Załącznik nr 2 do uchwały Senatu nr 24/2025

STUDY PROGRAMME

Since academic year : **2025/2026**

1. FIELD OF STUDY: **TRANSMEDIA ARTS**
2. ISCED CODE: **0211**
3. MODE OF STUDY: **FULL TIME STUDY**
4. NUMBER OF SEMESTERS: **4**
5. ACADEMIC DEGREE AWARDED TO GRADUATE: **MASTER**
6. ACADEMIC PROFILE: **GENERAL ACADEMIC PROFILE**
7. **THE ARTS**
8. ART DISCIPLINE: **FINE ARTS AND ART CONSERVATION (100% ECTS)**
9. NUMBER OF ECTS POINTS NECESSARY TO OBTAIN THE QUALIFICATION (PROFESSIONAL TITLE): **120**
   1) Number of ECTS points, student should obtain during the classes which require direct involvement of academic teachers or another person responsible for them: **63**
   2) Number of ECTS points, student should obtain during the classes related to carrying out scientific research in the field of discipline or disciplines assigned to study course (with more than 50% of a total ECTS points): **111 ECTS**
   3) Number of ECTS points, student should obtain during the chosen classes (with more than 30% of a total ECTS points): **42**
   4) Number of ECTS points student should obtain during the humanities and social sciences classes: **5**
10. THE TOTAL NUMBER OF CLASSESS HOURS: **3060,** including number of classes hours conducted directly by academic teachers or another person responsible for them: **1611**
11. **THE CONCEPT AND LEARNING OUTCOMES** (including description of the profile of the graduate):

Transmedia arts constitute a category of artistic practices characterized by the fluid exchange of content, forms, and narrative structures across various media. Unlike multimedia art, which merely combines different media, transmedia art operates through media transgression, where individual media lose their autonomy and function within a relational, networked structure. In this sense, transmedia art transcends classical divisions between media, proposing new modes of perception, interaction, and reception. Dick Higgins introduced the concept of *intermedia* as a way of thinking about art that surpasses conventional disciplinary boundaries. Transmedia arts can be seen as an extension of this idea, where the relationships between media undergo further intensification. Rosalind Krauss, in her discussion of the *expanded field* of sculpture, demonstrated that art no longer adheres to traditional classifications but operates within a dynamic, dispersed system of signs. Marshall McLuhan's assertion that *"the medium is the message"* suggests that the medium itself conditions the reception of content. In transmedia art, the medium is no longer just a tool but an active subject that constitutes the meaning of the work. Lev Manovich, in *The Language of New Media*, emphasized modularity and digitality as key features of contemporary artistic practices, while Henry Jenkins introduced the concept of *transmedia storytelling*, in which narratives unfold across multiple media, with each medium contributing something new to the story. Nicolas Bourriaud's *relational aesthetics* suggested that contemporary art is not about producing material objects but about creating social interactions and relationships. In transmedia arts, these interactions become even more complex, encompassing not only relationships between people but also between media, algorithms, and both virtual and physical spaces. Jacques Rancière, in *The Distribution of the Sensible*, analyzed how art influences perception and structures

experience. Within this framework, transmedia arts can be viewed as part of the *aesthetic regime*, where traditional perceptual hierarchies are dismantled and reconfigured. Thus, transmedia arts represent an experimental domain in which the medium is no longer a stable carrier of content but an active element within a network of interdependencies. They transcend traditional narrative and aesthetic forms, engaging audiences in interactive, dispersed, and non-linear experiences.

The Transmedia Arts program develops advanced artistic, research, and critical competencies, enabling students to deeply explore transmedia narratives and the relationships between different forms of expression within the framework of contemporary media theories, perception studies, and technology. The curriculum integrates creative practice, theoretical reflection, and research-artistic activities, shaping artists capable of independent analysis and the creation of new forms of expression in the dynamic environment of visual and digital culture.
The educational program takes into account the evolving nature of contemporary art, drawing from theories of post-media, media philosophy, phenomenology of perception, and research on immersion and interactivity. It references modern research strategies such as artistic research, research-based art, and critical practices in posthumanism and eco-criticism while also incorporating best teaching practices used in academic centers focused on new media and digital art.

The second-cycle studies enable the development of an individual methodology for creative and research work, focusing on experimenting with media, constructing multidimensional narratives, and critically examining visual, sound, and spatial structures. The program considers the processes of media convergence and hybridization, the analysis of immersion and interactivity, and reflection on their impact on artistic forms and modes of art reception.
A key aspect of the curriculum is the development of skills in integrating traditional plastic and spatial techniques with modern compositional, narrative, and algorithmic strategies. The study structure includes advanced theoretical courses and creative studios that foster critical artistic awareness and enhance proficiency in areas such as video art, sound art, generative art, animation, installation, and site-specific and in-situ projects.
Students acquire the ability to conceptualize artistic activities, execute them in both physical and digital spaces, and analyze their significance in relation to contemporary theories of art and media. The master's program emphasizes conscious engagement with the field of contemporary art, including curatorial strategies, institutional policies, and reflection on the social and cultural dimensions of transmedia art.
Graduates develop competencies enabling them to carry out interdisciplinary projects, resulting in exhibitions, public space interventions, and transmedia presentations. The program also facilitates the exploration of relationships between art and science, the analysis of technological aesthetics, and the study of processual art's influence on contemporary creative models.

