FACULTY OF MEDIA ART
PROGRAM FOR ERASMUS STUDENTS

FIRST GROUP - STUDIOS - 12 ECTS

Photographic Creation - dr hab. Tomasz Myjak

Image Concepts Studio - dr hab. Paweł Susid, mgr Irmina Staś

Intermedia Communication Studio - prof. Krzysztof Olszewski

Painting Space Studio - prof. Leon Tarasewicz, mgr Sebastian Krok

Studio of Applied Photography - prof. Mariusz Wideryński, prof. ASP

Artistic Concepts - prof. Sławomir Ratajski, mgr Maciej Szczęśniak

~~Spatial Activities - prof. Mirosław Bałka, mgr Julia Dorobińska~~

Sound Space Activities - dr hab. Katarzyna Krakowiak

Social Photography Studio - dr hab. Witold Krassowski, prof ASP

3D and Virtual Occurrences Studio II/ Laboratorium VR - dr hab. Jakub Wróblewski, mgr Andrei Isakau

3D and Virtual Occurrences Studio I - dr hab. Piotr Kopik

SECOUND GROUP - STUDIOS - 8 ECTS

Imaging for Media Arts - dr Katarzyna Stanny

Object Studio - dr Paula Jaszczyk

Space - Time Relations Studio - dr Łukasz Kosela

THIRD GROUP - SUBJECTS - 4 ECTS

Augmented Reality - dr Wojciech Bąkowski

Documentary Video - dr hab. Tomas Rafa

Drawing Space - dr Anna Panek

ADDITIONAL SUBJECTS - 2 ECTS

Contemporary Art & Theory (in English) - dr Ewa Bobrowska - 3 ECTS

Design in Poland - History of Polish Design - 2 ECTS

SYLLABUS

1/ Course title	Photgraphic creation
2/ Teacher	dr hab. Tomasz Myjak
3/ Assistants	
4/ Code	SM/S/1/MM/KK/25
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	elective
9/ Didactic methods	1. Discussion session (didactic discussion, didactic dialogue) - group or individual classes with the participation of the teacher as a moderator or in a master-student relation, aimed at supporting individual abilities of students in the field of photography: group corrections, individual corrections, review of photographic works, preparation of an exhibition, show or multimedia presentation. 2. Exercises (creative, studio, workshop, laboratory) - group or individual classes based on the exercise of conscious use of the tools of photographic workshop.
10/ Language of lecture	polski
11/ Prerequisites	Passed first year of studies at the Academy of Fine Arts Media Art Department.
12/ Final requirements	Passed final examination after the 2nd and 3rd year of undergraduate studies, concerning practical classes (exercises)
13/ The form of passing the course (assesment methods and criteria)	1. Evaluation of the artistic and technical level of the works. 2. Assessment of the level of commitment to the program. 3. The assessment of the level of knowledge and logical reasoning concerning the specialization in the context of interdisciplinary education. 4. The grading scale is defined by the scoring system in force at the Faculty of Media Art.
14/ Teaching goals (program content, subject description)	The curriculum is designed to prepare the student for conscious reception of images and independent creative work with the use of photography. A student completing education in the studio should have basic knowledge of photographic technique and technology (knowledge of cameras, lenses, the notion of time, aperture, color temperature, negative sensitivity, digital camera variables). He/she should also be able to easily read photos both from the point of view of technology of their production as well as from the aesthetic and

	semantic side.
15/ Compulsory literature used during classes	1. CyprianT. Fotografia – technika i technologia 2. Barthes R. Światło obrazu 3. Cotton C. Fotografia jako sztuka współczesna 4. Präkel D. Composition
16/ Additional literature recommended for the student's self learning	1. Sontag S. On photography 2. Hornung D. Kolor 3. Hockney D. Wiedza tajemna – Sekrety technik malarskich Dawnych Mistrzów 4. Kuspit D. Koniec Sztuki

17/ Learning outcomes

KNOWLEDGE	K_W04 elementary concepts for understanding basic visual arts issues such as two-dimensional composition, spatial composition, and three-dimensional modeling; K_W03 elementary concepts of analog and digital photographic and video techniques, animation and multimedia techniques, and sound processing issues; K_W01 fundamentals of theory, technique and technology of photography, video, animation, sound, intermedia, multimedia, 3D environments, necessary to solve general issues related to the represented artistic discipline; K_W05 mutual relations between theoretical and practical aspects of practicing art;
KNOWLEDGE	K_W01 basics of theory, technique and technology of photography, video, animation, sound, spatial spatial actions, performative actions, 3D environments, intermedia, multimedia, necessary to solve issues related to media art; K_W03 elementary knowledge of analogue and digital photographic, video, animation, staging, set lighting, 3D environments, visual communication, multimedia and intermedia issues related to sound recording and editing;
KNOWLEDGE	
KNOWLEDGE	
SKILLS	K_U01 independently designs and realizes artistic works in the field of fine arts in multimedia and intermedia, based on individual creative motivations and inspirations. K_U04 selects the appropriate technique of realization to achieve previously planned goals and outcomes. K_U07 is able to use creatively the workshop of multimedia and intermedia artist, skilfully incorporating into his/her work the elements of traditional and contemporary techniques of imaging for media. K_U09 has the skills necessary for theoretical description of his/her own artistic concepts and elementary relating them to selected traditions. K_U10 understands the mutual relations between the kind of used expression and the message carried by it. K_U11 consciously applies traditional and innovative means of artistic imagery. K_U12 shows the ability to formulate his/her own judgments and draw basic conclusions in oral statements, as well as in written works based on the

	understanding of the context of art history and cultural theory.
SKILLS	
SKILLS	K_U01 independently design and implement artistic works in the field of multimedia and intermedia, based on individual creative motivations and inspirations; K_U02 undertake and carry out tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication, imaging for media and interactive activities K_U03 responsibly realize their own artistic concepts, showing at the same time the ability to apply the knowledge acquired during the theoretical course; K_U05 use the basic skills of an artist in the field of media art on his/her own and constantly develop his/her own workshop skills while accomplishing tasks resulting from disciplinary and interdisciplinary artistic projects including aesthetic and social aspects;
SKILLS	
SOCIAL COMPETENCES	K_K01 undertake new creative and culture-creating tasks and activities guided by the rules of ethics, also in conditions of limited access to information K_K02 function as an independent multimedia and intermedia artist, being at the same time able to consciously integrate the acquired knowledge within the performed creative tasks K_K03 consciously use professional terminology in the field of history of art and culture K_K04 define his/her own judgments and reflections on culture and art, knowing how to place them within the scope of his/her own artistic work K_K06 undertake independent, autonomous work, demonstrating the ability to gather information, develop ideas and formulate critical arguments, to be internally motivated and to organize one's own workshop K_K07 collect, analyze and in a conscious way interpret necessary information concerning the history of ancient and contemporary art and culture K_K08 theoretical evaluation of own creative and artistic actions;
SOCIAL COMPETENCES	
SOCIAL COMPETENCES	
SOCIAL COMPETENCES	K_K02 to function as an independent multimedia and intermedia artist and to integrate knowledge gained consciously within the accomplished creative tasks, as well as to define own judgments and reflections on issues related to culture and art; K_K03 undertake independent and independent work, showing at the same time creative and flexible thinking, the ability to collect information, develop ideas and formulate critical argumentation K_K05

	realize individual and team tasks, communicating within their own community, and showing the ability to use professional terminology from the field of studied specialization;
18/ Description of the requirements for the studio, workshop or teaching aids	Camera. Photo Studio. Computer.

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Image Concepts Studio
2/ Teacher	dr hab. Paweł Susid, prof. ASP
3/ Assistants	mgr Irmina Staś
4/ Code	SM/S/2/IM/KK/16
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 60
7/ Studies	Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	-error-
9/ Didactic methods	Lecture and monographic lecture, discussion session, creative exercises, individual project, team project, e-learning.
10/ Language of lecture	polski
11/ Prerequisites	Passed entrance exam, works review and qualifying interview
12/ Final requirements	1. Public presentation of their own works after the first year of studies in the annual exhibition, the ability to present their conception and artistic idea. 2. After the second year, the Master's Diploma in the form of a finished work or a group of works of art in any painting technique or thought expressed in any other way having an artistic dimension. Original exposition and description of the work.
13/ The form of passing the course (assesment methods and criteria)	Curriculum topics: 1. Forming an artistic expression. 2. Ability to recognize own individual artistic interests 3. Understanding the purpose of a project. 4. Constructing an artistic statement on the basis of one's own experiences and impressions. 5. Ability to critically analyse and interpret the surrounding reality. Developing sensitivity to different phenomena in the area of individual and social problems of today's world. Additional forms of classes: 1. Participation in current artistic events. 2. Plein-air workshops organized by the faculty or other artistic institutions 3. Student internships organized by the Faculty of Media Art. 4. Participation in artistic events within the department and the whole Academy of Fine Arts, also outside of it. 5. Activity in other fields of culture and social life of the city and the

	country. 6. Meetings with eminent artists or people from related disciplines invited to the studio /poets, curators, gallery owners, art lovers or collectors/. Evaluation Criteria: 1. Weekly evaluation of new projects within the undertaken assignment. 2. Evaluation of project development and enriched experience. 3. Evaluation of the student's personal qualities based on work progress, conscientiousness, commitment, class attendance. 4. Social attitude and camaraderie. 5. Empathy and sensitivity expressed in the student's work and attitude.
14/ Teaching goals (program content, subject description)	The field of study Media Art belongs to the area of art education, the discipline of fine arts. The anticipated effects of education at first degree studies emphasize first of all the knowledge and workshop skills, analysis and recognition of media in terms of their ability to convey an artistic message and development of awareness of the choice of sources and inspirations. An important element of the curriculum is building students' audiovisual awareness and sensitivity through classes about modern image concepts. The course provides the students with the necessary competences to analyze works of art in terms of their formal, perceptual and cultural functioning. It ensures the acquisition of competences necessary for independent realization and presentation of creative achievements and team work at this stage of education.
15/ Compulsory literature used during classes	1. Jan Białostocki, Sztuka cenniejsza niż złoto, PWN Warszawa, 1991. 2. Wasilij Kandinsky, O duchowości w sztuce, Państwowa Galeria Sztuki w Łodzi, 1996. 3. Artyści o sztuce. Od Van Gogha do Picassa, Warszawa, 1969. 4. Krótka historia czasu, Stephen Hawking, Wydawnictwo „Alfa", 1990 5. Odczarowanie. Religia jako zjawisko naturalne, Daniel C. Dennett, PIW, 2013
16/ Additional literature recommended for the student's self learning	Art magazines, press

