„Załącznik nr 2 do uchwały nr 27/2023 Senatu UJK"

STUDY PROGRAMME

Since academic year : **2025/2026**

1. FIELD OF STUDY: **GRAPHIC ARTS**
2. ISCED CODE: **0213** visual arts
3. MODE OF STUDY: **FULL TIME STUDY**
4. NUMBER OF SEMESTERS: **10**
5. ACADEMIC DEGREE AWARDED TO GRADUATE: **MASTER'S DEGREE**
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): **300**
   1) Number of ECTS points, student should obtain during the classes which require direct involvement of academic teachers or another person responsible for them: **161**
   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): **279**
   3) Number of ECTS points, student should obtain during the chosen classes (with more than 30% of a total ECTS points): **93**
   4) Number of ECTS points student should obtain during the humanities and social sciences classes: **5**
10. **THE TOTAL NUMBER OF CLASSESS HOURS: 7925,** including number of classes hours conducted directly by academic teachers or another person responsible for them: **4247**
11. **THE CONCEPT AND LEARNING OUTCOMES** (including description of the profile of the graduate):

The direction of *Graphics arts* is based on specialized education in the application of artistic and design graphic media, leading to the acquisition of a full range of knowledge, skills, and social competencies necessary for professional activity as a visual artist. The program concept is based on acquiring qualifications to meet a variety of individual intentions, resulting from plans to conduct independent artistic activity in the future and to take up employment in the various branches of graphic design. This training, on the one hand, touches on learning the specifics of the use of traditional relief, intaglio, and flat printing techniques, along with screen printing and digital technologies, unique forms of their combination, processing, including paper manufacturing processes, and on the other – preparation for the creation of graphic messages for the advertising and publishing market, the design of visual identity systems, the use of photography in advertising graphics. Students will obtain the qualifications above by completing a consistent sequence of subjects:
- in the first and second year of study – from the basics of printmaking and graphic design, basics of digital graphics and unique graphic processes,

- to a selection of specialized studios - art and design graphics laboratories in the third year, culminating in creating a two-part art and design diploma corresponding to their individual predispositions, interests, and artistic and professional plans.

Each student, throughout the course of study after the second year, chooses the aforementioned specialized laboratories from both the Optional Block – Printmaking and the Optional Block – Graphic Design, with one art and design studio each at their disposal during the fourth year, the completion of which culminates in the creation of diploma projects.

General art education, which includes the propaedeutics of art techniques and technology, visual structures and mechanisms of vision, drawing, painting, sculpture, leads to the acquisition of fundamental for artistic activity: knowledge, skills and social competence, finding their applications in graphic creation.

The inclusion in the curriculum of theoretical subjects, relating to general knowledge of aesthetics, theory and history of art, contemporary art, contemporary culture, specialized knowledge of the history of artistic graphics, history of design graphics, history of photography is related to the development of artistic consciousness, an important element of which is the development of a research attitude, resulting, among other things, from the all-academic profile of studies, research and artistic activity conducted at the Institute of Visual Arts of UJK in Kielce. The proseminar and diploma seminar introduces research methodologies appropriate to the discipline of visual arts and art conservation, reaching at the same time to the discipline of art sciences.

Separate subjects are responsible for equipping the future graphic artist with knowledge, skills and social competencies in the field of copyright, intellectual property, entrepreneurship in the area of creative industries, elements of promotion of visual culture, creation of projects in the field of dissemination of artistic creativity, allowing to take an active role in contemporary cultural and artistic life, scientific life in the discipline within which the education is conducted and cooperation with professional institutions of dissemination of visual culture.

In creating this study program, the following factors were taken into account:
- the traditions of artistic education in the area of plastic arts, in which the essential place of creative development is the master's studio – the basis of didactic work in the master-student relationship,
- due to the all-academic profile of education - the artistic and research activities of the university staff in the discipline of fine arts and art conservation, the directions of work emerging as a result, reflections, views on art confronted with theoretical thought, art sciences and other fields of science, including the achievements of the staff in the area of artistic graphics (regarding, among others. among other things, to national and international art successes, to the phenomenon of the Kielce School of Graphic Arts), design graphics (regarding, among other things, national and international art successes in the area of posters),
- modern technical and technological achievements that allow students to create technically and technologically complex graphic works, preparing them to function in a complex reality,
- location of the faculty at the University allowing complete striving towards interdisciplinarity and cooperation with representatives of other scientific and artistic disciplines and fields, and finally embedding its students in a multicultural, complex community, allowing them to cooperate and act for the benefit of the University,
- the needs of the Świętokrzyskie region, related to the need to provide human resources to feed the local creative industries, which operate based on the development strategies of the city of Kielce, the Świętokrzyskie region and show great interest in our graduates even at the stage of their education, among others for institutions for the dissemination of culture and art, public institutions, companies, organizations with promotional structures and companies operating strictly in the area of advertising, publishing, exhibition; including the expectations of secondary education located in the Świętokrzyskie region, educating in the programs of graphics and printing, multimedia graphics, organization of advertising,

- the needs of the labor market at the national and international level, including based on obtaining data from the portal "Occupations Barometer," as many as 50 counties throughout the country signal a deficit of specialists in the field of graphics,
- internationalization, which is an essential aspect of contemporary art, artistic exchange through the preparation of students - future graduates to be ready for changes, including those related to the place of residence, work, to undertake cooperation in international projects, artistic initiatives, openness to different worldviews, traditions, cultures, nationalities.

Graduate Profile:

The graduate is qualified as an artist in graphic design and artwork. He can use theoretical and practical knowledge, competencies, and skills, including a highly developed artistic personality, to create, realize, and use his original art and design concepts. His knowledge of traditional and contemporary graphic media allows him to effectively take on various roles and challenges posed by contemporary art and professional life. He knows the theoretical, legal, and marketing contexts and conditions of working in teams, becoming prepared to work in advertising agencies, publishing houses, and institutions to disseminate culture and art. He speaks a foreign language at the level of proficiency B2+ level of the Council of Europe's Common European Framework of Reference for Languages. Graduates receive a master's degree and are prepared to enter doctoral school. He or she can also undertake further education related to his or her artistic and professional development in postgraduate studies.