The master's program in transmedia arts has been designed as an interdisciplinary creative space where theory, practice, and artistic research intersect. Its foundation is based on the integration of traditional and modern forms of artistic expression, the exploration of relationships between media, and the analysis of convergence and hybridization processes. A key pillar of the program is the understanding of art as an experimental research practice, reflected in a methodology that combines theoretical inquiry with hands-on artistic exploration. The program draws inspiration from contemporary approaches to artistic research, such as *artistic research* and *practice-led research*, which position the artwork as both a medium of knowledge and a tool for critical analysis of reality. The structure is built on a close relationship between theoretical courses and artistic studios, creating a cohesive learning system. Theoretical subjects, such as media philosophy, postmediality, and the aesthetics of immersion, introduce students to contemporary transformations in art, presenting their technological, social, and philosophical contexts. At the same time, artistic studios serve as spaces for experimentation, where students apply acquired knowledge in practice, developing both individual creative strategies and skills for working in a transmedia environment. The fusion of theory and practice is particularly evident in studios such as *Transmedia Narratives*, where students learn to construct multi-channel narratives in animation, gaming, and digital environments, or *Procedural and Interactive Art*, which explores algorithmic creative processes and generative art.
A key element of the program is the development of skills in designing immersive experiences, engaging audiences through interaction with artworks, and experimenting

with the relationship between sound, image, and space. The *Audiosphere Studio* integrates the exploration of soundscapes, sound design, and acoustic environments, naturally linking to courses on theories of perception and the philosophy of reception. Equally important are activities in public space, which merge visual activism with site-specific performance, fostering an awareness of transmedia art's social impact. In this context, the *Visual Activism Studio* not only teaches the tools of artistic intervention but also integrates them with social research methodologies, enabling critical reflection on the relationship between art and urban space.

The master's thesis concept is based on a three-part structure that integrates practical, design, and theoretical work. The first component, developed within a selected artistic studio, focuses on expanding an original concept in the realm of hybrid forms, encompassing audiovisual narrative experiments, sound art, and site-specific artistic interventions at the intersection of media. The second component, carried out within the design studio, emphasizes the applied aspects of transmedia practices, including interactive design in games, applications, and web environments. The third component is a theoretical paper prepared as part of the seminar, which deepens the reflection on artistic experimentation, analyzes the methodology of creative work, and contextualizes the project within the framework of art theory, media philosophy, or technology aesthetics.

The master's program in transmedia arts is thus designed as a consistently structured space where theoretical reflection, artistic experimentation, and technological awareness form a cohesive whole. Strong connections between theoretical courses and practical studios allow students to gradually shape their artistic path, develop their creative language, and experiment with contemporary narrative and media strategies. This approach enables students to acquire advanced technical skills while fostering critical thinking and the ability to redefine the boundaries of contemporary art.

Educational Objectives:

- Creating conditions for the development of individual creative competencies – The program prepares students for independent artistic and design practice, enabling them to explore selected areas of transmedia arts.
- Developing knowledge, skills, and social competencies in creative analysis and problem-solving – The curriculum emphasizes critical thinking, artistic problem analysis, and the ability to independently select artistic means, technologies, and media within the context of transmedia arts.
- Integrating traditional and modern technologies – Students acquire skills in using both classical artistic techniques and contemporary digital technologies, including VR, AR, sound art, generative, algorithmic, and procedural art. The program also incorporates principles of sustainable development and conscious resource management in the creative process.
- Preparing for both individual and collaborative work in interdisciplinary environments – The studies support the development of personal artistic and design expression while fostering teamwork skills within interdisciplinary teams comprising specialists from various fields of science, technology, and art.
- Building awareness of the role of art in society and culture – Graduates are equipped with competencies that allow them to consciously shape artistic practices within this context, understanding the potential of transmedia art as a critical medium.
- Preparation for experimental artistic practice – The program provides fundamental knowledge and skills for creating original artistic concepts, exploring new technologies, and applying experimental methods, forming the foundation for innovative approaches in transmedia arts.

Fundamentals of the Study Program Development

- Tradition of Education in Transmedia Arts – The program is based on the model of the artistic studio as a space for creative experimentation, dialogue, and formal exploration. The educational process follows the master-apprentice relationship, allowing for the individualization of learning paths and the development of creative competencies through direct interaction with instructors.

- Social and Environmental Dimensions of Contemporary Art – The program integrates current social, demographic, and civilizational changes, emphasizing the role of transmedia arts in reflecting on contemporary global challenges. Special attention is given to sustainable development, the environmental impact of technology, and the increasing role of art in these discussions.
- Response to Labor Market Needs and the Creative Industries – Transmedia arts play a crucial role in the creative industries; therefore, the curriculum focuses on developing competencies essential for a knowledge- and innovation-based economy. The program is tailored to meet labor market demands in both the private and public sectors, as well as in non-governmental organizations.
- Integration of Cutting-Edge Technological Advancements – The curriculum reflects the dynamic evolution of new technologies in art and culture, covering VR, AR, AI, sound art, big data, interactivity, and immersion. This education equips students with the tools to explore the boundaries between art, science, and technology.
- Interdisciplinarity as a Core Principle of Artistic Studies – The placement of the program within a university fosters interdisciplinarity, enabling students to collaborate with experts from the humanities, social sciences, natural sciences, and technology fields, thereby encouraging the development of innovative forms of artistic expression.
- Cultural Awareness and Global Perspective – Students are immersed in the multicultural landscape of contemporary art, gaining experience in international projects, artistic exchanges, and cross-border collaboration. The curriculum enhances adaptability, professional mobility, and openness to changes driven by digital technologies and their impact on the environment and the creative industries.

