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: **6**
5. ACADEMIC DEGREE AWARDED TO GRADUATE: **BACHELOR**
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): **180**
   1) Number of ECTS points, student should obtain during the classes which require direct involvement of academic teachers or another person responsible for them: **91**
   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): **161**
   3) Number of ECTS points, student should obtain during the chosen classes (with more than 30% of a total ECTS points): **55**
   4) Number of ECTS points student should obtain during the humanities and social sciences classes: **5**
10. **THE TOTAL NUMBER OF CLASSESS HOURS: 4725**, including number of classes hours conducted directly by academic teachers or another person responsible for them: **2395**
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 study program offers a comprehensive system of artistic, theoretical, and technological education, providing students with versatile preparation for independent creative practice based on media convergence and hybridization. The structure of the program is built upon three fundamental blocks:

1. **General Education Block**

   This block includes mandatory educational components based on the recommendations of the Ministry of Science and Higher Education, such as foreign language courses and subjects supporting students' intellectual development in the fields of humanities and social sciences, including aesthetics and media sociology, while also enhancing the learning process.

   The general education block introduces fundamental academic, linguistic, and social competencies, enabling students to function effectively in artistic and academic environments. Foreign language courses foster communication skills and fluency in the international art and cultural landscape. Courses in information and communication technologies equip students with the ability to effectively use digital tools in creative processes, project management, and archival practices. The introduction to entrepreneurship, copyright law, and intellectual property prepares students for independent artistic practice, professional strategy development, and managing rights to creative work. Aesthetics supports the development of critical reflection on artistic theory and practice, helping students shape their own creative language consciously. Meanwhile, media sociology courses allow for the analysis of relationships between media and society, as well as an understanding of how technology influences perception and visual communication.

2. **Core and Major Education Block**

   The core and major education block form the backbone of the program, integrating theoretical components with the development of artistic, narrative, and technological competencies. Theoretical courses provide students with knowledge of the structural and perceptual mechanisms of image, sound, and narrative, fostering their ability to analyze and interpret contemporary artistic phenomena within the context of digital media and visual culture. Students learn to identify and utilize the relationships between medium, space, and audience, analyzing image structures, visual relations, and phenomena of immersion and interaction. Simultaneously, they develop competencies in processing moving images and sound, mastering camera operation, sound recording, audiovisual editing, and the composition of dynamic visual structures. A significant component of the program is the development of compositional and perceptual awareness, covering the analysis of color relationships, spatial structures, and optical illusions, allowing for the creation of works with multilayered visual and narrative structures. The curriculum also includes courses focusing on the exploration of hybrid artistic forms that merge analog and digital techniques, including assemblage, artistic objects, installations, and site-specific interventions. Students cultivate the ability to integrate diverse artistic means into public spaces and conceptualize artistic activities to architectural and social contexts. Simultaneously, they acquire skills in sound art, including soundscape recording and editing, acoustic space shaping, and analyzing soundscape as a narrative medium. In the field of visual and cinematic narratives, students develop skills related to constructing story structures, working on storyboards, and composing narrative sequences in experimental animation and video art. The program also facilitates the exploration of transmedia storytelling in the context of game culture, interactive visual environments, and algorithmic narrative forms, allowing for a deeper understanding of contemporary narrative strategies in digital media.

3. **Elective Course Blocks in Artistic and Design Practices within Transmedia Arts**

   These elective courses lead to the realization of a two-part diploma project, allowing students to integrate their knowledge, skills, and social competencies through the execution of both artistic and design-oriented work. The blocks of artistic and design narratives in transmedia arts synthesize all acquired competencies, enabling

students to independently complete their diploma project. The diploma structure consists of three complementary components that allow students to demonstrate their ability to work with media, conceptualize narratives, and conduct theoretical analysis of their creative practice. The first component is the **artistic work**, carried out within a selected studio, focusing on either narrative audiovisual forms or narrative expressions in environmental art. The second component is the **design project**, which involves designing user experiences, structuring narratives and interactivity within interfaces, games, applications, and websites. The final component is the **theoretical paper**, developed within the diploma seminar. This paper analyzes the creative process, contextualizes artistic practices, and integrates acquired knowledge into critical reflection.

The overall structure of the program equips graduates with competencies that enable independent work within the field of transmedia arts, both in their own creative practice and within interdisciplinary artistic, research, and design teams. The program prepares students for engagement in contemporary art, creative industries, cultural institutions, and art education, fostering both experimental approaches to media and critical analysis of contemporary artistic practices. An integrated educational approach allows for the conscious combination of traditional and modern creative methods, the development of advanced narrative structures, and experimentation with form. This prepares graduates for creative work in the dynamically evolving fields of art and media.