Opportunities for continuing education:
Graduates may continue their education at doctoral schools in the discipline of Visual Arts and Art Conservation and independently apply for the award of the degree of Doctor of Arts in the designated discipline to units with such authorization. Graduates can expand their education in postgraduate studies in the field of plastic arts, but also in other areas, including undertaking postgraduate pedagogical qualification studies for teaching.

12. **LEARNING OUTCOMES:**

Description of symbols:

GRAF– course symbol *Graphics 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 of learning outcomes for the given Polish Qualifications Framework (MNiSW Regulations) level	characteristics of the second level of learning outcomes for qualifications at levels 6-7 Polish Qualifications Framework **for the arts** (MNiSW Regulations)
in terms of **KNOWLEDGE:**				
GRAF_W01	has key knowledge of techniques and graphic technologies used in the area of artistic printmaking, including the group of convex, concave flat techniques including digital, screen printing, and unique graphic processes	P7U_W	P7S_WG	P7S_WG
GRAF_W02	has key knowledge of the techniques and graphic technologies used in graphic design, including its selected areas: publishing graphics, advertising graphics, poster graphics, animation graphics, visual identity systems graphics, and advertising photography	P7U_W	P7S_WG	P7S_WG
GRAF_W03	knows the primary areas of artistic activity in the field of fine arts, with particular emphasis on drawing and painting, including the techniques, technologies, and means of art expression used in their field	P7U_W	P7S_WG	P7S_WG
GRAF_W04	knows the techniques, technologies, and means of artistic expression used in the field of photography, both to artistic, documentary, and advertising activities	P7U_W	P7S_WG	P7S_WG
GRAF_W05	has a general knowledge of the history of art from prehistoric times to the present, as well as present cultural phenomena	P7U_W	P7S_WG	P7S_WG
GRAF_W06	has expanded knowledge of the historical, cultural, and social contexts of artistic, design graphics, photography, their relationship with selected areas of contemporary life	P7U_W	P7S_WG	P7S_WG
GRAF_W07	knows the principles of creating artistic and design works in the area of graphics and primary media of fine arts, creating art, design activities using selected techniques of graphic design, forms, and media of design graphics characterized by a high degree of originality to the knowledge of stylistic transformations, related creative and restorative traditions preparing for	P7U_W	P7S_WG	P7S_WG

	independent professional work has expanded knowledge of the historical, cultural, and social contexts of artistic, design graphics, photography, their relationship with selected areas of contemporary life			
GRAF_W08	demonstrates an understanding of the interrelationship between the theoretical and practical aspects of the visual arts, with particular emphasis on knowledge in the area of art and design graphics, research methodologies that support the conscious practice of creativity inherent in the discipline of fine arts, and conservation of works of art, art sciences, and uses this knowledge for further research and artistic development	P7U_W	P7S_WG	P7S_WG
GRAF_W09	knows and understands the patterns underlying art creation, enabling freedom and independence of art expression	P7U_W	P7S_WG	P7S_WG
GRAF_W10	knows the methods of dissemination of visual arts, taking into account the organization of various types of projects, including exhibition projects appropriate to the medium exhibited, issues, contexts, and educational and artistic involving the public	P7U_W	P7S_WG	P7S_WG
GRAF_W11	has expanded knowledge of issues relating to the financial, marketing, and legal aspects of the visual arts profession, including an orientation to financial support programs, artistic development within the framework of funding tools for art activity at the national and international level and national, international art exchange	P7U_W	P7S_WK	P7S_WK
GRAF_W12	knows the basic concepts and principles of copyright law, entrepreneurship in creative industries	P7U_W	P7S_WK	P7S_WK
in terms of **SKILLS:**				
GRAF_U01	possesses and uses a highly developed artistic personality capable of creating, realizing, and expressing his original concepts located within the broadly defined graphic media, including art and design graphics	P7U_U	P7S_UW	P7S_UW
GRAF_U02	creates technically and technologically complex artistic and design works, taking into account digital tools based on the use of widely understood graphic media, including the introduction of elements of innovation and creative experimentation by his predispositions, interests, and motivations	P7U_U	P7S_UW	P7S_UW
GRAF_U03	uses the formal-expressive solutions developed in the course of general artistic preparation, including drawing and painting, allowing them to be used in the direct work of a graphic artist, graphic designer	P7U_U	P7S_UW	P7S_UW
GRAF_U04	applies photographic techniques and technologies to realize art and design objectives supporting the work of a graphic designer	P7U_U	P7S_UW	P7S_UW
GRAF_U05	demonstrates self-reliance and independence in undertaking various types of creative activities in the field of artistic and design graphics, including making important decisions in the process of implementation of a specific activity	P7U_U	P7S_UW	P7S_UW

