUCE** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | Historia sztuki I | | 1 | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 5 | Historia sztuki II | | 2 | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 6 | Kultura literacka | | 3 | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | 30 | 2 |
| 7 | Kultura teatralna i podstawy performatyki | | 4 | | | | | | | | | | | | | | | | | 30 | | | | 3 | | | | | | | | | | 30 | 3 |
| **razem** | | | | | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **3** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **120** | **9** |
| **MODUŁ 3: ANALIZA I INTERPRETACJA DZIEŁA FILMOWEGO** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | Język filmu. Wprowadzenie do reżyserii | | 1 | | | | 30 | | 3 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 9 | Historia myśli filmowej | 1 | | | 30 | | | | 3 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 10 | Narracja w kinie | | 2 | | | | | | | | 30 | | | 3 | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 11 | Metody analizy filmu | | 2 | | | | | | | | | 30 | | 3 | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| **razem** | | | | | **30** | **0** | **30** | **0** | **6** | **0** | **30** | **30** | **0** | **6** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **120** | **12** |
| **MODUŁ 4: HISTORIA KINA FABULARNEGO** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | Kino gatunków i kultowe. Teoria i historia | | 1 | | | 20 | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 20 | 2 |
| 13 | Kino nieme | 1 | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 14 | Kino klasyczne | 2 | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 15 | Kino autorów I | | 3 | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | 30 | 2 |
| 16 | Kino autorów II | 4 | | | | | | | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | 30 | 2 |
| 17 | Kino najnowsze | | 5 | | | | | | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | 30 | 2 |
| 18 | *Kierunki i konteksty kina światowego - kanon i marginesy* | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 20 | 2 | 20 | 2 |
| | *Współczesna kultura audiowizualna - teoria i praktyka* | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **razem** | | | | | **30** | **20** | **0** | **0** | **4** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **0** | **30** | **0** | **0** | **2** | **20** | **0** | **0** | **0** | **2** | **190** | **14** |
| **MODUŁ 5: TEORIA, HISTORIA I ESTETYKA NOWYCH MEDIÓW** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | Wiedza o mediach I | | 1 | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 20 | Wiedza o mediach II | 2 | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 21 | Seriale i inne gatunki telewizyjne | | 4 | | | | | | | | | | | | | | | | | | 20 | | | 2 | | | | | | | | | | 20 | 2 |
| 22 | Cyberkultura i gry komputerowe | | 5 | | | | | | | | | | | | | | | | | | | | | | | 15 | | | 1 | | | | | 15 | 1 |
| 23 | Sztuka nowych mediów | | 5 | | | | | | | | | | | | | | | | | | | | | | | 15 | | | 1 | | | | | 15 | 1 |
| **razem** | | | | | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **0** | **20** | **0** | **0** | **2** | **0** | **30** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **110** | **8** |
| **MODUŁ 6: WARSZTAT ARTYSTYCZNY** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | Praca z tekstem (creative writing) | | 1 | | | | 30 | | 3 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 25 | Podstawy fotografii | | 1 | | | | 30 | | 3 | | | | | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 26 | Warsztat scenarzysty | | 2 | | | | | | | | | 30 | | 3 | | | | | | | | | | | | | | | | | | | | 30 | 3 |
| 27 | Warsztat operatorski | | 3 | | | | | | | | | | | | | | 30 | | 3 | | | | | | | | | | | | | | | 30 | 3 |
| 28 | Podstawy scenografii i kostiumologii | | 3 | | | | | | | | | | | | | | 15 | | 2 | | | | | | | | | | | | | | | 15 | 2 |
| 29 | Podstawy udźwiękowienia filmu | | 4 | | | | | | | | | | | | | | | | | | | 15 | | 2 | | | | | | | | | | 15 | 2 |
| 30 | Warsztat aktorstwa | | 4 | | | | | | | | | | | | | | | | | | | 30 | | 3 | | | | | | | | | | 30 | 3 |
| 31 | Warsztat reżyserski | | 4 | | | | | | | | | | | | | | | | | | | 30 | | 3 | | | | | | | | | | 30 | 3 |
| 32 | Podstawy montażu filmowego | | 5 | | | | | | | | | | | | | | | | | | | | | | | | 30 | | 4 | | | | | 30 | 4 |
| 33 | Warsztat krótkich form audiowizualnych | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | 20 | | 3 | 20 | 3 |
| 34 | Warsztat filmu dokumentalnego | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | 20 | | 3 | 20 | 3 |
| **razem** | | | | | **0** | **0** | **60** | **0** | **6** | **0** | **0** | **30** | **0** | **3** | **0** | **0** | **45** | **0** | **5** | **0** | **0** | **75** | **0** | **8** | **0** | **0** | **30** | **0** | **4** | **0** | **0** | **40** | **0** | **6** | **280** | **32** |
| **MODUŁ 7: ANIMACJA I POPULARYZACJA KULTURY FILMOWEJ** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 35 | Podstawy animacji kultury filmowej | | 1 | | | 15 | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | 15 | 2 |
| 36 | Podstawy prawne działalności kulturalnej i prawo autorskie | | 3 | | | | | | | | | | | | 15 | | | | 2 | | | | | | | | | | | | | | 15 | 2 |
| 37 | Warsztaty krytyki filmowej: od prasy do vloga | | 3 | | | | | | | | | | | | | | 30 | | 4 | | | | | | | | | | | | | | 30 | 4 |
| 38 | Festiwale filmowe i obieg studyjno-klubowy | | 5 | | | | | | | | | | | | | | | | | | | | | | | 15 | | | 2 | | | | | 15 | 2 |

