

UNIVERSITY STUDY PROGRAMME

Valid from the academic year: 2026/2027

Field of study: VISUAL ARTS

1. **ISCED code: 0213**
2. **Mode of study: full-time**
3. **Number of semesters: 4**
4. **Professional title awarded to graduates: Master's degree (magister)**
5. **Academic profile: general academic**
6. **Field of art**
7. **Artistic discipline: Fine Arts and Art Conservation (100% of ECTS points)**
8. **Number of ECTS points required to complete the studies: 120**
 - 1) number of ECTS points the student must obtain in classes conducted with the direct participation of academic teachers or other persons conducting classes: **61**
 - 2) number of ECTS points the student must obtain in classes related to the scientific activity carried out in the discipline or disciplines to which the field of study is assigned, in a dimension greater than 50% of the total number of ECTS points): **111**
 - 3) number of ECTS points the student obtains by completing elective classes (at least 30% of the total number of ECTS points): **44**
 - 4) number of ECTS points the student must obtain in classes in the field of the humanities or social sciences, not fewer than 5 ECTS – in the case of fields of study assigned to disciplines within fields other than, respectively, the humanities or social sciences: **5**
9. **Total number of class hours: 3000**
 - including number of class hours conducted with the direct participation of academic teachers or other persons conducting classes: **1528**
 - including number of class hours conducted using distance-learning methods and techniques: **0**
10. **Concept and objectives of education (including a description of the graduate's profile):**

The field of study **Visual Arts** is based on comprehensive education in the area of the visual arts and leads to the acquisition of knowledge, skills and social competences in the use of diverse artistic and design media. The programme concept is based on the complementarity of the education of the future visual artist, capable of meeting the demands of the present day and of combining the activity of an artist and a designer in selected subdisciplines of the visual arts that interest them. On the one hand, it engages traditional forms of expression such as painting, drawing, printmaking and sculpture, as well as those based on

contemporary techniques and technologies, such as photography, multimedia and intermedia. On the other hand, it supplements the student's set of skills and competences with those relevant to the labour market and connected with undertaking design activity in the creative-industry sectors. The programme is complemented by subjects (classes) in the field of the theory and history of art and contemporary art, as well as classes preparing students to take an active role in contemporary cultural, artistic and scholarly life in the discipline of Fine Arts and Art Conservation, and to cooperate with professional institutions disseminating visual culture.

The wide range of opportunities offered within the individual studios of the Institute of Visual Arts, and the individual approach to the student resulting from the character of the studies, allow the student to choose their own path as early as after the first semester, based on natural creative predispositions and interests. Education within the chosen modules - the Block of elective artistic subjects (classes) and the Block of elective design subjects (classes) – allows the student, on the one hand, to focus on those aspects and forms of creativity that correspond to their predispositions and interests, and, on the other, to combine their own explorations in the area of individual artistic activity (painting, printmaking, sculpture, intermedia and multimedia) with the professional design path they undertake. The Master's diploma, constituting an artwork created within two equivalent diploma studios - the Master's artistic studio and the Master's design studio, chosen one from each of the elective modules - together with the prepared theoretical thesis, being an independent study of a selected research issue proper to the visual arts, leads to the completion of education at the second level of studies, confirms the achieved learning outcomes and demonstrates a comprehensive visual-arts education.

Educational objectives:

- preparation for comprehensive, independent artistic work in the area of the visual arts based on learning outcomes and taking into account the individual interests of the student,
- developing the ability to independently search for new forms, means of expression and media, enabling the use of the interdisciplinary language of the present and the future,
- developing the ability to operate in selected areas of artistic and design activity within the visual arts,
- conveying in-depth theoretical knowledge in the area of the visual arts and the sciences of art that develop a reflective attitude, artistic awareness and perspectives enabling basic research activity in the discipline of Fine Arts and Art Conservation,
- preparation for active participation in culture and art at the local, national and international level, as its organiser and participant.

In creating this study programme, the following factors were taken into account:

- the traditions of artistic education in the area of the visual arts, in which the principal place of creative development is the master's studio - the basis of didactic work in the master-student relationship, including emphasising the essence of education in the area of the fine arts for future design professionals,

