

## UNIVERSITY STUDY PROGRAMME

Valid from the academic year: 2026/2027

### Field of study: GRAPHIC ARTS

1. **ISCED code: 0213**
2. **Mode of study: full-time**
3. **Number of semesters: 10**
4. **Professional title awarded to graduates: Master's degree (magister)**
5. **Academic profile: general academic**
6. **Field of art**
7. **Artistic discipline: Fine Arts and Art Conservation (100% of ECTS points)**
8. **Number of ECTS points required to complete the studies: 300**
  - 1) number of ECTS points the student must obtain in classes conducted with the direct participation of academic teachers or other persons conducting classes: **159**
  - 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): **279**
  - 3) number of ECTS points the student obtains by completing elective classes (at least 30% of the total number of ECTS points): **93**
  - 4) number of ECTS points the student must obtain in classes in the field of the humanities or social sciences, not fewer than 5 ECTS - in the case of fields of study assigned to disciplines within fields other than, respectively, the humanities or social sciences: **5**
9. **Total number of class hours: 7500**
  - including number of class hours conducted with the direct participation of academic teachers or other persons conducting classes: **3983**
  - 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 **Graphic Arts** is based on specialised education in the area of applying artistic and design graphic media, leading to the acquisition of the full range of knowledge, skills and social competences necessary to carry out professional activity as a graphic artist. The programme concept is based on the acquisition of qualifications enabling the graduate to meet diverse individual aims arising from plans to conduct independent artistic activity in the future, as well as to take up employment in the various branches of graphic design. This education, on the one hand, engages the specific character of applying traditional

techniques of relief, intaglio and planographic printing together with screen-printing and digital technologies, the unique forms of combining and transforming them, including paper-making processes, and, on the other hand, prepares students to create graphic messages for the needs of the advertising and publishing markets, to create visual identity systems and to use photography in advertising graphics. Students acquire the aforementioned qualifications by completing a consistent sequence of subjects (classes):

- in the first and second years of study – from the basics of printmaking and graphic design, the basics of digital graphics and unique graphic processes,
- to the choice of specialised studios – laboratories of artistic graphics and graphic design in the third year, the culmination of which is the creation of a two-part artistic-and-design diploma corresponding to their individual predispositions, interests and artistic-professional plans.

Throughout the entire course (classes) of study, after the second year each student chooses the aforementioned specialised laboratories from both the Block of electives - artistic graphics and the Block of electives - graphic design, whereby during the fourth year one artistic studio and one design studio remain at their disposal, the completion of which ends with the creation of the diploma projects.

General visual-arts education encompassing the propaedeutics of visual-arts techniques and technologies and of visual-arts form, within classes on visual structures and the mechanisms of vision, drawing, painting and sculpture, leads to the acquisition of knowledge, skills and social competences fundamental to artistic activity, which find their application in graphic creation.

The inclusion in the study programme of theoretical subjects (classes), referring to general knowledge in the scope of aesthetics, the theory and history of art, contemporary art and contemporary culture, and of specialist knowledge in the scope of the history of artistic graphics, the history of graphic design and the history of photography, is connected with the development of artistic awareness, an essential element of which is the formation of a research attitude resulting, among others, from the general academic profile of the studies and the research-and-artistic activity conducted at the Institute of Visual Arts of the JKU in Kielce. The diploma proseminar and seminar introduce the research methodologies proper to the discipline of Fine Arts and Art Conservation, drawing at the same time on the discipline of the sciences of art.

Separate subjects (classes) are responsible for equipping the future graphic artist with knowledge, skills and social competences in the scope of copyright law, intellectual property, entrepreneurship in the area of the creative industries, elements of the promotion of visual culture, and the creation of projects in the scope of disseminating artistic work, enabling them to take an active role in contemporary cultural, artistic and scholarly life in the discipline within which the education is conducted, and to cooperate with professional institutions disseminating visual culture.

**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,
- 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, including the staff's achievements in the area of artistic graphics (referring, among others, to national and international artistic successes, to the

phenomenon of the Kielce School of Graphic Arts) and of graphic design (referring, among others, to national and international artistic successes in the area of the poster),

- contemporary technical and technological achievements enabling students to create technically and technologically complex graphic works, preparing them to function in a complex reality,
- 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 and organisations with promotional structures, and companies operating strictly in the area of advertising, publishing and exhibitions; including also the expectations of the secondary education located in the Świętokrzyskie region, which educates within programmes of graphic and printing arts, multimedia graphics and the organisation of advertising,
- the needs of the labour market at the national and international level, including, on the basis of data obtained from the "Barometr Zawodów" (Occupational Barometer) portal, as many as 50 districts across the whole country signalling a shortage of specialists in the area of graphics,
- 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:**

The graduate holds artistic qualifications in the area of printmaking and graphic design. They are able to use theoretical and practical knowledge, competences and skills, including a highly developed artistic personality, to create, realise and use their own original artistic-and-design concepts. A command of traditional and contemporary graphic media allows them to effectively take on the various roles and challenges posed by contemporary artistic and professional life. They know the theoretical, legal and marketing contexts and the conditions of working in teams, becoming prepared to work in advertising agencies, publishing houses and institutions disseminating culture and art. They have a command of a foreign language at the B2+ proficiency level of the Common European Framework of Reference for Languages of the Council of Europe. The graduate obtains the title of Master and is prepared to undertake education in a doctoral school. They may also undertake further education connected with their artistic and professional development in postgraduate studies.

