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**STUDENT ETUDES. CREATION OF THE PRESENTED WORLD.
ACTIVITY PRESENTATION OF RZESZÓW UNIVERSITY
STUDENT JOURNALIST'S CLUB TV WORKSHOP**

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This article analyzes documentary film etudes prepared by students of Journalism and Social Communication at University of Rzeszów. They performed them during a workshop in the television studio of the Student Journalist's Club, on the occasion of university television «without censorship» premiere. The text focuses on the form of presentations and places them in a wider narrative context. It is an attempt to characterize this film genre, its development and prospects. Thanks to the activity of Polish art schools students and international film festivals, which treat the etudes as an important phenomenon on the borderline of a simple storyline structure and documentary film.

Key words: documentary film, etude, student, Student Journalist's Club.

1. Film etude – an attempt to define the genre

«Film etude – feature or documentary is always an enigma, an invitation to enchanted world, balancing between obvious reality and the reality from the borderland of unlimited imagination. It is an idea of Schulz-like journey to the areas of barbarity, illumination and uninhibited track of associations. It is an open form, but at the same time compact and lapidary, which makes every adept of film art to take final decisions, which have consequences in designing further creation path. Etude is then necessity and responsibility towards themselves and recipients. It is a story about human – immersed in the world of matter and spirit» [Kędzielawska, 2012: 68].

The definition by Grażyna Kędzielawska, attendant of students at Łódź Film School's Faculty of Film and Television Direction, encapsulates the essence of etude's influence as a form from the borderland of documental observations and creative searches. Specialists see its place between uncomplicated report with fiction structure and documentary movie. To other aspects, structural and cognitive, pays attention Magdalena Lebecka, journalist who reports film festivals. These, in their increasingly capacious formula, treat student etudes as the most representative forms for contemporary searches in polish and foreign – especially European cinematography. Well-based seems therefore the question about the sense of

creating film etudes, their role in describing world, which overwhelms young, sensitive and self-oriented directors in increasingly aggressive way.

«What is etude in its final shape, which role does it play in educating angry young men – adepts of film art? Can it describe reality using objective observations, or is it individual need of talking about own traumas and states from the borderland of film fever?» – delves Lebecka [Lebecka, 2006: 46].

The journalist tries in her deliberations to put contemporary etudes in current of tradition, which can't be missed. Considering achievements of young filmmakers as experiences of such extraordinary directors as Roman Polański, Krzysztof Kiesłowski or Marcel Łoziński allows to look at this kind of film activity from wider perspective. Lebecka emphasises that polish film schools since their beginning treated etudes with necessary seriousness. Obviously they were assessed as first workshop attempts, but their cognitive value gave priceless knowledge. Teachers were surprised to discover that students search not only their own film language. They also want to look at the world through their experiences and asses it. Subjectively. An attempt for combining general knowledge with personal vision of reality only seems to be able to bring hybrid solutions, often not really successful, even from the borderland of provocation and kitsch. The truth of time remains though – real and inner. Film etude in this take is therefore the best form of giving a communicate to the world – I am, I feel, I want to talk about what is important for me, what I am made of and what matters I am interested in. Similarly, but widely, the role of student etude is defined by Małgorzata Sendicka. The author assigns giant cognitive value to young directors early productions. Publicist writes in the article *Attempts and Experiments*:

«Etudes (...) are on one hand psychological movies, which touches existential, ethic problems, showing human in extreme situations. On the other – experiments with form, attempts to interfuse past and present in a sequence of beautiful pictures, concentrating on visual aspects of reality. It is actually balancing on a fragile boundary which takes strong feeling of what is in the soul and what are the limits, even in equipment in the matter of film production» [Sendicka, 2005: 41].

The biggest amount of film etudes is created at film schools. In Łódź film school, this kind of forms are produced in the School Film Production Department. This is how students advertise their directional activity on school's website:

«(...) nearly 300 audiovisual projects, which is 25 screening hours, so 16 full-length films, which place us at the forefront of biggest film producers in Poland. We produce and realize school etudes around the world. Professional crew, knowledge supported by multiannual practice, modern equipment, international contacts and above all unlimited imagination of our creators – all this builds the successes of films produced at Łódź Film School».