Graduate Profile:

The graduate is a conscious artist-researcher, an interdisciplinary creator, and a designer of new narrative forms, integrating advanced creative strategies with theoretical reflection and an experimental approach to media. Their competencies encompass critical analysis and the development of transmedia practices, enabling the deliberate construction of narratives within the context of new technologies, physical and digital spaces, and contemporary socio-cultural issues. They possess advanced knowledge of art and media theory and the ability to integrate diverse modes of expression, creating original immersive environments and interactive forms. With well-developed research and artistic skills, the graduate is prepared to conduct creative and analytical experiments, implement new artistic methodologies, and construct their own narrative models. Their understanding of algorithmic processes, interaction modeling, and data-driven techniques allows them to engage in innovative activities within the transmedia space. The graduate's awareness of the social role of art includes reflections on the relationship between art and technology, institutional critique, media ecology, and issues of visual activism and participation. They are capable of designing art that engages audiences, analyzing interaction and immersion processes within contemporary communication strategies. They are adept at working in interdisciplinary teams, combining artistic, research, technological, and social competencies in artistic, curatorial, performative, and research-experimental projects. A graduate of the master's program can carry out original artistic, curatorial, and research projects and pursue careers in cultural institutions, new media art spaces, research-artistic laboratories, interactive agencies, design studios, the video game industry, and mass media.

Opportunities for continuing education:

The graduate may continue their education in doctoral schools within the discipline of fine arts and art conservation and independently apply for the doctoral degree in art at institutions authorized to confer such degrees. The graduate may also expand their education through postgraduate studies in the field of fine arts, as well as other programs aimed at deepening competencies in the broader area of art and culture.

12. **LEARNING OUTCOMES:**

Description of symbols:
STR– course symbol Transmedia arts; 2 – level of education; A– General Academic Profile
W – knowledge category; U – skill category; K – social competence category
01, 02, 03 and following – the number of the learning effect.

Symbols of learning outcomes for the field	**After graduation, the graduate:**	**Reference to learning outcome to:**		
		general characteristics for the given level of Polish Qualifications Framework (ZSK Regulations)	characteristics of the second level of learning outcomes for the given Polish Qualifications Framework (MNiSW Regulations) level	characteristics of the second level of learning outcomes for qualifications at levels 6-7. Polish Qualifications Framework **for the arts** (MNiSW Regulations)
in terms of **KNOWLEDGE:**				
STR2A_W01	He/she knows and understands the principles of formulating and solving complex artistic issues in the field of transmedia arts, considering the relationships between media, their technological specificity, and interactive and immersive strategies. He/she is aware of the impact of technology on creative and perceptual processes, as well as the consequences of integrating various forms of expression.	P7U_W	W7S_WG	P7S_WG
STR2A_W02	He/she has an advanced knowledge of the principles of organizing narrative, spatial, and virtual structures in transmedia arts. He/she understands the specificity of constructing multilayered experiences based on interaction, algorithmic composition, and the processual nature of the artwork.	P7U_W	W7S_WG	P7S_WG
STR2A_W03	He/she possesses in-depth knowledge of visual, sound, and performative language in the context of transmedia arts. He/she understands the mechanisms of content transformation across different media and the impact of technology on changes in perception and the reception of art.	P7U_W	W7S_WG	P7S_WG
STR2A_W04	He/she knows and understands methods of working with sound in the context of transmedia arts, including sound art, algorithmic composition, and sound synthesis. He/she can define the relationships between auditory and visual space and integrate sound environments into audiovisual narratives and interactive installations.	P7U_W	W7S_WG	P7S_WG

STR2A_W05	He/she possesses advanced knowledge of philosophy, aesthetics, and transmedia art theory, understanding the development of intermedia concepts, media performance, and narrative structures from conceptual art to contemporary digital and algorithmic practices.	P7U_W	W7S_WG	P7S_WG
STR2A_W06	He/she has an in-depth understanding of strategies for building immersive and interactive experiences, comprehending the relationships between the user and the artwork, as well as interaction mechanisms in the context of VR, AR, AI, and extended reality.	P7U_W	W7S_WG	P7S_WG
STR2A_W07	He/she is highly knowledgeable about creating projects that are socially and environmentally responsible, highly original, and grounded in an understanding of production technologies and techniques, as well as trends in transmedia arts.	P7U_W	W7S_WG	P7S_WG
STR2A_W08	He/she possesses advanced knowledge of contemporary technologies used in transmedia art, including 3D modeling tools, creative programming, parametric composition, and image processing. He/she understands the technical aspects of working with digital media and the integration of diverse technologies in creative practices.	P7U_W	W7S_WG	P7S_WG
STR2A_W09	He/she understands the relationships between the theoretical and practical aspects of a designer's work, considering the artistic and project-based research context applicable to transmedia arts. This includes a particular emphasis on methodologies relevant to art, new media, as well as approaches drawn from the social sciences and humanities.	P7U_W	W7S_WG	P7S_WG
STR2A_W10	He/she is familiar with the concepts and principles of copyright law and has an in-depth understanding of financial, marketing, and legal aspects related to the profession of a trans-media artist.	P7U_W	W7S_WG	P7S_WG
STR2A_W11	He/she possesses advanced knowledge of the socio-cultural contexts of transmedia art, comprehending the mechanisms of shaping historical and contemporary narratives, the influence of media on the perception of reality, and the role of art in critically analyzing global, socio-cultural, and technological processes.	P7U_W	P7S_WG P7S_WK	P7S_WG
in terms of **SKILLS:**				
STR2A_U01	He/she is able to utilize his artistic and intellectual sensitivity to create original and complex artistic and design concepts in the field of transmedia arts, integrating various media and technologies into a cohesive narrative.	P7U_U	P7S_UW	P7S_UW
STR2A_U02	He/she develops transmedia artistic projects, combining image, sound, physical space, and digital means of expression in the process of constructing immersive environments. He/she is capable of composing intricate narratives and designing interactions with the user/viewer.	P7U_U	P7S_UW P7S_UK	P7S_UW P7S_UK
STR2A_U03	He/she can make independent decisions regarding the design and realization of transmedia works, understanding the relationships between form, medium, and the context of reception.	P7U_U	P7S_UW	P7S_UW
STR2A_U04	He/she applies formal and technological frameworks specific to transmedia arts while maintaining artistic freedom and independence in executing his own concepts.	P7U_U	P7S_UW	P7S_UW