GRAF_U06	can predict the effects of designed and realized artistic works in aesthetic, social, and legal aspects	P7U_U	P7S_UW	P7S_UW
GRAF_U07	cooperates with others in the framework of team activities undertaken, responsibly performing the tasks assigned to him, communicating based on the professional language appropriate to the discipline of fine arts and art conservation and the sub-discipline of art and design graphics	P7U_U	P7S_UK P7S_UO	P7S_UK
GRAF_U08	uses workshop skills to the extent necessary to carry out their own artistic and design work in selected areas of graphic design, and uses effective techniques for practicing these skills, enabling continuous development through independent work, also stimulating the growth of others	P7U_U	P7S_UW P7S_UU	P7S_UW P7S_UU
GRAF_U09	uses the patterns underlying artistic creation, enabling freedom and independence of expression in the area of widely understood media, using, among other things, the acquired research and art workshop inherent in the discipline of fine arts and conservation of works of art, the sub-discipline of graphics	P7U_U	P7S_UW	P7S_UW
GRAF_U10	has the ability to prepare elaborate written works and speeches on issues in detail related to the field of graphic arts and its individual areas using the tools of methodological workshops appropriate to the discipline of fine arts and conservation of works of art, art sciences, correctly selecting the literature on the subject, theoretical approaches	P7U_U	P7S_UW	P7S_UW
GRAF_U11	speaks a foreign language at the B2+ level of the Common European Framework of Reference for Languages	P7U_U	P7S_UK	
GRAF_U12	responsible approach to public appearances related to the presentation of art and design works, including realizing and independently organizing a variety of artistic projects, such as exhibitions, exhibits in public spaces, and creative workshops, demonstrating the ability to establish contact with a diverse audience	P7U_U	P7S_UK	P7S_UK
in terms of **SOCIAL COMPETENCE:**				
GRAF_K01	understands the need for lifelong learning, can inspire and organize the process of developing and improving the creative abilities and expression of others, using for this purpose his creativity or additional forms of dissemination activities undertaken by him	P7U_K	P7S_KK P7S_KR	P6S_KR
GRAF_K02	independently integrates the acquired knowledge and undertakes new and complex creative activities in an organized manner, including under conditions of limited access to information	P7U_K	P7S_KK P7S_KR	P7S_KR
GRAF_K03	can consciously and supported by experience use in a variety of situations the psychological mechanisms that support the creative activities undertaken, including projects and initiatives of a cultural-artistic nature	P7U_K	P7S_KR	P7S_KK
GRAF_K04	has the ability to self-evaluation, constructive criticism his own and others' creative statements, criticize of the knowledge he possesses, and verify it, among other things, in the case of difficulties in solving the problem independently, referring to the opinions of experts obtained	P7U_K	P7S_KK	P7S_KK

GRAF_K05	fulfills the social role of the visual artist - a graduate of art studies, undertakes reflection on social, cultural, scientific and ethical aspects of creative work, effectively communicating and initiating activities in society, presenting formally and ideologically complex activities in an accessible form, including the use of modern information technologies	P7U_K	P7S_KO	P7S_KO P7S_KR
GRAF_K06	knows and understands the basic concepts and principles of industrial property protection and copyright law and the need to manage intellectual property resources	P7U_K	P7S_KR	

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

	Subjects	The minimum number of ECTS points	Program content	Relation to learning outcomes	
			GENERAL EDUCATION SUBJECTS		
1.	Foreign language	13	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 syllabus 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 syllabus 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).	GRAF_U10	
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 operation. Operating systems: Windows, macOS. Office software suites. Graphic design software. Multimedia software. Communication techniques and technologies—Internet.	GRAF_W01 GRAF_W02 GRAF_K04	
3.	Industrial property and copyright protection	1	Concept of work, personal, and property copyrights. Permitted use. Related rights. The invention, biotechnological invention, and patent. Trademarks and trademark protection rights. Industrial designs. Utility models.	GRAF_W11 GRAF_W12 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K06	
4.	Entrepreneurship	1	The concept and origins of entrepreneurship and the creative industries, including their historical development and the factors influencing entrepreneurial growth. The reinforcement and weakening of entrepreneurial traits within the creative industries. Innovation and its various forms, along with fundamental economic concepts and their impact on business	GRAF_W11	

			operations and household management. Promotion as a tool for increasing demand for goods and services. Business planning and strategic analysis, including business plans and SWOT analysis, as essential tools for decision-making. The definition of economic activity, entrepreneur, and consumer, as well as the procedures for establishing an individual business, including legal requirements and administrative steps. The cost structure of business operations, including labor costs and employee remuneration. Internal and external sources of business financing. Discussion of selected forms of business activity within the creative industries.	
5.	Subject in the field of humanities and social sciences: *Aesthetics*	2	Aesthetics as a cognitive discipline and its leading research area. Fundamental problems and categories in aesthetic reflection. Understanding of art and beauty in antiquity. Aesthetics of the Middle Ages. Modern aesthetics of the Renaissance, Baroque, and Enlightenment eras. Aesthetics of modernism and postmodernism and their influence on the formation of modern doctrines. Aesthetics of physicality and sensuality.	GRAF_W06 GRAF_U10 GRAF_K01 GRAF_K02
6.	Subject in the field of humanities and social sciences: *Modern culture and its manifestations*	3	The concept of culture, its main fields, types, and understanding, including the applied forms of scientific reflection. Fundamental research problems in the area of review on culture, including the analysis of the relationship: culture − nature, culture − civilization. The body and corporeality in the culture of the 20th and 21st centuries. The emergence and development of new media are key to the cultural messages of the 20th and 21st centuries. History of advertising and propaganda in cultural theories and practices of the 19th, 20th, and 21st centuries. Selected issues in Polish and foreign contemporary literature, theater, film, and music, emphasizing those that resonated with visual culture and visual arts.	GRAF_W06 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K05
7.	Subjects in the field of student support in the learning process *(to choose 2 of 3, each worth 1 ECTS):* • *Propedeutics of 2D programs* • *Propedeutics of video editing and animation programs* • *Propedeutics of I/O (input/output) tools in digital graphics*	2	Introduction to 2D Graphics Software: Fundamental concepts of 2D computer graphics and its tools, including pixel structure, screen properties, workspace size about resolution, and the distinction between image dimensions and aspect ratio. Characteristics of 2D graphics and a comparative analysis of key applications and tools: vector vs. raster graphics, print graphics vs. screen graphics, CMYK vs. RGB color spaces. Tools and software: • Commercial 2D graphics software (Photoshop, Adobe Illustrator, and other selected programs) − basic interface navigation, tools, and applications.	GRAF_W01 GRAF_W02 GRAF_K01 GRAF_K02

- File types and formats in vector and raster graphics, including native formats and other extensions, and the information they carry (transparency, layers, vector, raster).
- Free alternatives to commercial software (GIMP, Inkscape, and other selected programs) – interface basics, tools, and applications.
- Interface elements and fundamental operations in selected 2D graphics software for both vector and raster graphics.