**Possibilities of continuing education:**

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

**11. Learning outcomes:**

**Explanation of symbols:**

GRAF – symbol of the field of study graphic arts

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

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

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

GRAF_W01	has key knowledge concerning the graphic techniques and technologies applied in the area of artistic graphics, taking into account the group of relief, intaglio and planographic techniques, including digital and screen-printing technologies and unique graphic processes	P7U_W	P7S_WG	P7S_WG
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GRAF_W02	has key knowledge concerning the graphic techniques and technologies applied in graphic design, taking into account its selected areas: publishing graphics, advertising graphics, the poster, animation graphics, visual identity system graphics and advertising photography	P7U_W	P7S_WG	P7S_WG
GRAF_W03	knows the areas of artistic activity in the area of the fine arts, with particular emphasis on drawing and painting, including the techniques, technologies and means of artistic expression applied within them	P7U_W	P7S_WG	P7S_WG
GRAF_W04	knows the techniques, technologies and means of artistic expression applied in the area of photography, both in reference to artistic, documentary and advertising activity	P7U_W	P7S_WG	P7S_WG
GRAF_W05	has general knowledge in the scope of the history of art from prehistoric times to the present, as well as of present-day cultural phenomena	P7U_W	P7S_WG	P7S_WG
GRAF_W06	has an extended scope of knowledge concerning the historical, cultural and social contexts of artistic graphics, graphic design and photography, and their connections 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 the basic media of the visual arts, and of creating artistic and design activities using selected printmaking techniques and the forms and media of graphic design characterised by a high degree of originality, in reference to knowledge of stylistic transformations and the creative and reproductive traditions connected with them, preparing for independent professional work	P7U_W	P7S_WG	P7S_WG
GRAF_W08	demonstrates an understanding of the mutual relations between the theoretical and practical aspects of the visual arts, with particular emphasis on knowledge in the area of artistic graphics and graphic design and on the research methodologies supporting the conscious practice of creativity proper to the discipline of Fine Arts and Art Conservation and to the sciences of art, and uses this knowledge for further research-and-artistic development	P7U_W	P7S_WG	P7S_WG
GRAF_W09	knows and understands the patterns underlying artistic creation, enabling freedom and independence of artistic expression	P7U_W	P7S_WG	P7S_WG
GRAF_W10	knows the methods of disseminating the visual arts, taking into account the organisation of various types of projects, including exhibition projects appropriate to the medium, the issues and the contexts displayed, and educational-and-artistic projects engaging the audience	P7U_W	P7S_WG	P7S_WG
GRAF_W11	has extended knowledge in the scope of issues relating to the financial, marketing and legal aspects of the profession of a visual artist, including an orientation in financial-support and artistic-development programmes within the framework of the tools for financing artistic activity at the national and international level and of national and international artistic exchange	P7U_W	P7S_WK	
GRAF_W12	knows the concepts and principles of copyright law and of entrepreneurship in the creative industries	P7U_W	P7S_WK	

in terms of **SKILLS**:

GRAF_U01	has and uses a highly developed artistic personality capable of creating, realising and expressing their own original concepts situated within broadly understood graphic media, taking into account artistic graphics and graphic design	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 application of broadly understood graphic media, including those introducing elements of innovation and creative experiment, in accordance with their own predispositions, interests and motivations	P7U_U	P7S_UW	P7S_UW
GRAF_U03	uses the formal and expressive solutions developed within general visual-arts preparation, encompassing, among others, drawing and painting, enabling their application in the direct work of a graphic artist and graphic designer	P7U_U	P7S_UW	P7S_UW
GRAF_U04	applies photographic techniques and technologies to realise artistic and design aims supporting the work of the graphic artist	P7U_U	P7S_UW	P7S_UW
GRAF_U05	demonstrates independence and autonomy in undertaking various types of creative activities in the area of artistic graphics and graphic design, including making essential decisions in the process of realising a specific activity	P7U_U	P7S_UW	P7S_UW
GRAF_U06	is able to predict the effects of designed and realised artistic works in their aesthetic, social and legal aspects	P7U_U	P7S_UW	P7S_UW
GRAF_U07	cooperates with other persons within the collective activities undertaken, responsibly carrying out the tasks entrusted to them and communicating on the basis of the professional language proper to the discipline of Fine Arts and Art Conservation and to the subdiscipline of artistic graphics and graphic design	P7U_U	P7S_UK P7S_UO	P7S_UK
GRAF_U08	uses workshop skills to the extent necessary to realise their own artistic and design works in selected areas of graphics, and applies effective techniques for practising these skills, enabling continuous development through independent work and also stimulating the development 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 broadly understood media, using for this purpose, among others, the acquired research-and-artistic workshop proper to the discipline of Fine Arts and Art Conservation and to the subdiscipline of graphics	P7U_U	P7S_UW	P7S_UW
GRAF_U10	has the ability to prepare extended written works and presentations concerning issues specifically connected with the area of graphics and its individual areas, using the tools of the methodological	P7U_U	P7S_UW	P7S_UW

	workshop proper to the discipline of Fine Arts and Art Conservation and to the sciences of art, appropriately selecting the subject literature and theoretical approaches			
GRAF_U11	knows Polish as a foreign language at level B2+ of the Common European Framework of Reference for Languages	P7U_U	P7S_UK	
GRAF_U12	approaches public appearances connected with presentations of artistic and design works in a responsible manner, including realising and independently organising various artistic projects such as: exhibitions, presentations in public space and creative workshops, demonstrating the ability to establish contact with a diverse audience	P7U_U	P7S_UK	P7S_UK

in terms of **SOCIAL COMPETENCES**:

GRAF_K01	is prepared for lifelong learning and capable of inspiring and organising the process of developing and perfecting the creative abilities and creative expression of others, using for this purpose their own work and the additional dissemination activities they undertake	P7U_K	P7S_KK P7S_KR	P7S_KR
GRAF_K02	is capable of independently integrating the acquired knowledge and of undertaking, in an organised manner, new and complex creative activities, also in conditions of limited access to information	P7U_K	P7S_KK P7S_KR	P7S_KR
GRAF_K03	is capable of using, in a conscious manner supported by experience, in various situations the psychological mechanisms supporting the creative activities undertaken, including projects and initiatives of a cultural and artistic character	P7U_K	P7S_KR	P7S_KR
GRAF_K04	is ready for self-assessment and constructive criticism towards their own and others' creative statements, and for critique of their own knowledge and its verification, among others by referring to the opinions of experts in the event of difficulty in independently solving a problem	P7U_K	P7S_KK	P7S_KK
GRAF_K05	is ready to fulfil the social role of a visual artist – a graduate of artistic studies, and to undertake reflection on the social, cultural, scientific and ethical aspects of creative work, communicating effectively and initiating activities in society, presenting formally and conceptually complex activities in an accessible form, including with the use of contemporary information technologies	P7U_K	P7S_KO	P7S_KO P7S_KR
GRAF_K06	is aware of the necessity of observing the principles of the protection of industrial property and of copyright law, and is ready to manage intellectual-property resources.	P7U_K	P7S_KR	

