

UNIVERSITY STUDY PROGRAMME

Valid from the academic year: 2026/2027

Field of study: VISUAL ARTS

1. **ISCED code: 0213**
2. **Mode of study: full-time**
3. **Number of semesters: 6**
4. **Professional title awarded to graduates: Bachelor's degree (licencjat)**
5. **Academic profile: general academic**
6. **Field of art**
7. **Artistic discipline: Fine Arts and Art Conservation (100% of ECTS points)**
8. **Number of ECTS points required to complete the studies: 180**
 - 1) number of ECTS points the student must obtain in classes conducted with the direct participation of academic teachers or other persons conducting classes: **92**
 - 2) number of ECTS points the student must obtain in classes related to the scientific activity carried out in the discipline or disciplines to which the field of study is assigned, in a dimension greater than 50% of the total number of ECTS points): **163**
 - 3) number of ECTS points the student obtains by completing elective classes (at least 30% of the total number of ECTS points): **55**
 - 4) number of ECTS points the student must obtain in classes in the field of the humanities or social sciences, not fewer than 5 ECTS – in the case of fields of study assigned to disciplines within fields other than, respectively, the humanities or social sciences: **7**
9. **Total number of class hours: 4500**
 - including number of class hours conducted with the direct participation of academic teachers or other persons conducting classes: **2304**
 - including number of class hours conducted using distance-learning methods and techniques: **0**
10. **Concept and objectives of education (including a description of the graduate's profile):**

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

contemporary techniques and technologies, such as photography, multimedia and intermedia. On the other hand, it supplements the student's set of skills and competences with those relevant to the labour market and connected with undertaking design activity in the creative-industry sectors, such as the design of functional textiles and the design of games and animation. The programme is complemented by subjects (classes) in the field of the theory and history of art and contemporary art, as well as classes preparing students to take an active role in contemporary cultural and artistic life and to cooperate with institutions disseminating visual culture. The wide range of opportunities offered within the individual studios of the Institute of Visual Arts, and the individual approach to the student resulting from the character of the studies, allow the student to choose their own path based on natural creative predispositions and interests as early as after the second semester. Education within the chosen subjects (classes) from the modules of the Block of elective artistic subjects (classes) and the Block of elective design subjects (classes) allows the student, on the one hand, to focus on those aspects and forms of creativity that correspond to their predispositions and interests, and, on the other, to combine their own explorations in the area of individual artistic activity (easel painting, printmaking, studio sculpture) with the professional design activity they undertake (Game and animation design, Design and styling of textile products). The Bachelor's diploma, constituting an artwork created within two diploma studios – the Bachelor's artistic studio and the Bachelor's design studio - together with the prepared theoretical thesis, being an independent study of a selected research issue proper to the visual arts, leads to the completion of education at the first level of studies, confirms the achieved learning outcomes and demonstrates a comprehensive visual-arts education.

Educational objectives:

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

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

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

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

Graduate's profile:

A graduate of the field of study Visual Arts is a comprehensively educated creator – a visual artist using the interdisciplinary language of art, moving freely both in the area of a chosen subdiscipline of the fine arts and the design arts. Accordingly, they are prepared to carry out basic artistic and design activity in the areas of the visual arts they have chosen. They have experience that allows them to combine classical and contemporary art media and to use art for applied purposes. Subjects (classes) in the field of the theory and history of art and the promotion and dissemination of visual culture lead them to acquire a broader cognitive perspective, to develop a creative attitude open to the new challenges set before artists, and to take on the various roles connected with functioning in society as a creator. The graduate is prepared at a basic level for creative professional work in institutions of visual culture, the mass media, design teams and promotional structures, for independent artistic work, and for the continuation of artistic education at the Master's level in the discipline of Fine Arts and Art Conservation. They have a command of a foreign language at the B2 proficiency level.

Possibilities of continuing education:

The graduate has the possibility of continuing education in second-cycle studies (complementary Master's studies) in the discipline of Fine Arts and Art Conservation. The graduate may broaden their education in postgraduate studies in the field of the visual arts, as well as others.