STR2A_U05	He/she creates complex transmedia projects, ensuring their narrative structure, aesthetic layer, and technological integration, consciously combining various media into immersive artistic environments and functional structures.	P7U_U	P7S_UW	P7S_UW
STR2A_U06	He/she is capable of analyzing, adapting, and decontextualizing existing content, assigning new meanings through montage, recontextualization, and experimental methods of processing images and sound.	P7U_U	P7S_UW	P7S_UW
STR2A_U07	He/she professionally utilizes technologies and other tools relevant to transmedia art to effectively solve artistic and design challenges.	P7U_U	P7S_UW P7S_UU	P7S_UW P7S_UU
STR2A_U08	He/she continuously develops his research-artistic and technological skills, independently plan-ning the creative process and exploring new media.	P7U_U	P7S_UW P7S_UU	P7S_UW P7S_UU
STR2A_U09	He/she collaborates in interdisciplinary creative teams, effectively communicating with professionals from different fields of art, science, and technology, coordinating the execution of complex transmedia projects.	P7U_U	P7S_UK P7S_UO	P7S_UK
STR2A_U10	He/she is capable of preparing extensive theoretical works and public presentations on the projects he/she undertakes, their contexts, and methodologies, using academic literature in the fields of media theory, digital aesthetics, and interactive art.	P7U_U	P7S_UK	P7S_UK
STR2A_U11	He/she demonstrates the ability to present his own creative work in a clear and communicative manner. He can organize exhibitions, performances, multimedia showcases, and presentations in both physical and digital spaces.	P7U_U	P7S_UK	P7S_UK
STR2A_U12	He/she is proficient in a foreign language at the B2+ level according to the Common European Framework of Reference for Languages (CEFR).	P7U_U	P7S_K	P7S_UK
STR2A_U13	He/she is capable of designing advanced initiatives (social campaigns/workshops) aimed at raising awareness of environmental responsibility in society.	P7U_U	P7S_UW P7S_UK P7S_UU	P7S_UW P7S_UU P7S_UK
in terms of **SOCIAL COMPETENCE:**				
STR2A_K01	He/she is prepared for continuous self-development as a transmedia artist, understanding the necessity of lifelong learning, expanding knowledge, skills, and competencies in the dynamically evolving landscape of art and technology. He/she demonstrates readiness to adapt his artistic practice to new challenges and opportunities emerging from the evolution of media and creative tools.	P7U_K	P7S_KK	P7S_KK
STR2A_K02	He/she has the ability to inspire and facilitate the creative development of others, supporting them in refining their artistic skills and experimenting with both classical and emerging technologies in transmedia art.	P7U_K	P7S_KK	P7S_KK
STR2A_K03	He/she is ready to integrate interdisciplinary knowledge in the field of transmedia arts and undertake independent artistic research and experimental projects, even in conditions of	P7U_K	P7S_KR	P7S_KR

	limited access to resources or data. He/she is prepared to plan and implement innovative creative strategies in response to contemporary challenges in digital art.			
STR2A_K04	He/she consciously applies psychological mechanisms supporting decision-making, drawing from artistic, design, and research experience in various contexts, including the analysis and synthesis of data.	P7U_K	P7S_KK	P7S_KK
STR2A_K05	He/she is capable of self-critical evaluation of his own creative work and constructive critique of artistic projects by other creators, including the verification and development of his knowledge and skills. In cases of creative or research challenges, he/she is open to expert opinions and interdisciplinary collaboration.	P7U_K	P7S_KK	P7S_KK
STR2A_K06	He/she fully embraces the role of a transmedia artist, capable of reflecting on the cultural, ethical, scientific, and technological aspects of his creative work. He/she demonstrates an awareness of the impact of art on society and the consequences of applying new technologies in artistic practice.	P7U_K	P7S_KO	P7S_KO
STR2A_K07	He/she is prepared to deliver clear and persuasive presentations of formally and conceptually complex artistic projects, utilizing modern information technologies in diverse cultural and media contexts.	P7U_K	P7S_KO P7S_KR	P7S_KO P7S_KR