In spite of the fact that festivals are open for etudes creators, this form still rarely stand as mere and important film pieces. Such mastery and position was gained by Roman Polański and his «Two People with a Wardrobe», as well as Krzysztof Zanussi, the author of «Provincial's Death». It is worth adding, that students of polish film schools benefit financial support from Polish Film Institute, which is a generous patron – especially when it comes to etudes prepared for international film festivals. Students of journalistic faculties and fields at universities can rarely count on such kind of financial and substantive support. Firstly, they don't often cooperate with experienced directors, secondly, their education still only slightly contains elements of practical knowledge (workshops, seminars). To this

comes also poorly equipped TV workshops. They have old or even amateur tools at their disposal. In such conditions it is hard to prepare etudes which could compete at nationwide or international student film festivals. It is a serious problem, which needs to be considered.

2. Polish film festivals as a chance for etudes directors

Every year in Poland a couple of film festivals take place, which in their capacious programme formula has competitions for etudes by arts schools students. The most important and eldest one is Cracow Film Festival. The contest laureates receive direct nominations to European Film Academy awards. The event joined the group of festivals accredited by International Federation of Film Producers Associations and The Academy of Motion Picture Arts and Sciences. Loyal spectators of festival projections every year has a chance to see the most important documentary and fiction productions. In the formula of festival there is also student etudes contest. These are the most interesting ones sent by Polish and foreign film schools. International Film Festival «Etiuda&Anima», also connected with Cracow, has slightly different formula. First edition of the event took place in 1994. The following ones were putting increasingly more attention to student etudes and animation. First attempts were shown here by among others respected makers of documentary and fiction films - Piotr Szczepański, Filip Marczewski, Leszek Dawid, Marcin Wrona and Bartek Konopka. All of them are graduates of Łódź Film School, Wajda School and Krzysztof Kieślowski Faculty of Radio and Television at University of Silesia in Katowice. Barbara Kosecka in the article *Cracow – Short Stop*, describes the atmosphere of creative rivalry between authors of the most interesting student etudes as:

«(...) documentary or fiction contest films are deliberately combined with etudes by young angry men, who are still now experimenting with the matter of cinematography and own imagination. After a flood of long movies, short piece allows to filter viewer's mind and imagination. Sometimes even, liberty combined with a specific discipline of film miniature, in a deeper and more vivid way make us aware what cinematography really is» [Kosecka, 2000: 85].

3. Etudes by students of UR Student Journalists Club television workshop

Rzeszów University Student Journalists Club accumulates young people who are interested in practical journalism. Students of Journalism and Social Communication gain valuable workshop knowledge under Robert Słabczyński PhD and Małgorzata Bożek MSc care. A dozen members of the Club writes articles and reports to the magazine «Nowy Akapit». The others are interested in work at Student's Radio «Feniks». Remaining ones created television workshop. They have at their disposal 7 semi-professional cameras, tripods and microphones. They mount recorded materials on one editing stand. Their activity started in the academic year 2016/2017. They meet a couple of times in a week. They write scenarios, go out for documenting. They also learn managing cameras, the rules of illuminating the set, recording sound in different acoustic conditions and computer editing. Half first semester they started production of documentary student etudes. They prepared them accordingly to the poetic of genre. The subject was «My Place on Earth». Students treated the subject widely. They created four etudes. Recorded and edited material was shown to the public at April 6th, 2017 during Journalist's Day. The premiere of etude

coincided with the inauguration of «Bez CenzURY TV» which formally functions within Student Journalists Club. Young adepts of journalism art faced not an easy task. They reached for a form capacious, but regarding big workshop knowledge, discipline and creativity. They broke the educational scheme preserved at many Polish universities, that teach mostly producing short news information. University of Rzeszów's students succeeded in squaring their bold and ambitious projects with not only university authorities, but also the recipients. It is visible in big interest of Rzeszów's inhabitants, who follow their film activity in the internet.

Etude «My Place on Earth I» directed by Klaudia Dziura – student of I year of Journalism and Social Communication at University of Rzeszów captivates with the simplicity of form. The author of film narration reveals her presence not only on photos. It requires great perceptivity in order to notice, in the finely composed photos collage, young director and at the same time etude's hero. It is a conscious game with the spectator, Klaudia orders him to carefully follow her life events. The etude takes slightly longer than a minute. The author decided for black and white film photos. She purposefully eliminated colour, which in such laconic narration could interrupt perception. Klaudia shown her place on earth. But without literality. The etude begins with letters tapped on the black background: «My place...hmmm...world!» The next take is a huge globe. Then again text, which has here both informative and decorative function: «Full of people, who I love, things, that I adore». The author again comes back to the photos collage. From many of them, the most important is heart. Right by we can see pictures taken in sports hall during volleyball match. For the third time appears short writing: «Volleyball...» – in reference to things, that Klaudia love. Between this two narration layers appears short, flash shots. Camera in hand, decisive, accelerated on panorama editing. The effect of multiplied motion, insecure heartbeat. We feel the strain of volleyball players, short breaths. We hear the ball bouncing and characteristic, irritating sound of shoes touching the parquet. A lot happens. There is a contrast between movement and the static of collage presentation. Etude divides into three parts. Turning point, which is revealing the beloved place on earth, takes place in the 45th second of the material. The author discreetly, but firmly steers spectators emotions. She says goodbye to them by fourth presentation of photos. One of them is funny and even surprising. It is a must to track it. It shows Klaudia's legs. Right in a really high heel, left in a sport shoe. And yet... This movement – loving girl has also other life. More romantic, without rivalry. This kind of punch line could be unexpected for the spectators.