11. Learning outcomes:

Explanation of symbols:

SZPL – symbol of the field of study Visual Arts

1A – level of studies and knowledge category (here: first-cycle studies with a general academic profile)

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

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

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

in terms of **KNOWLEDGE**:

SZPL1A_W01	has advanced knowledge concerning the creation of artistic and design works in the area of the visual arts, the means of expression used within them and workshop skills	P6U_W	P6S_WG	P6S_WG
SZPL1A_W02	knows and understands the developmental lines of the history of art and the publications connected with these issues	P6U_W	P6S_WG	P6S_WG
SZPL1A_W03	demonstrates knowledge of styles in the visual arts and of the creative and reproductive traditions connected with them, as well as of contemporary developmental tendencies	P6U_W	P6S_WG	P6S_WG
SZPL1A_W04	knows a defined scope of issues connected with the application and use of technology in selected areas of the visual arts, including the latest solutions, and is aware of their development	P6U_W	P6S_WG	P6S_WG
SZPL1A_W05	knows the concepts and principles of copyright law and the issues concerning the financial, marketing and legal aspects of the profession of a visual artist	P6U_W	P6S_WK	P6S_WG

SZPL1A_W06	knows the connections and dependencies between the theoretical and practical aspects of visual-arts creativity	P6U_W	P6S_WG	P6S_WG
------------	--	-------	--------	--------

in terms of **SKILLS**:

SZPL1A_U01	creates and realises their own creative concepts in selected areas of the visual arts, including both the design arts and the fine arts	P6U_U	P6S_UW	P6S_UW
SZPL1A_U02	consciously uses the tools of the artistic and design workshop in selected areas of visual-arts activity	P6U_U	P6S_UW	P6S_UW
SZPL1A_U03	consciously applies and selects, for the artistic and design concept being realised, appropriate visual-arts techniques and technologies	P6U_U	P6S_UW	P6S_UW
SZPL1A_U04	makes independent decisions concerning the shaping of concepts and the realisation of their own artistic and design works	P6U_U	P6S_UW	P6S_UW
SZPL1A_U05	cooperates with other persons within the framework of collective artistic activities undertaken, including the organisation of artistic projects such as exhibitions, creative workshops, etc.	P6U_U	P6S_UK P6S_UO	
SZPL1A_U06	applies a broad range of advanced workshop skills encompassing classical and contemporary artistic media and design activity	P6U_U	P6S_UW	P6S_UW
SZPL1A_U07	uses workshop skills enabling the realisation of their own artistic and design concepts and applies effective techniques for practising these skills, enabling their continuous development through independent work	P6U_U	P6S_UW	P6S_UW P6S_UU
SZPL1A_U08	realises their own artistic and design creative concepts resulting from the free and independent use of imagination, intuition and emotionality	P6U_U	P6S_UW	P6S_UW
SZPL1A_U09	prepares written works and oral presentations concerning issues specifically connected with the visual arts, using theoretical approaches and various sources	P6U_U	P6S_UW	P6S_UK
SZPL1A_U10	knows Polish as a foreign language at level B2 of the Common European Framework of Reference for Languages	P6U_U		
SZPL1A_U11	applies forms of conduct connected with public presentations of their own achievements	P6U_U	P6S_UK	P6S_UK
SZPL1A_U12	understands and develops the need for lifelong learning, and is able to arrange and organise conditions for the learning of others	P6U_U	P6S_UK P6S_UU	P6S_UW P6S_UU P6S_UK
SZPL1A_U13	is communicative; presents their own artistic and design achievements within presentations of creative work organised by themselves or by their milieu	P6U_U	P6S_UK	P6S_UK

in terms of **SOCIAL COMPETENCES:**

SZPL1A_K01	is ready to independently undertake autonomous works, demonstrating the ability to gather, analyse and interpret information, to develop ideas and to formulate critical argumentation, as well as internal motivation and the ability to organise creative work	P6U_K	P6S_KK	P6S_KR
SZPL1A_K02	is ready to effectively use imagination, intuition, emotionality and the capacity for creative thinking and creative work in the course of solving problems, thinking flexibly and adapting to new and changing circumstances	P6U_K	P6S_KK	P6S_KK P6S_KR
SZPL1A_K03	is ready to control their behaviour in conditions connected with public presentations and to communicate effectively and initiate activities in society, presenting their own creative concepts in an accessible form, including with the use of information technologies	P6U_K	P6S_KK	P6S_KK P6S_KR
SZPL1A_K04	is ready to undertake reflection on the social, scientific and ethical aspects of their own work and on the ethos of the artist's profession, to fulfil the social role of a visual artist – a graduate of artistic studies, as well as to perform self-assessment and constructive criticism towards the creative activities of other persons.	P6U_K	P6S_KO P6S_KR	P6S_KO P6S_KR