13. **ACTIVITIES WITH ASSOCIATED ECTS CREDITS, LEARNING OUTCOMES AND PROGRAMME CONTENT:**

	Subjects	The minimum number of ECTS points	Program content	Relation to learning outcomes
1. GENERAL EDUCATION SUBJECTS				
1.	Foreign language	3	Specialist vocabulary relevant to the studied field of study. Function language: discussions, interpretations of statistical data, charts, presentations, e.g. articles, research results, abstracts of publications, thesis, specialist articles or other written works appropriate for the studied field of studylements of translation Grammatical content: Repetition and consolidation of the most important grammatical problems (practically and expertly conditioned). Language functions: Allowing students to communicate in a foreign language, expressing opinions, arguing, making summaries of specialist publications relevant to the studied field, making presentations.	STR2A_U12
2.	Course in Humanities and Social Sciences: *Introduction to Sociology and Social Research Methods*	2	Aesthetics as a cognitive discipline and its main research areas. Fundamental problems and categories in aesthetic reflection. The understanding of art and beauty in antiquity. Medieval aesthetics. Early modern aesthetics of the Renaissance, Baroque, and Enlightenment. The aesthetics of modernism and postmodernism and their influence on the formation of contemporary doctrines. The aesthetics of physicality and sensuality.	STR2A_W09 STR2A_W05
3.	Course in Humanities and Social Sciences: *Philosophy*	3	Tools for critical analysis of contemporary philosophical issues in the context of art and media. Key epistemological, ontological, and aesthetic questions, with particular emphasis on the impact of technology on ways of knowing and perceiving reality. Theories of media philosophy, posthumanism, new materialism, and post-digital aesthetics, providing insights into how contemporary art shapes and redefines the relationship between the subject and the medium. Analysis of classical and contemporary philosophical texts by thinkers such as Gilles Deleuze, Bernard Stiegler, Rosi Braidotti, Karen Barad, and Vilém Flusser, and their significance for transmedia art.	STR2A_W05 STR2A_W09 STR2A_W11
4.	Elective Course in Learning Support *(choose one of two)*	1	*Coping with stress* *Development of social competencies*	STR2A_U08 STR2A_K05

2. SUBJECTS OF FUNDAMENTAL / MAJOR EDUCATION				
1.	Post-Mediality and the Aesthetics of New Art Forms	1	Analysis of contemporary artistic practices in the context of postmedia—a concept that assumes the blurring of boundaries between traditional media and new forms of digital, algorithmic, and networked expression. Theoretical perspectives on postmedia, referencing the ideas of Jean-François Lyotard, Rosalind Krauss, Peter Weibel, and Lev Manovich, as well as theories of remediation and hybridization of artistic forms. Transformations in aesthetics in an era dominated by technology, exploring issues of post-digital visuality, generative art, immersive VR/AR experiences, and the impact of artificial intelligence on creative processes. Models of artwork reception in the age of automated perception systems, augmented reality, and interactivity. An analysis of how postmedia strategies influence institutional, social, and cultural conditions in contemporary art, emphasizing the dehierarchization of traditional artistic structures, processuality, participation, and multi-channel communication in the digital space.	STR2A_W05 STR2A_W09 STR2A_W11 STR2A_U10
2.	Aesthetics of Immersion and Philosophy of Perception	1	The study of aesthetic and philosophical aspects of immersion in the context of transmedia art and new forms of audiovisual experience. Analysis of sensory and intellectual immersion in the artwork, considering its various levels—from illusory spatial representation and interactivity to extended reality (XR). Concepts of perception and aesthetic experience, ranging from classical phenomenological theories (Maurice Merleau-Ponty, Edmund Husserl) to contemporary perspectives on affect (Brian Massumi), cognitive perception studies, and neuroaesthetics. The role of multisensory engagement in art reception and the impact of VR, AR, and AI technologies on the reorganization of perceptual processes. Philosophical approaches to immersion as a mechanism for engaging the audience within an artistic environment, incorporating contemporary theories of the image (Hans Belting), the concept of the "expanded screen" (Anne Friedberg), and simulation (Jean Baudrillard). The relationship between immersion and embodied cognition, sound and space, as well as the perception of time in immersive art.	STR2A_W05 STR2A_W11 STR2A_U10
3.	Posthumanism, Bioart, and Media Ecology: Philosophical and Artistic Perspectives	1	Analysis of contemporary concepts of posthumanism, bioart, and media ecology in the context of their philosophical and artistic implications. Theories redefining the relationships between humans, technology, and the environment, incorporating perspectives of new materialisms (Karen	STR2A_W05 STR2A_W11 STR2A_U10