- due to the general academic profile of education - the artistic and research activity of the university staff in the discipline of Fine Arts and Art Conservation, the lines of work, reflections and views on art arising from it, confronted with theoretical thought, the sciences of art and other fields of science,
- contemporary technical and technological achievements enabling students to create complex multimedia works and visual-arts projects, preparing them to function in a complex reality in which diverse means of expression interpenetrate, creating phenomena described as intermedia and multimedia,
- the location of the field of study at a university, allowing full pursuit of interdisciplinarity and cooperation with representatives of other disciplines and fields of science and art, and finally embedding its students in a multicultural, complex community offering the possibility of cooperation and action for the benefit of the university,
- the needs of the Świętokrzyskie region, connected with the necessity of supplying staff for the local creative industries, which operate on the basis of the development strategies of the city of Kielce and the Świętokrzyskie Voivodeship and show great interest in our graduates already at the stage of their education, among others for institutions disseminating culture and art, public institutions, companies, organisations with promotional structures, and companies operating strictly in the area of advertising, publishing and exhibitions,
- internationalisation, being an important aspect of contemporary art and artistic exchange, through preparing students – future graduates – for readiness for change, including change connected with place of residence and work, undertaking cooperation within international projects and artistic initiatives, and openness towards different worldviews, traditions, cultures and nationalities.

Graduate's profile:

A graduate of the field of study Visual Arts is a comprehensively educated visual artist, as well as a participant in and organiser of contemporary culture, using the interdisciplinary language of art and moving fluently both in the area of a chosen subdiscipline of the fine arts and the design arts. Accordingly, they are prepared to carry out individual artistic and design activity. The experience they have allows them to combine classical and contemporary art media freely and to apply them for utilitarian purposes. Subjects (classes) in the field of contemporary culture and art and the promotion and dissemination of visual culture lead to the acquisition of a full cognitive perspective, the development of a creative attitude open to new challenges, and the assumption of the various roles connected with functioning in society as an artist. The graduate is prepared to undertake professional work in institutions of visual culture, the mass media, design teams and promotional structures, and for independent artistic and research work in the discipline of Fine Arts and Art Conservation.

Possibilities of continuing education:

The graduate may continue their education in doctoral schools in the discipline of Fine Arts and Art Conservation, and may independently apply for the award of the degree of Doctor of Arts in the indicated discipline to units holding such authority. The graduate may broaden their education in postgraduate studies in the field of the visual arts, as well as others, including undertaking qualifying pedagogical studies for teaching in schools.

11. Learning outcomes:

Explanation of symbols:

SZPL – symbol of the field of study Visual Arts

2A – level of studies and knowledge category (here: second-cycle studies with a general academic profile)

one of the letters W, U, K – for marking the category of outcomes (W - knowledge, U - abilities, K - social competence)

01, 02, 03, and the next one – the subsequent numbers of learning outcomes

Symbols of the learning outcomes for the field of study	Upon completion of the studies, the graduate:	Reference of learning outcomes to: universal characteristics for a given level of the Polish Qualifications Framework (the Act on the IQS)	Reference of learning outcomes to: second-level of learning outcomes for qualifications at levels 6-7 of the Polish Qualifications Framework (Regulation of the MSHE)	Reference of learning outcomes to: second-level of learning outcomes for qualifications at levels 6-7 of the Polish Qualifications Framework for the field of art (Regulation of the MSHE)*
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in terms of **KNOWLEDGE**:

SZPL2A_W01	has in-depth knowledge concerning selected areas of the visual arts in the scope of selected classical and contemporary art media and design arts	P7U_W	P7S_WG	P7S_WG
SZPL2A_W02	has an in-depth scope of knowledge concerning the historical, cultural and social contexts of the visual arts and their connections with selected areas of contemporary life	P7U_W	P7S_WG	P7S_WG
SZPL2A_W03	knows the principles of creating artistic and design works and of creating artistic activities in selected areas of the visual arts characterised by a high degree of originality, in reference to knowledge of stylistic transformations, the creative and reproductive traditions connected with them, and the issues connected with the technologies applied in selected areas of the visual arts and the technical development connected with the profession of a visual artist	P7U_W	P7S_WG	P7S_WG

SZPL2A_W04	demonstrates an understanding of the mutual relations between the theoretical and practical aspects of the visual arts and uses this knowledge for further artistic development	P7U_W	P7S_WG	P7S_WG
SZPL2A_W05	knows and understands the patterns underlying artistic creation, enabling freedom and independence of artistic expression	P7U_W	P7S_WG	P7S_WG
SZPL2A_W06	knows the concepts and principles of copyright law, and an extended range of issues concerning the financial, marketing and legal aspects of the profession of a visual artist	P7U_W	P7S_WK	P7S_WG

in terms of **SKILLS**:

