

**FACULTY OF SCULPTURE STRUCTURE
INFORMATIONS FOR ERASMUS+ STUDENTS**

SUBJECT	PROFESSOR AND ASSISTANT	LOCATION	ECTS	WHEN	
Sculpture					
	Prof. Adam Myjak As. Kinga Smaczna-Łagowska As. Albert Kozak	Krakowskie Przedmieście 5 The lowest level of Painting Building - basement	10	Monday – Thursday, 9.00-13.00	
	Prof. Roman Pietrzak As. Artem Dmytrenko	Kościuszkowskie Wybrzeże 37/39 Ground floor of the building, studio no 0.01	10	Monday – Thursday, 9.00-13.00	
	Prof. Andrzej Sołyga As. dr Andrzej Kokosza	Kościuszkowskie Wybrzeże 37/39 Ground floor of the building, studio no 0.04	10	Monday – Thursday, 9.00-13.00	
Studio of spatial activities (treat as main studio of sculpture)	Prof. Roman Woźniak As. Agnieszka Wach	Spokojna 15 studio no 2.2	10	Monday – Thursday, 9.00-13.00	
Spatial Graphic Forms (drawing studio)	dr Małgorzata Dymitruk	Spokojna 15 studio no 2.5	7	Thursday 14-18 Friday 9-13	
Interdisciplinary drawing	Dr hab Małgorzata Gurowska As. Anna Siekierska	Spokojna 15 studio no 2.7	7	Monday – Friday 14.00-18.00	<i>at least twice a week</i>
Drawing and Painting	Dr hab Mariusz Woszczyński As. Marcin Bogusławski	Kościuszkowskie Wybrzeże 37/39 the lowest level of building - basement, <u>studio no -1.08</u>	7	Monday – Friday 14.00-18.00	<i>at least twice a week</i>
Specializations					
Sculpture in Social Space	As. dr Paweł Mysera	Spokojna 15 studio no 1.1	5	Thursday 14.00-18.00, Friday 9.00-13.00	
Medal and small form	prof. Hanna Jelonek As. Aleksandra Mazurkiewicz	Spokojna 15 studio no 2.4	5	Monday 14.00-18.00, Friday 9.00-13.00	
For first and second year					
The Basics Of Spatial Design	Prof. Maciej Aleksandrowicz As. dr Katarzyna Szarek	Spokojna 15 studio no 2.6	3	Tuesday 14.00-18.00, Friday 14.00-18.00	
Basics of Digital Documentation and Creation	Ewa Łuczak	Wybrzeże Kościuszkowskie 37/39 first floor, studio no	3	Friday 9.00-13.00	

SUBJECT	PROFESSOR AND ASSISTANT	LOCATION	ECTS	WHEN
Sculptural techniques				
Ceramic	Dr Stanisław Brach As. dr Zbigniew Piotr Lorek	Spokojna 15 studio no 1.3	4	Thursday 14.00-18.00 and Friday 9.00-13.00
Stone	Stanisław Gruszka	Spokojna 15 studio no 1.6	4	Thursday 14.00-18.00 and Friday 9.00-13.00
Wood	Dr Marek Kowalski As. Albert Kozak	Spokojna 15 studio no 1.8	4	Thursday 14.00-18.00 and Friday 9.00-13.00
Artistic Foundry, Moulding	Dr Mieczysław Kozłowski As. Andrzej Łopiński As. Tomasz Krzpiet	Spokojna 15 studio no 1.4	4	Thursday 14.00-18.00 and Friday 9.00-13.00

You can also collect:

3 ECTS for History of Contemporary Art (in English)
and 2 ECTS for **Design in Poland - History of Polish Design**

Remember you need to have 30 points to pass, unless your academy let You collect less.