			Barad), post-anthropocentrism (Rosi Braidotti), and techno-ecological philosophy (Timothy Morton, Jussi Parikka). Issues related to affect theory, trans-species interactions, and the blurring of boundaries between biological organisms and technological systems in the context of art and science. The examination of bioart as a field for experimenting with organic and synthetic forms, biotechnology, and genetic engineering in art, as well as artistic strategies addressing media ecology—from analyzing the materiality of digital infrastructure to reflecting on the environmental impact of technology and the biosphere. Contemporary narratives about the vanishing boundary between the organic and the machinic world, the significance of new concepts of subjectivity, matter circulation, and symbiotic relationships in transmedia art.	
4.	Actual Art.	3.5	Contemporary Polish and global art of the last three decades. Key critical currents that redefine artistic practices and their social significance. Art in the context of gender theory, feminism, queer studies, postcolonialism, biopolitics, and contemporary philosophy. Theories of Michel Foucault, Judith Butler, José Esteban Muñoz, Edward Said, Jacques Rancière, Jean Baudrillard, and Byung-Chul Han as essential frameworks for understanding contemporary artistic strategies. The economy of affect, the neoliberal model of art production, eco-criticism, and the role of artistic activism in public space.	STR2A_W05 STR2A_W11 STR2A_U10 STR2A_K05
5.	Curation and Dissemination of Transmedia Arts	3	Curating and disseminating transmedia art, addressing the challenges of exhibiting interactive, immersive, and generative works. Issues of archiving and audience reception of digital art. Contemporary curatorial strategies and models of curatorial work in both physical spaces (museums, galleries, biennials) and digital platforms (virtual exhibitions, online archives, blockchain, NFT). The role of art institutions in the era of post-media and the influence of streaming platforms and social media on the perception and distribution of art. Theoretical and practical aspects of transmedia curating, including the philosophy of exhibiting immersive art, new media art, VR, AR, sound art, and site-specific interventions. Analysis of selected international curatorial projects (e.g., Ars Electronica, Transmediale, Venice Biennale – VR Pavilion) as well as local experimental initiatives. Tools for analyzing and critically engaging with contemporary models of transmedia art dissemination, fostering skills in designing original curatorial strategies, organizing exhibitions and artistic events,	STR2A_W07 STR2A_W10 STR2A_W11 STR2A_U09 STR2A_U10 STR2A_U11 STR2A_U13 STR2A_K02 STR2A_K03 STR2A_K04 STR2A_K05 STR2A_K06 STR2A_K07

			and adapting exhibition spaces to accommodate works with dynamic, evolving, and interactive structures.	
6.	Promotion and Management of Transmedia Projects	3	Management of artistic and research-artistic projects in the field of transmedia arts, incorporating project methodologies used in the creative industries. Strategies for promoting and disseminating transmedia art, analyzing traditional forms (exhibitions, festivals, publications) as well as modern distribution models based on digital platforms and networked collaboration. Planning and organizing projects from the conceptual stage through production and documentation to presentation and long-term development strategies. Key aspects of management, such as scheduling, budgeting, cross-sector collaboration, and audience-building strategies. Modeling transmedia projects within the creative industries, including artistic-technology startups, new funding models (crowdfunding, grants, patronage), and the integration of transmedia art into innovative products and services. Application of methodologies such as design thinking and service design, along with strategies for developing interdisciplinary artistic and research ventures. Analysis of management models for artistic collectives and innovative creative spaces.	STR2A_W07 STR2A_W10 STR2A_U09 STR2A_U10 STR2A_U11 STR2A_U13 STR2A_K02 STR2A_K03 STR2A_K05 STR2A_K07
7.	Computer-Aided Design	5	Digital techniques used in the design process. 3D modeling (polygonal modeling, NURBS modeling, CAD modeling). Parametric modeling and dimension transfer. Working with vectors and transferring 2D projects into 3D software. Preparing models for 3D printing. 3D printing and working with a 3D printer. Preparing vector files for use with cutting plotters and CNC milling machines. 3D simulation. Visualization techniques—materials, surface properties, and textures. Lighting, camera setup, 3D rendering, and mockups. Product advertising visualization. Environmental visualization. Using basic 3D modeling of object silhouettes in conceptual sketching.	STR2A_U08 STR2A_K05 STR2A_K06 STR2A_K07
8.	Drawing Support for Design	9	Comprehensive application of drawing throughout the entire design process: research phase, object inventory, problem analysis, conceptual sketches, direct communication sketches, explanatory drawings, and presentation drawings. General aspects of technical documentation. Perspective drawing related to various projection methods of objects and spatial arrangements. Sketches and construction drawings using a variety of classical and digital techniques. Perceptual drawing of objects. Drawing studies of functional objects, spatial layouts, structural configurations, and	STR2A_U08 STR2A_K05 STR2A_K07

			user processes, utilizing diverse techniques. Methods of presenting conceptual drawings.	
9.	Visual Communication in Transmedia Arts	4	Designing functional visual communication in the transmedia space. Developing visual identities and integrating various media into a cohesive communication system. Image composition, the relationship between typography and digital media, designing infographics, and multimedia posters. Adapting visual communication to different exhibition spaces—from galleries and urban environments to digital platforms and social media. Practical exercises include developing graphic systems for individual projects, enhancing the ability to design the visual identity of transmedia works, managing audience perception, and effectively using image and text in the dynamic landscape of contemporary art.	STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K05 STR2A_K07
10.	Portfolio and Documentation in Transmedia Space	2.5	Methods for creating a professional portfolio and documenting artistic and design activities in the transmedia space. Developing skills for effectively presenting one's creative work, taking into account the specificities of various media, with particular emphasis on the narrative and visual strategy of the portfolio. This includes selection, curation, and presentation of artistic works in both digital and printed formats. Techniques for documentary photography and filming, video editing, creating conceptual descriptions and case studies, as well as adapting materials for different presentation formats—websites, curatorial platforms, residency and competition applications. Procedures for archiving and organizing digital materials, considering the unique characteristics of ephemeral and process-based art, as well as strategies for self-promotion in the online space. This includes building a professional presence on social media and exploring contemporary models of art distribution.	STR2A_W10 STR2A_U01 STR2A_U06 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K04 STR2A_K05 STR2A_K07
11.	Advanced Borderline Practices	6	Development of experimental creative strategies that transcend the boundaries of traditional media and exhibition conventions. Artistic realizations within diverse spatial contexts, with a particular focus on site-specific art, environment, and immersive audiovisual actions *in situ*. Processuality, interaction with surroundings, and corporeality in the space of art. Concepts of performative space, situationism, relational practices,	STR2A_W02 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04