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:

A graduate of the Bachelor's program in Transmedia Arts is a transmedia artist, integrating art, technology, and the social contexts of new media. Their knowledge, skills, and social competencies enable them to develop contemporary transmedia projects that experiment with the fusion of various media and interactive forms. They possess expertise in media convergence theory, creative strategies, and the socio-cultural contexts of contemporary artistic and design practices. They are aware of the necessity to consider user experience in the process of interface design. They can create interactive and immersive artistic and design projects, combining static and dynamic imagery, sound, narrative structures, and elements of gaming and digital environments. They understand the impact of artistic activities on the natural, social, and cultural environment and critically analyze the consequences of digital technologies, production processes, and both material and immaterial artistic forms within an ecological framework. The graduate is prepared to work in interdisciplinary teams, where they integrate artistic, design, technical, technological, and social competencies. As an artist, digital and interactive art creator, and designer of immersive and transmedia experiences, they can undertake projects in experimental games, VR/AR environments, generative art, and interactive storytelling. They are equipped for professional work in interactive and advertising agencies, game studios, television and cultural institutions, new media art festivals, and large-scale multimedia productions. Their expertise also allows them to develop transmedia works within the broader creative sector. They are prepared to respond flexibly to new and evolving circumstances, adapting their practice to dynamic social, cultural, and technological contexts.

Opportunities for continuing education:

Graduates have the opportunity to continue their education in second-cycle (Master's) programs in artistic or design disciplines within the field of visual arts and conservation of cultural heritage. They may also expand their expertise through postgraduate studies in visual arts, conservation, and other fields that enhance their design competencies, increasing their competitiveness in the job market.

12. **LEARNING OUTCOMES:**

Description of symbols:
STR– course symbol Transmedia arts; 1 – 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 for the given Polish Qualifications Framework (MNiSW Regulations) level	Characteristics of the second level of learning outcomes for qualifications at level 6. Polish Qualifications Framework for the field of art (MNiSW Regulations)
in terms of **KNOWLEDGE:**				
STR1A_W01	The graduate possesses advanced knowledge in the creation of artistic and design projects within transmedia arts, taking into account the specificity of intermediality, multimedia, interactivity, and immersion in digital environments. They understand the principles of selecting artistic means of expression in the context of new media art and its socio-cultural implications.	P6U_W	P6S_WG	P6S_WG
STR1A_W02	They are familiar with advanced creative methods and technologies used in transmedia art, including digital, algorithmic, and generative tools, as well as techniques for recording and processing images, sound, and user interaction.	P6U_W	P6S_WG	P6S_WG
STR1A_W03	The graduate has expertise in key areas of visual arts, including drawing, painting, small-scale spatial forms, and intermedial practices related to object art, performance, and spatial creation.	P6U_W	P6S_WG	P6S_WG
STR1A_W04	They understand the materials, technical processes, and technological solutions used in transmedia arts, considering ecological issues and sustainable resource use.	P6U_W	P6S_WG	P6S_WG
STR1A_W05	The graduate knows art history, aesthetics, and media sociology, with a particular focus on transmedia arts and the influence of digital technologies on evolving artistic concepts.	P6U_W	P6S_WG	P6S_WG
STR1A_W06	They are familiar with styles, artistic movements, and creative traditions, particularly in contemporary art, understanding their impact on the development of digital narratives, immersive art, and interactive forms of expression.	P6U_W	P6S_WG	P6S_WG

STR1A_W07	The graduate recognizes contemporary trends in transmedia arts and understands their social, cultural, and technological context. They can analyze various aspects of contemporary artistic phenomena.	P6U_W	P6S_WG	P6S_WG
STR1A_W08	They possess knowledge of technological applications in transmedia arts, including algorithmic creative systems, artificial intelligence, VR, AR, sound art, and user interaction methods.	P6U_W	P6S_WG	P6S_WG
STR1A_W09	The graduate understands copyright law and intellectual property regulations in the context of transmedia arts, being aware of artistic protection measures and the ethical implications of using new technologies in art.	P6U_W	P6S_WK	P6S_WG
STR1A_W10	Additionally, they have expertise in the financial and technological conditions of artistic production, understanding the mechanisms of funding and producing transmedia works in the creative sector.	P6U_W	P6S_WK	P6S_WG
STR1A_W11	The graduate understands the relationship between theory and practice in the creative process of transmedia arts, recognizing how research methodologies and artistic experimentation influence the development of contemporary forms of expression.	P6U_W	P6S_WG	P6S_WG
STR1A_W12	They possess advanced knowledge of research methodologies applied in transmedia arts, with references to art theory, aesthetics, cultural anthropology, and media sociology.	P6U_W	P6S_WG P6S_WK	P6S_WG
STR1A_W13	They comprehend the impact of artistic practice on the natural, social, and cultural environment, critically analyzing the consequences of digital technologies, production processes, and both material and immaterial forms of artistic creation in an ecological context.	P6U_W	P6S_WG P6S_WK	P6S_WG
STR1A_W14	The graduate is aware of the necessity for responsible artistic design and execution, taking into account strategies to minimize the environmental impact of art and sustainable development issues within the context of new media and interactive creativity.	P6U_W	P6S_WG P6S_WK	P6S_WG
in terms of **SKILLS:**				
STR1A_U01	The graduate designs and implements interdisciplinary artistic projects within the field of transmedia arts, consciously selecting and integrating various media, digital technologies, and interaction strategies in the context of contemporary artistic practices.	P6U_U	P6S_UW	P6S_UW
STR1A_U02	They create interactive narratives and immersive experiences, applying fundamental VR and AR tools, while considering the relationship between the audience and digital space.	P6U_U	P6S_UW	P6S_UW
STR1A_U03	They apply algorithms and artificial intelligence tools in the creative process, experimenting with generative and procedural methods, and critically analyzing their significance within artistic practice and new media.	P6U_U	P6S_UW	P6S_UW
STR1A_U04	They consciously shape the form and structure of their works, analyzing the relationships between medium, technology, and aesthetics, while experimenting with new models of	P6U_U	P6S_UW	P6S_UW