* Academy is open from 8.00 - 21.00 [Spokojna is closed every Sunday]

**To get a keys you need to be on the list, left in the reception of each building.

***Faculty Dean's Office is located at Spokojna 15



SYLLABUS

1/ Course title	Rzeźba - pracownia I
2/ Teacher	prof. Adam Myjak
3/ Assistants	mgr Kinga Smaczna-Łagowska, mgr Albert Kozak
4/ Code	RZ/S/I/O/KK/01;RZ/S/II/0/KK/01
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 240
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	major
9/ Didactic methods	<p>Classes at the Sculpture Studio are conducted in the form of exercises, didactic dialogue, didactic discussion. Students are provided with consultations and corrections during the process of realization of creative intentions.</p> <p>Due to the epidemiological threat, classes will be conducted in a hybrid mode:</p> <p>* in remote (online) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it.</p> <p>** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Positively completed consecutive semesters of study in the Sculpture Studio.
12/ Final requirements	<p>Positive completion of the course of study, which results in the implementation of the curriculum, tasks and projects carried out by the student.</p> <p>In the case of a diploma year - presentation of the master's thesis (diploma) and a public defense in front of the Examination (Diploma) Commission</p>
13/ The form of passing the course (assessment methods and criteria)	<ul style="list-style-type: none"> -evaluation of commitment and passion with which the sculptural works are carried out -evaluation of the artistic level and technical solutions to the project -evaluation of the level of knowledge and logical reasoning regarding specialization in the context of interdisciplinary education (lectures, conversation classes) -evaluation of innovation and individuality of solutions to artistic problems -assessment of the ability to effectively translate and apply the



	<p>guidance and guidelines obtained in the course of education, as a result of discussions and didactic dialogue</p> <ul style="list-style-type: none"> - evaluation of the degree of involvement, discipline and active, systematic participation in classes held within the studio program <p>The grading scale is determined by the scoring system in force at the Faculty</p> <p>Due to the epidemiological threat, reviews, credits, and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>
14/ Teaching goals (program content, subject description)	<p>The aim of the classes is to improve the student's workshop skills, focusing not only on the use of traditional sculpting techniques, but also on the simultaneous search for new possibilities and solutions. The classes are also designed to develop and deepen the student's ability to observe nature and interpret its phenomena, and to stimulate their search for expression and creation. The aim is also to shape and emphasize students' independence in taking up sculpting challenges, building their own artistic language and preparing them for independent work and further development in the profession of a sculptor.</p> <p>Issues pursued are primarily:</p> <ul style="list-style-type: none"> - nude study - interpretation - portrait study - interpretation - set composition - own composition - realization of an outdoor sculpture - detail of human body - problem of scale, composition, construction, material, form - self-portrait- unconventional interpretation of own personality
15/ Compulsory literature used during classes	<p>J. Barcsay „Anatomia dla artysty” O. Hansen „ Ku formie otwartej” P. Szubert „ Figura w rzeźbie polskiej XIX i XX w.” „ Powinność i bunt” praca zbiorowa E. Grabska, H. Morawska „ Artyści o sztuce” Z. Taranienko „ Dialogi o sztuce”</p>
16/ Additional literature recommended for the student's self learning	<p>Kwartalnik Rzeźby Orońsko – Centrum Rzeźby Polskiej w Orońsku Kwartalnik Akademii Sztuk Pięknych w Warszawie – Aspiracje</p>
17/ Learning outcomes	
KNOWLEDGE	<p>Knowledge:</p> <ul style="list-style-type: none"> - the student should be able to build on the basis of tradition his/her attitude to contemporary aspects of art - using this context, he/she should be able to search for and create their own, very personal works - they should understand the relation between theoretical and practical aspects of studies - the student and in a perspective graduate should be sensitive to the surrounding reality



	K_W01, K_W04, K_W05, K_W08, K_W09	
SKILLS	<p>Skills:</p> <ul style="list-style-type: none"> - the graduate, based on the experience of the past years of study, should show an individual approach to their artistic intentions - the student should maintain a critical attitude towards various manifestations of artistic proposals and activities in the contemporary world of art - the student of sculpture should be open and sensitive to the main artistic problems such as composition, scale, construction, material, expression and awareness of form <p>K_U01, K_U02, K_U03, K_U04, K_U07, K_U08</p>	
SOCIAL COMPETENCES	<p>Social competences:</p> <ul style="list-style-type: none"> - intrinsic motivation for one's own explorations and activities artistic activities - strong commitment to work, thorough exercises in the matter of in sculpting matter, in building the form. - strong artistic individuality, using unconventional solutions. unconventional solutions, open to creative experimentation creative - sensitivity to the surrounding reality and subjective interpretation of this reality in creative work <p>K_K01, K_K02, K_K03, K_K04</p>	
18/ Description of the requirements for the studio, workshop or teaching aids	The Sculpture Studio is equipped with the basic equipment, workshop, tools and materials necessary to teach the subject of Sculpture.	
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 Catalogue (information is displayed in Akademus system)		