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

Subjects (classes)	Number of ECTS points	Programme content	Reference to the field-specific learning outcomes
GENERAL EDUCATION SUBJECTS (CLASSES): (21 ECTS points)			
1.	Foreign language	<p>9</p> <p>Lexical content: Topics appearing in widely available coursebooks used in class at B2 level (e.g. university, the field of study, the importance of education and qualifications, work, media, technology, environment, health, nutrition, sport, leisure, shopping, travel, society, culture, social phenomena).</p> <p>Grammatical content: In line with the characteristics of the level and the educational objectives defined by the Common European Framework of Reference for Languages of the Council of Europe for level B2.</p> <p>Language functions: In line with the characteristics of the level and the educational objectives defined by the Common European Framework of Reference for Languages of the Council of Europe for level B2.</p>	<p>SZPL1A_U10 SZPL1A_K02 SZPL1A_K03</p>
2.	Information and communication techniques	<p>1</p> <p>Lectures: Information and communication technologies (ICT) – the concept, the genesis of ICT, the factors influencing the development of new technologies in the area of information and communication techniques. The use of telecommunications and IT devices and the services accompanying them, in particular e-learning in the information and communication process. The gathering, processing and sharing of information in electronic form using digital techniques and all communication tools. The creation and application of electronic databases data. GDPR and information and communication techniques. The role of social media in communication.</p> <p>Tutorials: The basic tools of MS Word. Examples of using advanced tools, the automatic table of contents, tables and figures, including spell-checking, hyphenation, styles, forms. The use of the MS Excel spreadsheet to solve tasks. Formatting cells, ways of displaying them. The spreadsheet as a tool for solving simple numerical problems. Basic mathematical, logical and statistical logical functions. Macros in the spreadsheet. The cooperation of the text editor and the spreadsheet, the export and import of data. Creating and editing charts. Types of charts and their options. Using the program for</p>	<p>SZPL1A_W04 SZPL1A_U03 SZPL1A_K02</p>

			<p>simple statistical calculations and presenting data in the form of tables and charts. Databases: the basic forms of organising information in databases. Reports and charts – the pivot table. Advanced sorting, filtering data. Joining databases and preparing for analysis. Forms of representing and processing information by humans and computers. Creating multimedia presentations. The internet network, available browsers, searching for information, processing the information obtained, internet messengers, the principles of using e-learning in communication. Teaching students through educational platforms. Using AI for basic procedures in education. Composing prompts and tasks to create goals for AI.</p>	
3.	Protection of industrial property and copyright	1	Protection of industrial property and copyright. The concept of a work, moral and economic copyrights. Permitted use. Related rights. The invention, the biotechnological invention and the patent. Trademarks and protective rights. Industrial designs, utility models.	SZPL1A_W05
4.	Entrepreneurship	1	The concept and types of entrepreneurship. The entrepreneur – the concept, behaviours and classifications. The internal and external determinants of the development of entrepreneurship. Entrepreneurship vs the enterprise. The conditions for, the establishment and the running of one's own business. The areas of entrepreneurship – family, women's, academic, social and intellectual entrepreneurship.	SZPL1A_W05
5.	Philosophy and theory of art subject (classes) in the field of the humanities or social sciences	4	An introduction to the rudiments of philosophy in a problem-based approach (metaphysics, epistemology, the body/mind problem, free will, ethics). The fundamental problems of the philosophy and theory of art - the relation of art to nature (mimesis, idealisation, caricature), the metaphysical and semantic concepts of pictorial representation, creating from imagination and the communication of mental contents, the expression of the artist's feelings and personality - in ancient and medieval philosophy of art (Plato, Aristotle, the rhetorical turn in the Second Sophistic, St Augustine, St Thomas Aquinas) and in early-modern and Romantic theories of art (Alberti, Leonardo, Vasari, Lomazzo, Bellori, De Piles, Abbé Dubos, Reynolds, Blake). Theories of the reception of art. The most important aesthetic theories from the 18th to the 20th century in a problem-based approach: theories of aesthetic judgement (beauty and taste), theories of aesthetic experience (disinterestedness, pleasure, psychological distance), theories of the aesthetic object (expressionism, formalism, anti-essentialism, institutionalism).	SZPL1A_W02 SZPL1A_U09 SZPL1A_K01 SZPL1A_K04
6.	Sociology of art subject (classes) in the field of the humanities or social sciences	3	Culture, art and society as components of research and sociological reflection. The functions of art and the social nature of art. The sociology of art as a perspective for	SZPL1A_W02 SZPL1A_U09 SZPL1A_K01

