

**Subject card**

<b>Subject name and code</b>	Music and film, PG_00140915						
<b>Field of study</b>	Film and Audio-Visual Culture Studies						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to practical vocational preparation		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			Polish None		
<b>Semester of study</b>	4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	practical	<b>Assessment form</b>					
<b>Conducting unit</b>	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr hab. Grzegorz Piotrowski				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		18.0	50
<b>Subject objectives</b>	The main aim of the subject is to reflect on the functions of the sound layer of film, especially music, and its relations with the visual layer, also covering aspects of the historical, aesthetic and technological variability of film art. The second goal of the course is to provide students with tools for analyzing and interpreting the sound layer of the film and the so-called audiovisual pact.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	The student knows professional terminology in the field of aesthetics of film music/music in film.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOFKAL3_W04] He/she has a well-organized knowledge of the relationship between cinema and the visual arts, music, literature and theatre.	The student has systematic knowledge about the relationship between cinema and music.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[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.	The student has advanced knowledge of the relationship between cinema and musical culture.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	The student is able to search for and critically evaluate information about the relationship between music and film.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[WOFKAL3_U02] He/she is able to independently acquire knowledge and develop their skills in the area of film studies and audiovisual culture, including practical activities.	The student is able to independently acquire knowledge and develop his/her skills in the field of audiovisual culture, including practical musical activities.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	The student is able to search, interpret and select information using modern artistic strategies.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[WOFKAL3_W01] He/she has a structured general knowledge of art and cultural sciences, oriented towards practical applications in cultural and artistic activities.	The student has structured general knowledge in the field of reflection on music, oriented towards practical applications in cultural and artistic activities.	[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.	The student has systematic knowledge of the history of film music and the audiosphere of cinema.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report	
Subject contents	<ol style="list-style-type: none"> <li>1. Audiovisual pact</li> <li>2. Music, diegesis and the sound sphere of film</li> <li>3. Functions and meanings of music in film</li> <li>4. Musicality of the film form - basic concepts and categories</li> <li>5. Music and the history of cinema - the history of film music</li> <li>6. Musical aesthetics and film trends and genres</li> <li>7. Genres of musical cinema</li> <li>8. Music and image in a music video, film production of a concert and a musical performance</li> <li>9. Analytical and interpretive workshop</li> <li>10. Case study: the film work of Krzysztof Komeda</li> </ol>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Participation in interpretation exercises, written colloquium, implementation of an audiovisual project	51.0%	100.0%

Recommended reading	Basic literature	<ol style="list-style-type: none"> <li>1. Bordwell D., Thompson K., Dźwięk w kinie, w: tychże, Film Art. Sztuka filmowa. Wprowadzenie, przeł. B. Rosińska, Warszawa 2011.</li> <li>2. Chion M., Audio-wizja. Dźwięk i obraz w kinie, tł. K. Szydłowski, Warszawa 2012.</li> <li>3. Piotrowska A.G., O muzyce i filmie. Wprowadzenie do muzykologii filmowej, Kraków 2014.</li> <li>4. Pomostowski P., Muzyka w filmie, Warszawa 2019.</li> <li>5. Sowińska I., Dźwięki i obrazy. O słuchaniu filmów, Katowice 2001.</li> </ol>
	Supplementary literature	<ol style="list-style-type: none"> <li>1. Altman R., The American Film Musical, Bloomington 1987.</li> <li>2. Cooke M., A History of Film Music, Cambridge 2008.</li> <li>3. Faulstich W., Muzyka i medium. Szkic historiograficzny od początków do dzisiaj, Images 2009-2010, nr 13/14.</li> <li>4. Lissa Z., Estetyka muzyki filmowej, Kraków 1964.</li> <li>5. Movie Music. The Film Reader, ed. by K. Dickinson, London 2003.</li> </ol> <p>And:</p> <ol style="list-style-type: none"> <li>1. Kwartalnik Filmowy 2003, nr 44 [numer Dźwięk, muzyka, słowo w filmie].</li> <li>2. Ekran 2013, nr 5 [numer Audio-kino].</li> <li>3. Images 2009-2010, nr 13-14 [numer poświęcony muzyce filmowej i korespondencji sztuk w kinie].</li> <li>4. Kwartalnik Filmowy 1994, nr 6.</li> </ol>
	eResources addresses	
Example issues/ example questions/ tasks being completed	How does non-diegetic music enhance the sense of transcendence in a film image?	
Work placement	Not applicable	

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