SZPL2A_U01	uses a highly developed artistic personality to create, realise and express their own original visual-arts concepts in the area of the fine arts and the design arts	P7U_U	P7S_UW	P7S_UW
SZPL2A_U02	creates independent artistic and design realisations in selected areas of the visual arts in accordance with their own predispositions, interests and motivations	P7U_U	P7S_UW	P7S_UW
SZPL2A_U03	independently makes decisions concerning the creation of concepts and the realisation of various artistic and design works	P7U_U	P7S_UW	P7S_UW
SZPL2A_U04	is able to predict the effects of designed and realised artistic works in their aesthetic, social and legal aspects	P7U_U	P7S_UW	P7S_UW
SZPL2A_U05	cooperates with other persons within the collective activities undertaken and is able to lead them	P7U_U	P7S_UK P7S_UO	
SZPL2A_U06	uses workshop skills to the extent necessary to realise their own artistic and design works in selected areas of the visual arts, and applies effective techniques for practising these skills, enabling continuous development through independent work	P7U_U	P7S_UW P7S_UU	P7S_UW P7S_UU
SZPL2A_U07	uses the patterns underlying artistic creation, enabling freedom and independence of artistic expression	P7U_U	P7S_UW	P7S_UW
SZPL2A_U08	has the ability to prepare extended written works and presentations concerning issues specifically connected with the visual arts and their individual areas, using theoretical approaches and various sources	P7U_U	P7S_UW	P7S_UW
SZPL2A_U09	knows Polish as a foreign language at level B2+ of the Common European Framework of Reference for Languages	P7U_U	P7S_UK	
SZPL2A_U10	approaches public appearances connected with presentations of artistic works in a responsible manner, including realising and independently organising various artistic projects, among them exhibitions, workshops and others, demonstrating the ability to establish contact with the audience	P7U_U	P7S_UK	P7S_UK

SZPL2A_U11	applies forms of conduct connected with public presentations of their own achievements, and organises various forms of artistic projects such as exhibitions, creative workshops, etc.	P7U_U	P7S_UK	P7S_UK
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in terms of **SOCIAL COMPETENCES**:

SZPL2A_K01	is ready for lifelong learning, and is able to inspire and organise the process of developing and perfecting the creative skills and creative expression of others	P7U_K	P7S_KK P7S_KR	P7S_KR
SZPL2A_K02	is ready to independently integrate the acquired knowledge and undertakes, in an organised manner, new and complex creative activities, also in conditions of limited access to information	P7U_K	P7S_KK P7S_KR	P7S_KR
SZPL2A_K03	is ready to use, in a conscious manner supported by experience, in various situations the psychological mechanisms supporting the creative activities undertaken, including projects and initiatives of a cultural and artistic character	P7U_K	P7S_KR	P7S_KK
SZPL2A_K04	is ready for self-assessment, as well as for constructive criticism towards the creative activities of other persons	P7U_K	P7S_KK	P7S_KK
SZPL2A_K05	fulfils the social role of a visual artist - a graduate of artistic studies, undertakes reflection on the social, cultural, scientific and ethical aspects of creative work, communicating effectively and initiating activities in society, presenting formally and conceptually complex activities in an accessible form, including with the use of contemporary information technologies.	P7U_K	P7S_KO	P7S_KO P7S_KR

12. Classes together with the ECTS points, learning outcomes and programme content assigned to them:

Subjects (classes)	Number of ECTS points	Programme content	Reference to the field-specific learning outcomes
GENERAL EDUCATION SUBJECTS (CLASSES): (9 ECTS points)			
1.	Foreign language	<p>3</p> <p>Lexical content: Specialist vocabulary appropriate for the studied field of study. Function language: discussions; interpretations of statistical data, charts; presentations, e.g. articles, research results. Abstracts of publications, the diploma thesis, articles specialist articles or other written works appropriate for the studied field of study. Elements of translation.</p> <p>Grammatical content: Repetition and consolidation of the most important grammatical problems (practically and expertly conditioned).</p> <p>Language functions: Enabling students to communicate fluently in a foreign language, to take an active part in discussions, to express their opinions and suggestions, to argue, to give advice and instructions, to make summaries of specialist publications appropriate for the studied field of study, and to give presentations.</p>	SZPL2A_U09
2.	Contemporary culture and art subject (classes) in the field of the humanities or social sciences	<p>5</p> <p>The concept of culture, its main domains, types and understandings, including the forms of scholarly reflection applied. Basic research problems in the area of reflection on culture, including the analysis of the relations: culture - nature, culture - civilisation. The body and corporeality in the culture of the 20th and 21st centuries. The emergence and development of new media key to the cultural messages of the 20th and 21st centuries. The history of advertising and propaganda in the cultural theories and practices of the 19th, 20th and 21st centuries. Selected issues from contemporary Polish and foreign literature, theatre, film and music, with particular emphasis on those that resonated with visual culture and the visual arts.</p>	SZPL2A_W02 SZPL2A_U08 SZPL2A_K02
3a.	The artist's self-presentation* subject (classes) in the scope of support in the learning process (one to be chosen from two)	<p>1</p> <p>The artist's self-presentation as an element of functioning in the artistic and professional environment. A discussion of ways of consciously presenting one's own work, achievements and artistic interests. The preparation of a short biographical note, an artistic manifesto and a description of selected realisations. The principles of documenting visual-arts and design works and of creating a portfolio in digital and</p>	SZPL2A_W06 SZPL2A_U10-U11 SZPL2A_K01-K02 SZPL2A_K05