Introduction to Video Editing and Animation Software
Basic video editing and animation concepts include format and aspect ratio, video dimensions and screen resolutions, and FPS (frames per second). Techniques such as frame-by-frame animation, keyframe animation, rotoscoping, onion skinning, video timecode, and timeline navigation (CTI – Current Time Indicator). Essential special effects, color grading, and transitions.
Commercial video editing and animation software (After Effects, Premiere, Toon Boom Studio, Animation Paper, Pencil 2D, and other selected programs) and their applications. The graphical interface of video editing and animation software for traditional film recording, projection, and editing techniques (from film tape to digital timelines). File formats and codecs: an overview of file extensions and digital encoding types (AVI, WMV, MKV, MP4 / MPEG, H.264, H.265, etc.). Basics of interface navigation and operations in selected video editing and animation software.

Introduction to Input/Output (I/O) Tools in Digital Graphics
Input tools and image import basics: digital photography: handling digital cameras, including mobile phone cameras, and RAW image processing.
Scanning and processing various scanned materials: scanner operation, settings, resolution, file formats, merging scans of larger formats, cleaning sketches (vectorization of raster images), etc. Graphic tablets (traditional and display-based): digital drawing and painting, retouching (basic exercises for familiarization with the tool). Output tools and basics of digital image export: projection and presentation, print screen for archiving screen states, printing: working with computer printers and their applications in transfer techniques, test prints, print area considerations, paper weight (grammage), print layout, color profiles, etc., other vector path export tools: laser cutter, vinyl cutter, stencil applications, and related technologies.

					SUBJECTS OF FUNDAMENTAL / MAJOR EDUCATION	
1.	History of Art	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, 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).	GRAF_W05 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K05
2.	Contemporary Art	4	Tascist and informel tendencies in European and American art after World War II, with particular emphasis on action painting. The new figuration of the 1960s: the work of Dubuffet, de Kooning, Francis Bacon, Lucian Freud. New French realism: Daniel Spoerri, César, Jean Tinguely, Yves Klein, Arman, Niki de Saint-Phalle, Martial Raysse. Concrete art after World War II with particular emphasis on the trends of hard-edge painting, kineticism, and op-art. Toward the art of ideas - minimalism and conceptualism. Actions in space - happening art, performance art, land art, and their documentation. Art in the face of 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 the late. XX and XXI centuries.	GRAF_W05 GRAF_U10 GRAF_K01 GRAF_K02
3.	Actual Art	3	To organize and systematize the latest Polish and foreign art developments of the last three decades—discussion and analysis of the most important current events and art projects. The most important institutions in the country and abroad specialize in promoting and disseminating contemporary art. The most important artistic events in the country and abroad specializing in the promotion and dissemination of the latest trends in art.	GRAF_W05 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K05
4.	History of Printmaking	4	Discussion and analysis of the historical changes in the field of artistic printmaking with particular emphasis on technical and technological	GRAF_W06 GRAF_U10

			innovations, formal solutions, and reference to the most outstanding artistic attitudes. The origins of artistic printmaking - from the cylinder seals of Ancient Mesopotamia to plate and screen printing in China and Japan. Graphics of the medieval era - relief printing in medieval printing of block books and Biblia Gremanica. Artistic graphics of the late. 15th and 16th centuries, including Italian, German, Dutch printmaking; origins of etching techniques in printmaking. Artistic graphics of the Baroque era in Italian, German, French, and Dutch lands. Graphic arts of the late. 18th and 19th centuries of Germany, the Netherlands, France, Italy, and Great Britain. The 19th and 20th centuries. - A time of technical and technological innovation, a formative moment of experimentation with the medium, plastic form in graphics, concerning avant-garde changes in art. The birth of Polish graphic art in the 19th century. Contemporary centers of graphic art, major art reviews of graphic art. Prospects for the development of the graphic medium in the 21st century.	GRAF_K01 GRAF_K02 GRAF_K05
5.	History of Graphic Design	4	History of writing: pictographic and ideographic writing of East Asia and South America, cuneiform writing, Egyptian writing (hieroglyphic writing, demotic writing, hieratic writing), Phoenician writing, Greek writing, Latin writing. History and tradition of lettering. The concept of sign and symbol. History of the formation of logos, logotypes, and pictograms. European printing and lettering from medieval times to the Industrial Revolution. History of typefaces from ancient Rome to International Typographic Style. The invention of lithography and its consequences for the development of the poster. The Polish School of Poster Design. The Polish School of Illustration. Graphics and propaganda. Graphic design in the context of changes in avant-garde art: futurism, Soviet and Western European constructivism, including graphic design of Vkhutiemas, Bauhaus. History of advertising XIX-XXI century. Comics, pictorial publishing, and pop art. Contemporary graphic design and web design.	GRAF_W06 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K05
6.	History and Aesthetics of Photography	2	History of aesthetic changes in photography of the 19th, 20th, and 21st centuries. Formal aspects of photography. The relationship between form and content of the photographic visual message. Photographic genres and their artistic assumptions. Skillful selection of means to make a specific photographic statement.Comics, pictorial publications, and pop art. Contemporary graphic design and web design.	GRAF_W06 GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K05
7.	Promotion of Art	2	Artistic portfolio and content – artist statement, bio, art resume (differences and specificity of descriptive elements). Presentation of the portfolio during	GRAF_W06 GRAF_W10