17/ Learning outcomes

KNOWLED GE	The graduate student/graduates should: 1. Have knowledge of the theory, technique and technology of painting and related disciplines in the visual arts in ordered to realize their own artistic projects. 2. Have knowledge of new phenomena in art and be able to establish a dialogue with it 3. Through individual work and their own analyses, achieve a thorough knowledge of the general and specific areas of art and culture, useful in formulating and

	solving complex issues related to the represented artistic discipline.
	4. Have knowledge of the historical context of art and its relationships with other fields of contemporary life, including the history of Polish art with an emphasis on the history of media art and concerning the theory of culture and contemporary art, with a particular emphasis on philosophy, including aesthetics and cultural anthropology and the social context.
	5. Have knowledge of basic and advanced visual concepts such as beauty, aesthetics, two-dimensional composition, spatial composition and three-dimensional modelling.
	6. Demonstrate an understanding of the interrelationship between the practical and theoretical aspects of the major course, and be able to use this knowledge for their own artistic development.
	7. Be familiar with readings relating to their own specialty and the broader contexts of the arts.
	8. Be familiar with a variety of media within their specialisation.
	9. Have knowledge of aspects of copyright law and intellectual property protection, and other legal aspects of practicing as a multimedia and intermedia artist.
SKILLS	The graduate student should:
	1. Have a basic knowledge of the theory and technique and technology of painting, photography, video, animation, sound, intermedia, multimedia, 3D environments, necessary to solve general issues related to contemporary ways of image making.
	2. Have a basic knowledge of the theory and technique and technology of drawing, painting, printmaking as general art knowledge.
	3. Undertake and complete tasks from various art disciplines for their own work.
	4. Consciously and responsibly realise their own artistic concepts and demonstrate the ability to apply the knowledge acquired during the theoretical course
	5. Have elementary knowledge of basic artistic concepts such as two-dimensional composition, spatial composition and three-dimensional modelling
	6. Satisfactorily use the skills of an artist aware of new techniques and technologies.
	7. Plan and organize collaborative art projects, including those of an interdisciplinary nature.
	8. recognize and define mutual relations between theoretical and practical aspects of practicing art.
	9. Have basic knowledge of art history and cultural theory with the emphasis on philosophy and aesthetics
	10. Have the knowledge of contemporary art and problems of contemporary artistic culture with the understanding of its social and philosophical context
	11. Have the knowledge to find necessary information (books, Internet), analyze it and interpret in an appropriate way.
	12. Have elementary knowledge of copyright and intellectual property protection.
	13. Within the scope of artistic expression independently designs and implements artistic works in fine arts within multimedia and intermedia, based on individual creative motivations and inspirations.
	14. Use traditional or innovative means of visual arts in a conscious and creative way, paying special attention to the possibility of integrating various possibilities of creative expression to create new values.
	15. As regards verbal skills, is able to formulate his/her own opinions and draw

	correct conclusions in oral statements and in extended written works. 16. Based on knowledge and experience he/she is able to engage in a dialogue concerning the represented field, discipline or specialization. 17. Has language skills in the field of arts and artistic disciplines appropriate to the field of study. The student consciously and responsibly organises and conducts a public presentation of his/her work. 19. Has the ability to create extended presentations of his/her own works and the works of other artists, as well as issues related to broadly understood culture. 19. Has the ability to create extended oral and written presentations (also of multimedia character) on the topics concerning both his/her own specialization and widely understood issues from the field of arts.
SOCIAL COMPETEN CES	A graduate should be able to: 1. Be guided by the principles of ethics and also undertake in an organized and fully independent manner new creative and culture-creating tasks and activities, also in conditions of limited access to the necessary information. 2. On the basis of the acquired knowledge and skills independently and consciously undertakes artistic work and also collects, analyses and consequently uses complex information in the process of improving his/her professional qualifications throughout life. 3. The student functions as an independent artist, being able to consciously integrate the acquired knowledge within the specialization and within other broadly understood culture-creating activities. 4. Defines and expresses his/her own opinions on artistic, cultural, social, scientific and ethical issues 5. Organises methodical and creative workshop necessary for the realization of the team task in a responsible and skilful way. 6. Consciously plans his/her professional career path on the basis of skills and knowledge acquired during studies and skilfully uses the knowledge gained in the process of self-education. 7. Adapts to the changing social conditions, using psychological mechanisms supporting his/her actions in the field of artistic creation and negotiation skills. 8. Is prepared to take up studies of the second degree. 9. Is prepared to critically evaluate his/her own creative and artistic actions, and is able to subject other undertakings in the field of culture, art and related fields to such evaluation 10. Is able to reflect on the social, scientific and aesthetic aspects of his/her own or others' work in the field of artistic projects and realizations 11. Uses social mechanisms to support his/her artistic activities in the context of functioning on the contemporary art market.
18/ Description of the requirements for the studio, workshop or teaching aids	Prerequisites: Large bright room equipped with additional artificial lighting, easels for presentation of work, chairs and tables. Conditions for screen presentations, ability to darken the room. Teaching Aid Requirements: We are equipped with audio-visual hardware in the studio which is sufficient for teaching. As well as Internet connection enabling transmission from the network.

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Intermedia Communication Studio
2/ Teacher	prof. Krzysztof Olszewski
3/ Assistants	
4/ Code	SM/S/2/IM/KK/40
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 60
7/ Studies	Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	Specialization workshop (elective) Field studies
9/ Didactic methods	Teaching methods for practical classes applying pragmatic theory in the context of modern didactics using: current, developmental and relational learning methods. Modern didactics towards tutoring and cauching. 1. Introductory lecture (team work in the form of a multimedia presentation aimed to introduce the Laboratory). 2. Presentations, workshop demonstrations related to the implemented: techniques, exercises, tasks 3. Workshop exercises (individual and group activities developing skills and proficiency in using the craft developed at the Studio on the borderline between traditional and new arts in the context of intermedia activities). Convergence of media. 4. Studio exercises (individual and group activities based on experimental work, observation and analysis, interpersonal and relational communication, searching for codes at the junction of image and text in the multilayered semiotic and media). 5. Creative exercises (individual and group activities based on experiments between existing media, searching for new imagery in the context of art, culture and science to define and deconstruct their own artistic concepts and activities). 6. Dialogue and didactic discussion - conversation (individual and team activities related to the conduct of individual projects, mandatory and credit reviews). 7. Individual projects (the implementation of the individual artistic project, thesis and the development of the exhibition space). 8. Group projects (realization of a group art project, thesis). 9. Diploma seminar (individual and group classes preparing students to defend their diploma thesis).
10/ Language of lecture	polski
11/ Prerequisites	First year of the second degree

	1. First degree diploma 2. Passing an entrance exam, verifying the ability of applying one of the forms of intermediary activities 3. Taking up studies. Second year of the second degree Passing the first year of the second degree
12/ Final requirements	I year of Master's degree 1. Passing the final exam in the first year of studies of Master's degree 2. Preparation of a presentation of work to be exhibited during the final year exhibition. Second year of Master's degree 1. Passing the final examination at the master's level after the 4th semester. 2. Completion of a practical Master's degree thesis or an appendix. Creation of MA diploma aims to create one of the forms of intermedia art: post-media image, video art as intermedium, videoperformance, interactive visual space towards artistic and research transmedia explorations. 1. Preparation of the thesis presentation for exposition 2. Making it public and defending the diploma.
13/ The form of passing the course (assesment methods and criteria)	Evaluation criteria. 1. Evaluation of the quality, artistic and technical level of the presented works. 2. Regularity of work and participation in reviews. 3. Independence within the creative work. 4. Cooperation skills. 5. Assessment of the ability to use own means of expression. 6. Assessment of the effectiveness of translating the acquired knowledge and skills into the final diploma project at the Academy of Fine Arts. 7. Assessment of the level of knowledge and logical reasoning concerning the specialization of intermedia in the context of interdisciplinary education (lectures, conversation classes). 8. Assessment of the level of involvement in the implementation of the curriculum in the Intermedia Communications Studio. 9. Assessment of the level of public presentation of the final work or thesis. 10. Participation in diploma seminar, in the case of second-year students. 11. The grade scale is established in accordance with the scoring scale in force at the Faculty of Media Art. Master's thesis: artistic and research. Assessment of the artistic and content-related level of the thesis in the form of a public presentation and defense of its theoretical and practical part in the presence of the thesis supervisors. The

	evaluation is made by the Faculty Dissertation Committee, appointed by the Dean, after the public presentation, discussion, reading the review and secret ballot. A positive evaluation results in awarding the M.A. degree in Fine Arts with specialization in Intermedia/Multimedia.
	A practical M.A. thesis presented in the form of an exhibition (the form depends on the subject and the nature of the project) to which the student is obliged to attach a short description of the project. Creation of the Master's diploma aims to create one of the forms of intermedia art: post-media image, video art as intermedium, videoperformance, interactive visual space towards artistic and explorative transmedia search.
	Education - space for development connected with upbringing and formation of the student between subjectivity of the individual and the social dimension of human existence.
14/ Teaching goals (program content, subject description)	Course Objective. Intermedia Communication Studio is a place for reflection between word, image, sound, space and presence in the context of 3t: transgression, transformation, transmedia. The starting point is reality (everyday life), its interpretation and basic human relations. We search for answers overcoming our own limits by combining opposite elements (construction - deconstruction, defining - redefining). Students collect appropriate tools (manual and digital), become familiar with the workshop and the techniques used in the studio. They get closer to authentic, elusive, non-verbalized sensations and find topics that will become the basis for building their diploma work. They acquire a different perspective of perception and further delve into the creative process between art and science.
	The aim of education in the studio is to break stereotypes in thinking and practical action that hinder, prevent or delay the necessary development of each of us, above all in the field of interest of experience and exploration in art education in the term communication and intermedia and their interdependence. The curriculum is designed to gradually and thoroughly prepare students to express themselves in intermedia communication and to acquire the skills needed for interdisciplinary group work, both in the internal and external artistic environment. The culmination of coursework supported by the scientific and technical knowledge gained in class, the Master's degree is awarded.
	M.A. degree: artistic and research diploma 1. Work with text, image, sound, object and space in the context of the 3t: transgression, transformation, transmedia

	2. Becoming acquainted with the techniques developed in the studio, workshop.
	3. Searching for own language on the basis of interpenetration of classical and digital media
	4. Finding topics, which will become the basis for the work.
	5. Searching for artistic expression in dialogue with another person or group
	6. Precise the message, content in relation to the viewer.
	7. Compiling the tools needed to carry out the project.
	8. Determining the interaction with the viewer or lack thereof.
	9. Creation of the artistic diploma in the case of the second year of the second degree.
	10. Defining the exposure of the work for the most appropriate results. Curriculum content (course content). The Intermedia Communication Studio is a place of reflection between word, image, sound, space and presence for the 2nd year of the degree in the context of the 3t: transgression, transformation, transmedia. The Intermedia Communication Studio functions in the field of intermedia methods, areas and phenomena. It is a place of searching, experimenting and researching in the field of communication, intermedia and their mutual dependence. The starting point is reality (everyday life), its interpretation and basic human relations. It is a place of reflection between word, image, sound, space and presence. The curriculum of the Intermedia Communication course assumes, apart from realizing selected concepts or resigning from them: intuitive action, improvisations that lead to conscious creation. Students find and collect appropriate tools (manual and digital) with which they feel comfortable and which they want to use. Referring one medium to another, and seeing one medium through another, brings answers to what context and relationship they wish to use their chosen means of expression. Media Art Linguistically, Technologically, and Aesthetically. Between Art and the Humanities. The mediality of the above mentioned art in terms of perception, representation and interpretation, also its relationality, processuality and contextuality, also for critical reflection. We seek answers by combining opposing elements (construction - deconstruction, defining - redefining). We overcome our own limits. We try difficult, often intimate experiences. We experiment. We try to get closer to the elusive, non-verbalised sensations. We acquire a different perspective of perception and, further on, trying not to destroy the results already achieved, we delve more consciously into the creative process until the final practical work is created.
15/ Compulsory literature	-error-

used during classes	
16/ Additional literature recommended for the student's self learning	Literature. The reading list is supplemented on an ongoing basis as new publications appear. Literature is selected individually according to knowledge, interests and individual artistic realizations. European literature (both prose and poetry) Monographic albums Theme/problem albums Exemplary items from the Studio's library: 1. Oskar Schlemmer, Eksperymentalna scena Bauhausu, wyd. słowo/ obraz terytoria, Gdańsk 2010. 2. Arnold Berleant, Prze-Myśleć Estetykę, wyd. Universitas, Kraków 2007. 3. Andrzej Gwóźdź, Kino po kinie, wyd. Oficyna Naukowa, Warszawa 2010. 4. Piotr Celiński, Interfejsy, wyd. Monografie FNP ,Wrocław2010. 5. Lev Manovich, Język nowych mediów, wyd. Akademickie i profesjonalne, Warszawa 2006. 6. Kluszczyński Ryszard, Społeczeństwo inofmacyjne. Cyberkultura. Sztuka multimediów, wyd. Uniwersitas, Rabid 2001. 7. Maryla Hopfinger, Nowe media w komunikacji społecznej w XX wieku, wyd. Oficyna naukowa, 2002. 8. Lucio Russo, Zapomniana rewolucja. Grecka myśl naukowa a nauka nowoczesna, wyd. Universitas, Kraków 2005.