			and media ecology. Project execution in the context of a critical approach to space, the presence of the body, memory of place, and transgression in contemporary art. Conscious documentation of ephemeral artistic actions, developing methods of working with video recording, sound, and text. A workshop-based approach enabling both individual and collective exploration of boundary-pushing artistic forms, leading to the realization of original research-based artistic projects.	STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K04 STR2A_K05 STR2A_K06 STR2A_K07
12.	Transmedia Narration	6	Transmedia narratives in the context of games and nonlinear animations, developing skills in designing cohesive, multi-layered experiences that incorporate storytelling aspects. Exploration of narrative mechanisms used in games and experimental animation, with an analysis of their impact on immersion and user interaction. Designing nonlinear, procedural, and interactive narratives that integrate elements of digital storytelling, game mechanics, and intermedial strategies. Creation of storyboards, narrative animations, interactive scripts, audiovisual compositions, and narrative environments in game design, integrating various technologies and media. Development of skills in world-building, composing visual and auditory narrative spaces, and constructing narratives based on game mechanics and interactivity.	STR2A_W02 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K04 STR2A_K05 STR2A_K06 STR2A_K07
13.	Procedural and Interactive Art.	9	Exploration of generative art, algorithmic creation methods, and interactive forms of artistic expression using various rule-based strategies, systems, and user input data. Developing skills in visual programming, automation of creative processes, designing interactive digital environments, and integrating data and sensors into artistic creation. Learning methods of working with graphic engines, creative coding languages, and interactive technologies.	STR2A_W06 STR2A_W08 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05

				STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K05 STR2A_K06 STR2A_K07
14.	Audiosphere	6	Exploration of sound as an autonomous artistic medium and its integration with space, image, and performance. Creating sound compositions, sound design, experimental recording and processing, and designing auditory environments in the context of transmedia art. Practical methods of working with field recording, sound synthesis, contact microphones, acoustic space manipulation, and sound interaction with the body and movement. Work on sound installations, spatial compositions, interactive soundscapes, and the integration of sound with visual and digital media. Developing critical thinking about sound as an element of place identity, collective memory, and constructing audiovisual narratives. Analysis of concepts such as soundscape (R. Murray Schafer), posthumanist perception of sound, and the technological aspects of audio processing in contemporary art. Implementation of experimental research-based artistic projects that combine sound art with modern forms of interaction and immersion, using sound as a conceptual, narrative, and performative medium.	STR2A_W03 STR2A_W04 STR2A_W05 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K03 STR2A_K05 STR2A_K06 STR2A_K07
15.	Visual Activism in Public Space	6	Artistic intervention strategies in public space, developing the ability to create visually engaging artistic actions that engage in dialogue with the social and cultural contexts of urban and media spaces. Experiments with various forms of participatory art, street art, ephemeral actions, and interventionist projects. Analysis of urban space as a medium and communication tool, as well as the impact of visual interventions on audiences and the social fabric. Methods of creating highly impactful visual messages, experimenting with typography, street graphics, happenings, and digital media. Integrating theoretical and practical aspects, from reflections on the iconography of protest, the subversive potential of	STR2A_W06 STR2A_W07 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05 STR2A_U06 STR2A_U07

			imagery, and the art of happenings, to the realization of individual projects in urban, institutional, or digital spaces. Developing effective visual narratives, initiating artistic actions, and designing projects that influence perception and social awareness, utilizing art as a critical, activist, and interactive medium.	STR2A_U08 STR2A_U09 STR2A_U11 STR2A_U13 STR2A_K01 STR2A_K02 STR2A_K03 STR2A_K04 STR2A_K05 STR2A_K06
16.	Art as Research Experiment: Research Methodology in Artistic Practice	4	Particular emphasis on artistic research strategies and methodologies in art that explore the boundaries between creative practice and scholarly reflection. Analysis of classical and experimental research methods in art (*artistic research, research-based art, practice-led research*) applied in transmedia projects. Methods of visual analysis, autoethnography, site-specific practices, archival exploration, sound studies, documentary recording, narrative mapping, as well as conceptual and performative experiments. Tools for conducting experimental artistic research in the context of contemporary socio-cultural and technological issues, including a critical analysis of the role of the artist as both a researcher and a creator of knowledge. Conceptualizing the research-artistic process, integrating theoretical reflection with creative actions, and documenting and presenting research findings through text, image, sound, interaction, and performance. Implementation of original research projects that test new models of perception, reception, and participation in art, redefining its relationship with science, technology, and society.	STR2A_W10 STR2A_U04 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K04 STR2A_K05
17.	Master's Thesis Seminar	7	Planning the individual stages of one's research work. Selection of methods, techniques, and research tools appropriate to the analyzed problem. Verification of the research problem and development of the thesis structure in accordance with the chosen theoretical issue. Selection and critical evaluation of the bibliography. Preparation of the theoretical part of the thesis. Analysis of selected issues in the context of theoretical considerations, incorporating examples from global art. The ability to present conclusions from the conducted analysis within one's research, applying artistic research methods. Summary – the ability to critically	STR2A_W01 STR2A_W10 STR2A_U10 STR2A_K01 STR2A_K04 STR2A_K05 STR2A_K07