			public speaking. Portfolio in the form of a website – review of exciting examples. Art competitions – presentation of the most important competitions for artists and designers, the glories and shadows associated with participation in competition reviews. Review the most critical institutions promoting visual art in the region and the country. Artist residencies at home and abroad. Creative scholarships and ministerial programs - basic information on how to apply for financial support for your projects. Individual exhibition - development of the exhibition's concept, design of the arrangement of the exhibition in a specific place (existing art gallery), description of the presented series, materials promoting the exhibition (poster and post to be placed on social networks).	GRAF_W11 GRAF_U06 GRAF_U07 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K05
8.	Visual Structures and Mechanisms of Seeing	9	The concept of plastic form and its components. The structure of the image and its determinants, including formal analysis of visual phenomena. Types of composition and plastic arrangements. Mechanisms of visual perception. Defining color (exercises on extending the valence and color scale). Colour and its types. Psychological determinants of color perception. Impressions and perceptions - basic phenomena of visual perception. Exercises to extend the use of the scale of valor saturation. Valuational, color transposition of photographs using pencil drawing, pen drawing, and tempera painting techniques. Plane division (linear divisions, achromatic plane divisions, chromatic divisions). Figure and background - relationships. Synthesis of plastic form. The issue of the illusion of space, perspective, anamorphosis, space-time. Defining space-time composition using linear perspective, anamorphosis, and mirror reflections - practical exercises. Modulus and proportion of a visual phenomenon. The concept of space-time. Division of space (linear, achromatic, and chromatic divisions) modeling linear and plane forms. Constructing narrative forms of space-time potentiality.	GRAF_W03 GRAF_W08 GRAF_W09 GRAF_U03 GRAF_U06 GRAF_U08 GRAF_U10 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
9.	Drawing Fundamentals	6	General knowledge of drawing and drawing practice, including the technical and artistic possibilities underlying the medium. The study of nature is based on the observation of still life, human figures, interior, architecture, and preparation for treating drawing as the basis for developing creative consciousness and the starting point of any artistic creation. Fundamentals of artistic drawing: two-dimensionality of drawing, the illusion of space in drawing, perspective, and its types, the concept of composition and its types, valor, chiaroscuro, valor contrast, line, contour, the canon of the human head, the canon of the human figure and basic knowledge of human proportions, human structure, the human figure in motion as a whole and organic unity.	GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04

10.	Drawing	27	Drawing as the primary medium of artistic expression and notation for recording artistic ideas and concepts. Differentiation of drawing means of artistic expression in the drawing techniques used. Drawing issues concerning the depiction of figures and objects from nature. Differentiation of the means of artistic expression according to the problem being addressed. Drawing analysis of artistic problems related to the illusion of space on the plane using valor differentiation, chiaroscuro modeling with analysis of solid modeling - own shadow, cast shadow of an object, correlation of objects in a composition, perspective systems, expressive values of lines, point of ephemeral trace. Exploration of the author's artistic expression characteristic of drawing techniques and the search for relations between other artistic techniques, i.e., painting and printmaking.	GRAF_W03 GRAF_W09 GRAF_U03 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04
11.	Painting Fundamentals	6	In various compositional arrangements, the implementation of various studio works (still life, interior, human figure, landscape) in the selected painting technique. Principles, specifics, and workshop possibilities arise from selected painting techniques (tempera, acrylic, oil). Implementation of painting studies from nature as a starting point for their painting search and the formation of their art form. Learning to see the relationships existing within the analyzed visual phenomena and expressing them through adequate, diverse formal means. Seeing and defining color, including learning to obtain derivative, complementary colors, shaping with its help the density in the picture. Gesture and texture as elements of the matter of a painting. Professional art terminology used in communication with artists and viewers.	GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
12.	Painting	27	Implementation of various painting works relating to the study of nature in the broadest sense, as well as solutions that touch on the issue of non-representation. Developing and deepening in the use of multiple techniques, technologies, compositional arrangements, and the scale of expression (from intimate form to monumental painting). Developing and deepening the student's search for painting, forming his expression, visual language, art form. Developing and deepening the vision of the relationships existing within the analyzed visual phenomena and expressing them through adequate, diverse formal means. Gesture and texture as building blocks and elements of the matter of the image. Developing and deepening the use of professional terminology in communication with artists and viewers.	GRAF_W03 GRAF_W09 GRAF_U03 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04

13.	Sculpture Fundamentals	8	Formation of spatial thinking and imagination based on observations from nature, including the human figure and the natural world based on modeling in clay and casting in plaster. Creating spatial compositions is a form of one's interpretation of the problem posed, the issue using classical and contemporary techniques and sculpting technologies. Arriving at the final development of the concept of a spatial piece by making preliminary sketches on the plane, spatial sketches, and making decisions on the choice of sculptural technique and material. Sculpture in space – exhibition arrangement, documentation of the sculptural object.	GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
14.	Photography Fundamentals	7	Familiarizing students with the fundamentals of both analog and digital techniques in project-based photography, in both studio and outdoor settings. Introduction to the principles of composition, photographic framing, and the use of black-and-white and color photography. Independent selection of appropriate photographic tools and techniques to achieve specific project and creative objectives. Basics of digital photo editing, as well as independent preparation of photographs for archiving and publication.	GRAF_W04 GRAF_U04 GRAF_U05 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
15.	Photography	6	Developing the ability to build an individual, project-based creative expression based on the language of photography, broadening artistic awareness of digital and analog photographic activities, analyzing the problems inspired by historical and contemporary achievements in project photography, and open discussion of individual photographic realizations.	GRAF_W02 GRAF_W04 GRAF_U04 GRAF_U05 GRAF_U06 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
16.	Printmaking Fundamentals	18	Content undertaken in lecture classes: General principles and concepts in the field of printmaking. Paper – history, and methods of production. Technical and technological inventions in materials used, tools, and printing machines. History of the development of printing techniques: relief printing (stone-cut, woodcut, woodcut stencil, linocut, letterpress, other unusual relief printing techniques), intaglio printing (copperplate, intaglio, mezzotint, drycut, etching, etching, aquatint, chipping techniques, different techniques, combining techniques and ways of developing stencils), flat printing (lithography, algraphy, offset printing, serigraphy, digital printing).	GRAF_W01 GRAF_W08 GRAF_U01 GRAF_U02 GRAF_U03 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04