The etude «My Place On Earth II» directed by Marta Pałęcka and Łukasz Waclawek – students of 2nd year of Journalism and Social Communication at University of Rzeszów is a film story about passions, fears and arising affection between the authors of film materials. They both live in Rzeszów, so this town is their place on earth. Chosen consciously. The etude lasts 4 minutes. Marta and Łukasz decided to film at night. They appeared in those places in Rzeszów, which are well illuminated – Market Square, Castle Bridge, surroundings of Rzeszów Radio, streets. It is a good choice and a big production convenience. They declined homogeneous, defined by track of time, narration. They used loose track of views and associative editing. Such kind of artistic means, place them in the group of exceptionally creative creators, who consciously seek their own movie language. Marta is interested in makeup. Łukasz is singer, lyrics author and arranger. Their life – daily meetings, walks, lonely wanders through the streets of the city create climate of dreamy reality – hard to describe and order. It seems, that the real pictures are only an invitation for a journey to

the depths of humans soul. Because it's not about the prose of life, but about dreams. It is told by the text of song that Łukasz sing, but also the one which appears on the screen: MAKEUP, HIPHOP CULTURE, BUDDIES CULTURE, OVERSEAS CULTURE, COMMON LOVE CULTURE. The heroes and at the same time authors of the etude are shown separately. Marta films Łukasz, Łukasz Marta. These are intimate portraits and big portion of knowledge about them. They meet finally at the Market Square. We don't see their faces or silhouettes. Hidden by huge foil they create moving shadows theatre. They create emotions. Avoid literality. They decidedly use the poetic of understatements, suspended, undefined questions and doubts. Etude ends by their common car ride. Black and white pictures suggest connotations with noir cinema. There is some insecurity here, fear or even existential anxiety. They know already that life isn't made of dreams only. But they ask about it in each take. This etude is a road movie towards and from themselves. The picture of being torn, what can be sweeten only by the other man.

The etude «My Place on Earth III» created by Marcin Starzec, Arkadiusz Iskierka and Marcin Piecyk – students of 2nd year of Journalism and Social Communication at University of Rzeszów – separates into three pieces. Is such manoeuvre serving clear story with a message? It seems that each producer wants to narrate on his own conditions. If we make such assumption, etude can seem quite interesting. We can see all the heroes of the etude together in the last take. The authors of the common etude are rather documenting world than experiencing it. The frames in their materials are obvious. They can be compared to the news ones – made in a cliché way, not particularly careful. These are linearly led stories, that use all elements of observation. Arkadiusz Iskierka talks about his native Biłgoraj: «My place, my city. I come back here to family and friends and I spend a lot of time with them, but there comes a day when I must go to the studies.» Viewer can hardly recognize the author's native city. These are a couple of rather randomly edited takes made from a car. Winter is the most interesting. If not the text, it would be hard to recognize the author's localization and intention. Marcin Starzec also used the text from off, which is a statement from behind the frame. The hero has big distance towards the reality he shows. He uses mental and editing shortcuts. He focuses rather on words, that replenish frames: «My place? I doubt if I have any. I love driving a car, but it's rather not that. So maybe home? Maybe a couple of years ago... yes, but now... I go there to my sister, to catch her cat, which constantly runs away from her, but it's rather not that. So maybe Rzeszów is this place? We'll see.» The fact that the author is torn apart and insecure is visible not only on this layer of etude. Random shots don't create a clear statement. Unfortunately they are not interesting. They aren't building tension. The third author – Marcin Piecyk invites to his rented room. The first take is the most interesting one. The hero goes upstairs in the tenement house at Naruszewicza 13 street. All this played in contrast with the fair light given by lamp at the staircase. Afterwards the story refers to previous parts of common etude. It becomes obvious, but for sure the author is honest and tries to leave the objective narration. He shows up in the frame with colleagues, plays the guitar, sings. The action's background is students room – the kingdom of mess. Typically masculine room, inside which alcohol, and maybe even tears, flowed more than once. Marcin is a sensitive boy with romantic soul. He exhibits as much as he must in order to produce gripping story about the student part of his life. His etude precedes witty ending of the common material. The sign «The end?» appears. And after a while there is an answer to such stated question: «It's just

the beginning». The beginning of masculine friendship? The beginning of documenting reality? Both promise a lot.