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

Subjects (classes)	Number of ECTS points	Programme content	Reference to the field-specific learning outcomes
<b>GENERAL EDUCATION SUBJECTS (CLASSES): (23 ECTS points)</b>			
1.	Foreign language	<p>13</p> <p>Lexical content: Specialist vocabulary connected with the field of study. University, the field of study, types of studies, the importance of education. Presentations of articles and issues appropriate for the studied field of study. Elements of translation. The remaining content covers social phenomena and well-known problems of the contemporary world.</p> <p>Grammatical content: Repetition and consolidation of the most important grammatical problems (practically and expertly conditioned).</p> <p>Language functions: Enabling students to communicate fluently in a foreign language, to take an active part in discussions, to express their opinions and suggestions, to argue, to give advice and instructions, to make summaries of specialist publications appropriate for the studied field of study, and to give presentations.</p>	GRAF_U11
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. 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.</p>	GRAF_W01 GRAF_W02 GRAF_K04

			<p>Creating and editing charts. Types of charts and their options. Using the program for simple statistical calculations and presenting data in the form of tables and charts.</p> <p>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.</p> <p>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	<p>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 to trademarks. Industrial designs, utility models.</p>	<p>GRAF_W11-W12 GRAF_U10 GRAF_K01-K02 GRAF_K06</p>
4.	Entrepreneurship	1	<p>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.</p>	<p>GRAF_W11</p>
5.	Aesthetics subject (classes) in the field of the humanities or social sciences	2	<p>Aesthetics as a cognitive discipline and its main areas of research. Basic problems and categories in aesthetic reflection. The understanding of art and beauty in antiquity. The aesthetics of the Middle Ages. Early-modern aesthetics of the Renaissance, the Baroque and the Enlightenment. The aesthetics of modernism and postmodernism and their influence on the formation of contemporary doctrines. The aesthetics of physicality and sensuality.</p>	<p>GRAF_W06 GRAF_U10 GRAF_K01-K02</p>
6.	Contemporary culture and its manifestations subject(classes) in the field of the humanities or social sciences	3	<p>The concept of culture, its main domains, types and understandings, including the forms of scholarly reflection applied. Basic research problems in the area of reflection on culture, including the analysis of the relations: culture - nature, culture - civilisation. The body and corporeality in the culture of the 20th and 21st centuries. The emergence and development of new media key to the cultural messages of the 20th and 21st centuries. The history of advertising and propaganda in the cultural theories and practices of the 19th, 20th and 21st centuries. Selected issues from contemporary Polish and foreign literature, theatre, film and music, with particular emphasis on those that resonated with visual culture and the visual arts.</p>	<p>GRAF_W06 GRAF_U10 GRAF_K01-K02 GRAF_K05</p>

7.	Subjects (classes) in the scope of support in the learning process (2 to be chosen from 3, each worth 1 ECTS)	2	<p><b>Propaedeutics of 2D programs: Basic concepts of 2D computer graphics and its tools*</b> (pixel, screen, the size of the working area vs resolution, image dimension vs aspect). The characteristics of 2D graphics and the contrastive analysis of the concepts, applications and tools: vector / raster graphics, print graphics / screen graphics, CMYK space / RGB space. Tools and software: commercial specialist programs in 2D graphics (Photoshop, Adobe Illustrator and others to be chosen - the basics of the interface, tools and applications); types of files (file extensions, native and other formats) in vector and raster graphics and the information they carry (transparency, layers, vector, raster); free equivalents of commercial programs (Gimp, Inkscape and others to be chosen – the basics of the interface, tools, their application); elements of the interface and the basics of operating chosen 2D software (for vector and raster graphics).</p> <p><b>Propaedeutics of video-editing and animation software*</b> Basic concepts of video editing and animation: format (aspect), video dimensions and screen resolutions, FPS - frames per second. Stop-motion animation vs keyframe animation, rotoscoping, "frame by frame", onion skin, video timecode, the timeline, "playhead - CTI". Basic special effects, colour effects, transitions. Commercial software for video editing and animation (After Effects, Premiere, ToonBoom Studio, Animation Paper, Pencil 2D and others to be chosen) and their applications. The graphic aspects of the interface of video-editing and animation programs vs traditional techniques of recording, projection and film editing (from film tape to the timeline). File format vs codec – types of extensions vs types of digital encoding of video recording (AVI, WMV, MKV, MP4 / MPEG, H264, H265, etc.). The basics of the interface and operation of chosen software for video editing, animation or both.</p> <p><b>Propaedeutics of I/O (input/output) tools in digital graphics*</b> Input tools and the basics of image import: digital photography (operating a digital camera, also a mobile-phone camera, and Raw processing); scanning, the processing of various scanned materials (working with the scanner, settings, resolution and file format), e.g. joining scans of formats larger than the scanner plate, cleaning a sketch (vectorisation of a raster image), etc.; the traditional and screen graphic tablet - digital drawing and painting, retouching (simple tasks to become familiar with the tool). Output tools and the basics of exporting the digital image: projection and presentation, printscreen - archiving the screen state, printing, working with a computer printer and its applications in transfer techniques, test prints, the issue of the printing area, grammage, the print mock-up, colour profiles, etc., other tools for exporting vector paths – the laser plotter, the foil plotter, the application of the stencil, etc.</p>	GRAF_W01-W02 GRAF_K01-K02
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**BASIC/FIELD-SPECIFIC SUBJECTS (CLASSES): (186 ECTS points)**

