

## Karta przedmiotu

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| Nazwa i kod przedmiotu                   | Digital Culture, PG_00166592                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                           |                                      |                        |                                                                                                                                                                                        |                       |       |
| Kierunek studiów                         | Cultural Communication (O)                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                           |                                      |                        |                                                                                                                                                                                        |                       |       |
| Data rozpoczęcia studiów                 | październik 2025 r.                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                           | Rok akademicki realizacji przedmiotu |                        | 2025/2026                                                                                                                                                                              |                       |       |
| Poziom kształcenia                       | I stopnia - licencjackie                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                           | Grupa zajęć                          |                        | Grupa zajęć obowiązkowych z zakresu kierunku studiów<br>Grupa zajęć powiązanych z prowadzonymi badaniami naukowymi w dziedzinie nauki związanej z kierunkiem - profil ogólnoakademicki |                       |       |
| Forma studiów                            | stacjonarne                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                           | Sposób realizacji                    |                        | na uczelni                                                                                                                                                                             |                       |       |
| Rok studiów                              | 1                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                           | Język wykładowy                      |                        | angielski                                                                                                                                                                              |                       |       |
| Semestr studiów                          | 1                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                           | Liczba punktów ECTS                  |                        | 2.0                                                                                                                                                                                    |                       |       |
| Profil kształcenia                       | ogólnoakademicki                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                           | Forma zaliczenia                     |                        | zaliczenie                                                                                                                                                                             |                       |       |
| Jednostka prowadząca                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                           |                                      |                        |                                                                                                                                                                                        |                       |       |
| Imię i nazwisko wykładowcy (wykładowców) | Odpowiedzialny za przedmiot                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                           | dr Miłosz Wojtyna                    |                        |                                                                                                                                                                                        |                       |       |
|                                          | Prowadzący zajęcia z przedmiotu                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                           | dr Miłosz Wojtyna                    |                        |                                                                                                                                                                                        |                       |       |