SYLLABUS

1/ Course title	Sculpture
2/ Teacher	dr hab. Roman Pietrzak
3/ Assistants	mgr Artem Dmytrenko
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 16
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	major
9/ Didactic methods	didactic dialogue, didactic discussion, workshop activities, individual project
10/ Language of lecture	polski
11/ Prerequisites	commission credit for the first semester
12/ Final requirements	committee credit for the year.
13/ The form of passing the course (assessment methods and criteria)	<p>Criteria (grading scale)</p> <p>Verbal evaluation Numeric evaluation Value of the grade for the average</p> <p>excellent 5+ 5.35</p> <p>very good 5 5.0</p> <p>very good minus 5- 4.65</p> <p>good plus 4+ 4.35</p> <p>good 4 4.0</p> <p>good minus 4- 3.65</p> <p>sufficient plus 3+ 3.35</p> <p>sufficient 3 3.0</p> <p>sufficient minus 3- 2.65</p> <p>unsatisfactory 2 2.0</p> <p>ungraded 0 0.0</p> <p>pass average grade pass average pass average pass average 0.0 fail average grade fail average grade fail average grade</p> <p>Methods</p> <p>The assessment of individual (artistic) student's work, the assessment of knowledge and skills.</p>
14/ Teaching goals (program content, subject description)	The aim of the course is to acquire and perfect the student's skills in using sculptural means of expression. The teaching tool is nature perceived as a multidimensional phenomenon. The analysis of



	nature in its various aspects allows the student to develop manual and workshop skills, as well as intellectual and creative skills.
15/ Compulsory literature used during classes	„Sztuka Świata” tom 1-10 „Sculpture” tom 1,2
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>Knowledge: (student knows and understands)</p> <p>K_W01 -specific principles of realization of full-plastic sculpture, at the same time shows deep understanding of the need to apply observation, imagination, intuition, curiosity, experimentation and research work in artistic development;</p> <p>K_W02 -problems related to sculpture and stucco techniques,</p> <p>K_W06 -understands the importance of organization of working time and knows the workshop of a sculptor</p> <p>K_W07 -develops issues related to the construction of figurative and portrait sculpture and human anatomical construction; knows issues related to solid, form, texture, color static and dynamic, stabilization and destabilization, construction and detail;</p>
SKILLS	<p>Skills: (student can)</p> <p>K_U01 - apply patterns underlying artistic creation in composition and building solids, contrasts, visual structures, light, color, construction, detail, texture, statics and dynamics (kinetic sculpture)</p> <p>K_U02 - create and consequently realize autonomous artistic concepts demonstrating imagination, intuition, curiosity, creative experimentation and creativity</p> <p>K_U03 - observe own creative process in the broadest possible context;</p> <p>K_U06 - make autonomous decisions related to the realization of tasks resulting from disciplinary and interdisciplinary artistic projects, basing their actions on a thorough observation of nature, striving for the internal and external coherence of the work and eliminating errors through self-correction</p> <p>K_U08 - use freely the creative workshop in the field of techniques and technologies of sculpture and processing of materials used in the implementation of their own artistic concepts;</p>
SOCIAL COMPETENCES	<p>K-K02 - use independently the knowledge gained in the field of fine arts, to analyze and interpret knowledge coming from different sources</p> <p>K-K04 - effective use of imagination, intuition, emotionality, creative thinking and creative work skills; can solve professional and team problems, is open to cooperation with the external environment</p> <p>K-K06 - conscious formulation of own critical opinions in relation to</p>
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 Catalogue (information is displayed in Akademos system)