1.	Art history	8	Prehistoric art (the Palaeolithic and Neolithic). Ancient art and architecture (the 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. Renaissance art and architecture of Italy, the Netherlands and Poland. Baroque and Rococo art and architecture (the resolutions of the Council of Trent and their influence on the formation of the founding principles for Baroque art and architecture; separate discussion of the Italian, French, Spanish, German and Polish Baroque, and of the Rococo in France, Germany and Poland). Classicist art and architecture of France, Germany and Poland. Art and architecture of the 19th century (Romanticism, Historicism, industrial architecture, Symbolism). Modern art and its consequences for the development of art and visual culture in the second half of the 20th century (Impressionism, Neo-Impressionism, Fauvism, Expressionism, Cubism, Futurism, Constructivism, Dadaism, Surrealism).	GRAF_W05 GRAF_U10 GRAF_K01-K02 GRAF_K05
2.	Contemporary art	4	Tachiste and art-informel tendencies in European and American art after the Second World War, with particular emphasis on action painting. The New Figuration of the 1960s: the work of Dubuffet, de Kooning, Francis Bacon, Lucian Freud. French New Realism: Daniel Spoerri, César, Jean Tinguely, Yves Klein, Arman, Niki de Saint-Phalle, Martial Raysse. Concrete art after the Second World War, with particular emphasis on the hard-edge painting, kineticism and op-art currents. Towards an art of the idea - Minimalism and Conceptualism. Activities in space - happening, performance and land art and their documentation. Art in the face of popular culture and consumerism: Pop Art, hyperrealism. Art in public space, including examples of movements of artistic resistance and street art. The phenomenon of critical art in Poland at the turn of the 20th and 21st centuries.	GRAF_W05 GRAF_U10 GRAF_K01-K02
3.	Current art	3	The ordering and systematisation of the most recent transformations in Polish and foreign art of the last three decades. The discussion and analysis of the most important current events and artistic projects. The most important institutions in the country and abroad specialising in the promotion and dissemination of contemporary art. The most important artistic events in the country and abroad specialising in the promotion and dissemination of the latest trends in art.	GRAF_W05 GRAF_U10 GRAF_K01-K02 GRAF_K05
4.	History of artistic graphics	4	The discussion and analysis of the historical transformations in the area of artistic graphics, with particular emphasis on technical and technological innovations and formal solutions, as well as reference to the most outstanding artistic attitudes. The beginnings	GRAF_W06 GRAF_U10 GRAF_K01-K02

			of artistic graphics - from the cylinder seals of Ancient Mesopotamia to plate and screen printing in China and Japan. The graphics of the Middle Ages - relief printing in the medieval printing of block books and the Biblia Pauperum. Artistic graphics at the turn of the 15th and 16th centuries, including Italian, German and Netherlandish graphics; the beginnings of etched techniques in graphics. Baroque artistic graphics in the Italian, German, French lands and the Netherlands. Graphics at the turn of the 18th and 19th centuries in Germany, the Netherlands, France, Italy and Great Britain. The 19th and 20th centuries - a time of technical and technological innovations, the moment of shaping experiments with the medium and visual-arts form in graphics, in reference to the avant-garde transformations in art. The birth of Polish graphics in the 19th century. Contemporary centres of graphic art and the largest artistic reviews of graphic art. The prospects for the development of the graphic medium in the 21st century.	GRAF_K05
5.	History of graphic design	4	The history of writing: the pictographic and ideographic scripts of East Asia and South America, cuneiform, Egyptian writing (hieroglyphic, demotic and hieratic), the Phoenician script, the Greek script, the Latin script. The history and tradition of lettering. The concept of the sign and the symbol. The history of the formation of the logo, the logotype and pictograms. European printing and writing from medieval times to the Industrial Revolution. The history of typefaces from ancient Rome to the International Typographic Style. The invention of lithography and its consequences for the development of the poster. The Polish School of Posters. The Polish School of Illustration. Graphics and propaganda. Graphic design in the context of the transformations in avant-garde art: Futurism, Soviet and Western European Constructivism, including the graphic design of VKhUTEMAS and the Bauhaus. The history of advertising in the 19th-21st centuries. The comic, picture publications and Pop Art. Contemporary graphic design and web design.	GRAF_W06 GRAF_U10 GRAF_K01-K02 GRAF_K05
6.	History and aesthetics of photography	2	The history of aesthetic transformations in photography in the 19th, 20th and 21st centuries. The formal aspects of photography. The dependence between the form and the content of the photographic visual message. Photographic genres and their artistic assumptions. The skilful selection of means to produce a specific photographic statement.	GRAF_W06 GRAF_U10 GRAF_K01-K02 GRAF_K05
7.	Promotion of artistic work	2	The artistic portfolio and its content - the artist's statement, the biographical note, the artistic CV (the differences and the specific character of the descriptive elements). Presenting the portfolio during a public appearance. The portfolio in the form of a website - a review of interesting examples. Artistic competitions – a presentation of the	GRAF_W06 GRAF_W10-W11 GRAF_U06-U07 GRAF_U12

			<p>most important competitions for artists and designers, the pros and cons connected with participation in competition reviews. A review of the most important institutions promoting the visual arts in the region and the country. Artistic residencies in the country and abroad. Creative scholarships and ministerial programmes – basic information on how to apply for financial support for one's projects. The individual exhibition - elaborating the concept of an exhibition, designing the arrangement of an exhibition in a specific place (an existing art gallery), describing the presented series, the materials promoting the exhibition (the poster and the post to be placed on social-media platforms).</p>	<p>GRAF_K01-K03 GRAF_K05</p>
8.	Visual structures and mechanisms of vision	9	<p>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 (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.</p>	<p>GRAF_W03 GRAF_W08-W09 GRAF_U03 GRAF_U06 GRAF_U08 GRAF_U10 GRAF_U12 GRAF_K01-K02 GRAF_K04</p>
9.	Drawing basics	6	<p>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</p>	<p>GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01-K02 GRAF_K04</p>

