

Subject card

Subject name and code	Film editing workshop, PG_00141971						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject			2025/2026	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Optional subject group Subject group related to practical vocational preparation	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	1		Language of instruction			Polish	
Semester of study	1		ECTS credits			4.0	
Learning profile	practical		Assessment form				
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	30.0	0.0	0.0	0.0	30
	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	30		2.0		68.0	100
Subject objectives	The purpose of the course is to familiarize students with the basics of traditional and digital editing.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_K05] Is aware of the importance of intellectual integrity and respect for production copyright.	The student is aware of the importance of intellectual honesty and respect for copyright law in the field of production with particular emphasis on the field of film editing.	[SK1] oral statement/conversation/discussion
	[WOFKAMU2_U08] He/she can independently prepare a project, scientific, artistic or organizational, commissioned by the supervisor.	Able to independently prepare a project, scientific, artistic or organizational, assigned by a mentor using basic film editing techniques.	[SU2] presentation/project/paper/report
	[WOFKAMU2_W03] He/she knows the current stylistic and workshop trends in the production and implementation of audiovisual forms.	Students are familiar with current stylistic and workshop trends in the production and realization of audiovisual forms in the field of film editing.	[SW1] oral statement/conversation/discussion
	[WOFKAMU2_U05] He/she has in-depth technical skills needed to make short films and other audiovisual forms.	Students are able to independently edit a short audiovisual form using consciously chosen narrative techniques.	[SU2] presentation/project/paper/report
	[WOFKAMU2_U04] In the implementation of practical tasks, the student is able to use modern information technologies and professional audiovisual equipment.	The student is able to edit a short audiovisual form using an appropriately selected editing system.	[SU2] presentation/project/paper/report
	[WOFKAMU2_U03] Can manage a group, choosing the right procedures, methods of action and tools leading to the implementation of the task.	The student can plan and conduct the editing of a short audio-visual form.	[SU2] presentation/project/paper/report
	[WOFKAMU2_U02] He/she is able to independently acquire knowledge, plan activities and solve problems related to the production of short audiovisual forms.	The student is able to creatively use various methods and styles of film editing.	[SU2] presentation/project/paper/report
	[WOFKAMU2_K04] She/he can work in a production group and, regardless of their function, they can show initiative and willingness to solve common problems.	The student can be part of the production team responsible for film editing.	[SK8] observation of student's independent or team work
	[WOFKAMU2_K03] He/she is responsible for the audiovisual equipment entrusted to him and for work safety.	Student can safely use an editing workstation with which they can edit their own audio-visual works.	[SK8] observation of student's independent or team work
Subject contents	The student learns the issues and techniques involved in traditional and digital editing. He or she learns to use the most popular computer programs for digital editing and computer post-production.		
Prerequisites and co-requisites	Selection of the subject		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	prepare a written or oral analysis of a selected film from an editing perspective	51.0%	20.0%
	systematic preparation of issues indicated by the instructor	51.0%	20.0%
	realization of a short cinematographer's etude	51.0%	40.0%
	active participation in class	80.0%	20.0%

Recommended reading	Basic literature	B. Block, The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media, London 2001. M. Karpiński, Scenariusz: Niedoskonałe odbicie filmu, Kraków 2004. W. Murch, In the Blink of an Eye: A Perspective on Film Editing, London 2001 J. Płażewski, Język filmu, Warszawa 2008.
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Supplementary literature	D. Arijon, Grammar of the Film Language, Los Angeles, 1991 W. Buckland, Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster, London 2006. P. Bellantoni, If It's Purple, Someone's Gonna Die. The Power of Color in Visual Storytelling, London 2005 D. Arijon, Grammar of the Film Language, Los Angeles, 1991 W. Buckland, Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster, London 2006. P. Bellantoni, If It's Purple, Someone's Gonna Die. The Power of Color in Visual Storytelling, London 2005 Ch. Vogler, Writer's Journey. Mythic Structures for Writers, Los Angeles, 2010 . B. Block, The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media, London 2001. M. Schabenbeck, Format scenariusza filmowego, Warszawa 2008. R. Russin, W. M. Downs, Screenplay: Writing the Picture, Los Angeles 2000 . G. Mercado, The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition, London, 2010. D. Bordwell, K. Thompson, Film art. An Introduction, New York 1979, A. Starski, I. Stanisławska, Scenografia, Warszawa 2013. T. Siedlecki, Być aktorem. Podstawy techniki aktorskiej Teatr Film Telewizja Radio, Rzeszów 2010. S. Book, Book on Acting: Improvisation Techniques for the Professional Actor in Film, Theater & Television: Improvising Acting While Speaking Scripted Lines, Los Angeles 2001 T. Siedlecki, Podstawy techniki aktorskiej. Jak uczyć?, Rzeszów 2007. K. Stanisławski, Praca aktora nad rolą, Warszawa 1953. G. Goodell, Independent Feature Film Production, London 1998. B. Brown, Motion Picture and Video Lighting, London 1994. K. Dragović, N. Ragović, Reżyseria filmu reklamowego, Warszawa 2012. B. S. Curran, Documentary Storytelling: Creative Nonfiction on Screen, London 2010.
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		B. Brown, Cinematography: Theory and Practice, London 2002. T. Kingdom, Sztuka reżyserii filmowej, Warszawa 2008. W. Murch, In the Blink of an Eye: A Perspective on Film Editing, London 2001 L. Yewdall, Practical Art of Motion Picture Sound, London 2011. J. Weston, Directing Actors: Creating Memorable Performances for Film & Television, Los Angeles 1997. M. Langford, A. Fox, R. Smith, Langford's Basic Photography, The Guide for Serious Photographers, London 2015
	eResources addresses	
Example issues/ example questions/ tasks being completed	Independent editing of a short audio-visual form.	
Work placement	Not applicable	

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