			printed form, taking into account the selection of works, the layout, the description of realisations, and the adaptation of the portfolio to a specific recipient, competition, exhibition or job interview. The preparation of materials for an exhibition, competition, artistic residency or job interview. Practising the public presentation of one's own creative activities, taking into account the language of expression, the structure of the presentation and contact with the audience.	
3b.	Portfolio* subject (classes) in the scope of support in the learning process (one to be chosen from two)	1	The basics of preparing an artistic and design portfolio: the selection, choice and organisation of work documentation, the structure of the portfolio, the description of works and projects, biographical and artistic notes, photographic and digital documentation, the basics of layout and the aesthetics of presentation, the preparation of a printed and digital portfolio, file formats, versions of the portfolio intended for professional, competition, exhibition and educational situations, the archiving and updating of the documentation of one's own achievements.	SZPL2A_W06 SZPL2A_U10-U11 SZPL2A_K01-K02 SZPL2A_K05

BASIC/FIELD-SPECIFIC SUBJECTS (CLASSES): (68 ECTS points)

1.	Current art	4	The ordering and systematisation of the most recent transformations in Polish and foreign art of the last three decades. The discussion and analysis of the most important current events and artistic projects. The most important institutions in the country and abroad specialising in the promotion and dissemination of contemporary art. The most important artistic events in the country and abroad specialising in the promotion and dissemination of the latest trends in art.	SZPL2A_W01-W03 SZPL2A_U08 SZPL2A_K01-K02
2.	Art and theory of new media	4	The history of inter-, multi- and transmedia practices, with particular emphasis on artistic practices based on the use of new techniques and technologies, including video film, animation, conceptual art, installation art, and multimedia images and forms. Transgressive practices resulting from crossing the boundaries of the medium. The development of artistic practices assuming the function of interaction with the audience and a review of the strategies applied in this scope: the instrument, the game, the archive, the labyrinth, the rhizome, the system, the network, the spectacle. Institutions of new-media art.	SZPL2A_W01-W03 SZPL2A_U08 SZPL2A_K01-K02
3.	Promotion and dissemination of visual culture	3	Institutions of visual culture in the public / non-governmental / private sector - legal and organisational status, management. European / national / regional cultural policy. Visual culture in public space. The cultural project, the artistic project – models and methods of management. Elements of public relations in cultural institutions (the concept of external and internal PR, building the image of a visual-culture institution, media relations). Selected aspects of marketing tools and activities in the work of an organiser of cultural	SZPL2A_W06 SZPL2A_U05 SZPL2A_U08 SZPL2A_U10-U11 SZPL2A_K01-K02 SZPL2A_K05

			and artistic events and projects. The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work.	
4.	Curatorial projects and art criticism	4	The methodologies applied in the work of a curator of exhibitions and artistic projects, and in art criticism. Building a curatorial narrative in reference to basic problems and issues, taking into account semantic, spatial and temporal contexts. The promotion and dissemination of curatorial projects. The role of educational and animation activities in disseminating curatorial projects. Legal and financial aspects in curatorial activity. Creating one's own curatorial concepts together with their substantive description, including the curatorial text, the selection of artists and artistic objects, the architecture of the display and the promotion-and-dissemination plan. The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work. The concept of art criticism. The foundations of the critical workshop, including research methodologies from the area of the sciences of art in the analysis of the latest phenomena and artistic attitudes. The latest phenomena and artistic tendencies, including the technologies and means of expression applied. The picture of national and foreign art criticism, including contemporary artistic writing. The culture of the Polish language. Creating one's own critical texts referring to the latest phenomena and artistic attitudes.	SZPL2A_W02 SZPL2A_W04 SZPL2A_U02-U05 SZPL2A_U08 SZPL2A_U10-U11 SZPL2A_K01-K03 SZPL2A_K05
5.	Drawing projects	8	Shaping an individual artistic workshop in broadly understood drawing creation, taking into account studio drawing and technical and technological experiments with the substrate and the material. Drawing as: gesture, notation, sketch, relief. The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work.	SZPL2A_W01-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05
6.	Printmaking techniques	8	The multi-layered structure of the graphic message enabling new methods of creating, recording and processing the image. The analysis of sources of inspiration and the elaboration of creative concepts using traditional and contemporary graphic tools. Conceptual activities and the analysis of the possibilities of creation at every stage of the formation of a graphic object on the plane and in space: the confrontation of idea - design - matrix - print. Creative experiment encompassing the combination of classical printmaking techniques, the technology of digital recording and editing of the image, unique techniques, intervention in the printing plane through the application of the techniques and technologies of other visual-arts disciplines, printing on substrates with different properties, and the use of unconventional materials and technological means.	SZPL2A_W01-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05