17/ Learning outcomes

KNOWLEDGE	K_W03 in-depth knowledge about the technology of multimedia and intermedia actions, and issues related to the processing of image and sound; P7S_WG P7S_WK K_W05 interrelations between practical and theoretical aspects of the course, and can consciously use this knowledge for own further artistic development; P7S_WG K_W06 basic and extended range of readings related to the studied specialization and broadly understood contexts of fine arts; P7S_WK K_W09 historical context of art and its relations with other fields of contemporary life, including the history of Polish art with an emphasis on the history of media art and concerning the theory of culture and contemporary art, with a special emphasis on philosophy with the aesthetics and anthropology of culture and social context; P7S_WK K_W10 the principles of free use of diverse media within his/her specialization, which in consequence leads to the creation of artistic works of a high degree of originality P7S_WG

	K_W11
	detailed rules concerning the specificity of scientific workshop and reaching the sources and information;
	P7S_WK
	K_W14
	principles of free use of a variety of classical and contemporary means of artistic expression within the media, and has the ability to independently expand, define and creatively use the sources of their own artistic inspiration;
	P7S_WG
	K_W16
	to a large extent, to problems concerning the state of knowledge in the studied field, and is able to shape it creatively and use it for development of own artistic personality.
	P7S_WG
SKILLS	K_U01
	skilfully create his/her own creative personality, which is reflected in the realization of independent artistic creations within the specialization and in other interdisciplinary activities;
	P7S_UW
	K_U02
	independently design and carry out artistic works in the field of fine arts, actions in virtual space, spatial actions, static and moving image actions, visual communication, imaging for media and interactive actions - based on individual creative motivations and inspirations, maintaining a high level of professionalism and openness to different world views
	P7S_UW
	P7S_UO
	K_U03
	based on his/her knowledge, awareness and sense of aesthetics, create new creative trends and tendencies within the studied specialization;
	P7S_UW
	K_U04
	undertake and creatively implement tasks in the field of multimedia and intermedia;
	P7S_UW
	P7S_UO
	K_U05
	integrate in an advanced way in interdisciplinary projects the means of communication and imaging characteristic for related fields of artistic creation;
	P7S_UW
	P7S_UO
	K_U06
	realize own artistic concepts in a conscious and responsible way, showing at the same time the ability of applying the knowledge acquired during the theoretical course concerning the elements of a work of art and individual reflection on it;
	P7S_UW
	P7S_UU
	K_U07
	plan, initiate, lead and coordinate artistic or commercial activities and projects of

| | multimedia character, also with the use of three-dimensional imaging
P7S_UO
K_U08
consciously and responsibly choose a proper realization technique in order to achieve goals and effects planned earlier in creative work;
P7S_UW
K_U09
professionally apply the skills of a multimedia and intermedia artist in the realization of tasks resulting from disciplinary
K_U09 use professionally the workshop of multimedia and intermedia artist during realization of tasks resulting from disciplinary and interdisciplinary artistic projects taking into account the aesthetic, social and legal aspects;
P7S_UW
P7S_UK
K_U10
initiate, plan and consequently organize and coordinate collective artistic projects, also those of interdisciplinary character
P7S_UO
P7S_UK
K_U12
initiate and realize artistic team projects, carried out with maintenance of high aesthetic and culture-creating values; P7S_UO
P7S_UO
P7S_UK
K_U13
cooperate with the creative-production team and with specialists from other fields during realization of artistic projects;
P7S_UO
P7S_UK
K_U14
use the skills of a multimedia and intermedia artist in a creative and skilful way, incorporating in his/her work the elements of traditional and contemporary visual techniques adequately to the needs of the given project;
P7S_UW
P7S_UO
K_U15
use the skills of a multimedia and intermedia artist in a responsible way, within the scope of manual techniques and electronic techniques of image processing, skilfully applying a variety of techniques from the field of media art, adequate to the needs of the realised project;
P7S_UW
P7S_UK
K_U16
consciously create, and consequently use new forms of imaging within the range of techniques and technologies included in the specialization;
P7S_UW
K_U17
indicate the sources of his/her inspirations for the realization of own artistic concepts, based on a diversified stylistics and made with the use of independent design, thinking, creative imagination, knowledge and intuition; |

	P7S_UW K_U18 show a deep understanding of mutual relations - occurring in an artistic work - between the kind of used expression and the message carried by it, and can relate them to the selected problems of artistic culture; P7S_UW in the field of artistic culture; P7S_UW P7S_UU K_U19 apply in a conscious and creative way both traditional and innovative means of artistic representation, paying special attention to the possibility of integrating various possibilities of creative expression in order to create new artistic and technical values; P7S_UW K_U20 formulate their own opinions and draw accurate conclusions in oral statements, as well as in extended written works; P7S_UW P7S_UK K_U22 undertake, on the basis of knowledge and experience, a dialogue concerning the represented field, discipline or specialization; P7S_UK K_U23 use linguistic skills in the field of arts and artistic disciplines relevant to the field of study according to the requirements specified for the B2+ level of the Common European Framework of Reference for Languages. P7S_UK K_U25 produce extended oral and written presentations (including multimedia) on topics concerning their own specialization and the broadly understood field of study. P7S_U25 create extended verbal and written presentations (also multimedia) on topics concerning own specialization and widely understood issues in the field of art. P7S_UK
SOCIAL COMPETEN CES	K_K01 undertake in an organized and fully independent way new creative and culture-creating tasks and activities, also in conditions of limited access to necessary information and guided by the principles of ethics; P7S_KK K_K02 undertake independently and consciously artistic work, to collect, analyse and consequently use basic and more complex information in the process of improving their professional qualifications throughout their lives P7S_KO K_K05 responsibly and skillfully organize the methodical and creative workshop necessary for the implementation of team tasks; P7S_KR

	K_K06
	consciously integrate the acquired knowledge within the specialization and within other broadly understood cultural-creative activities;
	P7S_KO
	P7S_KR
	K_K07
	consciously plan his/her professional career on the basis of skills and knowledge gained during studies, as well as to skillfully use the knowledge acquired in the process of self-education;
	P7S_KO
	P7S_KR
	K_K08
	adapt to changing social conditions, using psychological mechanisms supporting his/her actions in the field of artistic creation and negotiation skills;
	P7S_KO
	P7S_KR
	K_K10
	reflect on the social, scientific and aesthetic aspects of his/her own or other persons work in the field of artistic projects and realizations artistic projects and realizations;
	P7S_KK
	K_K11
	use social mechanisms to support their own artistic activity in the context of functioning on the contemporary art market;
	P7S_KK
	K_K13
	communicate within their own community, showing at the same time the ability to use professional terminology in the field of studied specialization;
	P7S_KO
	P7S_KR
	K_K15
	undertake and develop cooperation with stakeholders present on the labour market and with cultural institutions;
	P7S_KO
	P7S_KR
	K_K18
	undertake third degree studies.
	P7S_KO
18/ Description of the requirements for the studio, workshop or teaching aids	Pre-requisites. Use of basic tools characteristic for intermedia workshop. Requirements for didactic aids. 1. Basic courses for first-year students of Media Art Department of Academy of Fine Arts in Warsaw. 2. Current activity of all information, culture and art activities in the real and virtual world. 3. Studio for manual/workshop-graphic work, daylight and artificial lighting of workstations.

	4. Equipment for recording, image and sound processing, technologically up to date for a given time: desktop and mobile computers with software (Adobe extended package, Processing, MadMapper, VJ programs, interactive applications), Arduino with a set of cables and sensors, kinect, camera, indoor / outdoor multimedia projector, projection background, console, controller, speakers, studio lighting, digital camera, recorder, tablet, tripod, headphones, scanner, printer. 5. Possibility of darkening the studio during work, shows and presentations of work. 6. Access to the Internet.

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Painting Space
2/ Teacher	prof. Leon Tarasewicz, mgr Sebastian Krok
3/ Assistants	
4/ Code	SM/S/1/IM/KK/23
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Specialization workshop (elective)
9/ Didactic methods	Discussion session, creative exercises, individual project, collective consultation.
10/ Language of lecture	polski
11/ Prerequisites	Completed first year of undergraduate study.
12/ Final requirements	1. Passing the exam which concludes the educational process at the bachelor's level after the 6th semester 2. Public presentation and defense of a practical bachelor's thesis in the form of an exhibition (its form depends on the nature of the project), for which the student is required to prepare a written study in the form of a description of the work.
13/ The form of passing the course (assesment methods and criteria)	1. Evaluation of one's intellectual contribution to the work presented. 2. Evaluation of the student's ability to use the means of expression. 3. Assessment of the artistic and technical level of the presented works. 4. Assessment of engagement in the execution of painting. 5. Sum of partial grades for the realization of the Studio curriculum. 6. Regularity of work and participation in reviews. 7. Assessment of the level of public presentation. 8. The grading scale is determined by the scoring system used by the Faculty of Media Art. Bachelor's thesis. At the end of the 6th semester the student takes the diploma exam. B.A. thesis consists of a practical work realized within the framework of one of the two specializations offered at the Media Art Department and a description of the work prepared under the supervision of the B.A. thesis supervisor.
14/ Teaching goals (program content, subject	The curriculum is designed to gradually and thoroughly prepare students for independent expression through appropriately selected

description)	technique in the area of painting. Practical activities should be based on knowledge of technique and technology of the medium. Moreover, issues related to the specifics of painting expression should be based on intellectually justified humanistic values. The final image created should have a personal, individual quality. The work supported by the scientific and practical knowledge gained in class should culminate in a Bachelor's thesis. Program issues. 1. Conscious work on getting rid of stereotypes. 2. Finding space for painting in artistic creations. 3. Searching for the individual language of painting. freedom. 4. Creative freedom in moving within the painting medium. 5. Searching for an intellectual reason for painting. The curriculum prepares the student for employment as a painter. Its goal is to acquire knowledge and skills related to the field of visual arts. The student works on creating his own individualized form of expression and acquires the necessary tools to do so. After three semesters of education connected with the implementation of exercise topics that pose intellectual and workshop challenges, the field opens up for personal painting creation. The flexible program allows for an individual course of study and allows for free expression in the field pursued by the student. It aims to deepen and develop the student's knowledge and skills related to the visual arts, especially painting. Topics to be realized in the studio. 1.The joy of painting - an exercise that allows, in the process of direct body contact with paint, to consciously get rid of stereotypes. 2.Childhood - returning to the trauma of childhood and adolescence, finding and connecting broken threads and images, continuing the personal language of artistic expression abandoned in the process of teaching. 3.The beginning of the beginning - the world-view reflection on the origin of the world, life, man, ideas. 4.I towards politics - a personal attitude to the events in the modern world in a broad sense. 5.Yesterday and today - exercises that make us compare the current reality with the past worlds known from various accounts, reports, and documents. 6. What is most important to me - an attempt at independent expression, the beginning of shaping an individual painting attitude. 7. Diploma - independent work on a formulated theme. After the course, students should be prepared for independent artistic creation using various forms of the painting medium at an intellectual level appropriate for a BA graduate of the Academy of Fine Arts.