	visual, auditory, and interactive perception. They are capable of designing user experiences and understand the importance of user interfaces in contemporary digital environments.			
STR1A_U05	They make technical and technological decisions in the creative process, selecting materials and methods according to their structural, expressive, and functional properties, while also analyzing their impact on the audience.	P6U_U	P6S_UW	P6S_UW
STR1A_U06	The graduate can work in interdisciplinary creative teams, integrating artistic, technological, and organizational competencies in the design, execution, and promotion of transmedia art, while maintaining a strong awareness of their artistic identity and creative responsibility.	P6U_U	P6S_UK P6U_UO	
STR1A_U07	They can selectively apply advanced artistic techniques and research-design methods suited to the specificity of transmedia arts, effectively choosing means of expression to the material, technological, and socio-cultural context, while considering appropriate methodological approaches in artistic research and experimental design.	P6U_U	P6S_UW	P6S_UW
STR1A_U08	They utilize artistic and design skills consciously and critically, continually developing them through independent creative research and experimentation. They demonstrate the ability for advanced analysis and implementation of modern formal, material, and technological strategies, ensuring functional and meaningful execution.	P6U_U	P6S_UW	P6S_UW P6S_UU
STR1A_U09	They are capable of executing artistic actions in public space, including site-specific projects, artistic interventions, and participatory actions, leveraging socio-cultural contexts in their work.	P6U_U	P6S_UW	P6S_UW
STR1A_U10	The graduate is capable of developing original creative concepts, utilizing their skills in observation and analysis of the environment, as well as their imagination, intuition, and empathy to shape meaningful artistic and design projects.	P6U_U	P6S_UW	P6S_UW
STR1A_U11	The graduate is capable of creating transmedia forms with ecological awareness, selecting materials and technologies by the principles of sustainable development.	P6U_U	P6S_UW	P6S_UW
STR1A_U12	The graduate is capable of preparing written works, oral presentations, and visual presentations related to transmedia arts, utilizing advanced research methods within the discipline of visual arts and conservation of cultural heritage (including art researching) and incorporating theoretical approaches supported by bibliographic sources.	P6U_U	P6S_UW	P6S_UK
STR1A_U13	They demonstrate proficiency in a foreign language at the B2 level of the Common European Framework of Reference for Languages (CEFR).	P6U_U	P6S_UW	
STR1A_U14	They can conduct a public presentation of their transmedia project, selecting an appropriate documentation format that aligns with the project's nature. They apply various forms of presentations and demonstrations, showcasing the media complexity of their artistic solutions.	P6U_U	P6S_UW	P6S_UK
STR1A_U15	The graduate cultivates lifelong learning, possessing the ability to arrange and organize conditions that foster the development of design competencies in others.	P6U_U	P6S_UW	P6S_UW P6S_UU P6S_UK