			The independent preparation of an exhibition show using artistic photography (exercises). The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work.	
7.	Painting activities and forms	8	Shaping a complex structure of the artistic message, enabling new methods of creation and of the materialisation of ideas. The analysis of sources of inspiration and the elaboration of creative concepts using traditional and contemporary painting tools. Conceptual activities and the analysis of the possibilities of creation at every stage of the formation of a picture / a painterly object on the plane and in space. Creative experiment encompassing the combination of classical painting techniques, the technology of digital recording and editing of the image, and the use of unconventional materials and technological means. The independent preparation of an exhibition show using artistic photography (exercises). The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work.	SZPL2A_W01-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05
8.	Sculptural and ceramic forms	8	In-depth issues of creating visual-arts forms in ceramic and sculptural techniques. Working with the solid and space – figurative and abstract modelling, constructing sculptural/ceramic compositions. The analysis of sources of inspiration, the elaboration of creative concepts using traditional and contemporary sculptural/ceramic tools and techniques. The analysis of the relation of form to the surrounding space, connections with architecture. Creative experiment using sculptural and ceramic techniques. Identifying one's own sculptural-ceramic language. The documentation of the creative process, the presentation of realisations in the gallery space. Spatial activities based on the critical analysis of the work of contemporary sculptors and ceramic artists (Magdalena Abakanowicz, Antony Gormley, Edmund de Waal, Krystyna Cybińska, Marek Cecuła, Katarzyna Handzlik-Bąk, Arkadiusz Szwed, Tomasz Kulka).	SZPL2A_W01-W05 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05
9.	Art of new media	8	The art of new media from the 19th century - from the invention of photography and the reproduced image, through multimedia art, land art and intermedia, to interactive art. The independent and collective realisation of exercises addressing the basic elements of new media: permanent spatial structures and ephemeral spatial activities, performance, the art of nature, art in public space, the art of intervention, socially engaged art. Designing, creating and presenting one's own works using new media. Applying methods of working with various techniques and searching for techniques appropriate for the realisation of the idea of the work. Interactive art - the concept of interactivity as an artistic medium (references to the work of R. W. Kluszczyński). Tamás Waliczky's	SZPL2A_W01 SZPL2A_W03 SZPL2A_W05 SZPL2A_U01-U07 SZPL2A_U10-U11 SZPL2A_K01-K05

			manifesto of computer art - the assumptions, postulates and significance for reflection on digital art. The critical analysis of the viewer-work-medium relation in new-media works. The public presentation of the realised projects in the context of the theory of new media.	
10.	Photography	5	The basics of analogue and alternative techniques. The independent use of a wide range of photographic workshop means and equipment in the context of artistic creation (exercises). The individual selection of topics in the scope of artistic photography with the assumption of their independent realisation in reference to the student's interests and predispositions. The analysis of the problems posed, inspired by historical and contemporary achievements in the scope of artistic photography. The construction and analysis of a creative concept. The realisation of subjective artistic statements using adequately selected photographic means. The documentation of the projects being created - from inspiration to realisation (exercises). An open discussion on the photographic workshop means used individually and on the inspirations and reflections connected with the presentations, in the context of knowledge of historical and contemporary artistic photography. The independent preparation of an exhibition show using artistic photography (exercises). The independent public presentation of the documentation of the projects being created and the discussion of the progress and the completed results of the work.	SZPL2A_W01 SZPL2A_W03 SZPL2A_U01-U04 SZPL2A_U06 SZPL2A_U10-U11 SZPL2A_K01-K04
11.	Master's seminar	8	Finding a topic for the Master's thesis consistent with one's interests and the field of art practised. Problematising the topic and drawing up a working plan of the thesis (a table of contents). Ways of searching for texts and information. The selection of source materials and texts allowing the illustration of the problems undertaken. Gathering the bibliography. The selection of research methods allowing the extraction of the sense and meaning of the issues discussed. A discussion of the rudiments of the writing workshop and the scholarly apparatus (footnotes, bibliography, list of illustrations). Drawing up the final plan of the thesis and the division into chapters. Supplementing the source materials and texts and the bibliography. The revision of the research methods. Writing the thesis. The presentation and discussion of fragments of the text during the seminar. Preparation for the defence.	SZPL2A_W02 SZPL2A_W04 SZPL2A_W06 SZPL2A_U08 SZPL2A_K02