			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.	
10.	Drawing	27	Drawing as the basic medium of artistic expression and of the notation of artistic ideas and concepts. The differentiation of drawing means of visual-arts expression in terms of the drawing techniques applied. Drawing issues concerning the depiction of figures and objects from nature. Differentiating the means of visual-arts expression depending on the problem undertaken. The drawing-based analysis of visual-arts problems connected with the illusion of space on a plane by means of tonal differentiation and chiaroscuro modelling, with analysis of the modelling of a solid – the object's own shadow and cast shadow, the correlation of objects in a composition, perspectival arrangements, the expressive values of line, of the point and of the ephemeral mark. The search for an authorial mode of visual-arts expression characteristic of drawing techniques, and the search for relations with the other visual-arts techniques, i.e. painting and printmaking.	GRAF_W03 GRAF_W09 GRAF_U03 GRAF_U05 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01-K04
11.	Painting basics	6	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.	GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01-K02 GRAF_K04
12.	Painting	27	The realisation of various painting works, referring to the study of broadly understood nature as well as to solutions touching on the issue of the unrepresentable. Developing and deepening the use of multiple techniques, technologies, compositional arrangements and scales of expression (from the intimate form to the monumental painting). Developing and deepening one's own painterly explorations and the shaping of the student's own statement, visual language and visual-arts form. Developing and deepening the seeing of the relations existing within the analysed visual phenomena and their expression by means of adequate, differentiated formal means. Gesture and texture as the building material and an element of the matter of the picture. Developing	GRAF_W03 GRAF_W09 GRAF_U03 GRAF_U05-U06 GRAF_U08 GRAF_U12 GRAF_K01-K04

			and deepening the use of professional terminology in communication with artists and audiences. Shaping skills in the scope of using the form of the diptych, triptych, series and cycle of works.	
13.	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 regarding the choice of sculptural technique and material. Sculpture in space - the arrangement of an exhibition, the documentation of a sculptural object.	GRAF_W03 GRAF_U03 GRAF_U08 GRAF_U12 GRAF_K01-K02 GRAF_K04
14.	Photography basics	7	Familiarising students with the basics of the analogue and digital workshop of design photography in studio and outdoor conditions. The basics of composition, photographic shots, black-and-white and colour photography, the independent selection of adequate photographic means for the intended design and creative aims, the basics of digital photo editing, the independent preparation of photographs for archiving and publication.	GRAF_W04 GRAF_U04-U05 GRAF_U12 GRAF_K01-K02 GRAF_K04
15.	Photography	6	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.	GRAF_W02 GRAF_W04 GRAF_U04-U06 GRAF_U12 GRAF_K01-K02 GRAF_K04
16.	Printmaking basics	18	The lecture classes: General principles and concepts in the area of printmaking. Paper - history and methods of production. Technical and technological inventions in the area of the materials, tools and printing machines used. The history of the development of graphic techniques: relief printing (lithoxylography, woodcut, wood engraving, linocut, typography, other atypical relief-printing techniques), intaglio printing (engraving, steel engraving, mezzotint, drypoint, etching, aquatint, spit-bite techniques, other techniques, the combining of techniques and methods of working matrices), planographic printing (lithography, algraphy, offset printing, serigraphy, digital printing). The artistic tutorials: familiarisation with selected relief-printing techniques, with particular emphasis on the process of preparing the matrix, the methods of printing and the creation of the print, including the use of various substrates and contemporary adaptations; familiarisation with intaglio-printing techniques, with particular emphasis	GRAF_W01 GRAF_W08 GRAF_U01-U03 GRAF_U06 GRAF_U08 GRAF_U12 GRAF_K01-K04

			on the process of preparing the matrix, the methods of printing and the creation of the print, including the use of various substrates and contemporary adaptations; familiarisation with planographic-printing techniques, with particular emphasis on the process of preparing the matrix, the methods of printing and the creation of the print, including the use of various substrates and contemporary adaptations.	
17.	Graphic design basics	14	The construction of the letter (the counter and mass of the letter, proportions) and the typology of typefaces (constructing tool lettering, constructing spatial letters). Text as rhythm. The basics of typesetting using constructed lettering (one-element lettering - using script nibs, two-element lettering - using a flat-cut stick, the Roman capital constructed with the lettering brush). Linear, planar and spatial typographic composition. The synthesis of visual-arts form - towards creating a sign (exercises 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. Creating basic illustrative solutions, including defining the relation between illustration and text. The historical determinants of the art of typography and typographic design. The graphic concept vs the type of text and publication. The means of typographic expression. Types of typographic arrangements. The principles and rules of using typography in graphic design with regard to the function, purpose and specific character of the medium. The principles of setting and breaking simple and difficult texts, technical editing.	GRAF_W02 GRAF_W08 GRAF_U01-U02 GRAF_U05-U06 GRAF_U08 GRAF_U12 GRAF_K01-K04
18.	Basics of digital graphics and digital printing	4	The analysis of the digital-graphics medium, the tools applied within it, and the means of visual-arts expression. Familiarisation with digital-graphics techniques and the combining of the results of work from various graphic programs in order to use them for the realisation of artistic-graphics projects.	GRAF_W01 GRAF_U01-U02 GRAF_U08 GRAF_U12 GRAF_K01-K02
19.	Unique graphic processes	10	Selected issues from the history and theory of unique techniques, taking into account old technologies and new experimental methods of graphic imaging on the basis of originals and reproductions. Basing the creative process on the reactivation and analysis of old and contemporary techniques in the area of graphics and other disciplines. Technological issues connected with the process of creating works in selected unique techniques. Paper as a creative medium - methods of making and dyeing paper. Handcraft and printing techniques of dyeing and decorating printing substrates.	GRAF_W01 GRAF_W07 GRAF_U01-U02 GRAF_U08 GRAF_U12 GRAF_K01-K03
20.	Interdisciplinary plein-air	3	The analysis of permanent and ephemeral phenomena in open space – observations, sketches, notes, problem studies. Space in the image: the relativity of colours,	GRAF_W01 GRAF_W03-W04