| Formy zajęć                              | Forma zajęć                                                                                                                                                                                                                                                                                                                                                                                                                                            | Wykład                                                    | Ćwiczenia                            | Laboratorium           | Projekt                                                                                                                                                                                | Seminarium            | RAZEM |
|                                          | Liczba godzin zajęć                                                                                                                                                                                                                                                                                                                                                                                                                                    | 0.0                                                       | 30.0                                 | 0.0                    | 0.0                                                                                                                                                                                    | 0.0                   | 30    |
|                                          | W tym liczba godzin zajęć na odległość: 0.0                                                                                                                                                                                                                                                                                                                                                                                                            |                                                           |                                      |                        |                                                                                                                                                                                        |                       |       |
| Aktywność studenta i liczba godzin pracy | Aktywność studenta                                                                                                                                                                                                                                                                                                                                                                                                                                     | Udział w zajęciach dydaktycznych, objętych planem studiów |                                      | Udział w konsultacjach |                                                                                                                                                                                        | Praca własna studenta | RAZEM |
|                                          | Liczba godzin pracy studenta                                                                                                                                                                                                                                                                                                                                                                                                                           | 30                                                        |                                      | 2.0                    |                                                                                                                                                                                        | 18.0                  | 50    |
| Cel przedmiotu                           | Celem przedmiotu jest rozwinięcie umiejętności krytycznego odbioru i analizy tekstów kultury cyfrowej. Studenci zapoznają się z wybranymi teoriami kultury cyfrowej, poznają podstawowe metody analizy kultury cyfrowej oraz analizują powstawanie i funkcjonowanie gatunków kultury cyfrowej oraz praktyk odbiorczych. Przedmiot rozwija kompetencje w zakresie interpretacji, refleksji kulturowej oraz świadomego uczestnictwa w kulturze cyfrowej. |                                                           |                                      |                        |                                                                                                                                                                                        |                       |       |