ELECTIVE SUBJECTS (CLASSES) – BLOCK OF ARTISTIC SUBJECTS (CLASSES): (17 ECTS points)

1.	Master's artistic studio (one subject to be chosen)	17	Master's artistic studio – painting* Master's artistic studio – graphic creations* Master's artistic studio – sculpture* Master's artistic studio – intermedia project* Master's artistic studio – multimedia forms*	SZPL2A_W01-W05 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05
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ELECTIVE SUBJECTS (CLASSES) – 1 OF 3 BLOCKS: (26 ECTS points)

1. BLOCK OF DESIGN SUBJECTS (CLASSES): GAME AND DIGITAL ANIMATION DESIGN*

1.	Introduction to the design of games and virtual environments	3	In-depth issues of designing games and interactive environments from the graphic side. Creating graphic assets for games - 3D modelling with optimisation for game engines (production low-poly, normal maps, LOD), texturing in the PBR workflow, the hi-poly to low-poly pipeline (sculpting, baking, retopology). Designing virtual environments - modelling landscapes (terrain, foliage) and interiors, modular modelling, light and atmosphere in engines. Advanced shaders and materials. The basics of programming in game engines - the component system, scripts (C# in Unity, Blueprint in Unreal Engine), events and the update loop, character control, basic interaction (input, collisions, triggers), compilation and build. Designing for VR/AR/MR - the principles of composition in 360° space, tracking, performance optimisation for VR headsets, spatial UI. Real-time visualisations, virtual production. Visual worldbuilding - designing a coherent game world through graphics: culture, technology and ecology reflected in the environment.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
2.	Introduction to digital animation	3	Advanced techniques of digital animation in 2D and 3D. In-depth principles of animation extended by the analysis of contemporary animation studios. 3D animation in Blender - character rigging (skeletal rigging, IK/FK, controllers), skinning, weight painting, layered animation. Motion capture - the preparation and cleaning of mocap data, retargeting, combining with keyframe animation. Physical simulations (cloth, hair, soft body) and their integration. Special effects (VFX) and particle systems - designing fire, smoke, explosion, magic and destruction effects in Blender (particle systems, smoke/fire simulation) and in After Effects (particle effects, motion graphics). The editing of the animated image in After Effects - multi-layer compositing, colour grading, rotoscoping, masking, tracking, the integration of 2D and 3D assets in one project. Storytelling through movement. Experimental forms - real-time animation in the game engine, generative animation. The project of an authorial étude.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04

3.	Introduction to concept art	3	Concept art as a creative medium and a tool for visualising the design world. Digital painting - advanced digital-painting techniques in Photoshop: layers, blending modes, custom brushes, paintover, mood lighting, atmospheric perspective. In-depth work with colour - colour scripts, palettes, colour harmonies, narrative through colour. Designing elements of the game/animation world: character concept art (character design - anatomy, proportions, costume design, silhouette, character), environments (environment design - visual worldbuilding, perspective sketching, scale references, weather/lighting concepts), objects (props design - weapons, furniture, tools, magical artefacts), vehicles (vehicle design). Conceptual illustrations of a narrative scene. 3D tools supporting concept art - quick models in Blender for paintover, ZBrush for sculpting organic concepts. The concept pipeline - from the brief, through moodboards and thumbnails, to the final render. Building a portfolio.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
4.	Master's design studio (one subject (classes) to be chosen)	17	Master's design studio – games and virtual environments* Master's design studio – digital animation* Master's design studio – concept art*	SZPL2A_W01-W05 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05

2. BLOCK OF DESIGN SUBJECTS (CLASSES): DESIGN OF FUNCTIONAL TEXTILES*

1.	Introduction to clothing design and construction	3	In-depth issues of clothing design and construction. The study of anatomy and ergonomics - body movement, the variability of proportions, adapting the construction to the specific character of the user. Advanced tailoring construction - the modelling of patterns for irregular forms, draping, spatial forming on the mannequin, constructional transformations. Textile materials and their characteristics – the interaction of the cut with the material, experiments with textures, combining fabrics of different properties. Digital support for clothing design in 3D fabric-simulation environments (CLO 3D, Marvelous Designer) - virtual prototyping, the simulation of material behaviour, export to production. Designing a collection - a coherent stylistic narrative, a palette of materials and colours, the guiding idea of the collection. Trends in clothing design and their critical analysis, sustainable fashion, slow fashion, the recycling of fabrics. Identifying one's own design language.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
2.	Introduction to fabric design	3	In-depth issues of artistic and functional fabric design. Advanced weaving techniques on loom workshops - compositional weaves, structural experiment, combining various materials (mixed, hybrid weaving). Printing and dyeing fabric - multi-layer screen printing, digital printing from one's own patterns, batik, shibori, plant eco-printing. Artistic and structural embroidery. Designing continuous patterns (the repeat) taking into account	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07