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| 39 | Pozyskiwanie funduszy na działalność kulturalną i zarządzanie projektami | | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 10 | 2 |
| 40 | Teoria i praktyka edukacji filmowej | | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 20 | 2 |
| 41 | *Filmowa promocja regionu: regionalne fundusze filmowe i turystyka filmowa* | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 10 | 2 |
| | *Warsztat historyka kina* | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 42 | *Translatorium: tłumaczenie tekstów filmowych, podstawy dubbingu i audiodeskrypcji* | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 15 | 2 | 15 | 2 |
| | *Warsztat prelegencki* | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **razem** | | | | | **0** | **15** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **15** | **0** | **30** | **0** | **6** | **0** | **0** | **0** | **0** | **0** | **0** | **15** | **30** | **0** | **6** | **0** | **0** | **25** | **0** | **4** | **130** | **18** |
| **MODUŁ 8: HISTORIA KINA POLSKIEGO** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 43 | Historia filmu polskiego I | | 2 | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 44 | Historia filmu polskiego II | 3 | | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | 30 | 2 |
| 45 | Współczesne kino polskie | 4 | | | | | | | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | 30 | 2 |
| 46 | *Polskie kino gatunków*** | | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| | *Polskie kino dokumentalne*** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **razem** | | | | | **0** | **0** | **0** | **0** | **0** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **30** | **0** | **0** | **0** | **2** | **0** | **0** | **30** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **120** | **8** |
| **MODUŁ 9: FILM I KORESPONDENCJA SZTUK** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 47 | Muzyka i film | | 4 | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | | | | | | 30 | 2 |
| 48 | Poetyka i historia kina animowanego | | 4 | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | | | | | | 30 | 2 |
| 49 | Kino awangardowe (eksperymentalne) | | 5 | | | | | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | | 30 | 2 |
| **razem** | | | | | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **60** | **0** | **0** | **4** | **0** | **30** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **90** | **6** |
| **MODUŁ 10: PODSTAWY ORGANIZACJI PRODUKCJI FILMOWEJ** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 50 | Globalny system medialny i filmowy | | 3 | | | | | | | | | | | | | 15 | | | 1 | | | | | | | | | | | | | | | 15 | 1 |
| 51 | Przemiany instytucjonalne kina polskiego | | 4 | | | | | | | | | | | | | | | | | | 15 | | | 2 | | | | | | | | | | 15 | 2 |
| 52 | Podstawy produkcji filmowej | | 5 | | | | | | | | | | | | | | | | | | | | | | 15 | | | 2 | | | | | | 15 | 2 |
| 53 | Podstawy dystrybucji, eksploatacji i promocji | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | 15 | | | 2 | 15 | 2 |
| **razem** | | | | | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **15** | **0** | **0** | **1** | **0** | **15** | **0** | **0** | **2** | **0** | **15** | **0** | **0** | **2** | **0** | **15** | **0** | **0** | **2** | **60** | **7** |
| **MODUŁ 11: KINO DOKUMENTALNE** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 54 | Poetyka i historia kina dokumentalnego | | 3 | | | | | | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | 30 | 2 |