15/ Compulsory literature used during classes	1. Biblia. 2. Charles Darwin, O powstawaniu gatunków, czyli o utrzymaniu się doskonalszych ras w walce o byt, przeł. Szymon Dickstein, Józef Nusbaum (wydania różne, http://wolnelektury.pl/katalog/lektura/darwin-o-powstawaniu-gatunkow). 3. Dawkins Richard, Samolubny gen, przeł. Marek Skoneczny, Prószyński i S-ka, Warszawa 2007 (i wydanie wcześniejsze). 4. Diamond Jared M., Strzelby, zarazki, maszyny. Losy ludzkich społeczeństw, przeł. Marek Konarzewski, Prószyński i S-ka, Warszawa 2000 (i wydanie późniejsze). 5. Hawking Stephen W., Krótka historia czasu. Od wielkiego wybuchu do czarnych dziur, przeł. Piotr Amsterdamski., Zysk i S-ka, Poznań 2017 (i wydania wcześniejsze). 6. Levi-Strauss Claude, Smutek tropików, przeł. Aniela Steinsberg, PIW, Warszawa 1960 (i wydania późniejsze). 7. Rzepińska Maria, Historia koloru w dziejach malarstwa europejskiego, Wydawnictwo Arkady, Warszawa 2015 (i wydanie wcześniejsze). 8. Strzemiński Władysław, Teoria widzenia, red. nauk. Iwona Luba, Muzeum Sztuki, Łódź 2016.
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	

KNOWLEDGE	1. Has a basic knowledge of the painting specialty. 2. Understands the context and historical background in terms of the functioning of the medium. 3. Acquires a certain amount of technical and technological knowledge in the field of painting imagery. 4. Is aware of changes in the technological development in the medium of painting and its influence on the form of expression. 5. Understands the application of the painting medium in today's times.
SKILLS	1. Skillfully adjusts appropriate painting means to a chosen form of communication. 2. Consciously uses the medium of painting in the realization of their own artistic projects. 3. Makes appropriate references to existing forms of contemporary painting. 4. Independently participates in the exchange of values within the medium of painting. 5. Acquires abilities to function in contemporary artistic life. 6. Chooses adequate painting means and with their help is prepared to gain experience in creating independent work and participating in artistic life.
SOCIAL COMPETENCES	1. Perceives painting as the oldest, simplest and still common medium for artistic expression. 2. Uses the acquired knowledge in artistic life at home and abroad. 3. Uses the acquired knowledge to participate in competitions and art festivals.

	4. Demonstrates the ability to maintain a peer position among other media. 5. Acquires the ability to analyze the world around him/her. 6. Is aware of copyright and intellectual property protection in the field related to the subject matter and uses it during realization of tasks. 7. Has competences to undertake cooperation on the labour market. 8. After passing the exam at the end of undergraduate education after the 6th semester is able to take up studies of the second degree.
18/ **Description of the requirements for the studio, workshop or teaching aids**	1.Studio space. 2.Easels. 3.Professional lighting. 4.Monitor, computer, projector.
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Artistic Concepts
2/ Teacher	prof. Sławomir Ratajski, mgr Maciej Szczęśniak
3/ Assistants	mgr Maciej Szczęśniak
4/ Code	SM/S/2/IM/KK/22
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 60
7/ Studies	Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	major
9/ Didactic methods	Teaching method (class form): 1. Seminar classes. 2. Individual work. 3. Group work. 4 Creation and workshop exercises. 5. E-learning. 6. Didactic discussion and individual revision of individual tasks.
10/ Language of lecture	polski
11/ Prerequisites	Prerequisites: First year of second degree: Successful completion of the Graduate Record Examination. Second year of second degree: Passed exam after second semester of first year.
12/ Final requirements	Final Requirements: 1. Completion of exercises implemented in the course. 2. Thesis defense.
13/ The form of passing the course (assesment methods and criteria)	Evaluation Criteria: 1. Evaluation of the artistic quality of the work presented. 2. Regularity in work and participation in reviews. 3. Independence within the scope of creative work. 4. Assessment of the ability to use own means of expression. 5. Assessment of the effectiveness of the acquired knowledge and skills of the final artistic realization. 6. Practical diploma work presented in the form of an exhibition (its form depends on the topic and nature of realization), for which the student is required to prepare a written study in the form of a description of the work. The dissertation is evaluated in committee by the Supervisor and the diploma committee.

	The grade scale is defined according to the scoring scale obligatory at the Faculty of Media Art.
	Master's thesis. Evaluation of the artistic and substantive level of the M.A. thesis in the form of a public presentation and defense of its theoretical and practical part in the presence of the Supervisors. The assessment is conducted by the Faculty Dissertation Committee, appointed by the Dean, after the public presentation, discussion, reading of the review and secret ballot. A positive evaluation leads to the award of the Master of Fine Arts degree with a specialization in Intermedia/Multimedia.
14/ Teaching goals (program content, subject description)	Curriculum content (class content): The student's education takes place in the process of classes of a seminar nature and studio exercises carried out individually. The curriculum content concerns both theoretical and practical issues, where the program focuses on the recognition of own artistic predilections and the ability to adequately use the artistic medium coherent with the message. Students operate in the intermedia space of expression, searching for content in the dialogue of various means of expression. Prepared artistic proposals are discussed in the group and analyzed in the perception process of other class participants. The objectives of the course are: 1. Critical participation in the context of contemporary art and culture. 2. Deepened self-reflection which helps to form the artistic message. 3. Mastering the artistic medium coherent with one's own artistic conception 4. Ability to reflect on the contemporary cultural and social situation. The aim of the curriculum is to prepare students thoroughly to independently define an artistic concept expressed through a coherent media or artistic medium. Practical activities should be based on knowledge of different techniques and technologies used in artistic expression (materials and devices). Issues related to the specificity of the medium used and its system of meanings and symbols should allow students to creatively convey individual content through created actions. The master's thesis should be the culmination of the work supported by the knowledge of culture together with selected elements of scientific and technical knowledge gained in class. Topics to be realized in the studio: - visual arts media as carriers of information, - using one's own individuality in forming artistic message, - reflecting on one's predilection when choosing the medium of

	artistic expression, - presentation of one's own concept based on self-analysis taking into account the socio-cultural context. Self-analysis (semesters I - II of the degree programme): - presentation of individual messages based on analysis of selected cultural and social aspects, - mutual presentation of individual messages in a group. Analysis of the content transmitted through the language of visual arts with the use of audio elements. Self-presentation of current artistic activities (IInd semester of the degree programme). Preparing for the presentation of an individual diploma project (III - IV semester of the degree programme). Completing 2 tasks per semester set by the instructor. The presentation of the completed task is done in a seminar form. Students complete some of the tasks in a group.
15/ Compulsory literature used during classes	Basic literature: 1. Contemporary critical literature on art and culture with particular emphasis on contemporary concepts relating to media art. 2. History and theory of world and Polish art in the 20th century.
16/ Additional literature recommended for the student's self learning	Supplementary Literature: Literature of the 20th and 21st centuries. Other: Regular tracking of major cultural events.

17/ Learning outcomes

KNOWLED GE	Graduates know and understand: K_W01 complex issues concerning the theory, technique and technology of photography, video, animation, sound, intermedia, multimedia, drawing, painting, graphics, 3D environments, necessary to define and solve general and specific issues related to the represented artistic discipline; K_W03 mutual relations between the practical and theoretical aspects of the course, and is able to consciously use and integrate this knowledge for own further artistic development;
SKILLS	Graduates are able to: K_U01 independently design and realize artistic works in the field of visual arts, actions in virtual space, spatial actions, actions in the field of image static and moving image, sound, visual communication, imaging for media and interactive activities based on individual creative motivations and inspirations, maintaining a high level of professionalism and openness to different worldviews; K_U03 realize original artistic concepts in a conscious, responsible and independent way, showing at the same time the ability to apply knowledge acquired during the theoretical course and to make a proper selection of sources and analysis of obtained information, its interpretation and creative use; K_U04 consciously and responsibly choose a proper realization technique to achieve the goals and effects planned in creative work, in aesthetic and social aspect, looking for individual and innovative solutions; K_U06 use the skills of a multimedia and intermedia artist in a creative and

	creative way, skilfully and consciously incorporating into their work the elements of traditional and contemporary visual techniques, adequately to the needs of the realised project;
SOCIAL COMPETEN CES	Graduates are ready to: K_K01 independently undertake new tasks and creative and culture-creating activities, integrating and using the acquired knowledge, also in conditions of limited access to the necessary information, and is able to transfer workshop skills to third parties; K_K02 undertake artistic work independently and consciously, collect, analyze and use information in the process of self-education and improve their professional qualifications throughout their life, thus shaping their professional path; be prepared to take up third degree studies;
18/ Description of the requirements for the studio, workshop or teaching aids	Requirements for teaching aids: 1. a room allowing 15 students to work freely at the same time. 2. multimedia projector and screen 3. 4 computers with appropriate software. 4. gallery room available 1-2 weeks per year to set up and present students' works. 5. possibility of using the greenbox at an agreed time.
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Sound Space Activities
2/ Teacher	dr hab. Katarzyna Krakowiak
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	major
9/ Didactic methods	e-learning. Discussion session. Individual project. Team project. Workshops. Exercises. Seminar. Activities in public space. Activities in virtual space. Consultations, correction of works. Thematic lectures.
10/ Language of lecture	polski
11/ Prerequisites	Passed first year of undergraduate studies. Interest in architecture and sound. Basic skills in operating audio equipment.
12/ Final requirements	Constructing one's own creative expression, in the form of a finished artistic work. Description and documentation of the work in digital form. Independent exposition of the work in space. Conscious and independent selection of tools. Mastering the issues of architecture and sound included in the program of the studio.
13/ The form of passing the course (assesment methods and criteria)	Preparation of the final presentation of the work including remote presentation (digital recording) Conscious attempt to break the classical form of digital presentation. Evaluation of the artistic quality of presented works. Evaluation of systematic work and participation in the creation of joint projects. Individual development Independent work.
14/ Teaching goals (program content, subject description)	The Sound Activity Space Studio (PPDD) runs an online course devoted to the nature and workings of sound in the context of space and architecture. At the studio, we shape an

	individual understanding of what sound is and of the reasons why it cannot exist beyond space. We also look for new parameters for sound and space in the new era. We focus on the physicality of sound. We examine the functioning of speech organs. We work on recorded sound: drawn, sculpted, painted, embroidered, etc., treating each of these activities in relation to the creation of sound. Sound – both pure as well as mediated and determined by other media – offers us tools to explore and create architecture. We work with various kinds of spaces and make different realities collide in search of new platforms of speaking and communication. We describe the model and structure of our sound and space activities with verbs: we approach sound, we augment, dissolve, remove, erase, copy, distort, crush sound and throw it out of space. We look for simple solutions, we use widely available tools and perform basic, uncomplicated gestures. By choosing less advanced technologies, we consciously respond to the technological overload of today's world. We oppose this dominant tendency of the modern-day era. We take our activities outdoors in order to explore the changing meanings of open space and architecture at a time of social isolation due to the pandemic. We look for places that, just like a balcony looking out onto the street, problematise the indoors/outdoors division. We seek new ways of using such spaces. At the studio, we work with voice and the right to speak in physical, social and political contexts. We explore the possibilities and conditions of giving voice and taking it away. We learn to take responsibility for voice. We also speak together as a group. In this way, we look for methods of aural collaboration and co-existence, establishing various connections beyond radio, telephone and online channels. Together we seek creative inspirations, tools and solutions that will give us the power and possibility to influence the world.
15/ Compulsory literature used during classes	-error-
16/ Additional literature	-error-

recommended for the student's self learning	
17/ Learning outcomes	
18/ Description of the requirements for the studio, workshop or teaching aids	-error-
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Social Photography Studio
2/ Teacher	dr hab. Witold Krassowski, prof. ASP
3/ Assistants	
4/ Code	SM/S/1/MM/KK/31
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Specialization workshop (elective)
9/ Didactic methods	Lecture. Workshop exercises. Creation exercises. Individual project. Seminar.
10/ Language of lecture	polski
11/ Prerequisites	Completed first year of undergraduate studies. Own camera of amateur SLR class, with wide angle lens.
12/ Final requirements	Passing the final examination after the 6th semester. In case of a Bachelor's thesis: elaboration of one social theme in a set of pictures, presented in the form of exposition.
13/ The form of passing the course (assesment methods and criteria)	Evaluation Criteria: Evaluation of the thematic content of the pictures. Evaluation of the artistic character of the pictures. Evaluation of the consistency of form and content. Evaluation of the ability to build a thoughtful sequence of images.
14/ Teaching goals (program content, subject description)	Program content: Principles of event (news) photography. Principles of journalistic photography. Technical and aesthetic basics of reporter photography. Controlling information content of the picture. Proficiency in fieldwork: awareness, purposefulness, and selectivity in a stressful situation. Constructing emotional layer of an image. Principles of multi-image narrative construction: theory and practice. Application of photography in social communication.