			scale, colour and rhythm - both geometric and organic. Fabric as an artistic medium - textile installations, contemporary tapestries, soft sculpture, art quilting. The critical analysis of the work of contemporary fabric designers and textile artists. Identifying one's own design language in fabric.	SZPL2A_K01-K02 SZPL2A_K04
3.	Introduction to the design of textile products	3	The design of functional and artistic textile products. The classification of products: clothing accessories (bags, backpacks, belts, hats, scarves), home textiles (cushion covers, curtains, bedding, carpets, throws), specialist products (outdoor and sports equipment, interior furnishings). Advanced product construction - from concept, through prototype, to finished form, taking into account ergonomics and functionality. The selection of materials – functional (durability, resistance, insulation), aesthetic and sensory properties. Joining techniques (sewing, gluing, welding, riveting) and finishing techniques. Branding and product identity - designing product lines, packaging, labelling, tags. Sustainable textile design – the product life cycle, recycling, biodegradable materials, producer responsibility. The critical analysis of textile product design in the social and environmental aspect.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
4.	Master's design studio (one subject (classes) to be chosen)	17	Master's design studio – clothing design* Master's design studio – design of textile accessories* Master's design studio – fabric design*	SZPL2A_W01-W05 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05

3. BLOCK OF DESIGN SUBJECTS (CLASSES): PUBLICATION DESIGN*

1.	Introduction to publication design	3	The design of printed and digital publications. Advanced typography - the anatomy of letters, the classification of typefaces, selecting and mixing typefaces, microtypography, the hierarchy of text, breaking the column, dividing into paragraphs, kerning and tracking. The layout of the publication - compositional grids, modular design systems, the balance of white space and text, page schedules. Designing a book - the cover, title pages, table of contents, the design of chapters, the design of side notes, pagination, the running head. Designing a magazine and periodical - the publishing template, the design of sections, the editorial design. Digital publications - e-books, EPUB, interactive publications, responsive layout. Printing and prepress - formats, margins, bleeds, types of paper, printing techniques (offset, digital, screen printing, risograph), finishes (varnish, foil, embossing). The critical analysis of the work of contemporary publication designers.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
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2.	Introduction to the design of the comic and the graphic novel	3	In-depth issues of designing the comic and the graphic novel. The visual language of the comic at an advanced level - types of frames (the full-page frame, the spread frame, the layout of frames on the page), the composition of the page as a narrative unit, visual rhythm and the pace of reading, the control of the reader's gaze. The graphic novel as a literary form - the analysis of canonical works (Maus, Persepolis, Watchmen, Berlin, Habibi), the differences between the comic and the graphic novel in narrative structure and theme. Constructing multi-threaded narratives in the comic - flashback, dream, parallel narration, temporal montage. Character design - silhouette, character, expression in various emotions, the character sheet, designing costumes for a long-form narrative. Lettering and typography in the comic - onomatopoeia, speech bubbles, the dialogue font, the integration of typography with graphics. Colour in the comic - the narrative function of colour, palettes per scene, atmospheric colouring. Printing the comic and the graphic novel - formats, paper, printing techniques, artistic editions. The authorial comic as a critical and autobiographical medium.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
3.	Introduction to the design of illustration and the artist's book	3	The design of illustration and the artist's book as authorial forms of expression. Narrative and conceptual illustration - from literary, through press and editorial, to authorial illustration. The analysis of the work of key contemporary illustrators. The artist's book - as a creative medium, the dialogue of text and image, the book as an artistic object. Experiments with the form of the book - leporello, the accordion, the pop-up book, the tunnel book, the multiply folded book, the book-sculpture. Illustration techniques - manual (watercolour, gouache, ink, collage, linocut, woodcut) and digital. Designing zines - independent artistic publications, small-press printing, self-publishing. The artist's book in the gallery and publishing circulation. Artistic printing and collector's editions - the handmade book, workshop printing, limited editions. The critical analysis of the work of contemporary illustrators and creators of the artist's book.	SZPL2A_W01 SZPL2A_W03-W04 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_K01-K02 SZPL2A_K04
4.	Master's design studio (one subject (classes) to be chosen)	17	Master's design studio – publications* Master's design studio – comic and graphic novel* Master's design studio – illustration and the artist's book*	SZPL2A_W01-W05 SZPL2A_U01-U04 SZPL2A_U06-U07 SZPL2A_U10-U11 SZPL2A_K01-K05

total	120
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* subject (classes) or block of subjects (classes) to choose from

Students are required to undergo training in safe and hygienic conditions of education, amounting to not fewer than 4 hours, within a scope taking into account the specific character of education at the university and the type of technical equipment used in the educational process.