| Efekty uczenia się przedmiotu | Effekt kierunkowy                                                                                                                                                                                                                                                                                                                        | Effekt z przedmiotu                                                                                                                                                                                                                                             | Sposób weryfikacji i oceny efektu                                                                                                                                           |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                               | [CCL3_U02] Potrafi właściwie korzystać ze zdobytej wiedzy przedmiotowej, aby identyfikować i wyjaśniać fakty, zjawiska i procesy dotyczące kultury, literatury i języka oraz ich kulturowych i społecznych uwarunkowań, posługując się pojęciami i metodami z zakresu nauk o kulturze i religii, literaturoznawstwa oraz językoznawstwa. | Potrafi właściwie korzystać ze zdobytej wiedzy przedmiotowej, aby identyfikować i wyjaśniać fakty, zjawiska i procesy dotyczące kultury cyfrowej oraz jej kulturowych i społecznych uwarunkowań, posługując się pojęciami i metodami z zakresu nauk o kulturze. | [SU1] wypowiedź ustna/rozmowa/ dyskusja<br>[SU2] prezentacja/projekt/referat/ raport<br>[SU3] opracowanie tekstowe/ praca pisemna<br>[SU4] test/egzamin - ustny lub pisemny |
|                               | [CCL3_U09] Potrafi brać udział w debacie w języku angielskim dotyczącej zagadnień z zakresu kulturoznawstwa, literaturoznawstwa i językoznawstwa, przedstawiać i oceniać różne opinie i stanowiska oraz dyskutować o nich.                                                                                                               | Potrafi brać udział w debacie w języku angielskim, dotyczącej zagadnień z zakresu współczesnej kultury cyfrowej, przedstawiać i oceniać różne opinie i stanowiska oraz dyskutować o nich.                                                                       | [SU1] wypowiedź ustna/rozmowa/ dyskusja<br>[SU2] prezentacja/projekt/referat/ raport<br>[SU3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_W10] Ma zaawansowaną wiedzę szczegółową dotyczącą wybranych zagadnień z zakresu kultury oraz dialogu międzykulturowego.                                                                                                                                                                                                            | Ma zaawansowaną wiedzę szczegółową dotyczącą wybranych zagadnień z zakresu dialogu wielokulturowego w obrębie kultury cyfrowej.                                                                                                                                 | [SW1] wypowiedź ustna/rozmowa/ dyskusja<br>[SW2] prezentacja/projekt/referat/ raport<br>[SW3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_U03] Potrafi analizować i interpretować teksty, zjawiska i procesy kulturowe, w tym w odniesieniu do dialogu międzykulturowego, korzystając z ujęć metodologicznych i teoretycznych właściwych dla nauk o kulturze i religii.                                                                                                      | Potrafi analizować i interpretować teksty, zjawiska i procesy kulturowe charakterystyczne dla współczesnej kultury cyfrowej, korzystając z ujęć metodologicznych i teoretycznych właściwych dla nauk o kulturze.                                                | [SU1] wypowiedź ustna/rozmowa/ dyskusja<br>[SU2] prezentacja/projekt/referat/ raport<br>[SU3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_W16] Ma wiedzę o międzynarodowym życiu kulturalnym i literackim.                                                                                                                                                                                                                                                                   | Ma wiedzę o międzynarodowych aspektach kultury cyfrowej.                                                                                                                                                                                                        | [SW1] wypowiedź ustna/rozmowa/ dyskusja<br>[SW2] prezentacja/projekt/referat/ raport<br>[SW3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_U08] Potrafi komunikować się w języku angielskim, używając specjalistycznej terminologii z zakresu nauk o kulturze i religii, literaturoznawstwa i językoznawstwa.                                                                                                                                                                 | Potrafi komunikować się w mowie i piśmie w języku angielskim, używając specjalistycznej terminologii z zakresu nauk o kulturze, w szczególności w obszarze kultury cyfrowej.                                                                                    | [SU1] wypowiedź ustna/rozmowa/ dyskusja<br>[SU2] prezentacja/projekt/referat/ raport<br>[SU3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_W13] Zna i rozumie w zaawansowanym stopniu podstawowe metody analizy i interpretacji kulturoznawczej, w tym mające zastosowanie w badaniach nad kulturą współczesną i dialogiem międzykulturowym.                                                                                                                                  | Zna i rozumie w zaawansowanym stopniu podstawowe metody analizy i interpretacji kulturoznawczej, w tym mające zastosowanie w badaniach nad współczesną kulturą cyfrową.                                                                                         | [SW1] wypowiedź ustna/rozmowa/ dyskusja<br>[SW2] prezentacja/projekt/referat/ raport<br>[SW3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_W07] Ma zaawansowaną wiedzę dotyczącą podstawowego anglojęzycznego aparatu pojęciowo-terminologicznego z zakresu nauk o kulturze i religii.                                                                                                                                                                                        | Ma zaawansowaną wiedzę dotyczącą podstawowego anglojęzycznego aparatu pojęciowo-terminologicznego z zakresu nauk o kulturze cyfrowej.                                                                                                                           | [SW1] wypowiedź ustna/rozmowa/ dyskusja<br>[SW2] prezentacja/projekt/referat/ raport<br>[SW3] opracowanie tekstowe/ praca pisemna                                           |
|                               | [CCL3_K01] Jest gotów do krytycznej oceny zakresu posiadanej przez siebie wiedzy i umiejętności, w tym z zakresu kulturoznawstwa, literaturoznawstwa i językoznawstwa w odniesieniu do dialogu międzykulturowego.                                                                                                                        | Jest gotów do krytycznej oceny zakresu posiadanej przez siebie wiedzy i umiejętności, w tym z zakresu badań nad kulturą cyfrową.                                                                                                                                | [SK1] wypowiedź ustna/rozmowa/ dyskusja<br>[SK2] prezentacja/projekt/referat/ raport<br>[SK3] opracowanie tekstowe/ praca pisemna                                           |

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| Treści przedmiotu                                             | <p>Literatura i hipertekst</p> <p>Analog horror</p> <p>Lol-cows</p> <p>Patostreamy</p> <p>Fotografia</p> <p>Gry wideo</p> |                   |                         |
| Wymagania wstępne i dodatkowe                                 |                                                                                                                           |                   |                         |
| Sposoby i kryteria oceniania osiągniętych efektów uczenia się | Sposób oceniania (składowe)                                                                                               | Próg zaliczeniowy | Składowa oceny końcowej |
|                                                               | Aktywność na zajęciach                                                                                                    | 51.0%             | 25.0%                   |
|                                                               | Test śródsesestralny                                                                                                      | 51.0%             | 25.0%                   |
|                                                               | Praca zaliczeniowa                                                                                                        | 51.0%             | 50.0%                   |

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| Zalecana lista lektur | Podstawowa lista lektur | <p>Boorstin, Daniel J. (1992). The Image: A Guide to Pseudo- Events in America. 1962.</p> <p>New York: Vintage Books.</p> <p>Claudio (2017). The Attention Economy: Labour, Time, and Power in Cognitive</p> <p>Capitalism. London: Rowman &amp; Littlefield.</p> <p>Crary, Jonathan (2001). Suspensions of Perception: Attention, Spectacle, and Modern</p> <p>Culture. Cambridge: MIT Press.</p> <p>Debord, Guy (2005). Society of the Spectacle. Trans. Ken Knabb. London: Rebel Press.</p> <p>Fumagalli, Andrea, Alfonso Giuliani, Stefano Lucarelli, and Carlo Vercellone</p> <p>(2019). Cognitive Capitalism, Welfare and Labour: The Commonfare Hypothesis.</p> <p>London: Routledge.</p> <p>Hill, David W. (2015). The Pathology of Communicative Capitalism. London:</p> <p>Palgrave Macmillan.</p> <p>Ibrahim, Yasmin (2018). Production of the Self in the Digital Age. London:</p> <p>Palgrave Macmillan.</p> <p>Kellner, Douglas (2003). Media Spectacle. London: Routledge.</p> <p>Kim, Yeran (2020). Eating as a Transgression: Multisensorial Performativity in the</p> <p>Carnal Videos of Mukbang (Eating Shows). International Journal of Cultural</p> <p>Studies 24.1: 1 16.</p> <p>Napoli, Philip M. (2011). Audience Evolution: New Technologies and the</p> <p>Transformation of Audiences. New York: Columbia UP.</p> <p>Olson, Liesl (2009). Modernism and the Ordinary. Oxford: Oxford UP.</p> <p>Rogers, Kenneth (2014). The Attention Complex: Media, Archeology, Method. New</p> |