	Program topics: Using the camera in all conditions. Spontaneous reaction through photography. Overcoming stress in interpersonal contacts. Exercising observation skills.
15/ Compulsory literature used during classes	Arnheim Rudolf, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, przeł. Jolanta Mach, wydawnictwo Słowo/obraz terytoria, Gdańsk 2004 (i wyd. wcześniejsze). Barthes Roland, Światło obrazu. Uwagi o fotografii, przeł. Jacek Trznadel, wydawnictwo „KR", Warszawa 1996. Buras Marcin, Fotograf poeta – katastrofa humanistów, pix.house, Poznań 2016. Drozdowski Rafał, Obraza na obrazy. Strategie społecznego oporu wobec obrazów dominujących, Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza, Poznań 2006. Frąckowiak Maciej Kruche medium Rozmowy o fotografii, pix.house, Poznań 2017 Monographs of European and world photographers: Joseph Koudelka Sebastiao Salgado Christina Garcia Rodero James Nachtwey Alex Webb Ernesto Bazan Anders Petersen Kazuki Okahara and others'
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	[K_W01] basic theories, techniques and technologies of photography, video, animation, sound, intermedia, multimedia, 3D environments, necessary to solve general problems connected with the represented artistic discipline; P6S_WG [K_W03] elementary terms in the scope of analogue and digital photographic and video technologies, animation and multimedia techniques and sound processing issues; P6S_WG [K_W04] elementary terms concerning understanding of basic artistic issues such as: two-dimensional composition, spatial composition and three-dimensional modelling; P6S_WG [K_W06] basic reading materials related to his/her specialization and widely understood contexts of fine arts and is familiar with literature on history of art and theory of culture, both in its history and contemporary times; P6S_WG
SKILLS	[K_U02] undertakes and implements tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication,

	imaging for media and interactive activities; P6S_UW [K_U03] responsibly realizes own artistic concepts showing at the same time the ability to apply knowledge acquired at the theoretical course about the elements of the artwork; P6S_UW, P6S_UO [K_U10] understands the mutual relations between the kind of expression used and the message carried; P6S_UW, P6S_UK
SOCIAL COMPETEN CES	[K_K01] undertake new creative and culture-creating tasks and activities guided by the rules of ethics, also in conditions of limited access to information; P6S_KK, P6S_KO [K_K05] skillfully organize basic methodological and creative workshop necessary to accomplish team tasks; P6S_KO, P6S_KR [K_K06] undertake independent and autonomous work, showing the ability to collect information, develop ideas and formulate critical arguments, self-motivation and organization of own workspace; P6S_KO, P6S_KR [K_K13] cooperate with stakeholders on the labour market; P6S_KO, P6S_KR
18/ **Description of the requirements for the studio, workshop or teaching aids**	-error-
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	3D and Virtual Occurrences
2/ Teacher	dr hab. Jakub Wróblewski
3/ Assistants	
4/ Code	SM/S/2/MM/KK/56
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 60
7/ Studies	Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	Specialization studio (elective)
9/ Didactic methods	- Lecture (history of virtual reality, prototyping VR experiences, sound, narration, perception, virtual world, embodiment, haptics). - Workshop exercises (image and sound editing, 2 + 3d registration, modeling, scene composition, 360 space). - Creative exercises (stimulating individual artistic development and creative qualities of the student). - Dialogue and didactic discussion (a series of individual revisions, mandatory reviews; completing individual tasks in the presence of all students). - Individual project (an individual curriculum for each student finished with the implementation of the creative task combined with its public presentation). - Group projects.
10/ Language of lecture	polski
11/ Prerequisites	- Passed entrance exam for the first year of the second degree program. - Knowledge of 2d graphics editing software and audio and video editing. - Basic skills in using 3D software (modeling, animation, rendering) - Basic knowledge of interface and/or game engines (Unity / Unreal)
12/ Final requirements	- Ability to make original, own artistic expression with conscious use of workshop possibilities. - Creative use of various methods of constructing artificial digital realities. - Knowledge of specificity and creative formulation of artistic message in the field of constructing contemporary immersive art projects.
13/ The form of passing the course (assesment methods and criteria)	- Attendance in class (including additional classes). - Activity in class. - Originality of ideas.

14/ Teaching goals (program content, subject description)	The nature of the Studio is oriented towards team and interdisciplinary activities. We believe that activities should gather representatives of various scientific, technological and artistic fields, not only representatives of the art world. We believe that the most important activities are created at the junction of disciplines, avoiding categorizing and segregating. Themes explored in the studio: Thematic areas explored in the Studio are: perception of the user of virtual experience and components constituting the experience including the kinds of illusion, embodiment, proprioception, sense of agency as well as affordances. It is crucial to study the issue of immersion and its level. The thematic range of the work is wide and results from the areas of interest of the Studio at a given time. Currently explored tools are: 360 film, 360 3d film, 3d simulators, gameing engines, spatial and ambisonic sound, 3d modeling, photogrammetry, 3d scanning, simulations, virtual reality and augmented reality. The studio is open to the contemporary use of new media in participatory, community, individual, interactive and multimedia experiences with a focus on the search for original aesthetics - both visual, auditory and interactive. www: www.zdarzeniawirtualne.asp.waw.pl fb: www.facebook.com/3dZDARZENIAwirtualne/ ig: www.instagram.com/3dzw2/?hl=pl trendbook digital cultures: www.trendbook.digitalcultures.pl/dyplomujaca-pracownia-3d-i-zdarzen-wirtualnych/
15/ Compulsory literature used during classes	- Symulakry i symulacja. Jean Baudrillard - Dawn of the new Everything. A journey through virtual reality, Jaron Lanier, 2017 - Virtual Reality, Samuel Greengard. Mit Press 2019, Massachusetts Institute of Technology - Cybertekst. Spojrzenie na literaturę ergodyczną. Espen Aarseth. - Interpretacja materiałów wizualnych. Krytyczna metodologia badań nad wizualnością. Gillian Rose. - Warsztat formy filmowej. Marika Kuźmicz / Łukasz Ronduda. - Paradygmaty współczesnego kina. Praca zbiorowa pod red. Ryszarda W. Kluszczyńskiego. - Kino-sztuka. Jakub Majmurek / Łukasz Ronduda. - Sztuka interaktywna. Od dzieła instrumentu do interaktywnego spektaklu. Ryszard W. Kluszczyńskiego. - Learning Virtual Reality. Developing Immersive Experiences and Applications for Desktop, Web, and Mobile. O'Reilly Media.
16/ Additional literature recommended for the student's self learning	https://www.dwutygodnik.com https://magazynszum.pl

17/ Learning outcomes	
KNOWLED GE	Student knows: 1. comprehensive issues concerning the theory, technique and technology of photography, video, animation, sound, intermedia, multmedia, drawing, painting, graphics, 3D environments, necessary for defining and solving general and specific issues related to the represented artistic discipline; 2. interrelations between the practical and theoretical aspects of the course of study and is able to consciously use and integrate this knowledge for his/her own further artistic development 3. has a broad knowledge of the technology of multimedia and intermedia actions, as well as issues related to image and sound processing and techniques and technologies of actions used to build immersive projects, with particular emphasis on the use of contemporary workshop tools based on new technologies 4. knows the specifics of the scientific workshop and how to access sources and information.
SKILLS	Students will be able to 1. independently design and implement artistic works in the field of fine arts, activities in virtual space, spatial activities, static and moving images, sound, visual communication, imaging for media and interactive activities, based on individual creative motivations and inspirations, maintaining a high level of professionalism and openness to different world views; 2. realize original artistic concepts in a conscious, responsible and independent manner, demonstrating the ability to apply the knowledge acquired during the theoretical course and to select sources and analyze acquired information, interpret it and use it creatively; 3. select in a conscious and responsible manner an appropriate realization technique in order to achieve the goals and effects planned in creative work in the aesthetic and social aspect, looking for individual and innovative solutions; 4. use the workshop of a multimedia and intermedia artist in a creative and creative way, skilfully and consciously including in his/her work the elements of traditional and contemporary visual techniques, adequately to the needs of the realised project; 5. creates his/her own creative personality, which is reflected in the realization of independent artistic creations within the specialization and in other interdisciplinary activities. 6. has the ability to create - on the basis of his/her knowledge, awareness and sense of aesthetics - new trends and creative tendencies within the virtual space. 7. consciously and responsibly selects the appropriate technique of realization to achieve the goals and effects planned earlier in the creative work. 8. uses in a professional way the workshop of a multimedia and intermedia artist during the realization of the tasks resulting from the disciplinary and interdisciplinary artistic projects taking into account the aesthetic, social and legal aspects. 9. uses the skills of a multimedia and intermedia artist creatively and consciously, incorporates elements of traditional and contemporary visual and virtual techniques in his/her work, adequately to the needs of the given project. 10. has the ability to create extended oral and written presentations (including multimedia) on the topics concerning both his/her own speciality and widely understood issues from the field of art

	11. initiates, plans and consequently organizes and coordinates artistic group projects, also those of interdisciplinary character. 12. consciously plans his/her professional career path on the basis of the skills and knowledge gained during his/her studies and skilfully uses the knowledge acquired in the process of self-education.
SOCIAL COMPETENCES	The student is ready to: 1. independently undertake new tasks and creative and culture-creating activities, integrating and using the acquired knowledge, also in conditions of limited access to the necessary information, and is able to transfer workshop skills to third parties; 2. take up artistic work independently and consciously, collect, analyse and use information in the process of self-education and improvement of their professional qualifications throughout their life, thus shaping their professional path; be prepared to take up third degree studies 3. is able to develop the results of his/her work in the form of a Case Study, prepare an abstract or text and select an appropriate conference to which to apply. 4. makes a proper documentation and elaboration of his/her artistic achievements in the form of portfolio/website. 5. undertakes team projects and leads the team in a skilful manner. 6. is fully aware of the issues concerning copyright law and intellectual property protection in the scope related to the specificity of the implemented projects.
18/ Description of the requirements for the studio, workshop or teaching aids	Fully equipped laboratory with workstations for 10 students [workstations equipped with computers (iMac 27" 5K Retina 4-core i7 4.0GHz / 32GB RAM / 1TB SSD / R9 395X 4GB,) wired or wireless internet access) or Gtx 2080ti+ i9 7700k + rm750x + maximus IX hero + crucial 64 gb + 960 evo + toshiba 2tb + Dell 27" LED UltraSharp U2715H QHD DisplayPort HDMI monitor, wired or wireless internet access). Licensed Adobe Creative Cloud software for each workstation. Red Shift for each workstation 10 sets of Oculus Quest goggles + touch controllers + extra sensor 10 sets of HTC Vive II goggles + controllers + vive object tracker add-on + 5 wireless sets Artec Eva scanner Multimedia projector, permanently installed presentation screen. 2 Sony Alpha a7S II cameras. 2 Sony 24-70 mm f/4 ZA OSS FE Carl Zeiss Vario-Tessar T* Sony FE lens. Sony FE 70-300MM F/4.5-5.6 G OSS (SONY E) lens. 2 Metabones T Smart Adapter Mark IV for Canon EF or Canon EF-S Mount Lens to Sony E-Mount Camera. 4 SanDisk 64GB Extreme PRO UHS-I SDXC Memory Card (V3). 2 Movcam Cage Kit for Sony a7S. 2 Manfrotto 290 DUAL photography tripods with MH804-3W head. Adequate daylight and artificial lighting of workstations according to appropriate standards. Possibility of darkening the studio during the multimedia show

	(required projector with reference sound system + 16:9 screen). The walls of the laboratory prepared for the needs of the exposition (soft white-painted tile).
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	3D and Virtual Occurrences
2/ Teacher	dr hab. Piotr Kopik
3/ Assistants	
4/ Code	SM/S/1/MM/KK/35
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	core subject
9/ Didactic methods	lecture, discussion session, workshop exercises, creative exercises, individual project, e-learning
10/ Language of lecture	polski
11/ Prerequisites	1. Completed the first year of undergraduate studies. 2. Basic software skills: Adobe After Effects, Autodesk Maya or Autodesk 3ds Max. 3. Intermediate software skills: Adobe Premiere, Adobe Illustrator, Adobe Photoshop. 4. Interest in contemporary art.
12/ Final requirements	1. Construction of their own creative statement (art project/exhibition) based on digital technologies or resulting from the experience of new technologies and the Internet. 2. Knowledge of VR technologies. 3. Knowledge of the specifics of creating 3D graphics and animation. 4. Being comfortable with Adobe After Effects
13/ The form of passing the course (assesment methods and criteria)	form of classes: - lecture, - conversation, - workshop exercises, - creative exercises, - individual project, - e-learning. The way of evaluating the achievement of intended effects (formative and summative assessment in %): Project development presented during the exercises - 10% Interim reviews - 20% Final presentation of the project - 50%