Students are required to take first-aid (pre-medical) classes amounting to 4 hours.

Students are required to undergo library training amounting to 2 hours.

No ECTS points are assigned to these classes.

13. Methods of verification and assessment of learning outcomes achieved by the student throughout the entire cycle of education:

The assessment of the effectiveness of achieving learning outcomes is carried out in accordance with Procedure WSZJK-W/2 in force at the Jan Kochanowski University in Kielce and the faculty Procedure for the verification of learning outcomes no. WSZJK-WS/2.

The teacher defines the detailed learning outcomes and the form of their verification, and then places them in the course (classes) card. The achievement of all the learning outcomes defined for the individual classes means the implementation of the assumed educational concept in the field of study conducted and the attainment of the field-specific outcomes (achievement of the graduate's profile). The verification and assessment of the learning outcomes achieved by the student throughout the entire cycle of education is carried out by means of:

- 1) **the diploma process** – the subject of which is an artwork created within the Master's artistic and design studio, together with the theoretical thesis prepared within the Master's Seminar, being an independent study of a research problem proper to the area of the visual arts. The diploma work verifies the assumed learning outcomes and is assessed by the supervisor, the supervisor of the theoretical thesis, the supervisor of the annex and the reviewer;
- 2) **international student exchange** – obtaining information from students concerning their knowledge, skills and social competences in the context of a stay at a partner university;
- 3) **the achievements of academic societies** – feedback through external reviews obtained (academic publications, conference presentations, participation in artistic reviews and exhibitions, awarded Rector's and Minister's scholarships);
- 4) **students' artistic and design achievements** – through obtaining feedback on the knowledge, skills and social competences acquired within the framework of participation in, organisation and co-organisation of exhibitions and various artistic projects such as workshops, summer and winter art academies, shows, competitions and reviews of artistic and design work;
- 5) **a survey of graduates' careers** – through obtaining feedback on the knowledge, skills and social competences acquired and their usefulness on the labour market;
- 6) **a survey of employers' opinions** – employers' opinions on study programmes, including the assumed learning outcomes and the methods of their verification, particularly concerning practical education.

Additionally, the basis for assessing the achievement of learning outcomes comprises:

1) **Stage works** – completed by the student during the studies, such as:

- in the case of classes of a theoretical character (lectures and tutorials): tests, quizzes, credit papers, presentations, case studies. Tests, quizzes, credit papers and projects - according to the instructions prepared by the teacher conducting the classes. All additional forms of credit require additional instructions,
- in the case of classes of a practical character (tutorials): credit works - artistic, credit works - design, covering a range of visual-arts media such as painting, drawing, sculpture, printmaking, digital graphics, graphic design, video film and animation, intermedia and multimedia forms, and construction works presented in the form of completed artistic or design realisations with their appropriate documentation (photographic, descriptive) on printed and digital media. These forms require additional instructions.

2) **Course (classes) examinations.** The questions prepared for the examination should not go beyond the content included in the course (classes) card and covered within the lecture. The student has the right to have the teacher justify the grade received in the examination.

The form of the examination – oral, written or practical – is determined by the teacher conducting the lecture and included in the course (classes) card:

- a) **An oral examination, or an examination review of artistic or design works,** should be conducted in the presence of other students or staff,
- b) **A written examination** may be organised in a test-based or descriptive form. The examination is conducted in a teaching room in which it is possible to seat the students appropriately, ensuring comfort of work and its independence. The teacher conducting the examination has the right to interrupt or annul the examination in a situation where the student's work is not independent (the student uses unauthorised materials or devices, or the assistance of other persons).

3) **Credit and credit with a grade.** The teacher conducting the classes defines the assessment criteria, gives its components and justifies, in a descriptive manner, the grade received by the student at the credit.

The forms and methods of conducting classes, as well as the assessment criteria and their components, are defined by the course (classes) card.

All forms of verification of the student's achievements obtained within the classes in a given semester are recorded in the student's periodic achievement cards.