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|  |  | <p>York: Palgrave Macmillan.</p> <p>Schäfer, Mirko Tobias (2011). Bastard Culture! How User Participation Transforms</p> <p>Cultural Production. Amsterdam: Amsterdam UP.</p> <p>Schmid, Wolf (2010). Narratology: An Introduction. Berlin: De Gruyter.</p> <p>Sullivan, John L. (2012). Media Audiences: Effects, Users, Institutions, and Power.</p> <p>London: Sage.</p> <p>Tobin, Vera (2018). Elements of Surprise: Our Mental Limits and the Satisfactions of</p> <p>Plot. Cambridge: Harvard UP.</p> <p>Wojtyna, Miłosz (2019). Nuda, dymy, podmiotowość: Patostream jako gatunek.</p> <p>Tekstualia, no. 3 (58): 55 70.</p> |
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| Uzupełniająca lista lektur | <p>Andrejevic, Mark (2004). Reality TV: The Work of Being Watched. Lanham, MD:</p> <p>Rowman &amp; Littlefield.</p> <p>Badiou, Alan (2013). Being and Event. Trans. Oliver Feltham. London: Bloomsbury.</p> <p>Beller, Jonathan (2006). The Cinematic Mode of Production: Attention Economy and</p> <p>the Society of the Spectacle. Hanover, NH: UP of New England.</p> <p>Bernaerts, Lars, Dirk de Geest, Luc Herman, and Bart Vervaeck, eds. (2013). Stories</p> <p>and Minds: Cognitive Approaches to Literary Narrative. Lincoln: U of Nebraska</p> <p>P.</p> <p>Blanchot, Maurice (1987). Everyday Speech. Trans. Susan Hanson. Yale French</p> <p>Studies, no. 73: 12 20.</p> <p>Boorstin, Daniel J. (1992). The Image: A Guide to Pseudo- Events in America. 1962.</p> <p>New York: Vintage Books.</p> <p>Borys, Monika (2019). Zadymiarze internetu i jedna zadymiara. Dwutygodnik 255</p> <p>(May 2019). <a href="https://www.dwutygodnik.com/artukul/8252-zadymiarze-internetu-i-jedna-zadymiara.html">https:// www .dwutygodnik .com /artukul /8252 -zadymiarze -internetu</a></p> <p>-i -jedna -zadymiara .html.</p> <p>Boutang, Moulier Y. (2012). Cognitive Capitalism. Cambridge: Polity Press.</p> <p>Briziarelli, Marco, and Emiliana Armano (2017). Spectacle 2.0: Reading Debord in</p> <p>the Context of Digital Capitalism. London: U of Westminster P.</p> <p>Bruns, Axel (2016). Prosumption, Produsage. The International Encyclopedia of</p> <p>Communication Theory and Philosophy. Ed. Jensen Klaus Bruhn, Robert T.</p> <p>Craig, Jefferson D. Pooley, and Eric. W. Rothenbuhler. London: Wiley. 1 5.</p> |
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|  | <p>Bruns, Axel, and Jan- Hinrik Schmidt (2011). Prodosage: A Closer Look<br/>at Continuing Developments. New Review of Hypermedia and Multimedia<br/>17.1:<br/>3 7.</p> <p>Caracciolo, Marco (2014). The Experientiality of Narrative: An<br/>Enactivist Approach.<br/><br/>Berlin: De Gruyter.</p> <p>Castells, Manuel (2009). Communication Power. Oxford: Oxford<br/>UP.Celis Bueno,</p> <p>Claudio (2017). The Attention Economy: Labour, Time, and Power in<br/>Cognitive<br/><br/>Capitalism. London: Rowman &amp; Littlefield.</p> <p>Choe, Hanwool (2019). Eating Together Multimodally: Collaborative<br/>Eating in<br/><br/>Mukbang, a Korean Livestream of Eating. Language in Society 48.2:<br/>171 208.</p> <p>Cover, Rob (2012). Performing and Undoing Identity Online: Social<br/>Networking,<br/><br/>Identity, Theories, and the Incompatibility of Online Profiles and<br/>Friendship<br/><br/>Regimes. Convergence 18.2: 177 93.</p> <p>Crary, Jonathan (2001). Suspensions of Perception: Attention,<br/>Spectacle, and Modern<br/><br/>Culture. Cambridge: MIT Press.</p> <p>Darley, Andrew (2000). Visual Digital Culture: Surface Play and<br/>Spectacle in New<br/><br/>Media Genres. London: Routledge.</p> <p>Davis, Katie (2021). Twisted Trend: Inside Horrific Death- Streaming<br/>Craze<br/><br/>Where Viewers Pay to Watch Torture, Humiliation and Death Live on<br/><br/>YouTube. The Sun, 30 Mar. 2021. <a href="https://www.thesun.co.uk/news/14466280/russias-disturbing-trash-streaming-trend/">https:// www .thesun .co .uk /news /<br/>14466280</a><br/><br/>/russias -disturbing -trash -streaming -trend /.</p> |