			Content undertaken as part of art exercises: • familiarization with selected relief printing techniques, with particular emphasis on the process of preparing the matrix, methods of printing, and the creation of the print, including the use of a variety of substrates and contemporary adaptations, • familiarization with intaglio printing techniques, with particular emphasis on the process of preparing the matrix, methods of printing, and the creation of a print, including the use of a variety of substrates and modern adaptations, • familiarization with flat printing techniques, with particular emphasis on the process of preparing the matrix, ways of printing, and the creation of the print, including using various substrates and modern adaptations.	
17.	Graphic Design Fundamentals	14	Construction of a letter (light and mass of a letter, proportions) and typology of typefaces (construction of tool type, construction of spatial letters). Text as rhythm. Basics of text composition using constructed type (one-element typeface - script nibs, two-element typeface – using a flat-cut stick, Roman capital has been built with the life of a lettering brush). Typographic composition linear, planar, and spatial. Synthesis of plastic form - towards the creation of a sign (exercises in relation to the basics of visual perception and semiotics). Construction and architecture of the poster medium. Creation of own artistic solutions in the area of typographic and illustrative posters. Creating essential illustration solutions, including defining the relationship between illustration and text. Historical conditions of the art of typography, typographic design. Graphic concept, and the type of text, publication. Means of typographic expression. Types of typographic layouts. Principles and rules for using typography in graphic design due to the medium's function, purpose, and specificity. Principles of folding, breaking simple and complex texts, and technical editing.	GRAF_W02 GRAF_W08 GRAF_U01 GRAF_U02 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04
18.	Fundamentals of Digital Graphics and Printing	4	Analysis of the medium of digital graphics, the tools used within it, the means of artistic expression. Getting acquainted with digital graphics techniques and combining the results of work from different graphics programs to use them for art graphics projects.	GRAF_W01 GRAF_U01 GRAF_U02 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02

19.	Unique Graphic Processes	10	Selected issues of history, theory of unique techniques including old technologies and new experimental methods of graphic imaging based on originals and reproductions. Establishing the creative process on the reactivation analysis of ancient and contemporary techniques in graphic arts and other disciplines. Technological issues related to the process of creating works in selected unique techniques. Paper as a creative medium - methods of drawing, coloring paper. Handicraft, printing techniques of coloring, decorating substrates for printing.	GRAF_W01 GRAF_W07 GRAF_U01 GRAF_U02 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03
20.	Interdisciplinary Plein-Air	3	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.	GRAF_W01 GRAF_W03 GRAF_W04 GRAF_U01 GRAF_U02 GRAF_U03 GRAF_U09 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04
21.	Participation in Culture and Art – Art Project	4	Preparing to organize all cultural animation activities with an emphasis on the dissemination of visual arts. To learn about the elements of cultural activities: exhibition, workshop, author's meeting, activities in public space, art competitions, etc. To understand methods of planning, designing, and organizing various activities to disseminate visual arts and filling out applications for project funding mainly from the Ministry of Culture and National Heritage.	GRAF_W06 GRAF_W10 GRAF_W11 GRAF_U01 GRAF_U02 GRAF_U05 GRAF_U06 GRAF_U07 GRAF_U12 GRAF_K01 GRAF_K03 GRAF_K04 GRAF_K05
22.	Proseminary	2	Methodology of research work in the humanities with an emphasis on art. Planning of the research work. Methods, techniques, research tools - development of a unique tool to support the study of the area of fine arts or	GRAF_W06 GRAF_W08 GRAF_W12

			design as a reference for one's thesis. Verification of problems, questions, and results of individually conducted research. Preliminary search taking into account individual research and design interests. Development of a primary structure of the written thesis and selection of bibliography.	GRAF_U10 GRAF_K01 GRAF_K02 GRAF_K04 GRAF_K06
23.	Master's Thesis Seminar	8	Planning the various stages of one's research work. Verify the research problem, refine the thesis structure following the theoretical issue undertaken, and validate the preliminary bibliography (continuation of tasks from the proseminar). Development of the theoretical part of the thesis, taking into account the individual structure of the work, including a review of the literature on the analyzed research problem and analysis of selected issues in the context of the theoretical considerations undertaken. The ability to present the investigation's conclusions within the framework of own research. Summary – the ability to make a critical judgment of the analyzed data. Preparation for a public presentation of the results of researchings.	GRAF_W06 GRAF_W08 GRAF_W12 GRAF_U10 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04 GRAF_K05 GRAF_K06
	FACULTATIVE BLOCK: PRINTMAKING			
1.	Art printmaking studio *to choose two out of five:*	24	**Relief Printmaking Studio** Advanced procedures for matrix preparation and printing in selected relief printmaking techniques. Exploration of expressive means characteristic of the chosen technique. Application of color in printmaking. Refinement of technical skills and mastery of the craft. Conscious realization of an individual artistic concept. **Intaglio Printmaking Studio** Advanced procedures for matrix preparation and printing in selected intaglio techniques. Exploration of expressive means characteristic of the chosen technique. Application of color in printmaking. Refinement of technical skills and mastery of the craft. Conscious realization of an individual artistic concept. **Lithography Studio** Advanced procedures for matrix preparation and printing in selected planographic printmaking techniques. Exploration of expressive means characteristic of the chosen technique. Application of color in printmaking. Refinement of technical skills and mastery of the craft. Conscious realization of an individual artistic concept.	GRAF_W01 GRAF_W07 GRAF_W09 GRAF_W10 GRAF_U01 GRAF_U02 GRAF_U03 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04 GRAF_K05