			perspective, the ambiguity of forms and structures, the differentiation of the means of expression. Creative work based on previously made observations and on collected material comprising graphic, drawing and painting sketches, photographs and others, and on the processing of defined visual phenomena based on the individual perceptions and the emotional and intellectual sphere of the student.	GRAF_U01-U03 GRAF_U09 GRAF_U12 GRAF_K01-K04
21.	Participation in culture and art – artistic project	4	Preparation for organising all kinds of activities in the scope of cultural animation, with an emphasis on disseminating the visual arts. Learning the elements of cultural activity: the exhibition, the workshop, the author's meeting, activities in public space, artistic competitions, etc. Learning the methods of planning, designing and organising various types of activities disseminating the visual arts. Completing applications for the co-financing of projects, mainly from the Ministry of Culture and National Heritage (MKiDN).	GRAF_W06 GRAF_W10-W11 GRAF_U01-U02 GRAF_U05-U07 GRAF_U12 GRAF_K01 GRAF_K03-K05
22.	Proseminar	2	Research methodology in the area of the humanities and social sciences applicable in the visual arts. Planning research work. Research methods, techniques and tools - the elaboration of an individual tool supporting the investigation of the area of the fine arts or the design arts, constituting a point of reference for one's own diploma thesis. The verification of the problems, questions and results of individually conducted research. A preliminary enquiry taking into account individual research and design interests.	GRAF_W06 GRAF_W08 GRAF_W12 GRAF_U10 GRAF_K01K02 GRAF_K04 GRAF_K06
23.	Seminar of the Master's theoretical thesis	8	Planning the individual stages of one's own research work. The verification of the research problem and the refinement of the structure of the thesis in accordance with the theoretical problem undertaken, and the verification of the preliminary bibliography (a continuation of the tasks from the proseminar). The elaboration of the theoretical part of the diploma thesis, taking into account the individual structure of the work containing a review of the literature concerning the research problem analysed, and the analysis of selected issues in the context of the theoretical considerations undertaken. The ability to present the conclusions of the analysis carried out within one's own research. Summary - the ability to make a critical judgement of the data analysed. Preparation for the public presentation of the results of one's own research.	GRAF_W06 GRAF_W08 GRAF_W12 GRAF_U10 GRAF_U12 GRAF_K01-K02 GRAF_K04-K06

## ELECTIVE SUBJECTS (CLASSES):

(45 ECTS points)

## from the OPTIONAL BLOCK – ARTISTIC GRAPHICS

1.	Artistic-graphics studio (two to be chosen from five, each worth 12 ECTS)	24	<p><b>Relief-printing studio*</b> Advanced procedures for preparing the matrix and printing in a chosen relief-printing technique. The use of the means of expression characteristic of the given technique. Colour in graphics. Perfecting workshop skills. The conscious realisation of one's own creative concept.</p> <p><b>Intaglio-printing studio*</b> Advanced procedures for preparing the matrix and printing in a chosen intaglio-printing technique. The use of the means of expression characteristic of the given technique. Colour in graphics. Perfecting workshop skills. The conscious realisation of one's own creative concept.</p> <p><b>Lithography studio*</b> Advanced procedures for preparing the matrix and printing in a chosen planographic-printing technique. The use of the means of expression characteristic of the given technique. Colour in graphics. Perfecting workshop skills. The conscious realisation of one's own creative concept.</p> <p><b>Screen-printing studio*</b> Advanced procedures for preparing the matrix and screen printing. The use of the means of expression characteristic of the given technique. Colour in graphics. Perfecting workshop skills. The conscious realisation of one's own creative concept.</p> <p><b>Studio of unique graphic processes*</b> Advanced procedures for realising graphic compositions in selected unique techniques. Investigating the possibilities of using old and contemporary techniques and technologies in the graphic process, extended by authorial interpretations and innovative solutions based on the application of new materials and tools. Hybrid techniques as a creative medium. Combining the means of expression of intaglio, relief, planographic and digital printing techniques. Extending the structure of the graphic process with the technologies, materials and tools used in other disciplines. Creating works using traditional and unconventional printing methods.</p>	<p>GRAF_W01 GRAF_W07 GRAF_W09-W10 GRAF_U01-U03 GRAF_U05-U06 GRAF_U08 GRAF_U12 GRAF_K01-K05</p>
2.	Diploma studio I (one to be chosen from two previously continued)	21	The recapitulation of the knowledge, skills and competences in the area of artistic creation acquired during the studies so far. Individual creative work arising from the problem posed and the artistic assumptions, requiring the application of specific	<p>GRAF_W01 GRAF_W07-W10 GRAF_W12</p>