	Final exam - 20% Assessment criteria: - engagement during class, - mastery of individual technologies, - evaluation of the student's creative process - to what extent the student completes the tasks in a mature manner and puts in the sufficient amount of work, - artistic quality of individual works.
14/ Teaching goals (program content, subject description)	The aim of the classes is to teach the skills of creating individual artistic expressions based on or in relation to new digital technologies. Apart from technological preparation, a graduate of the studio becomes a conscious creator/artist. Activities carried out in the studio concern 3 areas: - immersion in some form of virtual world, - interpenetration of virtual and real worlds, - reflection on the increasing presence of digital media and virtual systems. II and III year 1. Assignments/exercises that teach certain tools and refine the techniques: (a) Creating a gallery interior or gallery building in 3D with realistic textures based on photographs. b) Activities with MoCap (Motion Capture), i.e. capturing the real motion of characters for 3D animation c) "Outdoors" - reality + 3D, Capture on "greenscreen" - a simple physical exercise or sequence of exercises. Camera, e.g. panorama, close-up. Capture real camera movement (Matchmover program), then combine the scene with the created 3D world. 2. Implementing the given topics - problems. Students work based on their own choice of tools and techniques: a) Topics concerning the state of mind of the user of the Internet / social networks / forums / computer games, specific language and emotions. b) Themes relating to escapism, detachment and hiding in some form of virtual reality. c) Themes related to addiction to computer screens and smartphones, being constantly "online". d) Themes relating to contemporary real world functioning, following virtual experiences and being "online". e) Exploration of own topic and appropriate tools. Individual consultations.
15/ Compulsory literature used during classes	1. Artforum [Artforum International – www.artforum.com] 2. Baudrillard Jean, Symulakry i symulacja, przeł. Sławomir

	Królak, Wydawnictwo Sic!, Warszawa 2005.
	3. Efekt ekranu. Kultura cyfrowa opowiedziana w tekstach z dwutygodnik. com, praca zbiorowa, red. Agnieszka Słodownik, Maciej Jakubowiak, Katarzyna Tórz, Jakub Zgierski, Narodowy Instytut Audiowizualny, Warszawa 2017.
	4. Kluszczyński Ryszard W., Sztuka interaktywna. Od dzieła instrumentu do interaktywnego spektaklu, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2010.
	5. Magazyn „SZUM" (roczniki 2013-2018).
	6. Nowe zjawiska w sztuce polskiej po 2000, praca zbiorowa, red. Grzegorz Borkowski, Adam Mazur, Monika Branicka, Centrum Sztuki Współczesnej, Warszawa 2007.
	7. http://obieg.u-jazdowski.pl.
	8. Przegalińska Aleksandra K., Istoty wirtualne. Jak fenomenologia zmieniała sztuczną inteligencję, wydawnictwo Universitas, Kraków 2016.
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	Knowledge (graduate knows and understands): 1. K_W01 Fundamentals of animation, multimedia, 3D environments, necessary to solve general issues related to the represented artistic discipline. 2. K_W03 Elementary concepts of animation and multimedia techniques and sound processing issues. 3. K_W05 Mutual relations between theoretical and practical aspects of practicing art. 4. K_W06 The basic reading range concerning own specialization and widely understood contexts of fine arts, and gets oriented in literature concerning history of art and theory of culture, both in relation to its history and contemporaneity. 5. K_W09 Elementary issues concerning contemporary art and problems of contemporary artistic culture together with understanding its social and philosophical context.
SKILLS	Skills (graduate can): 1. K_U01 Independently designs and executes artistic works in the field of fine arts in the field of multimedia, based on individual creative motivations and inspirations. 2. K_U02 Undertakes and executes tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication, imaging for media and interactive activities. 3. K_U03 Realizes own artistic concepts responsibly, demonstrating the ability to apply knowledge acquired during the theoretical course to the elements of a work of art. 4. K_U04 Selects an appropriate technique of realization to achieve previously planned objectives and effects. 5. k_u07 Is able to use the skills of multimedia artist in a creative way, including elements of traditional and contemporary imaging techniques for media.

	6. K_U08 Use the workshop of multimedia artist in a responsible way in the field of manual techniques and electronic techniques of image and sound processing. 7. K_U09 Has the skills necessary to theoretically describe his/her own artistic concepts and elementarily relate them to selected traditions. 8. K_U10 Understands the mutual relations between the kind of used expression and the message carried by it. 9. K_U11 Consciously applies innovative means of artistic imagery.
SOCIAL COMPETEN CES	Social competences (graduate is ready to): 1. K_K02 To function as an independent multimedia artist, being able to consciously integrate the acquired knowledge within the creative tasks performed. 2. K_K03 To consciously use professional terminology in the field of history of art and culture. 3. K_K04 To define one's own judgments and reflections on culture and art, knowing how to place them within one's own artistic work. 4. K_K05 To be able to organize the basic methodological and creative workshop necessary to realize team tasks. 5. K_K06 To undertake independent, independent works, showing at the same time the ability of information gathering, idea development and formulating critical argumentation, inner motivation and organization of own workbench. 6. k_k10 To make a conscious and professional presentation of the theoretical basis of their own artistic activity. 7. K_K11 Realizing individual and team tasks, communicating within their own community and showing the ability of using professional terminology in the field of studied specialization. 8. K_K15 To take up studies of the second degree.
18/ **Description of the requirements for the studio, workshop or teaching aids**	6 high-performance desktop computers with Adobe Master Collection CC and Autodesk Maya and Matchmover software; Oculus Rift and HTC Vive goggle sets, projector, MoCap system
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Imaging for Media Arts
2/ Teacher	dr Katarzyna Stanny
3/ Assistants	
4/ Code	SM/S/1/IM/KK/18
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Specialization workshop (elective) Core subjects
9/ Didactic methods	1. Creative exercises. 2. Individual projects 3. Lectures introducing the area of the discussed project issue. 4. E-learning as a supplement of corrections.
10/ Language of lecture	polski
11/ Prerequisites	1. Completed first year of undergraduate studies 2. Awareness of the meaning of definitions of the terms: multimedia and intermedia. 3. Open mind. 4. Self-discipline and efficient pace of tasks execution.
12/ Final requirements	1. Passing the exam which concludes the bachelor's education process after the 6th semester 2.Practical bachelor's thesis presented in the form of any intermedia project - its form depends on the topic and character of the project. The thesis is evaluated in committee by the thesis supervisor and the diploma committee.
13/ The form of passing the course (assesment methods and criteria)	1. Evaluation of the artistic quality of the work presented. 2. Regularity in work and participation in reviews. 3. Independence in creative work. 4. Assessment of the ability to use own means of expression. 5. Assessment of the effectiveness of translating the acquired knowledge and skills into the final artistic execution presented in the form of a course work. 6. The grading scale is defined by the scoring scale valid at the Faculty of Media Art. 7. The practical Bachelor's thesis is presented in the form of any intermedia realization - its form depends on the subject and the character of realization. The thesis is evaluated in committee by the Supervisor and the Graduation Committee.

	Bachelor's thesis. At the end of semester VI the student takes the diploma exam. B.A. thesis consists of a practical work realized within the framework of one of the two specializations offered at the Faculty of Media Art and a description of the work prepared under the supervision of the supervisor of the B.A. thesis.
14/ Teaching goals (program content, subject description)	The classes show methods of artistic means searching within the framework of combining the multitude of available media of artistic communication and ways of combining traditional, analog techniques with the most modern methods of digital processing. They allow for deepening the creative awareness and ways of artistic creation within intermedia imaging. As a result of the work with students, all the themes realized in the studio function in the public sphere: in institutions or public events. They are presented and published, and students have the opportunity to appear on the market, which facilitates their future work. Program topics: 1. Photographic and literary projects with, among others, the Institute of Literary Research of the Polish Academy of Sciences. 2. Solving tasks in the area of intermedia by answering questions from areas such as: - advertising campaigns (scenario, visual development), - applied design, e.g. poster (Museum of Maria and Jerzy Kuncewicz in Kazimierz Dolny, Zbigniew Seifert International Jazz Violin Competition, Museum of the Earth of the Polish Academy of Sciences), product line (graphic, typographic and color arrangement, e.g. Advertising Agency Fourfour Brand Design) - advertising spots (script and implementation using any medium, e.g. The International Festival of Ignacy Jan Paderewski and The Museum of Maria and Jerzy Kuncewicz in Kazimierz Dolny spots were made as part of the Multimedia "Book of Life" programme; classic and electronic programme of promoting readership in the Nadwiślańskie Museum) Additional forms of activities: 1. Visiting exhibitions. 2. Organizing presentations of own exhibitions and other forms of presenting their works. 3. Meetings in external institutions in order to acquire skills of cooperation on the future job market in the field of art and presenting own projects there.
15/ Compulsory literature used during classes	1. Ambrose Gavin, Harris Paul, Twórcze projektowanie, przeł. Joanna Hübner-Wojciechowska, Wydawnictwo Naukowe PWN, Warszawa 2007. 2. Ambrose Gavin, Harris Paul, Typografia, przeł. Małgorzata Jesionek, Wydawnictwo Naukowe PWN, Warszawa 2008.

	3. Burtenshaw Ken, Mahon Nik, Barfoot Caroline, Kreatywna reklama, przeł. Hanna Król, Wydawnictwo Naukowe PWN, Warszawa 2007.
	4. „2+3 D. Grafika plus produkt", ogólnopolski kwartalnik projektowy (nr 1-61, 2001-2016).
	5. Estetyka wirtualności, redakcja Michał Ostrowicki, wydawnictwo Universitas, Kraków 2005.
	6 Historia brzydoty, red Umberto Eco, tłumacze różni, Dom Wydawniczy Rebis, Poznań 2007 (i wydania następne).
	7. Historia piękna, red. Umberto Eco, przeł. Agnieszka Kuciak, Dom Wydawniczy Rebis, Poznań 2005 (i wydania następne).
	8. Klein Naomi, No logo. Bez przestrzeni, bez wyboru, bez pracy, przeł. Małgorzata Halaba, Hanna Jankowska, Katarzyna Makaruk, Warszawskie Wydawnictwo Literackie Muza, Warszawa 2014 (2016).
	9. Manovich Lev, Język nowych mediów, przeł. Piotr Cypryański, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006.
	10. Newark Quentin, Design i grafika dzisiaj, przeł. Paulina Broma, Karolina Broma, ABE Dom wydawniczy, Warszawa 2006
	11. Piotrowski Kazimierz, Inc. Sztuka wobec korporacyjnego przejmowania miejsc publicznej ekspresji (w Polsce), Galeria XX : Michel - Studio Reklamowe - Galeria Program, Warszawa 2004.
	12. Slack Laura, Czym jest wzornictwo? Podręcznik projektowania, przeł. Paulina Broma, Karolina Broma, ABE Dom wydawniczy. Warszawa 2006.
	13. Toscani Oliviero, Reklama, uśmiechnięte ścierwo, przeł. Michał Misiorny, wydawnictwo Delta W-Z, Warszawa 1997.
	14. Twemlow Alice, Czemu służy grafika użytkowa?, przekład zbiorowy, ABE Dom wydawniczy, Warszawa 2006.
	15. Zeegen Lawrence / Crush, Twórcze ilustrowanie, przeł. Joanna Hübner-Wojciechowska, Wydawnictwo Naukowe PWN, Warszawa 2008.
16/ Additional literature recommended for the student's self learning	as above