			understanding artistic phenomena. Social issues in the visual arts, feminist art and women's art, postcolonial art, queer art.	SZPL1A_K04
7a.	Propaedeutics of graphic programs* subject (classes) in the scope of supporting students in the learning process (one to be chosen from two)	2	Selected elements in the scope of the basics of working with graphic programs used in artistic, design and multimedia activities: the raster and vector graphics environments, typesetting, typography, the basics of 2D and 3D design, image editing, visualisation, the preparation of digital materials for screen presentation, digital publication and printing, paid and free graphic tools, basic file formats, the import, export and organisation of digital data.	SZPL1A_W01 SZPL1A_U12 SZPL1A_K01
7b.	Operation of peripheral devices* subject (classes) in the scope of supporting students in the learning process: (one to be chosen from two)	2	Selected elements in the scope of operating the peripheral devices and digital tools used in the artistic, design and multimedia studio: 2D and 3D scanners, 2D and 3D printers, graphic tablets, 3D manipulators, plotters, CNC devices and other input and output devices, the configuration, calibration and safe use of devices, the preparation of files for scanning, printing, 3D printing and CNC machining, data export, the control of technical parameters and the basic diagnostics of errors.	SZPL1A_W01 SZPL1A_U12 SZPL1A_K01

BASIC/FIELD-SPECIFIC SUBJECTS (CLASSES): (102 ECTS points)

1.	Art history	8	Key phenomena in European art and selected non-European cultures from the Palaeolithic to 1914, preserving the chronological order. The principal problems accompanying human artistic activity: the sense of art and its significance in individual, social and religious life; the functions of art and their variability; the role of artists and their social position; representing the world, visualising things absent or non-existent; the expression of thoughts, feelings, intentions and character; beauty and other ways of organising and ordering nature in art; pictorial narrative and other ways of communicating content through art; art as a tool of the propaganda of power, religion and ideology; the connections of painting and sculpture with other arts, especially poetry and music; the reception and experiencing of works of art; the means and techniques of creation; ways of understanding and grasping the history of art; the interpretation of individual works of art on the basis of theoretical, philosophical, theological, poetic, literary and critical texts contemporary with the problems discussed.	SZPL1A_W02-W03 SZPL1A_U09 SZPL1A_U12 SZPL1A_K01 SZPL1A_K04
2.	Contemporary art	4	Key problems in European and American art from the First World War to the 1990s, preserving the chronological order: the changing meaning of the concept of art and the accompanying concepts of modernity and the avant-garde; art engaged in political revolutions and social transformations; the conceptual and linguistic turn in contemporary art; new media and new forms of artistic expression; art in public space;	SZPL1A_W02-W03 SZPL1A_U09 SZPL1A_U12 SZPL1A_K01 SZPL1A_K04

			art engaged in the struggle for freedom, human and minority rights, animal rights and the living planet.	
3.	Basics of visual culture animation	1	Introductory classes – familiarisation with the course card and the requirements. The concept and significance of cultural animation. Analysis of the problems of animation in the contemporary world. Theoretical problems of cultural animation. The project method. Good practices in the animation of social groups, analysed on the basis of the subject literature - 3 groups: theoretical studies, documentary, methodological. Techniques of visual-arts animation in professional work. The functions of disseminating cultural goods. The essence of the process of disseminating culture in the present day. Institutions disseminating visual culture, their characteristics and methods of operation. The cultural animator in the work of activating a community. Leisure time as a basic condition of animation. The role of the media in disseminating and promoting visual culture. The timeless dimension of animation and education through art. Animation activity as a defence against the pathologisation of social life.	SZPL1A_W01 SZPL1A_W05-W06 SZPL1A_U05 SZPL1A_U09 SZPL1A_U12-U13 SZPL1A_K01 SZPL1A_K03-K04
4.	Animation workshops	5	Methods of cultural animation in the scope of the visual arts. Visual-arts techniques and technologies used in visual-arts animation. The conduct of animation workshops taking into account the needs of target groups. Documenting the animation activities undertaken.	SZPL1A_W01 SZPL1A_W05-W06 SZPL1A_U01 SZPL1A_U05-U06 SZPL1A_U08 SZPL1A_U12-U13 SZPL1A_K01 SZPL1A_K03-K04
5.	Artistic exhibition design	5	Kinds and types of exhibition projects used in the activity of institutions disseminating visual culture. The promotion and dissemination of exhibition projects with the use of marketing tools, Public Relations, and animation-and-education activities. The principles of preparing materials for publication used in disseminating exhibition projects: the curatorial text, the artist's statement, the biographical note, the exhibition catalogue/folder, the exhibition poster. The spatial arrangement of an individual/collective exhibition. The documentation of an exhibition project. Participation in work connected with the realisation of the current exhibition programme of the Academic Art Gallery.	SZPL1A_W01 SZPL1A_W04-W05 SZPL1A_U01 SZPL1A_U03 SZPL1A_U05-U06 SZPL1A_U08 SZPL1A_U12-U13 SZPL1A_K01 SZPL1A_K03-K04
6.	Visual structures and mechanisms of vision	8	The concept of visual-arts form and its components. The structure of the image and its determinants, including the formal analysis of visual phenomena. Kinds of composition and visual-arts arrangements. The mechanisms of visual perception. Defining colour	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01