SYLLABUS

1/ Course title	Sculpture III
2/ Teacher	dr hab. Andrzej Sołyga
3/ Assistants	dr Andrzej Kokosza
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ource form / hours	ex. / 240
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	major
9/ Didactic methods	exercises 240
10/ Language of lecture	polski
11/ Prerequisites	Passed first year in the Department of Sculpture or eligibility in subsequent years based on documentation of the candidate's accomplishments.
12/ Final requirements	<ol style="list-style-type: none"> 1. Develop a total author's project in the field of sculpture its context and relation with space 2. Study of the act of its formal and semantic complexity conduct an analysis or synthesis. 3. Make sculptural or installation realizations completed with sketches and models 4. Professionally develop an authorial concept of artistic expression and conscious use of the workshop. 5. Present this concept in a visually clear form (model, board, photographic visualization, and sculptural realizations in any technique) <p>Because of the epidemiological threat, the reviews will take place in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as the development of the situation related to the pandemic.</p>
13/ The form of passing the course (assessment methods and criteria)	<ol style="list-style-type: none"> 1. Evaluation of the conceptual and technical level of the tasks completed. 2. Evaluation of activity in the implementation of the program. And assessment of creativity. 3. Evaluation of the general level of knowledge regarding artistic creation and issues of public and social space 4. The grading scale is determined by the scoring system prevailing at the Department. <p>Evaluation of the student's individual work according to the grading scale placed in the Study Regulations from 0 to 5+.</p>



	<p>The evaluation consists of:</p> <ul style="list-style-type: none"> - Assessment of the individual artistic and intellectual process of the student, including independence in the implementation of the undertaken issues 30% - Artistic and technical level of the performed works; degree of innovation, originality of proposed solutions 30% - The level of knowledge in the context of interdisciplinary education (lectures, seminars), and the effectiveness of translating the acquired knowledge and skills into the final artistic realization 10% - The degree of involvement in the work and the ability to stage the work 20% - Assessment of the form of presentation prepared by the student of the artistic realization 10% <p>Due to the epidemiological threat, credits and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as the development of the situation related to the pandemic.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The aim of the course is to develop an artist who carries out a variety of professional and artistic projects related to sculpture in public spaces and social contexts. Ability to undertake unusual sculptural projects in gallery, architectural and urban spaces. Transfer of knowledge about the richness of spatial solutions in contemporary artistic creations (sculptural spatial arrangements, video installations, sculptural installations).</p>
<p>15/ Compulsory literature used during classes</p>	<p>Oskar Hansen "Ku formie otwartej" Galeria Foxal, 2003r Edward hall "Ukryty wymiar" warszawskie wydawnictwo literackie MuzaSA, 2005r Halina Taborska „Współczesna sztuka publiczna” wiedza i życie ,1995r Oskar Hansen „Zobaczyć Świat” Zachęta Narodowa galeria sztuki sztuki, 2005r Christopher Alexander „Język wzorców” gdańskie wydawnictwo psychologiczne 2008r Grzegorz Dziamski „sztuka po końcu sztuki Galeria miejska „Arsenał” Poznań 2009r</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Sztuka świata, Man & machine ,Design XX wieku</p>
<p>17/ Learning outcomes</p>	



<p>KNOWLEDGE</p>	<p>Student should consciously analyze complex anatomical and expressive composition issues, expressive values of sculptural objects, find their creative place in cultural reality. He/she should enter into a dialogue with commonly known realizations in this field. He/she should analyze and evaluate them formally. Has the broadest knowledge of expressive and semantic expressions of own mature artistic works.</p> <p>K_W01: detailed principles of realizations in: full-plastic sculpture, bas-relief, relief, medal making with elements of lettering and specialization necessary to realize own projects; application of observation, imagination, intuition, curiosity, experimentation and research work in artistic development;</p> <p>K_W05: the historical context of Polish sculpture and related artistic disciplines in a holistic and systematized view, taking into account the processes and influences of world culture; knows publications about the main development lines in the history of sculpture and its related artistic disciplines in the context of art and cultural theory;</p> <p>K_W07: a historical context of Polish culture in a holistic approach; can determine the specificity of national traditions on the examples of sacral and sepulchral art in the context of world heritage; shows the knowledge of the transformations occurring in the history of art from the Paleolithic to the end of 20th century with particular emphasis on the history of sculpture and related artistic traditions</p> <p>K_W09: a specific range of issues connected with sculpture techniques and technologies (in a holistic approach) and has a thorough knowledge of materials: wood, metal, stone, clay, experimental materials (own techniques), is able to use this knowledge while realizing artistic work;</p> <p>K_W011: historical and cultural context of other contemporary sciences: philosophy, cultural anthropology, media theory, aesthetics, understands their relations with the form of performed profession; historical and cultural context of current patterns of independence and freedom of artistic expression; principles of conscious use of sources of own artistic inspirations, also in social and cultural context;</p>
<p>SKILLS</p>	<p>K_U01: use patterns underlying artistic creation in composition and building solids, contrasts, visual structures, light, color, construction, detail, texture, statics and dynamics (kinetic sculpture)</p> <p>K_U02: create and consequently realize autonomous artistic concepts showing imagination, intuition, curiosity, creative experimentation and creativity observe own creative process in the broadest possible context; use freely the tools of artistic workshop, technological and design knowledge in the field of sculpture, drawing, painting, photography, graphic arts, composition of solids and planes, form, texture, color, construction, detail, portrait and anatomical construction</p> <p>K_U03: consciously use adequate technique and technology as well as means of artistic expression in realization of artistic works; choose the subject, material and the place of presentation with awareness of contexts occurring in relation to the environment, taking into account aesthetic, social and legal aspects</p> <p>K_U06: use photography and image registration techniques to an advanced extent</p>