			Screen Printing Studio Advanced procedures for matrix preparation and screen printing. Exploration of expressive means characteristic of the chosen technique. Application of color in printmaking. Refinement of technical skills and mastery of the craft. Conscious realization of an individual artistic concept. Studio of Unique Graphic Processes Advanced procedures for executing graphic compositions using selected unique printmaking techniques. Examination of historical and contemporary techniques and technologies, expanded through original interpretations and innovative solutions based on new materials and tools. Hybrid techniques as a creative medium. Integration of expressive means from intaglio, relief, planographic, and digital printing techniques. Expansion of the graphic process structure through the incorporation of materials, technologies, and tools from other artistic disciplines. Creation of works utilizing both traditional and unconventional printmaking methods.	
2.	Diploma studio I *to choose one of two previously continued:*	21	A recapitulation of knowledge, skills, and competencies in artistic creation acquired throughout previous studies. Independent artistic work based on a defined problem and artistic assumptions, requiring the application of specific and thematically appropriate methods and forms of execution. Project work methodology and its organization. The structure and logic of the design process. Development of a concept for the presentation of artistic work and the graduate's self-presentation. Preparation of documentation related to artistic practice. Diploma Studio I: Relief Printmaking Enhancing technical skills and expanding creative possibilities within selected relief printmaking techniques, integrating them with other traditional and digital methods at various stages of graphic design, matrix preparation, and print production. Execution of a series of relief prints that demonstrate artistic maturity and formal awareness in the field of printmaking. Diploma Studio I: Intaglio Printmaking Advancing technical proficiency in intaglio techniques and their integration with other printmaking and digital methods throughout the design, matrix preparation, and printing process. Execution of a series of intaglio prints that reflect artistic maturity and formal awareness in printmaking.	GRAF_W01 GRAF_W07 GRAF_W08 GRAF_W09 GRAF_W10 GRAF_W12 GRAF_U01 GRAF_U02 GRAF_U03 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U09 GRAF_U10 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04 GRAF_K05 GRAF_K06

			Diploma Studio I: Lithography Developing technical expertise and artistic capabilities in selected lithographic techniques while combining them with other traditional and digital methods at different stages of graphic production. Execution of a lithographic print series that showcases artistic maturity and formal awareness in printmaking. Diploma Studio I: Screen Printing Refinement of technical skills and creative exploration in serigraphy, integrating traditional and digital techniques during the design, matrix preparation, and printing process. Execution of a screen print series demonstrating artistic maturity and formal awareness in printmaking. Diploma Studio I: Unique Graphic Processes Exploring artistic creation within selected unique printmaking techniques, considering historical and cultural contexts as well as contemporary artistic inquiries. Investigating creative opportunities inspired by historical printmaking methods and contemporary technological advancements. Conscious and innovative use of artistic tools, encouraging experimentation with materials, technologies, and techniques in image reproduction across diverse surfaces, both flat and spatial. Integration of artistic expression through the combination of materials, media, and methodologies from various disciplines. Execution of a cohesive series of works within unique printmaking techniques, both in form and content. Development of an individual artistic approach. Application of various documentation techniques and recording formats to capture the artistic process, from project conception to final execution. Designing a presentation concept using diverse exhibition methods tailored to the specificity of the works.	
**FACULTATIVE BLOCK: GRAPHIC DESIGN**
1	Art printmaking studio *(to choose two of six):*	22	Advertising Graphics Studio Fundamentals of advertising design, including key advertising tools and media carriers (print—materials and printing techniques, radio, television, digital media, mobile media). Stylistic genres in advertising and the formulation of design assumptions. Theoretical aspects of advertising communication: structure of an advertising message (text, image, communication channels), language of advertising (information, persuasion,	GRAF_W02 GRAF_W04 GRAF_W07 GRAF_W09 GRAF_U01 GRAF_U02 GRAF_U03

		manipulation, creativity), and psychological aspects of advertising (attracting attention, building credibility, creating demand, motivating decision-making, prompting action). Rhetoric in advertising messages: invention (selection of argumentative tools), topics (argumentation adapted to the audience), arrangement (structuring the message and defining functions of its phases), and elocution (implicit meanings—metaphor, metonymy, hyperbole, meiosis, metaplasms, and malapropisms). Practical aspects of advertising: market participants, marketing research, advertising strategy, media planning, and legal aspects of advertising.	GRAF_U04 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K04
		Publishing Graphics Studio Types and forms of publications, including books, periodicals, printed and digital publications, in relation to editorial and printing techniques. Visual communication tools in publication design. Balancing textual and illustrative elements—finding appropriate proportions. Grid and layout in publishing design—structuring the visual architecture of a publication. Development of original publishing concepts, including illustrated books for children and adults, textbooks, encyclopedic and reference books, music publications, comics, publishing series, illustrated magazines, journals, and digital books (e-books).	
		Creative Photography Studio Legal and psychological aspects of photographic practice (working with models, image rights, copyright, public vs. private space, press law). Mastery of artistic and technical tools to achieve intended creative outcomes: photography as a persuasive tool (product photography, advertising photography), photography as an analytical tool (research, scientific, and sociological projects), and development of multi-image photographic narratives (documentary, reportage, artistic projects). Student's individual project: initial concept and formulation of diploma project assumptions (brief defining target audience, objectives, tools, and artistic means appropriate for achieving set goals).	
		Poster Design Studio Artistic means of expression in graphic design – formal aspects and the "architecture of the poster." Visual metaphors, symbols, and allegories—	

semantic aspects in visual communication. The structure of a visual message and its informational architecture – form as a content carrier. Illustration-based posters, typography-based posters, photographic posters, and system-based posters. Functions of contemporary posters (social and cultural posters, advertising posters, artistic posters, etc.). The poster as a form of artistic expression.