		<p>methods and forms of realisation appropriate to the topic. The workshop of design work and its organisation. The design process - its structure and logic. Elaborating the concept of presenting the artistic work and of the diploma candidate's self-presentation. Elaborating the documentation of the artistic work.</p> <p><b>Diploma studio I: Relief-printing studio*</b>  Developing the possibilities and perfecting the technical skills in selected relief-printing techniques and combining them with other workshop and digital techniques, both at the stage of designing the graphics, working the matrices and printing the prints. The realisation of a cycle of prints in the relief-printing technique, presenting artistic maturity and formal awareness in the field of graphics.</p> <p><b>Diploma studio I: Intaglio-printing studio*</b>  Developing the possibilities and perfecting the technical skills in selected intaglio-printing techniques and combining them with other workshop and digital techniques, both at the stage of designing the graphics, working the matrices and printing the prints. The realisation of a cycle of prints in the intaglio-printing technique, presenting artistic maturity and formal awareness in the field of graphics.</p> <p><b>Diploma studio I: Lithography studio*</b>  Developing the possibilities and perfecting the technical skills in selected lithographic techniques and combining them with other workshop and digital techniques, both at the stage of designing the graphics, working the matrices and printing the prints. The realisation of a cycle of prints in the lithography technique, presenting artistic maturity and formal awareness in the field of graphics.</p> <p><b>Diploma studio I: Screen-printing studio*</b>  Developing the possibilities and perfecting the technical skills in selected serigraphic-printing techniques and combining them with other workshop and digital techniques, both at the stage of designing the graphics, working the matrices and printing the prints. The realisation of a cycle of prints in the serigraphy technique, presenting artistic maturity and formal awareness in the field of graphics.</p> <p><b>Diploma studio I: Studio of unique graphic processes*</b>  Learning the possibilities of artistic creation in the area of selected unique techniques, taking into account historical and cultural determinants and the individual explorations of contemporary creators. Creative explorations inspired by the potential of old techniques and by contemporarily available technologies. The conscious, creative use of the tools of the artistic workshop, conducive to undertaking experiments in the scope of the</p>	<p>GRAF_U01-U03  GRAF_U05-U06  GRAF_U08-U10  GRAF_U12  GRAF_K01-K06</p>
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			materials and technologies used, the methods and procedures of creating and reproducing the image on various flat and spatial substrates, and the combining of the means of artistic expression and of the materials and tools of various disciplines. The realisation of a cycle of works in the area of unique techniques, coherent in terms of form and the content conveyed. Building an individual creative workshop. Using various techniques of documentation and forms of recording the artistic activities undertaken, including the design phase and the successive stages of realisation. Elaborating the concept of the presentation using various exhibition methods taking into account the specific character of the works.	
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**ELECTIVE SUBJECTS (CLASSES): (41 ECTS points)**

**from the OPTIONAL BLOCK – GRAPHIC DESIGN**

1.	Graphic-design studio (two to be chosen from six, each worth 12 ECTS)	22	<p><b>Advertising-graphics studio*</b></p> <p>Design basics: the basic tools of advertising, the basic carriers of advertising (print - printing materials and techniques, radio, TV, digital media, mobile media), the stylistic genres of advertising, formulating the design assumptions. Theoretical issues: the construction of the advertising message (text, image, channels of communication), the language of advertising (information, persuasion, manipulation, creation), the psychological aspects of advertising (attracting attention, building the credibility of the sender and the message, making the need to buy conscious, motivating a quick decision, prompting action). The rhetoric of the advertising message: invention: the selection of argumentative means; topics: the choice of argumentation adapted to the needs of the audience; disposition: the arrangement of the whole and the definition of the function of the individual phases of the message; elocution: the implicit meanings of the statement (metaphor, metonymy, hyperbole, meiosis, metaplasms and malapropisms). Advertising in practice: the participants of the advertising market, marketing research, the advertising strategy, media planning, the legal aspects of advertising.</p> <p><b>Publishing-graphics studio*</b></p> <p>Types and kinds of publications, taking into account bound publications, periodicals, and printed and digital publications - in reference to jobbing (accidental) techniques and technologies. The means of visual-arts expression used in publication design. Combining the text and illustration layers - searching for the right proportions. The grid and layout of the graphic design of a publication - the architecture of the publication. Creating authorial publishing concepts, including: a bound publication - an illustrated book for</p>	<p>GRAF_W02 GRAF_W04 GRAF_W07 GRAF_W09 GRAF_U01-U06 GRAF_U08 GRAF_U12 GRAF_K01-K02 GRAF_K04</p>
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		<p>a child audience, an adult audience, a textbook, a lexical-publishing publication, a music publication, a comic, a publishing series, an illustrated magazine, a daily, a digital book - an e-book.</p> <p><b>Creative-photography studio*</b>  Legal and psychological aspects in the work of a photographer (working with a model, the use of image, the protection of image, public area - private area, copyright law, press law). Perfecting the ability to use artistic and technical means to achieve the intended creation: photography as a tool of persuasion (product photography, advertising photography), photography as a tool of analysis (research, scientific and sociological projects), shaping the multi-image photographic narrative (documentary, reportage, artistic project). The student's own project: the preliminary concept and the formulation of the assumptions of the diploma work (a brief defining the target group, the aims, the tools and the visual-arts means adequate to achieving the intended aims).</p> <p><b>Poster studio*</b>  The means of artistic expression in graphic design - the aspect of form, the "architecture of the poster". Visual metaphors, symbols and allegories - the semantic aspect in the visual message. The structure of the visual message vs the architecture of information - form as a carrier of content. The poster based on a graphic - illustrative form. The poster based on a textual form - typographic. The photographic poster. The systemic poster. The functions of the contemporary poster (socio-cultural posters, advertising posters, authorial posters, etc.). The poster as a form of artistic expression.</p> <p><b>Visual identity system design studio*</b>  The broad and in-depth analysis of visual identity system projects, and the practical learning of methods of capturing a given set of issues in a visual-arts form constituting the final design solution. Learning to apply varied variants of the graphic language and to use design, printing techniques and technologies. Abbreviation and metaphor in the context of concepts and the assigning of meanings. The means of the graphic language - word and image. Using associations, symbolism and metaphors in visual identity design. Spatial and flat graphic arrangements - striving for authorial solutions. Creating visual identity systems for selected public institutions, non-governmental organisations and companies of various branches of socio-economic life using authorial methods - combining different means of realisation (digital and analogue).</p> <p><b>Animation-graphics studio*</b>  Theoretical foundations (image format, aspect, FPS video formats, timecode). Applications of animation graphics. The basic principles of classical animation</p>	
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			(anticipation, preserving the volume of the object, exaggeration, composition). The basic techniques of classical animation ("ad hoc" - frame by frame, keyframes). Traditional (stop-motion) animation, rotoscoping. Drawn animation - drawn-animation programs. Photographic animation – importing frames into a video format. The animation of a "still" object - physical properties. The walk cycle of the human figure - the characterisation of personality in the movement of the figure. Animation in video editing and special effects. Adobe After Effects, Adobe Premiere - the animation of effects and transitions. Keyframes and animation interpolation. Typographic animation. Curves in animation. Easing and the dynamics of animation. The animation of the camera and lighting. Basic special effects (2.5D - bringing a 2D image to life, procedural animation in effects, particle systems, motion and space mapping, greenscreen keying, colour correction, image aberration). Procedural animation in special effects. Editing and exporting video formats. The realisation of exercises in a chosen technique.	
2.	Diploma studio II (one to be chosen from two previously continued)	19	<p>The recapitulation of the knowledge, skills and competences in the area of design creation acquired during the studies so far. Individual creative work arising from the problem posed and the design assumptions, requiring the application of specific methods and forms of realisation appropriate to the topic. The workshop of design work and its organisation. The design process - its structure and logic. Elaborating the concept of presenting the design work and of the diploma candidate's self-presentation. Elaborating the documentation of the design work.</p> <p><b>Diploma studio II: Advertising-graphics studio*</b> Market research and the definition of the target group's proto-personas. Defining the formal tools and means. The analysis of technical and economic factors. Preliminary prototyping (sketches, visualisations, concept art). Focus testing of the prototypes. The verification of the preliminary design assumptions of the diploma work. The modification of the concept and the final design brief. The actual realisation and production of the diploma work. The documentation and presentation of the design process. Making the actual prototypes. Preparation for the public presentation (a speech discussing the main assumptions, the technical and formal aspects of the diploma work and the course of the design process).</p> <p><b>Diploma studio II: Publishing-graphics studio*</b> The verification of the preliminary assumptions of the diploma work: - preliminary prototyping (photographic sketches explaining the concept), - focus testing (the assessment of the planned tools and visual-arts means in terms of their fit to the target</p>	<p>GRAF_W02 GRAF_W04 GRAF_W07 GRAF_W09-W10 GRAF_W12 GRAF_U01-U09 GRAF_U12 GRAF_K01-K06</p>