	<p>in order to record and preserve creative actions apply in-depth knowledge of presentation techniques use in-depth knowledge of presentation techniques, arrangement and organization of space, including multimedia techniques;</p> <p>K_U07: consciously use for realization of own artistic actions classic and modern methods of artistic narration by using insightful observation, imagination, intuition and emotionality; create his/her own creative personality, creating an individual image of artistic activities;</p> <p>K_U08: use effectively and consciously various materials, techniques and technologies and forms of artistic expression; strive to improve their own concepts, forms of expression and space organization, including exhibition space;</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01: to inspire the improvement of workshop skills of others; understands the need for continuous creative and intellectual development; is intrinsically motivated to undertake creative actions and has the ability to organize his/her own work;</p> <p>K_K02: to use knowledge gained in the field of fine arts independently, to analyze and interpret knowledge coming from various sources to formulate critical argumentation and to create new ideas within the framework of their knowledge</p> <p>K_K03: to use imagination, intuition, emotionality, the ability of creative thinking and creative work effectively; to solve professional and team problems, is open to cooperation with the external environment</p> <p>K_K04: to reflect on his/her own actions in the context of other creators of culture and on aesthetic, ethical, scientific, technical and social aspects related to his/her own work and the creative environment</p> <p>K_K05: to communicate effectively and initiate team tasks, cooperate, negotiate, present own critical opinions, and accept opinions of others;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Sculpting tools, power tools, screwdrivers, sanders, welder, compressor. Recording-camera, camera, tripod, backdrops and lighting, light modifiers, valves, laptop.</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Sculpture - spatial activities workroom
2/ Teacher	dr hab. Romuald Woźniak, Agnieszka Wach
3/ Assistants	Agnieszka Wach
4/ Code	RZ/S/I/0/KK/04
5/ Faculty	Faculty of Sculpture
6/ C ourse form / hours	ex. / 240
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	major
9/ Didactic methods	<p>Conducting student projects individually or/and in small groups (team projects).*/** Consultations, dialogue and didactic discussion; proofreading, work reviews (presentation of student work, its joint analysis and discussion).*/** Exercises, cloistered assignments.*/** Workshop classes.** E-learning: e-mail exchange; group and individual on-line meetings; selected exercises conducted remotely. *</p> <p>Due to the epidemiological threat, classes will be conducted in a hybrid mode: * in remote (on-line) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it. ** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Completed the first year of studies at the Faculty of Sculpture or another department of the Academy of Fine Arts in Warsaw, and a positive result of the portfolio review and interview with the instructors.
12/ Final requirements	<p>Students are required to: Complete assignments given or their own projects. At least one completion, or completed design process, on one piece of work per semester. Present the semester's work at a studio review combined with a group discussion of the work.</p>