| 55 | Współczesne kino dokumentalne | | 4 | | | | | | | | | | | | | | | | | | 20 | | | 2 | | | | | | | | | | 20 | 2 |
| **razem** | | | | | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **30** | **0** | **0** | **0** | **2** | **0** | **20** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **50** | **4** |
| **MODUŁ 12: GRUPA TREŚCI KIERUNKOWYCH – DO WYBORU** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 56 | *Wykład ogólnouczelniany* | | 2 | | | | | | | 30 | | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 57 | *Język obcy I* | | 2 | | | | | | | | | 60 | | 4 | | | | | | | | | | | | | | | | | | | | 60 | 4 |
| 58 | *Język obcy II* | | 3 | | | | | | | | | | | | | | 60 | | 3 | | | | | | | | | | | | | | | 60 | 3 |
| 59 | *Egzamin kończący lektorat języka obcego* | 3 | | | | | | | | | | | | | | | | | 1 | | | | | | | | | | | | | | | 0 | 1 |
| 60 | *Wychowanie fizyczne I* | | | 2 | | | | | | | | 30 | | 0 | | | | | | | | | | | | | | | | | | | | 30 | 0 |
| 61 | *Wychowanie fizyczne II* | | | 3 | | | | | | | | | | | | | 30 | | 0 | | | | | | | | | | | | | | | 30 | 0 |
| 62 | *Przedmioty fakultatywne I**** | | 1 | | | 30 | | | 2 | | | | | | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 63 | *Przedmioty fakultatywne II**** | | 2 | | | | | | | | 30 | | | 2 | | | | | | | | | | | | | | | | | | | | 30 | 2 |
| 64 | *Przedmioty fakultatywne III**** | | 3 | | | | | | | | | | | | | 30 | | | 2 | | | | | | | | | | | | | | | 30 | 2 |
| 65 | *Przedmioty fakultatywne IV**** | | 4 | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | | | | | | 30 | 2 |
| 66 | *Przedmioty fakultatywne V**** | | 5 | | | | | | | | | | | | | | | | | | | | | | 30 | | | 2 | | | | | | 30 | 2 |
| 67 | *Przedmioty fakultatywne VI**** | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | 30 | | | 2 | 30 | 2 |
| 68 | *Seminarium licencjackie I***** | | 5 | | | | | | | | | | | | | | | | | | | | | | | | | 30 | 4 | | | | | 30 | 4 |
| 69 | *Seminarium licencjackie II***** | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 30 | 6 | 30 | 6 |
| 70 | *Praktyki zawodowe I****** | | 2 | | | | | | | | | | | 7 | | | | | | | | | | | | | | | | | | | | | 0 | 7 |
| 71 | *Praktyki zawodowe II****** | | 4 | | | | | | | | | | | | | | | | | | 7 | | | | | | | | | | | | | | 0 | 7 |
| 72 | *Praktyki zawodowe III****** | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 10 | 0 | 10 |
| **razem** | | | | | **0** | **30** | **0** | **0** | **2** | **30** | **30** | **90** | **0** | **15** | **0** | **30** | **90** | **0** | **6** | **0** | **30** | **0** | **0** | **9** | **0** | **30** | **0** | **30** | **6** | **0** | **30** | **0** | **30** | **18** | **450** | **56** |
| **RAZEM** | | | | | **150** | **65** | **90** | **0** | **26** | **180** | **60** | **150** | **0** | **34** | **135** | **45** | **165** | **0** | **26** | **90** | **145** | **75** | **0** | **34** | **30** | **150** | **90** | **30** | **28** | **20** | **45** | **65** | **30** | **32** | **1810** | **180** |

**W trakcie 1 semestru studenci zobowiązani są do zaliczenia szkolenia z zakresu BiHK.**

**W trakcie I roku studenci zobowiązani są do zaliczenia szkolenia z ochrony własności intelektualnej, a także szkolenia bibliotecznego.**

*** *Kursywą* oznaczono przedmioty do wyboru.**

**** Zajęcia realizowane w cyklu co drugi rok akademicki.**

***** Propozycja fakultetów zmienia się wraz z każdym rokiem akademickim.**

****** Seminarium licencjackie obejmuje napisanie pracy licencjackiej lub realizację pracy praktycznej.**

******* Praktyki zawodowe łącznie w wymiarze 6 miesięcy.**