			(exercises in extending the tonal and chromatic scale). Colour and its types. The psychological determinants of colour perception. Sensations and perceptions – the basic phenomena of visual perception. Exercises extending the use of the tonal and saturation scale. Tonal and chromatic transposition of a photograph using the techniques of pencil drawing, pen drawing and tempera painting. The division of the plane (linear divisions, achromatic and chromatic planar divisions). Figure and ground – dependencies. The synthesis of visual-arts form. The issue of the illusion of space, perspective, anamorphosis, space-time. Defining space-time composition with the use of linear perspective, anamorphosis and mirror reflections – practical exercises. The module and the proportion of a visual phenomenon. The concept of space-time. The division of space (linear divisions, achromatic and chromatic planar divisions) - modelling linear and planar forms. Constructing narrative forms with space-time potentiality.	SZPL1A_U04 SZPL1A_U08 SZPL1A_K01-K02
7.	Drawing basics	8	The technical and technological possibilities in drawing. Studies from nature (still life using functional objects of varying degrees of complexity, interior, architecture, the human figure) and preparation for treating drawing as the basis for the development of design awareness, including spatial thinking and imagination: the two-dimensionality of drawing, the concept of composition and its types, the significance of contour in composition, the issue of tone, linear tone in drawing and the significance of line, the issue of chiaroscuro in drawing, of black and white as basic means of expression, of tonal contrast, of matter and texture. The construction of the third dimension - the issue of perspective in drawing with elements of geometry, including constructional drawing. The significance of the plane in drawing, the canon of the human head, the canon of the human figure - knowledge of human proportions and structure. The application of various drawing techniques in design work; the choice of technique depending on the visual-arts problem constituting the subject of the exercises.	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01-U02 SZPL1A_U07 SZPL1A_U12 SZPL1A_K01
8.	Perspective drawing	6	Drawing as a conceptual, design and documentary form. Convergent perspective – two-point perspective, four-point perspective, isometry. Advanced linear drawing: contour and line as tools for conveying information about the solid, perspective and function. Tone as a tool building space. The division of the composition into planes and their significance - building the scale of the object in perspective drawing. Framing the drawn image – the field of view. Shape lines in building form in conceptual and constructional drawing. The study of architecture, objects and items – from simple solids to drawing construction. The technological detail and the cross-section. The deconstruction and geometrisation of organic solids. The construction of organic solids in	SZPL1A_W01 SZPL1A_U01-U04 SZPL1A_U07-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K03