The etude «My Place on Earth IV» created by Anna Trzebunia and Karolina Paszek, students of Journalism and Social Communication at University of Rzeszów, refers via used film narration to the report. It lacks surprises, ideas and shortcuts typical for etude's poetic. The story is divided into three parts. The first one shows Anna's world. The author tells about Zakopane, which is her place on earth. A city is people, sceneries and nature. Anna builds film story accordingly to author's comment: «My place is everywhere, where I feel good. It's my hometown, to which I come back to my friends and closest ones. It's my mountains, where I forget all the trouble. It's lastly every place, where I take photos, imposing my way of perceiving reality». After this words we see etude's author with camera in hand and her photos separated by the flash effect. Ania observe the world from distance. Film takes of people, sceneries, ski jumping hill and tourists routes indicates young director's tendency to create generalizations. There is a lack of details, close-ups. There are mostly panoramas and approaches. Not really clear ones. The etude would be more interesting, if the author used the subjective point of view. And revealed her insides more. In the second part we step into Karolina's world. The author begins with documentary pictures showing her hometown – Nowa Sarzyna. She focuses on railway station. The material is dominated by rides, which introduce chaos, instead of setting the story in a defined place. There is a lack of close-ups – rails, people, writings. The author tries to arrange documented reality by author's text. It is a good solution, because pictures, which start to appear with its development begins to build a clear, interesting story. Here appear takes of Karolina's home, relatives, dog. Most interesting – cinematographically and narratively – are the takes that show the author's passion, which is her drawings. We see, how they come to life. It is a dynamically edited sequence, which ends with a collage presentation of worldwide cinema icons portraits – Charlie Chaplin, Marylin Monroe, Audrey Hepburn and others. Third part of the etude consists of photographs of both authors and short films filmed during mountain wanders. They are touching, because they are a documentary of friendship. One of the photographs shows Anna and Karolina and the both sides of a rail. They are holding their hands. It is a promise of common goal and long way to realisation of artistic dreams.

Etudes of Rzeszów students promise interesting experiments with forms. It is important, so they develop their curiosity. They should be inquisitive, observe the world with the eye of camera and constantly ask: why? Their occupation is to find out, their director's obligation is: not know, but feel. Etude allows to do both.

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СТУДЕНТСЬКІ ЕТЮДИ. СТВОРЕННЯ ПРЕДСТАВЛЕННЯ СВІТУ. ПРЕЗЕНТАЦІЯ ДІЯЛЬНОСТІ СТУДЕНТСЬКОГО ТЕЛЕБАЧЕННЯ ЖЕШУВСЬКОГО УНІВЕРСИТЕТУ. СЕМІНАР

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У статті проаналізовано етюди документального фільму, які підготували студенти факультету журналістики та соціальних комунікацій Жешувського університету і представили під час семінару в телевізійній студії студентського журналістського Клубу з нагоди прем'єри університетського телебачення. Стаття сфокусована на презентаціях студентів і представляє їх у більш широкому викладі. Наукова розвідка є спробою охарактеризувати цей жанр фільму, його розвиток і перспективи. Цей жанр розвивається завдяки студентам польських мистецьких шкіл та міжнародним кінофестивалям, на яких трактують етюди як важливе явище на межі простої сюжетної структури та документального фільму.

Фільм-етюд – сюжетний або документальний фільм – це завжди таємниця, запрошення до чарівного світу, балансування на межі між очевидною реальністю та безпечною уявою. Це ідея поїздки у регіони, де живуть варвари, де є ілюмінація та вільний потік асоціацій. Це відкрита і водночас лаконічна та стисла форма, яка спонукає кожного прихильника кіномистецтва самостійно ухвалювати ті важливі рішення, що впливатимуть на подальший творчий шлях. Це відповідальність і обов'язок перед собою та глядачем. Це історія про людину, занурену у світ матерії і духу.

Стаття витримана в межах медіазнавчого аналізу роботи журналістки та викладачки, яка навчає студентів журналістики і суспільної комунікації в Жешувському Університеті створювати спеціалізовані етюди. Окрім цього, у статті детально проаналізовано задуми студентів, а також їхні кінематографічні способи розповідей про своє місце на землі.

Ключові слова: документальний фільм, етюд, студент, студентський журналістський клуб.