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|  | <p>Debord, Guy (1990). Comments on the Society of the Spectacle. Trans. Malcolm Imrie. London: Verso.</p> <p>(2005). Society of the Spectacle. Trans. Ken Knabb. London: Rebel Press.</p> <p>Deleuze, Gilles (2004a). Difference and Repetition. Trans. Paul Patton. London: Continuum.</p> <p>(2004b). The Logic of Sense. Trans. Mark Lester with Charles Stivale. London: Continuum.</p> <p>Eco, Umberto (1966). Per una indagine semiologica sul messaggio televisivo. Rivista di Estetica 2 (May August): 237-59.</p> <p>Fishman, Jessica M. (2017). Death Makes the News: How the Media Censor and Display the Dead. New York: New York UP.</p> <p>Fumagalli, Andrea, Alfonso Giuliani, Stefano Lucarelli, and Carlo Vercellone (2019). Cognitive Capitalism, Welfare and Labour: The Commonfare Hypothesis. London: Routledge.</p> <p>Goffman, Erving (1959). The Presentation of Self in Everyday Life. Garden City, NY: Doubleday Anchor.</p> <p>Gorton, Kristyn (2009). Media Audiences: Television, Meaning, and Emotion. Edinburgh: Edinburgh UP.</p> <p>Graeber, David (2018). Bullshit Jobs: A Theory. New York: Simon &amp; Schuster.</p> <p>Heidegger, Martin (1996). Being and Time. Trans. Joan Stambaugh. Albany: State U of New York P.</p> <p>Hill, David W. (2015). The Pathology of Communicative Capitalism.</p> |
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|  | <p>London:</p> <p>Palgrave Macmillan.</p> <p>Hochschild, Arlie Russell (2012). The Managed Heart: Commercialization of Human</p> <p>Feeling. Berkeley: U of California P.</p> <p>Hogan, Patrick Colm (2003). The Mind and Its Stories: Narrative Universals and</p> <p>Human Emotion. Cambridge: Cambridge UP.</p> <p>(2011). Affective Narratology: The Emotional Structure of Stories. Lincoln: U</p> <p>of Nebraska P.</p> <p>Hühn, Peter (2011). Event and Eventfulness. The Living Handbook of Narratology.</p> <p>Ed. Peter Hühn et al. Hamburg: Hamburg University. <a href="http://www.lhn.uni-hamburg.de/article/event-and-eventfulness">http://www.lhn.uni</a></p> <p>-hamburg.de/article/event-and-eventfulness.</p> <p>Ibrahim, Yasmin (2018). Production of the Self in the Digital Age. London:</p> <p>Palgrave Macmillan.</p> <p>Iser, Wolfgang (1978). The Act of Reading: A Theory of Aesthetic Response. Baltimore:</p> <p>Johns Hopkins UP.</p> <p>Jauss, Hans Robert (1982a). Aesthetic Experience and Literary Hermeneutics. Trans.</p> <p>Michael Shaw. Minneapolis: U of Minnesota P.</p> <p>(1982b). Toward an Aesthetic of Reception. Trans. Timothy Bahti.</p> <p>Minneapolis: U of Minnesota P.</p> <p>Johanssen, Jacob (2019). Psychoanalysis and Digital Culture: Audiences, Social</p> <p>Media, and Big Data. New York: Routledge.</p> <p>Kellner, Douglas (2003). Media Spectacle. London: Routledge.</p> |
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|  | <p>Kim, Yeran (2020). Eating as a Transgression: Multisensorial Performativity in the</p> <p>Carnal Videos of Mukbang (Eating Shows). International Journal of Cultural</p> <p>Studies 24.1: 1 16.</p> <p>Kircaburun, Kagan, Andrew Harris, Filipa Calado, and Mark. D. Griffiths (2020).</p> <p>The Psychology of Mukbang Watching: A Scoping Review of the Academic</p> <p>and Non- academic Literature. International Journal of Mental Health and</p> <p>Addiction 19: 1190 1213.</p> <p>Lakshmi, Shenbaga (2022). The Alarming Rise in Content Creators Who Profit</p> <p>from Cruelty. An Injustice!, 7 Feb. 2022. <a href="https://aninjusticemag.com/the">https:// aninjusticemag .com / the</a></p> <p>-alarming -rise -in -content -creators -who -profit -from -cruelty -da9401045210.</p> <p>Lefebvre, Henri (2014). Critique of Everyday Life. Trans. John Moore, London:</p> <p>Verso.</p> <p>Light, Felix (2021). Taking Out the Trash Streamers. Coda, 4 June 2021. <a href="https://">https://</a></p> <p><a href="http://www.codastory.com/authoritarian-tech/trash-streaming-irussia/">www .codastory .com /authoritarian -tech /trash -streaming -irussia /</a>.</p> <p>Napoli, Philip M. (2011). Audience Evolution: New Technologies and the</p> <p>Transformation of Audiences. New York: Columbia UP.</p> <p>Olson, Liesl (2009). Modernism and the Ordinary. Oxford: Oxford UP.</p> <p>Park, Hyesu (2020). Understanding Hallyu: The Korean Wave through Literature,</p> <p>Webtoon, and Mukbang. London: Routledge.</p> <p>Pereira, Beulah, Billy Sung, and Sean Lee (2019). I Like Watching Other People</p> <p>Eat: A Cross- Cultural Analysis of the Antecedents of Attitudes towards</p> |
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|  | Adresy eZasobów |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |

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| Przykładowe zagadnienia/<br>przykładowe pytania/<br>realizowane zadania | <p>Literatura i hipertekst</p> <p>Analog horror</p> <p>Lol-cows</p> <p>Patostreamy</p> <p>Fotografia</p> <p>Gry wideo</p> |
| Praktyki zawodowe<br>w ramach przedmiotu                                | Nie dotyczy                                                                                                               |

Dokument wygenerowany elektronicznie. Nie wymaga pieczęci ani podpisu.