			perspective. The drawing concept – the quick perspective sketch as a tool of design work and visual communication, drawing notations.	
9.	Painting basics	8	The realisation of various studio works (still life, interior, the human figure, landscape) in a chosen painting technique, in various compositional arrangements. The principles, specific character and workshop possibilities resulting from the use of selected painting techniques (tempera, acrylic, oil). The realisation of painting studies from nature, as a point of departure for one's own painterly explorations and the shaping of one's own visual-arts form. Learning to see the relations existing within the analysed visual phenomena and to express them by means of adequate, differentiated formal means. Seeing and defining colour, including learning to obtain derivative and complementary colours and to shape depth in the picture by means of colour. Gesture and texture as elements of the matter of the picture. The professional visual-arts terminology used in communication with artists and audiences.	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01-U02 SZPL1A_U07 SZPL1A_U12 SZPL1A_K01
10.	Printmaking basics	8	The technology of the graphic recording of the image and its transformation. Procedures for preparing the matrix for printing, ways of applying inks with various physical properties. Printing on substrates with different properties. Selected techniques of relief, intaglio and planographic printing, as well as new methods of graphic imaging. The specific character of graphic notation, the transposition of images from nature and imagination into the language of line, plane and texture. The construction of various compositional arrangements on the plane, capturing the relations between the basic means of visual-arts expression: line, plane, colour, tone, texture and scale. The application of means of expression adequate to the printmaking technique used.	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01-U02 SZPL1A_U07 SZPL1A_U12 SZPL1A_K01
11.	Graphic design basics	8	An introduction to the area of lettering and typographic design, including exercises in the use of tool, constructed typefaces, among them one-element and two-element, serif and sans-serif typefaces. An introduction to the area of sign design, based on the synthesis of visual-arts form and content, in reference to the foundations of visual perception and semiotics. The construction and architecture of the poster medium. Creating one's own visual-arts solutions in the area of the typographic and illustrative poster.	SZPL1A_W01 SZPL1A_W04 SZPL1A_U01 SZPL1A_U03 SZPL1A_U07 SZPL1A_K01
12.	Sculpture basics	8	The shaping of spatial thinking and imagination on the basis of observation from nature, including the human figure and the natural world, based on modelling in clay and casting in plaster. Creating spatial compositions constituting a form of one's own interpretation of the problem or issue posed, using classical and contemporary sculptural techniques and technologies. Arriving at the final elaboration of the concept of a spatial work by making preliminary sketches on the plane and spatial sketches, and making decisions	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01-U03 SZPL1A_U08 SZPL1A_U12 SZPL1A_K01

			regarding the choice of sculptural technique and material. Sculpture in space – the arrangement of an exhibition, the documentation of a sculptural object.	
13.	Photography basics	8	The basics of operating a digital camera/a smartphone camera. The basics of the post-production of digital photography. The basics of working in a professional lighting studio (exercises). The basics of photographic composition and framing. The selection of adequate photographic means for the realisation of simple tasks, both in a professional lighting studio and outside it. Artificial and natural, arranged and found light – as elements of creation in black-and-white and colour photography (exercises). The public presentation of the progress of the tasks being realised and of completed photographic projects. The discussion of the means of the photographic workshop used and of the inspirations and reflections connected with the presentations. The preparation of a photography show (exercises).	SZPL1A_W01 SZPL1A_W06 SZPL1A_U01-U03 SZPL1A_U08 SZPL1A_U12 SZPL1A_K01
14.	Photography and photographic documentation	5	Developing the ability to build an individual, design-oriented creative statement based on the language of photography, broadening artistic awareness in the scope of digital and analogue photographic activities, the analysis of the problems posed - inspired by historical and contemporary achievements in the area of design photography, an open discussion on individual photographic realisations. The subject supports the student in the process of creating the diploma thesis - it teaches the photographic documentation of the creative process and the photographic recording and digitisation of one's own works and other artistic works.	SZPL1A_W01 SZPL1A_W04 SZPL1A_U01-U02 SZPL1A_U06 SZPL1A_U13 SZPL1A_K01-K03
15.	Multimedia	6	The independent and collective realisation of exercises addressing the basic problems of multimedia structures with the use of, among others, photography, film, animation, mapping and projection with sound. Designing, creating, analysing and presenting one's own multimedia works. Applying basic methods of working with devices and programs for recording, editing and montage of image and sound. Combining image and sound into coherent structures. Investigating and designing new technological possibilities. The documentation and archiving of creative achievements. The distribution and publication of creative achievements in multimedia media.	SZPL1A_W01 SZPL1A_W04 SZPL1A_U01-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K04
16.	Intermedia	6	The subject content refers to the definition, specific character and area of intermedia art and its various manifestations, drawing on the research of Dick Higgins, with particular emphasis on visual music, graphic music, concrete and sound poetry, happening and performance art, and conceptual art. Within the classes, knowledge, skills and competences are shaped in the scope of creating intermedia structures situated in various space-time and conceptual contexts, located on the borderline of the static and	SZPL1A_W01 SZPL1A_W04 SZPL1A_U01-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K04

			dynamic image, the spatial and the flat, sound and text. Creating situations for interaction with the audience in planning happening-and-performance activities. The documentation and presentation of intermedia activities and explorations. Publishing and distributing artistic projects and their documentation in exhibition spaces and on the internet.	
--	--	--	--	--