in terms of **SOCIAL COMPETENCE:**				
STR1A_K01	The graduate is prepared to independently acquire, analyze, and interpret information essential for the realization of transmedia projects at the intersection of various media and technologies. They can effectively organize their creative practice, integrating both theoretical research and technological tools, while considering the specificities of interactive, immersive, and hybrid artistic practices.	P6U_K	P6S_KK	P6S_KR
STR1A_K02	They are equipped to engage in advanced research-based artistic inquiries within the realm of transmedia practices. They demonstrate a willingness for self-evaluation and critical argumentation, both regarding their concepts and the projects of other creators. They exhibit intrinsic motivation and the ability to organize their creative work, taking into account the interdisciplinary nature of transmedia arts and the dynamics of collaboration within artistic and research teams.	P6U_K	P6S_KK P6S_KO P6S_KR	P6S_KO P6S_KR
STR1A_K03	The graduate is capable of using imagination, intuition, and emotional sensitivity, including empathy, as tools for creative thinking. They are prepared to adapt flexibly to new and evolving circumstances, responding to dynamic social, cultural, and technological contexts.	P6U_K	P6S_KK	P6S_KK P6S_KR
STR1A_K04	They are prepared to manage their presence and conduct in public presentations of transmedia projects. They can effectively communicate and initiate actions in the social sphere, organizing diverse public engagement formats relevant to transmedia arts, while utilizing digital and informational tools for the promotion and documentation of artistic and design activities.	P6U_K	P6S_KK	P6S_KK P6S_KR
STR1A_K05	The graduate is aware of the necessity to adhere to intellectual property and copyright laws.	P6U_K	P6S_KR	
STR1A_K06	They are prepared for discussions and the proposition and defense of artistic and design solutions that take into account ecological, ethical, and social aspects. They consciously analyze the impact of their creative activities on the natural environment, social relationships, and the cultural ecosystem, engaging in critical reflection on the consequences of transmedia arts in the context of sustainable development.	P6U_K	P6S_KK P6S_KO	P6S_KK P6S_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	9	Lexical content: Issues appearing in textbooks at the B2 level open to the public (eg, university, subject of studies, education, work, media, technologies, environment, health, nutrition, sport, leisure, education, shopping, traveling, society, culture, social phenomena). Grammatical content: Compliant with the list of textbooks provided for the B2 level for a given language and by the European requirements, Description of the Language Education System of the Council of Europe. Language functions: Compatible with the list of B2 level textbooks and allowing students to communicate in a polish language (taking active part in discussions, expressing emotions and expressing opinions, arguing and formulating your point of view in oral and written form, making presentations).	STR1A_U13 STR1A_U15
2.	Information and Communication Technologies	1	Computer Architecture and Peripheral Devices: Applications and Usage The structure and components of a computer system. Peripheral devices: printer, scanner, multimedia projector—applications and operations. Operating systems: Windows, macOS. Office software suites. Graphic design software. Multimedia software. Communication techniques and technologies—Internet.	STR1A_U06 STR1A_U15
3.	Intellectual Property and Copyright Law	1	The concept of a work, personal and economic copyrights. Permitted use. Related rights. Invention, biotechnological invention, and patent. Trademarks and trademark protection rights. Industrial designs. Utility models.	STR1A_W09 STR1A_U15 STR1A_K05
4.	Entrepreneurship	1	Conceptualization of entrepreneurship. Personality traits and entrepreneurship. The entrepreneur as an individual: characteristics of entrepreneurial personality traits and motivation for undertaking business activities. Entrepreneurial competencies. Cognitive conditions of the entrepreneur. Opportunity as a source of business ventures. Types of opportunities and ways to utilize them. Risk zones. The impact of external conditions on the establishment and development of business ventures. Business venture planning. Individual entrepreneurship. Academic	STR1A_W10 STR1A_U15 STR1A_K05

			entrepreneurship. Social entrepreneurship. Family entrepreneurship. The concept, essence, and types of innovation.	
5.	Subject in the field of humanities and social sciences: *Aesthetics*	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.	STR1A_W05 STR1A_U12 STR1A_U15
6.	Subject in the field of humanities and social sciences: *Media Sociology*	3	Media sociology examines the relationship between media and society, analyzing their impact on reality construction, opinion shaping, and power relations. It covers communication theories (McLuhan, Bourdieu, Habermas) as well as contemporary phenomena such as content algorithmization, the mediatization of everyday life, viral culture, post-truth, and the influence of AI on the media ecosystem. A critical analysis of media in political, social, and technological contexts explores the mechanisms of digital space, from online platforms to interactive immersive environments. Methods appropriate for media analysis, including content analysis, digital ethnography, social experiments, and network research. It also addresses ethics and responsibility in digital media, disinformation, user privacy, and the ecological perspective of digitalization. Media as a tool for activism is also examined, preparing students for conscious engagement in a dynamic media and cultural environment.	STR1A_W05 STR1A_W12 STR1A_U12 STR1A_U15
7.	Elective Course in Learning Support *(choose 2 of 3, each worth 1 ECTS):*	2	*Stress Management* *Learning Methods* *Development of Social Competencies*	STR1A_U15 STR1A_K01 STR1A_K04
2. SUBJECTS OF FUNDAMENTAL / MAJOR EDUCATION:				
1.	Art History	8	Prehistoric art (Paleolithic and Neolithic). Ancient art and architecture (Art of Mesopotamia, Egypt, Greece, and Rome). Early Christian art and architecture. Romanesque art and architecture of Italy, France, Germany, and Poland. Gothic art and architecture of France, Germany, and Poland. Art and architecture of the Renaissance of Italy, the Netherlands, and Poland. Art and architecture of the Baroque, Rococo (the decisions of the Council of Trent and its influence on the formation of the initial principles for the art and architecture of the Baroque, separate discussion of the Baroque of Italy, France, Spain, Germany, Poland, Rococo in France,	STR1A_W05 STR1A_W06 STR1A_U12 STR1A_U15 STR1A_K04