		<p>group / the project's intended audience), - the modification of the concept and the final brief of the diploma work. The actual realisation and production of the diploma work. The documentation and presentation of the creative process. Making the actual prototypes of the diploma work. Preparation for the public presentation (a speech discussing the main assumptions, the technical and formal aspects of the diploma work and the course of the creative process).</p> <p><b>Diploma studio II: Creative-photography studio*</b></p> <p>The actual realisation and production of the diploma work. The documentation and presentation of the creative process. Making the actual prototypes of the diploma work. Preparation for the public presentation (a speech discussing the main assumptions, the technical and formal aspects of the diploma work and the course of the creative process).</p> <p><b>Diploma studio II: Poster studio*</b></p> <p>Defining the areas of inspiration in poster work, drawing on the area of cultural heritage, contemporary culture and its manifestations, socio-cultural issues, and propaganda and advertising functions. Searching for authorial means of artistic expression based on the previously adopted design assumption, using the form most appropriate to the topic undertaken. Shaping an authorial cycle of poster works in reference to clearly specified assumptions.</p> <p><b>Diploma studio II: Visual identity system design studio*</b></p> <p>Market research and the definition of the target group's proto-personas. Defining the formal tools and means. The analysis of technical and economic factors. Preliminary prototyping (sketches, visualisations, concept art). Focus testing of the prototypes. The verification of the preliminary design assumptions of the diploma work. The modification of the concept and the final design brief. The actual realisation and production of the diploma work. The documentation and presentation of the design process. Making the actual prototypes. Preparation for the public presentation (a speech discussing the main assumptions, the technical and formal aspects of the diploma work and the course of the design process).</p> <p><b>Diploma studio II: Animation-graphics studio*</b></p> <p>The analysis of animation techniques (traditional and digital) and their form in reference to the chosen topic of the statement. The graphic setting of the animation (colour tonality, typography, dynamics) and its selection in reference to the chosen topic of the statement. The sound setting of the animation and its selection in reference to the chosen topic of the statement. The stages of producing an animated film - from idea to realisation:</p>	
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		<ul style="list-style-type: none"> <li>• the conceptual stage: concept art, pitch, script / screenplay / storyboard, role-playing, animatic,</li> <li>• the actual production: keyframing, realisation (depending on the chosen technique),</li> <li>• post-production (editing, sound design, colour correction),</li> <li>• an authorial "pitch" based on the materials of the conceptual stage and key phrases,</li> <li>• the production of the authorial animation.</li> </ul>	
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**INTERNSHIPS (dimension, rules and form): (5 ECTS points)**

Continuous professional practice (internship)	5	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.	GRAF_W06 GRAF_W11-W12 GRAF_U05-U07 GRAF_K02-K06
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<b>total</b>	<b>300</b>
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\* subject (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 Master's artistic and design studio, together with the theoretical thesis prepared within the Master's Proseminar and Seminar, being an independent study of a research problem proper to the area of the visual arts. The diploma work verifies the assumed learning outcomes and is assessed by the supervisor, the supervisor of the theoretical thesis, the supervisor of the annex and the reviewer;
- 2) **international student exchange** – obtaining information from students concerning their knowledge, skills and social competences in the context of a stay at a partner university;
- 3) **the achievements of academic societies** – feedback through external reviews obtained (academic publications, conference presentations, participation in artistic reviews and exhibitions, awarded Rector's and Minister's scholarships);
- 4) **students' artistic and design achievements** – through obtaining feedback on the knowledge, skills and social competences acquired within the framework of participation in, organisation and co-organisation of exhibitions and various artistic projects such as workshops, summer and winter art academies, shows, competitions and reviews of artistic and design work
- 5) **a survey of graduates' careers** – through obtaining feedback on the knowledge, skills and social competences acquired and their usefulness on the labour market,
- 6) **a survey of employers' opinions** - employers' opinions on study programmes, including the assumed learning outcomes and the methods of their verification, particularly concerning practical education.

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

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

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

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

a) **An oral examination, 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.**