ELECTIVE SUBJECTS (CLASSES) – BLOCK OF ARTISTIC SUBJECTS (CLASSES): (20 ECTS points)

1.	One subject to be chosen from three diploma subjects, together with the additional completion of an artistic plein-air	20	Bachelor's artistic studio – easel painting* Bachelor's artistic studio – printmaking* Bachelor's artistic studio – studio sculpture* Artistic plein-air	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K03
----	---	----	---	--

ELECTIVE SUBJECTS (CLASSES) – 1 OF 2 BLOCKS: (33 ECTS points)

1. BLOCK OF DESIGN SUBJECTS (CLASSES): GAMES AND GRAPHIC NARRATIVE*

1.	Basics of graphic narrative	3	The comic and illustration as media of narrative through image. Ways of conveying narrative content through a sequence of images - the relation between the single frame and the whole story, the composition of the frame, visual rhythm, the dynamics of movement in a static image. The visual language of the comic - types of frames, the composition of the page, the integration of text (speech bubbles, narration, onomatopoeia) with the image. Narrative illustration - the design of characters and backgrounds, the expression of action and emotion in the image. The stylistics of narrative drawing, film perspective in a static image. The manual and digital workshop - the conceptual sketch, the design of a sequence of images, the final illustration, export to publication.	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_K01-K02
2.	Basics of animation	3	An introduction to animation as an artistic and design medium. The classical principles of animation (the 12 Disney principles) - squash & stretch, anticipation, follow through, slow in/out, arcs, timing, exaggeration. Types of animation: traditional drawn, stop-motion, digital 2D (cut-out, frame-by-frame), 3D animation (rigging, keyframe). Working with the timeline, key frames and interpolation. The synchronisation of image with sound. Tools: TVPaint, Toon Boom, After Effects, Blender. Formal experiment in short animated études.	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_K01-K02

3.	Basics of game design	3	The basic concepts of game design: gameplay mechanics, the gameplay loop, the system of rules and goals. Concept art - the visual design of the game world, characters, enemies, objects (props), graphic interfaces, the conceptual sketch and the final render. 3D modelling of assets for games (low-poly and hi-poly), UV mapping, basic texturing, export to the engine. Game engines (Unity, Unreal Engine, Godot) – the working environment, importing assets, the game scene, the basics of gameplay logic. The Game Design Document (GDD) as the basic design artefact. Level design and the game environment. The iterative design process – prototyping, playtesting.	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_K01-K02
4.	Diploma seminar	8	Finding a topic for the Bachelor's thesis consistent with one's interests and the field of art practised. Problematising the topic and drawing up a working plan of the thesis (a table of contents). Ways of searching for texts and information. The selection of source materials and texts allowing the investigation of the problems undertaken. Gathering the bibliography. The selection of research methods allowing the extraction of the sense and meaning of the issues discussed. A discussion of the rudiments of the writing workshop and the scholarly apparatus (footnotes, bibliography, list of illustrations). Drawing up the final plan of the thesis and the division into chapters. Supplementing the source materials and texts and the bibliography. The revision of the research methods allowing the extraction of the sense and meaning of the issues discussed. The repetition of the rudiments of the writing workshop and the scholarly apparatus (footnotes, bibliography, list of illustrations). Writing the thesis. The presentation and discussion of fragments of the text during the seminar. Preparation for the defence.	SZPL1A_W02 SZPL1A_W06 SZPL1A_U09 SZPL1A_U12 SZPL1A_K01 SZPL1A_K03-K04
5.	One subject (classes) to be chosen from three:	16	Bachelor's design studio – Animation* Bachelor's design studio – Game design* Bachelor's design studio – Illustration and comic*	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K03