			Germany, Poland). Art and architecture of classicism of France, Germany, and Poland. Art and architecture of the 19th century (romanticism, historicism, industrial architecture, symbolism). Modern art and its consequences for developing art and visual culture in the second half of the 20th century (impressionism, neo-impressionism, fauvism, expressionism, cubism, futurism, constructivism, dadaism, surrealism).	
2.	20th Century Art.	4	Modern Art and Its Consequences for the Development of Art and Visual Culture in the Second Half of the 20th Century (Impressionism, Neo-Impressionism, Fauvism, Expressionism, Cubism, Futurism, Constructivism, Dadaism, Surrealism). Tachisme and Informel tendencies in European and American art after World War II, with particular emphasis on Action Painting. New Figuration of the 1960s. Concrete Art after World War II, with a focus on Hard-Edge Painting, Kinetic Art, and Op-Art. Towards the Art of Ideas – Minimalism and Conceptualism. Spatial Practices – Happenings, Performance Art, Land Art, and their Documentation. Art to Popular Culture and Consumerism: Pop Art, Hyperrealism. Art in Public Space, including examples of Artistic Resistance Movements and Street Art. The Phenomenon of Critical Art in Poland at the Turn of the 20th and 21st Centuries.	STR1A_W05 STR1A_W06 STR1A_U12 STR1A_U15 STR1A_K04 STR1A_K05
3.	Theoretical and Aesthetic Concepts of Transmedia Arts	4	Theories of simulacra and hyperreality by Jean Baudrillard, the ontology of the image by Gilles Deleuze, actor-network theory by Bruno Latour, the concept of interface and databases by Lev Manovich, posthumanism and new materialism (Rosi Braidotti, Karen Barad). Relationships between medium, audience, and space, analysis of immersion, interaction, algorithmization, and automation in creative processes. The aesthetics of glitch art, generative art, bioart, sound art, AI art, VR and AR, post-internet art, and procedural art. Transmedia narrative structures in interactive storytelling and net art, strategies of subversion and technological critique in media art. Analysis and interpretation of contemporary artistic phenomena in social, political, and ecological contexts. The status of the artwork, the author, and the audience in the era of algorithmic and networked reality.	STR1A_W06 STR1A_W07 STR1A_W12 STR1A_U12 STR1A_U15 STR1A_K04 STR1A_K05
4.	Theories of Image and Digital Representation	0.5	Analysis of the theoretical and aesthetic aspects of the image in the context of its digital transformation. Key concepts in image theory, including the iconological perspective of Erwin Panofsky, the semiotics of Roland Barthes, the theory of the media image by Vilém Flusser, and the	STR1A_W06 STR1A_W07 STR1A_U12 STR1A_U15