			assess the analyzed data. Preparation for the public presentation of research findings.	
3. BLOCK OF SELECTABLE COURSES IN MEDIA HYBRIDIZATION				
1.	Master's diploma studio I *(choose one of three)*	17	*Audiovisual Narration* *Sound Art* *In-Situ Actions*	STR2A_W01 STR2A_W08 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K04 STR2A_K05 STR2A_K07
4. BLOCK OF SELECTABLE COURSES IN TRANSMEDIAL APPLIED STRUCTURES				
1.	Master's diploma studio II *(choose one of two)*	17	*Game Design* *Application Design*	STR2A_W01 STR2A_W08 STR2A_W10 STR2A_U01 STR2A_U02 STR2A_U03 STR2A_U04 STR2A_U05 STR2A_U06 STR2A_U07 STR2A_U08 STR2A_U11 STR2A_K01 STR2A_K04 STR2A_K05 STR2A_K07
	TOTAL:	**120**		

Students are obliged to:

- **training on safe and hygienic conditions of education, amounting to no less than 4 hours, in a scope that takes into account the specificity of education at the university and the type of technical equipment used in the educational process,**
- **library training of 2 hours,**
- **training in premedical first aid at a rate of 4 hours.**

14. METHODS AND MEANS FOR VERIFICATION OF LEARNING OUTCOMES ACHIEVED BY THE STUDENT DURING A FULL CYCLE OF STUDY

Evaluation of the effectiveness of achieved learning outcomes is carried out in accordance with the WSZJK-U/2 procedure at the Jan Kochanowski University, Faculty Procedure for verification of learning outcomes No. WSZJK-WS/2.

Tutor lays down the detailed rules for learning outcomes and verification procedure, then places them in the syllabus. The achievement of all learning outcomes specified for individual classes means meeting the implementation of assumptions of the educational concept on the field of study and achievement of learning outcomes (achieving graduate profile).

Assessment and verification of learning outcomes achieved by student during a full cycle of study is performed by:

1) **the graduation process** – the subject of which is the visual arts work realized within the framework of the master's art and design studio and the theoretical work, arising within the framework of the Proseminar and Master's Seminar, which is an independent development of a research problem specific to the area of visual arts. The diploma realization verifies the assumed learning outcomes and is evaluated by the supervisor, the theoretical thesis supervisor, the annex supervisor and the reviewer.
2) **international student exchange** – obtaining information's from students regarding gained knowledge, skills and social competencies in the context of visiting partner university
3) **scientific circles achievements** – feedback information through an obtained external review (scientific publications, presentations from conferences, Rector's and Minister's scholarship),
4) **art and design students achievements** – obtaining feedback information regarding gained knowledge, skills and social competencies while participating, organizing, co-organizing exhibitions, various artistic projects such as workshops, summer and winter art academy, shows, competitions, art and design reviews
5) **monitoring the fate of graduates** – obtaining feedback information regarding gained knowledge, skills and social competencies and their efficiency and relevance to labor market
6) **surveys of opinion of employers** – surveys of opinion of employers regarding study program, including specified learning outcomes and method of verification, especially regarding practical education.

The basis of the assessment of the implementation of the learning outcomes are:

1) **Phased work** - undertaken by students during their studies, such as:
   – in case of theoretical classes (lectures and classes): *tests, examinations, course-work, papers, presentations, case studies*. Tests, examinations, course-work, project – as instructed provided by the tutor. All additional ways of passing the subject need further instructions.
   – in case of practical classes (classes): *course-work – artistic course-work – design including wide range of artistic media, such as painting, drawing, sculpture, printmaking, digital graphic, graphic design, movie and animation, intermedia and multimedia forms, construction works presented as completed art or design realizations appropriate documentation (photographic, descriptive) saved on print and digital media*. Those forms require additional information.

2) **examination of subjects.** Prepared examination questions should not go beyond what is included in syllabus carried out within lectures. The student has the right to know the reasons for the scores awarded by tutor.
   The form of an examination (oral, written, practical) is determined by tutor and included in syllabus.
   a) **Oral examination** should be carried out in the presence of other students or workers.
   b) **Written examination** can be organized in test or written form. The examination is performer in the didactic room, where the appropriate student arrangement is possible, comfort and independence of work is assured. The examiner has a right to stop or revoke examination process, in a case of dependence of a student's work (student uses nonapproved materials, device or help of other persons).
   c) **Practical examination** can be organized as a review of art end design works under the supervision of examinator.
3) **Test and test with credit.** Tutor defines the criteria of credit, gives the components and written justification of the mark awarded to a student.

Forms and methods of teaching, as well as assessment criteria and its components are specified in the course charter. Details of verification of learning outcomes are defined by – Faculty Procedure for Verification of Learning Outcomes WSZJK_WS_2.
All verification procedure of student's achievement obtained during selected semester are reported in the student's periodic achievement form.