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

1.	Graphics and drawing in textile design	3	The role of drawing and graphics in the textile design process. Studies from nature – botanical and anatomical drawing, organic and geometric motifs as the basic source of patterns for fabrics and accessories. Drawing techniques in the textile project: pencil sketch, watercolour, gouache, collage. Working with the colour palette and the repeating	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04
----	--	---	--	--

			motif (the repeat) – designing a continuous pattern, regular and irregular arrangements. Digital support for the project – Adobe Illustrator and Photoshop in pattern design, file formats for textile printing. Trends, moodboards, drawing stylistics in collection design.	SZPL1A_U06-U08 SZPL1A_K01-K02
2.	Basics of clothing construction and design	3	An introduction to clothing design as an artistic-and-design discipline. Human anatomy in the context of designing clothing, the proportions of the figure, the ergonomics of clothing. The basics of seam construction and technical tailoring – taking measurements, the construction of basic elements (skirt, dress, shirt, trousers), the modelling of patterns. CAD programs supporting the construction of clothing (Optitex, Lectra, CLO 3D). Textile materials - woven fabrics, knitted fabrics, synthetics, their properties and application. The clothing design cycle: concept -> prototype -> finished product. Stylistics, moodboarding, trends in fashion design.	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_K01-K02
3.	Basics of the design of fabrics and textile accessories	3	The design of artistic fabrics and textile accessories. Types of fabrics - hand and industrial weaving, knitting, felting, embroidery. The weaving workshop and its artistic possibilities, weaves and structures. The design of fabric patterns - geometric, organic, narrative, abstract. Printing on fabric - screen printing, digital printing, batik, transfer. Textile accessories – bags, scarves, stoles, tapestries, textile installations as a form of artistic expression. Dyes and pigments. Combining craft traditions with contemporary technologies. Formal and material experiment.	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_K01-K02
4.	Diploma seminar	8	Research methodology and the analysis of an artwork. Defining the research, artistic or design problem in the form of a preliminary scholarly enquiry, supported by an individual multimedia presentation. Finding a topic for the Bachelor's thesis consistent with the student's interests and the field of art practised. Problematising the topic and drawing up a working plan of the thesis, including the preliminary table of contents and the structure of the written work. The selection of literature, source materials and texts allowing the analysis of the artistic or design problem undertaken. A discussion of the ways of searching for texts, information and visual materials. The gathering, selection and verification of materials serving the analysis of the problem adopted in the diploma thesis. Gathering the bibliography and selecting research methods allowing the extraction of the sense and meaning of the issues discussed. A discussion of the basics of the writing workshop and the scholarly apparatus, including the principles of drawing up footnotes, the bibliography and the list of illustrations. Drawing up the description of the work applying the principles of writing scholarly texts, with respect for copyright and for the culture of the Polish language. Drawing up the final plan of the thesis and the division into chapters. Supplementing the source materials, texts and the bibliography. The	SZPL1A_W02 SZPL1A_W06 SZPL1A_U09 SZPL1A_U12 SZPL1A_K01 SZPL1A_K03-K04

			revision of the research methods and the refinement of the structure of the thesis. Writing the diploma thesis, the presentation and discussion of fragments of the text during the seminar. Preparation for the public presentation of the results of artistic or design activities and preparation for the defence of the Bachelor's thesis.	
5.	One subject (classes) to be chosen from two:	16	Bachelor's design studio – clothing design* Bachelor's design studio – design of fabric and textile accessories*	SZPL1A_W01 SZPL1A_W04 SZPL1A_W06 SZPL1A_U01-U04 SZPL1A_U06-U08 SZPL1A_U11 SZPL1A_U13 SZPL1A_K01-K03

INTERNSHIPS (dimension, rules and form):

(4 ECTS points)

Continuous professional practice (internship)	4	The place of realisation of the obligatory continuous professional practice is a workplace chosen by the student whose areas of activity coincide with the study programme of the field of study. The practice is carried out during the period free from academic classes, amounting to 100 hours.	SZPL1A_W05-W06 SZPL1A_U04-U05 SZPL1A_K01-K04
---	---	---	--

total	180
--------------	------------

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

Students are required to take physical education classes amounting to not fewer than 60 hours.

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

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

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

No ECTS points are assigned to these classes.

In addition, foreign students are required to take Polish language course amounting to 4 ECTS.

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

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

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

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

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

- 1) **Stage works** – completed by the student during the studies, such as:
 - in the case of classes of a theoretical character (lectures and tutorials): tests, quizzes, credit papers, presentations, case studies. Tests, quizzes, credit papers and projects - according to the instructions prepared by the teacher conducting the classes. All additional forms of credit require additional instructions,
 - in the case of classes of a practical character (tutorials): credit works - artistic, credit works - design, covering a range of visual-arts media such as painting, drawing, sculpture, printmaking, digital graphics, graphic design, video film and animation, intermedia and multimedia forms, and

construction works presented in the form of completed artistic or design realisations with their appropriate documentation (photographic, descriptive) on printed and digital media. These forms require additional instructions.

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

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

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

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

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