			philosophy of visibility by Maurice Merleau-Ponty. Examination of the differences between analog and digital images, the concepts of hyper-mediation and remediation (Jay David Bolter, Richard Grusin), the notion of algorithmic visuality, the aesthetics of post-photography, and the impact of artificial intelligence on generative imagery. Representation, simulation, and virtuality in digital media and their consequences for the perception and status of visual reality.	STR1A_K04 STR1A_K05
5.	Transmedia Narratives: From Hypertext Literature to Video Games	0.5	The development of transmedia narratives, from hypertextual literary experiments to interactive digital narratives and the narrative structures of contemporary video games. The theory of narratology (Marie-Laure Ryan, Gérard Genette), the conceptualization of transmediality (Henry Jenkins), the influence of ergodic theory (Espen Aarseth), and the concepts of immersion, interactivity, and simulation in digital storytelling. Strategies for constructing transmedia story worlds, mechanisms of emergent narrative, and the relationship between the user and narrative structure in interactive media, encompassing video games, VR technologies, and alternative formats (ARG, escape rooms, procedural narratives).	STR1A_W02 STR1A_W06 STR1A_W07 STR1A_U12 STR1A_U15 STR1A_K04 STR1A_K05
6.	Art in Public Space: History, Theories, and Contemporary Practices	0.5	Historical and theoretical approaches to art in public space, analyzing its evolution from monuments and murals to participatory art, site-specific works, and artistic interventions. Theories of urban space (Henri Lefebvre, Michel de Certeau), the concept of heterotopia by Michel Foucault, the theory of relationality by Nicolas Bourriaud, and the socio-political context of public and socially engaged art. Contemporary artistic practices – street art, ephemeral art, activist actions, and interactive urban projects – and their impact on the perception of space, place identity, and the mechanisms of social participation and institutional critique.	STR1A_W06 STR1A_W07 STR1A_U12 STR1A_U15 STR1A_K04 STR1A_K05
7.	Theory and History of Sound Studies	0.5	Theoretical and historical aspects of sound studies in the context of culture, technology, and art. Key concepts in sound studies, including R. Murray Schafer's theory of the soundscape, analysis of acoustic ecology (Barry Truax), sound media theory (Jonathan Sterne), and the phenomenological approach to sound (Don Ihde). The history of sound technologies, from phonography to immersive sound, and their impact on perception and spatial experience. Practices of sound art, sound in intermedia installations, and the role of sound in audiovisual narratives and VR. Critical analysis of sound as a tool for expression, communication, and the construction of multisensory experiences.	STR1A_W02 STR1A_W06 STR1A_W07 STR1A_U12 STR1A_U15 STR1A_K04 STR1A_K05

8.	Visual Structures and Perception Mechanisms	9	Analysis of visual form and the mechanisms of visual perception in the context of image structure and its determining factors. Fundamental elements of composition, including plane divisions (linear, achromatic, chromatic), figure-ground relationships, the synthesis of visual form, and rhythm as an organizing factor in visual structure. Formal analysis of visual phenomena and practical exercises focusing on defining color, tonal and chromatic scale, color transposition, and modeling planar and spatial forms. Issues of synesthesia and synergistic sensory perception, analyzing how sound, movement, and other stimuli influence visual perception and aesthetic experience. Psychological and physiological aspects of visual perception, including perceptual phenomena, optical illusions, anamorphosis, and spatial dependencies of the image. The perception of moving images, their structural dependencies, and the influence of rhythm, light, and editing on the reception of dynamic visual forms. Principles of spatiotemporal composition, defining linear perspective, mirror reflections, and the relationships between movement, depth, and space in audiovisual media. Practical exercises include drawing techniques, tempera painting, light and shadow modeling, and experiments with narrative forms that explore spatiotemporal potential.	STR1A_W03 STR1A_W11 STR1A_U04 STR1A_U12 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
9.	Basics of Drawing	6	General knowledge of drawing, drawing practice, and the technical possibilities inherent in this medium. Studies from nature based on the observation of still life, the human figure, interiors, and architecture, preparing students to treat drawing as the foundation for developing creative awareness and as a starting point for spatial notation of objects/products on a plane. Fundamentals of drawing: the two-dimensional nature of drawing, the illusion of space in drawing, descriptive perspective, the concept of composition and its types, value, chiaroscuro, tonal contrast, line, contour, texture, proportions of forms, and their relationships.	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
10.	Basics of Painting	6	Developing artistic awareness, including spatial thinking and imagination, through the execution of various studio works in selected painting techniques. Principles and specific workshop possibilities inherent in different painting media. Learning to construct diverse compositional arrangements consisting of elements from the surrounding reality (still life, interior, outdoor scenes, the human figure) by perceiving relationships within analyzed visual phenomena and expressing them	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06

			appropriately through formal means. Color – its perception and definition on a plane; the spatial dimension of color. Texture and gesture in the process of differentiating visual form. Constructing an image based on the principles of creating spatial illusion, including linear perspective, atmospheric perspective, color, value, light, and shadow. Defining the hierarchy of importance within visual phenomena.	
11.	Small Spatial Form	6	Introduction to techniques and technologies of spatial formation using diverse materials. Characteristics of casting processes in plaster. Discussion of the technical principles for creating models and lost or casting molds. Issues related to shaping spatial form with various values—proportion, texture, and composition of solids. The impact of selected materials on the visual effect of spatial form.	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
12.	Basics of Visual Communication	6	Visual communication – definition and structure: characteristics of the technical capabilities of senders, the physical conditions of recipients, the properties of transmission channels, and visual means in communication (images, letters, symbols). Formal means in communication (documents, interactions, information). Digital tools in visual communication. Fundamentals of communication design (artistic means, determinants of message functionality, the impact of form on the content of visual communication). Ecological and environmentally friendly aspects of visual communication.	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
13.	Basics of Computer Support: Programming	4	Fundamental concepts of programming in the context of transmedia arts, enabling students to practically apply code for generating and processing images, sound, and interaction. Basic programming structures (variables, loops, conditional statements, functions), fundamentals of object-oriented programming, and an algorithmic approach to solving creative problems. Programming languages and environments used in generative and interactive art, as well as the basics of scripting in multimedia editing. Practical component – creating interactive visualizations, simple multi-media applications, and automating creative processes.	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
14.	Drawing Support for Design	12	The role of drawing in design. Drawing techniques and technologies used in the design process. Perspective drawing in relation to various forms of object projection and spatial arrangements. Drawing-based inventory of objects. Sketches and technical drawings using diverse techniques. Drawing studies of utilitarian objects, spatial arrangements, functional	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04