17/ Learning outcomes

KNOWLEDGE	Graduates know and understand: K_W01 Fundamentals of theory, technique and technology of photography, video, animation, sound, intermedia, 3D environments, necessary to solve general issues related to the represented artistic discipline. K_W05 Interrelations between theoretical and practical aspects of practicing art.
SKILLS	Graduates will be able to: K_U02 Undertake and complete tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication, imaging for media and interactive activities. K_U04 Selects appropriate implementation technique to achieve pre-planned goals and effects. K_U06 Is prepared to cooperate with a team in realizing group artistic projects

	(work in a gallery, cultural and art institutions, film and photographic studios, postproduction companies and in the realization of cultural undertakings), and has the ability to cooperate with a creative and production team in realizing group artistic projects. K_U10 Understands the mutual relations between the kind of used expression and the message carried by it. K_U11 Can consciously use traditional and innovative means of artistic imagery.
SOCIAL COMPETEN CES	The graduate is ready to: K_K05 Be able to organize the basic methodological and creative workshop necessary for the realization of team tasks. K_K06 To undertake independent, independent work, showing at the same time the ability to collect information, to develop ideas and to formulate critical argumentation, to be internally motivated and to organize one's own workshop. K_K11 Carry out individual and team tasks, communicating within their own community and demonstrating the ability to use professional terminology in the field of studied specialization. K_K13 To undertake cooperation with stakeholders present on the labor market. K_K15 To take up studies of second degree.
18/ **Description of the requirements for the studio, workshop or teaching aids**	1. Computer with current Adobe software. 2. Photographic camera. 3. Video camera.
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Multimedia Object
2/ Teacher	dr hab. Paula Jaszczyk
3/ Assistants	
4/ Code	SM/S/1/MM/KK/34
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice** Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Multimedia Object
9/ Didactic methods	- Lecture, - Workshop exercises, - Creation exercises, - Individual project, - Team project.
10/ Language of lecture	polski
11/ Prerequisites	Completed first year of undergraduate study (1st and 2nd semester).
12/ Final requirements	- Implementing the studio programme by creating work that responds to the issues raised within the subject, - Creating a practical bachelor's thesis in a form depending on the subject and the nature of the realization and preparing a paper in the form of a description of the work.
13/ The form of passing the course (assesment methods and criteria)	- Evaluation of the artistic quality of the work presented. - Systematicity in work and participation in reviews. - Independence within the scope of creative work. - Assessment of the ability to use one's own means of expression. - Assessment of the effectiveness of translating the acquired knowledge and skills into the final realization of artistic work. - The grading scale is defined by the scoring scale obligatory at the Faculty of Media Art. - Practical undergraduate work presented in the form of an exhibition (the form depends on the topic and the nature of the work), for which the student is required to prepare a written description of the work. The thesis is evaluated in committee by the Supervisor and the Diploma Committee.
14/ Teaching goals (program content, subject description)	The basic aim of the Object Studio is to build artistic awareness in relation to current technologies by creating works that are a symbiosis of various phenomena (image, object, texture, color, space, sound)using interactive realizations, mapping techniques,

	visual-sound effects and transformations of graphics, sculpture, photography and video.
	Program topics:
	- Issues at the intersection of the image-sound relationship:
	Dynamics / Articulation - understanding basic musical elements and finding their equivalents in the visual arts.
	Contrast - understanding the phenomenon of Silence in music (sound / silence, movement / stillness) and finding its equivalent in fine arts.
	- Issues at the intersection of relations "object and its form":
	Audiovisual objects and their space - texture - sound.
	Synchrony / synesthesia (simultaneous occurrence of several phenomena).
	The curriculum is focused on the development of the student's abstract thinking and creativity. The main objective of the studio is to create multilayer projects - artistic forms which are a response to the simultaneous occurrence of several phenomena.
	Students, using basic editing techniques (using Adobe Premier Pro), recording and basic sound processing (using Adobe Audition) and mapping techniques (using Resolume programs), create interdisciplinary projects.
	Individual projects, preceded by a thorough analysis, are purely original and aim at developing the student's interests while searching for the most adequate form of artistic expression.
	Team work is supposed to develop the skills of wider / deeper perception of the same issue, but also create a sense of joint responsibility for the emerging project.
15/ Compulsory literature used during classes	- Arnheim Rudolf, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, przeł. Jolanta Mach, wydawnictwo Słowo/obraz terytoria, Gdańsk 2004 (i wyd. wcześniejsze).
	- Dźwięk, światło, obraz w sztuce polskiej XX wieku. Studia i materiały, pod red. Teresy Grzybkowskiej, Wydawnictwo Uniwersytetu Muzycznego Fryderyka Chopina, Warszawa 2008.
	- Gage John, Kolor i kultura. Teoria i znaczenie koloru od antyku do abstrakcji, wydawnictwo Universitas, Kraków 2008.
	- Gombrich Ernst Hans, Zmysł porządku. O psychologii sztuki dekoracyjnej, red. nauk. Dorota Folga-Januszewska, wydawnictwo Universitas, Kraków 2009.
	- Kandinsky Wassily, O duchowości w sztuce, przeł. Stanisław Fijałkowski, Państwowa Galeria Sztuki, Łódź 1996.
	- Malewicz Kazimierz, Świat bezprzedmiotowy, przeł. Stanisław Fijałkowski, wydawnictwo Słowo / obraz terytoria, Gdańsk 2006.
	- Owidzki Roman, Metodyka kształcenia w zakresie wiedzy o działaniach i strukturach wizualnych, „Zeszyty Naukowe ASP" 1985.
	Strzemiński Władysław, Teoria widzenia, red. nauk. Iwona Luba, Muzeum Sztuki, Łódź 2016.
	- Szerszenowicz Jacek, Inspiracje plastyczne w muzyce, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów, Łódź 2008, 2012.

16/ Additional literature recommended for the student's self learning	-error-

17/ Learning outcomes	
KNOWLEDGE	- K_W01 Basics of theory, technique and technology of photography, video, animation, sound, intermedia, multimedia, 3D environments, necessary to solve general issues related to the represented artistic discipline. - K_W03. Elementary concepts of analog and digital photographic and video techniques, animation and multimedia techniques and sound processing issues. - K_W09. Elementary issues of contemporary art and problems of contemporary artistic culture with understanding of its social and philosophical context. - K_W11 Basic knowledge of disciplines related to fine arts;
SKILLS	- K_U01. Independently designs and executes artistic works in the field of fine arts in the field of multimedia and intermedia, based on individual creative motivations and inspirations. - K_U02. undertakes and executes tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication, imaging for media and interactive activities. - K_U04. Selects appropriate implementation technique to achieve pre-planned goals and effects. - K_U05. Uses the basic workshop of an artist in the field of media art, also in realization of tasks resulting from disciplinary and interdisciplinary artistic projects taking into account aesthetic and social aspects. - K_U06. He/she is prepared to cooperate with a team in realizing group artistic projects (work in a gallery, cultural and art institutions, film and photographic studios, postproduction companies and in the realization of cultural undertakings) and has the ability to cooperate with a creative and production team in realizing group artistic projects.
SOCIAL COMPETENCES	- K_K01. Undertake new creative and culture-creating tasks and activities basing - K_K02. Function as an independent multimedia and intermedia artist, being able to consciously integrate the acquired knowledge within performed creative tasks. - K_K06. Undertake independent, autonomous work, showing at the same time the ability to collect information, develop ideas and formulate critical argumentation, intrinsic motivation and organization of own practice. - K_K14. Use basic knowledge about copyright and derivative rights, as well as about the protection of intellectual property. - K_K15. Undertake a second degree studies.
18/ Description of the requirements for the studio, workshop or teaching aids	- Computer with software needed for multimedia and audiovisual projects, - Multimedia projector, - Wireless speakers.

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Augumented reality
2/ Teacher	dr Wojciech Bąkowski
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Supplementary; elective course
9/ Didactic methods	Conversational lecture, discussion session, individual project, group critique, individual consultations, group consultations, multimedia presentations, group work preparing exhibitions.
10/ Language of lecture	polski
11/ Prerequisites	Completed first year of undergraduate study.
12/ Final requirements	Student gets credit after the third and fourth semesters of the Augmented Reality course, by completing at least three assignments consulted at least twice (for each assignment)
13/ The form of passing the course (assesment methods and criteria)	1. Innovative thinking. 2. Awareness of processes involved in the exchange of information. 3. Critical attitude. 4. Awareness of stylistic references. 5. Meeting the quantitative requirements for the work in progress. 6. Attendance and activity in class.
14/ Teaching goals (program content, subject description)	1. Use of new technologies in creative work 2. Internet as a field for creative activities. 3. Artistic activities in social media. 4. Borrowing historical artistic practices for activities in contemporary augmented reality. 5. Artistic activities at the crossroads of poetry and new technologies. 6. Futurological thinking in the context of art development. 7. Contemporary artistic practice in online and institutional distribution. 8 Composition of a film work. 9. Musical composition 10. Composition of a work that combines disciplines (film, literature, music, object, sculpture, painting, drawing, photography, graphics, performance, happening, conceptual action) 11. Creating new conventions for artistic expression.
15/ Compulsory literature used during classes	brak

	1. Marcel Proust „W stronę Swanna" PIW, Warszawa 1992
16/ Additional literature recommended for the student's self learning	2. A. Mączyńska-Frydryszek, M. Jaskólska-Klaus, T. Maruszewski „Psychofizjologia widzenia" PWSSP, Poznań 1991
	3. Oliver Sacks „Mężczyzna, który pomylił swoją żonę z kapeluszem" ZYSK I SKA, Poznań 1994.
	4. Oliver Sacks „Oko umysłu" ZYSK I SKA, Poznań 2010.
	5. Tadeusz Różewicz „Na powierzchni poematu i w środku" Czytelnik, Warszawa 1989
	6. Miron Białoszewski „Wiersze" PIW, warszawa 2003.
	7. Brian Cox „Człowiek i Wszechświat" Copernicus Center Press, Kraków 2017

17/ Learning outcomes	
KNOWLEDGE	The student knows:
	K_W03. Elementary concepts of analog and digital photographic and video techniques, animation and multimedia techniques, and sound processing issues;
	K_W04. Elementary concepts for understanding basic visual art issues such as: two-dimensional composition, spatial composition, and three-dimensional modeling;
	K_W05. Interrelationships between theoretical and practical aspects of practicing art;
	K_W10. Solutions and opportunities to reach the necessary information (books, Internet), has the ability to analyze and interpret them properly.
SKILLS	Student
	K_U01. Independently designs and realizes artistic works in the field of fine arts in the field of multimedia and intermedia, based on individual creative motivations and inspirations;
	K_U03. Realizes his/her own artistic concepts responsibly, showing the ability to apply the knowledge acquired during the theoretical course to the elements of the work;
	K_U04. Chooses an appropriate technique of realization to achieve previously planned objectives and effects;
	K_U07. Is able to use creatively the workshop of multimedia and intermedia artist, skillfully incorporating into his work the elements of traditional and contemporary techniques of imaging for media;
	K_U08. Uses the workshop of multimedia and intermedia artist in a responsible way in the field of manual techniques and electronic techniques of image and sound processing;
	K_U11. Consciously applies traditional and innovative means of artistic imaging;
SOCIAL COMPETENCES	Student willing to:
	K_K02. Function as an independent multimedia and intermedia artist, being at the same time able to consciously integrate the acquired knowledge within performed creative tasks;
	K_K04. Define own judgments and reflections on issues related to culture and art, knowing how to place them within the scope of one's own artistic work
	K_K06. Undertake independent, autonomous work, showing the ability to collect information, to develop ideas and to formulate critical argumentation, to be internally motivated and to organize one's own workshop;

18/ **Description of the requirements for the studio, workshop or teaching aids**	- Wipeboard - Multimedia projector - Desktop computer - Stereo sound system (min. 50W per side)

