

Subject card

Subject name and code	Introduction to film sound, PG_00166220						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Subject group related to practical vocational preparation		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish none		
Semester of study	4		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		mgr Paweł Podolski				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	15.0	0.0	0.0	0.0	15
	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	15		1.0		34.0	50
Subject objectives	The aim of the course is to familiarise students with the basics of audiovisual broadcasting - both in theory and in practice.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_K06] He/she undertakes and performs practical tasks independently, showing activity and perseverance in achieving the intended goal, as well as taking responsibility for the consequences of the actions taken.	Independently undertakes and carries out practical tasks related to soundtracking a film, demonstrating activity and persistence in achieving the intended goal, and taking responsibility for the consequences of actions taken.	[SK2] presentation/project/paper/report [SK5] implementation of a problem task [SK6] demonstration of practical skills
	[WOFKAL3_K05] He/she can determine priorities for the implementation of a practical task, set by themselves or by team members.	Able to prioritise the practical task of soundtracking a film.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK5] implementation of a problem task
	[WOFKAL3_U03] He/she is able to independently acquire and develop professional skills in the area of filmmaking and film production organization.	Able to independently acquire and develop professional skills in film sound design.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOFKAL3_K08] He/she is aware of dilemmas related to their profession and can resolve them.	Is aware of the dilemmas of the film sound profession and is able to resolve them.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK5] implementation of a problem task
	[WOFKAL3_K03] He/she has the ability to work in a team as part of joint projects and activities, both organizational and artistic.	Has the ability to work as part of a team in collaborative projects and artistic activities related to film sound design.	[SK2] presentation/project/paper/report [SK5] implementation of a problem task [SK6] demonstration of practical skills
	[WOFKAL3_U07] She/he has the workshop skills necessary to carry out his/her own film or audiovisual projects.	Possesses the film sound design workshop skills necessary to realise their own film or audiovisual projects.	[SU2] presentation/project/paper/report [SU5] implementation of a problem task [SU6] demonstration of practical skills
	[WOFKAL3_W09] He/she has advanced knowledge of the scope of film making and other multimedia messages.	Has advanced knowledge of film sound design.	[SW2] presentation/project/paper/report [SW5] implementation of a problem task
Subject contents	sound recording on set use and characteristics of recording equipment (microphones, mixers, recorders) sound correction and equalization scope of work for the sound director and others in the sound department sound post-production (editing, correction, adding sound effects, mixing) role of film music types of soundtrack and its functions		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparation of a written analysis of the soundtrack of a selected film or a practical project related to the preparation of the film soundtrack	51.0%	60.0%
	systematic preparation of topics indicated by the instructor (written and oral)	51.0%	20.0%
	attendance and active participation in classes	80.0%	20.0%

Recommended reading	Basic literature	P. Pomostowski, Muzyka w filmie, Wydawnictwo Wojciech Marzec 2023. M. Przedpełska-Bieniek, Dźwięk w filmie, Warszawa 2009. L. Yewdall, Dźwięk w filmie. Teoria i Praktyka, Warszawa 2011.
	Supplementary literature	T. Lanier, C. Nichols, Filmowanie. Podręcznik dla młodych, Warszawa 2012. J. Mascelli, 5 tajemnic warsztatu filmowego, Warszawa 2007. J. Płażewski, Język filmu, Warszawa 2008.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Analysis of the role of the soundtrack in selected film extracts What types of microphones are used on a film set?	
Work placement	Not applicable	

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