			structures, and user processes, employing various methods. Forms of presenting conceptual drawings. Drawing in the design process: conceptual sketches, explanatory sketches, direct communication sketches, and presentation drawings.	STR1A_K05 STR1A_K06
15.	Computer-Aided Design	8	Fundamental concepts related to the creation and editing of 2D and 3D graphics, utilizing tools and software used in visual design, animation, and spatial modeling. Work in vector and raster environments, composition techniques, image processing, texture manipulation, and the basics of digital typography. In 3D graphics, principles of modeling, rendering, and animation. Topics include basic solids, surface and organic modeling, texturing, lighting, and object animation in three-dimensional space. Integration of 2D and 3D graphics in multimedia projects, including applications in interactive data visualization, generative art, and XR environments (VR, AR). The practical component involves the realization of conceptual and experimental projects, developing the ability to consciously manipulate digital visual form in artistic and design contexts.	STR1A_W03 STR1A_U04 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
16.	Transmedia Activities in Art	6	Artistic forms at the intersection of traditional and contemporary media, combining assemblage, artistic objects, installation, and site-specific forms with elements of moving image and sound. Work with analog materials, analyzing their relationship with video projection, sound composition, and spatial structure. Examination of the dependencies between medium and space, including the architectural, social, and historical context of artistic interventions in both open and closed spaces. Formal experimentation combined with theoretical reflection, incorporating concepts of intermediality, multilayered perception, materiality, and the relationship between object and audience. The course develops the ability to consciously manipulate transmedia structures, exploring the possibilities of synthesizing form, spatial narrativity, and the interplay between materiality, light, and sound.	STR1A_W01 STR1A_W02 STR1A_W04 STR1A_W13 STR1A_W14 STR1A_U02 STR1A_U03 STR1A_U04 STR1A_U05 STR1A_U06 STR1A_U08 STR1A_U09 STR1A_U11 STR1A_U14 STR1A_U15 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06

17.	Social Activism and Urban Art.	6	Analysis of permanent and ephemeral phenomena in open space – observations, sketches, notes, problem studies. Space in the image: color relativity, perspective, ambiguity of forms and structures, diversity of expressive means. Creative work based on previously made observations, collected material including graphic sketches, drawings, paintings, photographs, and others, processing of defined visual phenomena based on individual observations, an emotional and intellectual sphere of the student.	STR1A_W01 STR1A_W04 STR1A_W13 STR1A_W14 STR1A_U04 STR1A_U05 STR1A_U06 STR1A_U09 STR1A_U10 STR1A_U11 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
18.	Storyboard	1	Developing visual narratives through the creation of storyboards used in film, animation, advertising, video games, and multimedia projects. Principles of framing, composition, visual rhythm, movement dynamics, and editing, with a focus on the deliberate use of perspective, lighting, and the relationship between character and space. Practical exercises include creating narrative and conceptual storyboards, enhancing the ability to clearly depict action, emotion, and scene dynamics. Work in both manual and digital techniques, exploring various styles and methods of visual storytelling. Work in sequential art, film, interactive storytelling, and transmedia narrative structures.	STR1A_W04 STR1A_W13 STR1A_W14 STR1A_U02 STR1A_U04 STR1A_U05 STR1A_U10 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
19.	Sound Art	4	Fundamental techniques of working with sound in the context of sound art, experimental composition, and audio recording. Recording, editing, processing, and sound synthesis, based on working with microphones, field recorders, and digital sound processing tools. The course explores an experimental approach to sound, including field recording, soundscapes, timbre manipulation, and the basics of spatial microphone techniques. Analysis of the relationship between sound and space, and its function in	STR1A_W01 STR1A_W02 STR1A_W04 STR1A_W08 STR1A_W13 STR1A_W14 STR1A_U04