Visual Identity Systems Design Studio
Comprehensive analysis of visual identity system design, along with practical training in translating conceptual approaches into visual solutions. Learning to apply diverse graphic languages, techniques, and printing technologies. The use of abstraction and symbolism in conveying meaning. Graphic language tools—word and image. The role of associations, symbols, and metaphors in visual identity design. Spatial and flat graphic arrangements—striving for original solutions. Designing visual identity systems for public institutions, NGOs, and businesses from various sectors, utilizing both digital and analog methods. Integration of different execution techniques to create distinctive and functional branding systems.

Animated Graphics Studio
Theoretical foundations (image format, aspect ratio, video formats, FPS, timecode). Applications of animated graphics. Basic principles of classical animation (anticipation, volume preservation, exaggeration, composition). Traditional animation techniques ("ad hoc" frame-by-frame, keyframes). Stop-motion animation, rotoscoping. Drawing animation—software for traditional animation. Photographic animation—importing frames into video formats. Object animation—physical properties of inanimate objects. Human walking sequences—characterization of personality through movement. Animation in video editing and special effects. Adobe After Effects and Adobe Premiere—animation of effects and transitions. Keyframes and animation interpolation. Typographic animation. Animation curves, easing, and movement dynamics. Camera and lighting animation. Basic special effects (2.5D—bringing 2D images to life, procedural animation in effects, particle systems, motion and space mapping, greenscreen keying, color correction, chromatic aberration). Procedural animation in special

			effects. Editing and exporting video formats. Practical exercises in selected animation techniques.	
2.	Diploma studio II *(to choose one of two previously continued):*	19	Recapitulation of knowledge, skills, and competencies in the field of design creation acquired during previous studies. Independent creative work based on a defined problem and design assumptions, requiring the application of specific and appropriate methods and forms of execution. Organization of the design process and project methodology. The structure and logic of the design process. Development of a presentation concept for the diploma project and self-presentation of the graduate. Preparation of project documentation. Diploma Studio II: Advertising Graphics Studio Market research and defining proto-personas of the target group. Defining tools and formal means. Analysis of technical and economic factors. Preliminary prototyping (sketches, visualizations, concept art). Focus group research on prototypes. Verification of initial design assumptions for the diploma project. Modification of the concept and final project brief. Proper realization and production of the diploma project. Documentation and presentation of the design process. Production of final prototypes. Preparation for public presentation (speech discussing key assumptions, technical and formal aspects of the diploma project, and the design process). Diploma Studio II: Publishing Graphics Studio Verification of initial assumptions for the diploma project: - preliminary prototyping (photographic sketches explaining the concept), - focus group research (evaluation of planned tools and artistic means regarding their suitability for the target audience/intended recipients of the project), - modification of the concept and final project brief. Proper realization and production of the diploma project. Documentation and presentation of the creative process. Production of final prototypes of the diploma project. Preparation for public presentation (speech discussing key assumptions, technical and formal aspects of the diploma project, and the creative process). Diploma Studio II: Creative Photography Studio Proper realization and production of the diploma project. Documentation and presentation of the creative process. Production of final prototypes of the diploma project. Preparation for public presentation (speech discussing	GRAF_W02 GRAF_W04 GRAF_W07 GRAF_W09 GRAF_W10 GRAF_W12 GRAF_U01 GRAF_U02 GRAF_U03 GRAF_U04 GRAF_U05 GRAF_U06 GRAF_U07 GRAF_U08 GRAF_U09 GRAF_U12 GRAF_K01 GRAF_K02 GRAF_K03 GRAF_K04 GRAF_K05 GRAF_K06

key assumptions, technical and formal aspects of the diploma project, and the creative process).

Diploma Studio II: Poster Design Studio
Defining areas of inspiration in poster creation, drawing on cultural heritage, contemporary culture and its manifestations, socio-cultural issues, and the propagandistic and advertising functions of posters. Seeking original means of artistic expression based on the previously established design assumption, using the most appropriate form for the chosen theme. Developing an original series of poster works in relation to clearly defined assumptions.

Diploma Studio II: Visual Identity Systems Design Studio
Market research and defining proto-personas of the target group. Defining tools and formal means. Analysis of technical and economic factors. Preliminary prototyping (sketches, visualizations, concept art). Focus group research on prototypes. Verification of initial design assumptions for the diploma project. Modification of the concept and final project brief. Proper realization and production of the diploma project. Documentation and presentation of the design process. Production of final prototypes. Preparation for public presentation (speech discussing key assumptions, technical and formal aspects of the diploma project, and the design process).

Diploma Studio II: Animated Graphics Studio
Analysis of animation techniques (traditional and digital) and their forms concerning the chosen theme of expression. Graphic design of animation (color tonality, typography, dynamics) and their selection in relation to the chosen theme of expression. Sound design of animation and its selection concerning the chosen theme of expression. Stages of animated film production – from concept to realization:
- concept stage: Concept art, pitch, script/storyboard, roleplaying, animatic.
- proper production: Keyframing, execution (depending on the chosen technique).
- post-production: Editing, sound design, color correction.
- authorial "pitch" based on materials from the concept stage, key slogans. Production of original animation.

APPRENTICESHIP (dimension, rules and form)				
1.	Professional Internship	5	Implementing mandatory continuous professional practice is the workplace chosen by the student whose areas of activity coincide with the program of study. The internship is carried out during the period free from academic classes.	GRAF_W06 GRAF_W11 GRAF_W12 GRAF_U05 GRAF_U06 GRAF_U07 GRAF_K02 GRAF_K03 GRAF_K04 GRAF_K05 GRAF_K06
	Total:	**300**		

Students are obliged to attend physical education classes of 60 hours, 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 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, print making, 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, test or 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).

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.