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Documentary Video
2/ Teacher	dr Tomas Rafa
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - **choice**
8/ Course type	Supplementary; elective course
9/ Didactic methods	1. Lecture (online or hybrid) 2. Workshop exercises 3. Creative exercises 4. Individual project
10/ Language of lecture	polski
11/ Prerequisites	Passed first year of undergraduate study.
12/ Final requirements	Passed first year of undergraduate study.
13/ The form of passing the course (assesment methods and criteria)	1. Evaluating the information content of the images 2. Evaluation of the aesthetics of the video images 3. Evaluating the consistency of form and content 4. Evaluation of the ability to build a structure of the image 1. Task presentation during the course - 40% 2. Periodic review - 30% 3. Final presentation of the project - 30%
14/ Teaching goals (program content, subject description)	The aim of this course is to acquire practical skills of working with a camera or digital camera on social issues. The student is supposed to develop their own way of creating film interpretations of reality in public space. 1. Basics of working with video camera or digital camera 2. Basics of short reportage and documentary forms 3. Principles of building video narration 4. Efficiency of working with a video camera in public space 5. Construction of point of view in video transmission 6. The principles of using online video materials.
15/ Compulsory literature used during classes	1. Bogdan Dziworski's documentary videos 2. Magnum Revolution: 65 Years of Fighting for Freedom (2012) 3. Kurt Lancaster: „Video Journalism for the Web: A Practical Introduction to Documentary", 2012, ISBN 1136506489
16/ Additional literature recommended for the	Artur Żmijewski: Przewodnik Krytyki Politycznej, Warszawa 2011, ISBN 978-83-62467-16-7

student's self learning	
17/ Learning outcomes	
KNOWLED GE	(graduate knows and understands): 1. K_W03 elementary terms in the field of analogue and digital techniques of photography, video, animation, staging, set lighting, 3D environments, visual communication, mulWmedia and intermedia, as well as issues connected with sound recording and editing; P6S_WG 2. K_W05 Mutual relations between theoretical and practical elements of the program of study; P6S_WG
SKILLS	(graduate can): 1. K_U02 undertake and carry out tasks in the field of virtual space activities, spatial activities, static and moving image activities, visual communication, imaging for media and interactive activities; P6S_UW 2. K_U04 consciously choose the appropriate technique and technology of realization to achieve previously planned objectives and effects; P6S_UW 3. K_U08 describe own artistic concepts, define and analyze the problem, refer to selected traditions and find appropriate sources of information; P6S_UW P6S_UK
SOCIAL COMPETEN CES	(The graduate is ready to): 1. K_K03 undertake independent and independent work, showing at the same time creative 1. K_K03 undertake independent and independent work, showing at the same time creative and flexible thinking, the ability to collect information, develop ideas and formulating critical argumentation, intrinsic motivation and organization of his/her own methodology of work; P6S_KO P6S_KR P6S_KK 2. K_K05 realization of their individual and team tasks, communicating within their own community K_K05 perform individual and team tasks, communicating within their own community and showing ability to use professional terminology in the field of studied specialization; P6S_KR

18/ **Description of the** **requirements for the** **studio, workshop or** **teaching aids**	1. video camera 2. projector, TV, speakers 3. computer
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)	

SYLLABUS

1/ Course title	Drawing space
2/ Teacher	dr hab. Anna Panek
3/ Assistants	
4/ Code	SM/S/2/KU/02
5/ Faculty	Faculty of Media Art
6/ C ourse form / hours	ex. / 45
7/ Studies	Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	Supplementary ; elective course
9/ Didactic methods	Exercises (creative, studio, workshop projects), Consultation, dialogue and didactic discussion; revision and review of works, Passing the semester is carried out in the form of semester reviews.
10/ Language of lecture	polski
11/ Prerequisites	Holding a bachelor's degree and a positive interview result for a second degree program. Knowledge of drawing techniques.
12/ Final requirements	Completing semester assignments. Participation in reviews and discussions.
13/ The form of passing the course (assesment methods and criteria)	1. Regular work and participation in class. 2. Independent thinking manifested in understanding of problems. 3. Ability to use their own means of expression 4. Assessment of the artistic and workshop level. 5. The quality of public presentation. 6. The grading scale is determined by the scoring system used by the Faculty of Media Art.
14/ Teaching goals (program content, subject description)	Classes are designed to develop and deepen knowledge of art in terms of discovering new possibilities and meanings of drawing. Students develop manual skills, sensitivity to the surrounding reality. They work on creating their own, individualized form of expression, corresponding to the requirements of modern times. The program is based on the formation of an individual language of expression, independent work, and the tasks set for the students are supposed to make them reflect on the proposed theme in a deeper way, teach them insight and self-awareness.
15/ Compulsory literature used during classes	Wasyl Kandyński, Punkt i linia a płaszczyzna, Państwowy Instytut Wydawnicz, Warszawa 1986 Maria Rzepińska - Historia koloru, Arkady, Warszawa 2015 Juhani Pallasmaa, Myśląca Dłoń, Istytut Architektury, Kraków 2015 Oskar Hansen - Ku formie otwartej
16/ Additional literature	Anda Rottenberg, *PRZE -CIĄG* Teksty o sztuce polskiej lat 80

recommended for the student's self learning	Anda Rottenberg, *Sztuka w Polsce 1945 - 2005* Władysław Strzemiński, T*eoria widzenia* Sigmund Freud, *Kultura jako źródło cierpień,* Aletheia, Warszawa 2013 Adolf von Hildebrand, *Problemy formy w sztukach plastycznych*, Wydawnictwa Uniwersytetu Warszawskiego, Wawszawa 2012

17/ Learning outcomes

KNOWLEDGE	K_W02-Basics of theory, techniques and technologies of drawing, painting, graphic arts in the scope of general artistic knowledge; P6S_WG K_W05- mutual relations between theoretical and practical aspects of practicing art; P6S_WG K_W09- elementary issues concerning contemporary art and problems of contemporary artistic culture together with understanding its social and philosophical context; P6S_WG K_W10- solutions and possibilities of getting necessary information (books, Internet), knows how to analyze and interpret them properly; P6S_WG
SKILLS	K_U01-Independently designs and realizes artistic works in the field of fine arts in the field of multimedia and intermedia, based on individual creative motivations and inspirations. K_U03 Realizes his/her own artistic concepts in a responsible way, showing at the same time the ability of applying knowledge about the elements of a work of art, acquired during the theoretical course. P6S_UW P6S_UO K_U04 chooses an appropriate technique of realization to achieve previously planned aims and effects. P6S_UW
SOCIAL COMPETENCES	K_K01- undertake new creative and culture-creating tasks and activities guided by the rules of ethics, also in conditions of limited access to information K_K09- express themselves freely (orally and in writing) on a variety of topics related to art history and cultural theory;
18/ Description of the requirements for the studio, workshop or teaching aids	Studio space, easel, monitor and computer, tables and chairs.

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)

SYLLABUS

1/ Course title	Contemporary Art&Theory
2/ Teacher	dr Ewa Bobrowska
3/ Assistants	
4/ Code	-
5/ Faculty	Międzywydziałowa Katedra Historii i Teorii Sztuki
6/ C ourse form / hours	konwersatorium / 30
7/ Studies	Painting, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, painting - **choice** Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework, product and visual communication design - **choice** Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - **choice** Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, product and visual communication design - **choice** Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice** Stage Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework, projektowanie scenograficzne - **choice** Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - **choice** Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja tkanin zabytkowych - **choice** Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja rzeźby i elementów architektury - **choice** Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja malarstwa i rzeźby polichromowanej - **choice** Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja książki, grafiki i skóry zabytkowej - **choice** Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - **choice** Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - **choice**
8/ Course type	facultative
9/ Didactic methods	Pre-seminar: 3 hours per week, 2 semesters 2020/2021 This course is open to all students, both international and Polish,

	who wish to discuss contemporary art in English.
10/ Language of lecture	angielski
11/ Prerequisites	-error-
12/ Final requirements	-error-
13/ The form of passing the course (assesment methods and criteria)	Course Requirements: Regular attendance and participation - both terms. /Active participation in class discussions is an important element of the final grade/. spring term: 1/ Presentation of one text, 2/ Presentation of one selected artist from one's country

14/ Teaching goals (program content, subject description)	This course surveys the diverse projects of postmodern art in the light of contemporary art theory. The course will be composed of two parts: field trips to Warsaw galleries (first part), and close examination of major theoretical statements on postmodern art (second part), the overall aim being to trace some of the conceptual threads that run through current artworks and art criticism. We will also cooperate with various human rights organizations such as International Humantarian Fundation for immigrants and torture victims, as well as the organization Sławek for rehabilitation of former prisoners.
	      During the winter term we will try to explore the current Polish artscape while visiting the most prominent galleries in Warsaw and meeting their curators. /Centre for Contemporary Art, National Gallery of Art The Zachęta Gallery, Galeria Foksal, National Museum, etc./
	       The second – theoretical part will be structured as discussion-oriented classes. We will refer to recent texts representative of the conteporary state of art criticism and theory, with the emphasis on present American and French aesthetics. We will read articles by: Jacques Derrida, Jean-François Lyotard, Fredric Jameson, Richard Rorty, Ihab Hassan, Arthur Danto, George Dickie, and Scott Lash. Each student will be required to give a short presentation of a chosen text followed by an open class discussion.
	     The aim of the seminar is to introduce students to the most significant theoretical statements concerning the current state of art and prepare them to carry out further research in the field.

15/ Compulsory literature used during classes	1. Jean-François Lyotard, Answering the Question: What Is Postmodernism?, [in:] Docherty, Thomas, ed. Postmodernism: A Reader. New York: Harvester Wheatsheaf, 1993. pp. 35-46, The Postmodern Condition A Report on Knowledge. 2. Jean-François Lyotard, The Differend. Phrases in Dispute, 1989 University of Minnesota Press. 3. Sigmunt Freud, Psychoanalysis. 4. Jacques Lacan, The Mirror Stge as Formative of the Function of the I as Revealed in Psychoanalytic Experience. 5. Jacques Derrida, "Differance" [in:] A Derrida Reader. Between the Blinds, New York 1991, pp. 59 – 80, Derrida on

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6   Jacques Derrida, The Truth in Painting, Chicago 1987, pp. 81 - 114.

7. Jacques Derrida, On Cosmopolitanism and Forgiveness, Routledge, 2001.

8. Richard Rorty, "Private Irony and Liberal Hope" [in:] Contingency, Irony, and Solidarity, Cambridge 1989, pp.73 -95.

   9. Artur Danto, Bruce Nauman, "The Nation" May 8, 1995.

   10 . Arthur Danto, The Artworld, "The Journal of Philosophy", Vol. 61, No. 19, American

      Philosophical Association Eastern Division Sixty-First Annual Meeting. (Oct. 15, 1964), pp. 571-

     584.

   11. Artur Danto, "The Original Creative Principle": Motherwell and Psychic Automatism, in Rosand

     D.(ed.) (1997) Robert Motherwell on Paper, pub. Harry N Abrams.

   12. Scott Lash, Economies of Signs and Space, London 1996.

   13. Arthur C. Danto, "The End of Art: A Philosophical Defense" [in:] History and Theory, Vol.

 37, No. 4, Theme Issue 37: Danto and His Critics: Art History, Historiography and After the End

 of Art. (Dec., 1998), pp. 127-143.

   14. Jasper Johns, Gray The Art Institute of Chicago, Yale University Press, New Heaven and London,

     2007.

   15. Jeffrey Weiss, Marc Rothko, National Gallery of Art Washington, Yale University Press, 1998.

16 J.-F. Lyotard, "Philosophy and Painting in the Age of Their Experimentation", in The Lyotard 2.

   Reader, Andrew Benjamin, editor. Oxford, UK, and Cambridge, MA: Blackwell Publishers, 1992.

17. Richard Rorty, "Private Irony and Liberal Hope" [in:] Contingency, Irony, and Solidarity,

   Cambridge 1989, pp.73 -95.

18. Jean-Luc Nancy, Pleasure in Drawing, Fordham,New York 2013.

19. Jean-Luc Nancy, Multiple Arts: The Muses II, Stanford California 2006.

20. Klaus Theweleit, Preliminary findings in: Male Fantasies, University of Minnesota Press,1987.
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SOCIAL COMPETEN CES	Students are expected to have completed the necessary reading prior to each meeting of the class.
18/ Description of the requirements for the studio, workshop or teaching aids	-error-

The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Cataloque (information is displayed in Akademus system)