			intermedia and transmedia art. Sound editing, synthesis, and the construction of auditory narratives.	STR1A_U05 STR1A_U06 STR1A_U07 STR1A_U10 STR1A_U14 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
20.	Audiovisual Techniques	9	Selected aspects of audiovisual production, focusing on working with the camera, image and sound editing, and video art. Operating recording equipment, framing composition, manipulating light, and capturing movement and image dynamics. Fundamentals of digital editing, narrative rhythm, visual structure, and the integration of sound with image. The course includes experiments with video form, analysis of cinematic and abstract narration concepts, image processing, and the synthesis of sound and image. Practical exercises involve video recording in urban spaces, rhythmic editing, time manipulation, visual layering, and working with found footage and performative recording.	STR1A_W01 STR1A_W02 STR1A_W04 STR1A_W08 STR1A_W13 STR1A_W14 STR1A_U02 STR1A_U04 STR1A_U05 STR1A_U07 STR1A_U10 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
21.	Narratives and Virtual Environments	9	Fundamental concepts in game design and virtual environments, focusing on narrative structure, interactive space development, and gameplay mechanics. Foundations of game storytelling, including theories of interactive narrative, worldbuilding, the relationship between mechanics and storytelling (emergent storytelling, procedural narrative), and the significance of environments and spaces as narrative carriers. Practical exercises include creating narrative and spatial prototypes, working with game engines and tools for building interactive experiences. Activities	STR1A_W01 STR1A_W02 STR1A_W04 STR1A_W13 STR1A_W14 STR1A_U02 STR1A_U04 STR1A_U05

			involve developing narrative scenarios, mood boards, and level design concepts, as well as analyzing the relationship between the game and the player.	STR1A_U06 STR1A_U07 STR1A_U09 STR1A_U10 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
22.	Interactive and Generative Art	6	Practical aspects of interactive and generative art, analyzing the relationship between algorithms, processes, and aesthetics. Fundamental techniques of visual and sound programming, exploring autonomous creative systems, generative compositions, and interaction within the context of digital art. Practical exercises include creating works based on algorithms, artificial intelligence, randomness, and reactive systems using tools such as Processing, TouchDesigner, p5.js, and Max/MSP. Experiments with generating images, sounds, and visual structures, analyzing their evolution over time and their impact on audience perception.	STR1A_W01 STR1A_W02 STR1A_W04 STR1A_W08 STR1A_W13 STR1A_W14 STR1A_U03 STR1A_U04 STR1A_U05 STR1A_U08 STR1A_U10 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
23.	Proseminar	1	Research methodology – analysis of transmedia work. Defining a research, project, or artistic problem based on an initial scientific inquiry, supported by an individual multimedia presentation. Development of a work plan. Preliminary selection of literature relevant to the chosen problem.	STR1A_W09 STR1A_W12 STR1A_W13 STR1A_U12 STR1A_U14 STR1A_U15 STR1A_K02

				STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
24.	Bachelor's Thesis Seminar	6	Development of the structure of the written work. Selection of literature relevant to the analyzed issue in the field of transmedia arts. Collecting and verifying materials for the analysis of the artistic/project problem in the diploma thesis. Preparing the written description of the work following the principles of academic writing, respecting copyright laws and the standards of the Polish language. Preparation for the public presentation of the research findings.	STR1A_W09 STR1A_W12 STR1A_W13 STR1A_U12 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
3. BLOCK OF SELECTABLE COURSES IN MEDIA HYBRIDIZATION:				
1.	Bachelor's diploma studio I *(choose one of two)*	19	*Audiovisual Narration* *Environmental Art*	STR1A_W01 STR1A_W04 STR1A_W09 STR1A_W13 STR1A_W14 STR1A_U01 STR1A_U02 STR1A_U03 STR1A_U04 STR1A_U05 STR1A_U07 STR1A_U08 STR1A_U09 STR1A_U10 STR1A_U11 STR1A_U12 STR1A_U14 STR1A_K02 STR1A_K03 STR1A_K04

				STR1A_K05 STR1A_K06
4. BLOCK OF SELECTABLE COURSES IN TRANSMEDIAL APPLIED STRUCTURES:				
1.	Bachelor's diploma studio II *(choose one of two)*	19	*Conceptual Game Design* *Interface Design*	STR1A_W01 STR1A_W04 STR1A_W09 STR1A_W13 STR1A_W14 STR1A_U01 STR1A_U03 STR1A_U04 STR1A_U05 STR1A_U07 STR1A_U08 STR1A_U10 STR1A_U12 STR1A_U14 STR1A_U15 STR1A_K02 STR1A_K03 STR1A_K04 STR1A_K05 STR1A_K06
	TOTAL:	**180**		

Full-time students are obliged to attend physical education classes of 60 hours completed with a passing grade, these classes are not assigned ECTS points.

Students are also 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.**

Foreign students are obliged to take an additional subject: *Polish language course for foreigners* in the amount of 120 hours (4 ECTS).

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 programe, including specified learning outcomes and method of verification, especially regarding practical education.

The basis for assessing the achievement of learning outcomes is:

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 needs 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.