	<p>Due to the epidemiological threat, the reviews will take place in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+. The evaluation consists of:</p> <ul style="list-style-type: none"> - Active participation in class, based on the materials prepared during the individual work of the student / student and cooperation with the instructors 40% - The level of the artistic and technical approach to the performed works, appropriate to the stage of study, including the originality of proposed solutions 30% - The level of knowledge in the context of interdisciplinary education (lectures, seminars), and the effectiveness of translating the acquired knowledge and skills on the final artistic implementation 20% - Evaluation of the form of presentation of the project conducted by the student 10% <p>Due to the epidemiological threat, credits and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Students of the Studio of Spatial Activities, after completing individual semesters, should be able to create their own works based on basic spatial assumptions, at a level that gradually prepares them for the implementation of the master's degree. Be aware of the use of the most appropriate media that determine the final expression of these works. Know the theoretical basis of spatial issues, their functioning in the field of artistic life, purely professional realizations, and projects in the area of public space (both professional and selfless creation).</p> <p>Issues discussed include:</p> <ul style="list-style-type: none"> - Analysis of the basic characteristics of space. - Differentiating spatial models (spatial object, spatial arrangements, theoretical space). - Introducing into a given space a subjective interpretation of a theme or issue - spatial creation. - Range of basic means of expression (matter, scale, light, etc.) in accomplishing the above tasks. - Ability to select the most appropriate means of expression to present the task clearly.
<p>15/ Compulsory literature used during classes</p>	<p>Hansen O., Zobaczyć świat, Zachęta Narodowa Galeria Sztuki, Warszawa 2005. Hansen O., Ku formie Otwartej, red. J. Gola, Wyd. Fundacja Galerii Foksal - Revolver, Warszawa 2005</p>
<p>16/ Additional literature recommended for the</p>	<p>Rosalind E. Krauss, Oryginalność awangardy i inne mity modernistyczne, Słowo/Obraz Terytoria, Gdańsk 2012.</p>



<p>student's self learning</p>	<p>Krauss R., Sculpture in Expanded Field, October, Vol. 8. (Spring, 1979) Robert Morris, Uwagi o Rzeźbie, Łódź 2010 P. Piotrowski, Sztuka według polityki, Od Melancholii do Pasji, Kraków 2007 A. Żmijewski, Drżące ciała Rozmowy z artystami, seria „Krytyki Politycznej”, t. 2, Bytom – Kraków 2006 Stephen Wright, W Stronę Leksykonu Użytkowania, Warszawa 2014 Heidegger Martin, Sztuka i przestrzeń, „Principia” nr 3, 1991. Edwart T. Hall, Ukryty wymiar, Warszawa 2009 Yi – Fu Tuan, Przestrzeń i miejsce, Warszawa 1987. Pisma artystyczne i strony internetowe: Szum, https://www.dwutygodnik.com, Autoportret, Rzut, https://sienkiewiczkarol.org http://www.arte-util.org Dodatkowo polecamy pozycje wydawane przez Fundację Bęc Zmiana.</p> <p>Zachęcamy również do śledzenia bieżących informacji z Polski i całego świata, w celu zbudowania postawy, w stosunku do rzeczywistości w której żyjemy.</p> <p>Większość pozycji wydawniczych jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępni z własnych zbiorów.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>Student should consciously analyze complex spatial issues, expressive values of sculptural objects, find his creative place in a complex cultural context. He/she should enter into a dialogue with well-known realizations in this field. He/she should analyze and evaluate them formally. Has the broadest knowledge of expressive and semantic expressions of his/her own mature artistic works. K_W01, K_W03, K_W05, K_W06, K_W08, K_W09, K_W11</p>
<p>SKILLS</p>	<p>The student should analyze the basic expressive features of space on the basis of observation and comparison of its elements. He/she should have a wide range of skills in the use of visual techniques. On the basis of these experiences, he/she should introduce their own artistic expression, in the broadest possible manifestations of spatial creation. Then he/she should convey the above creative process in a legible form of presentation and target realization. Be able to critically analyze the whole process. Gather these skills in the form of a master's thesis. K_U01, K_U02, K_U03, K_U04, K_U05, K_U06, K_U07, K_U08, K_U09</p>
<p>SOCIAL COMPETENCES</p>	<p>The basic competence requirement is creativity and high awareness of the means of expression used. Analytical inquisitiveness, as well as consistent synthesis in the creative process. The ability to firmly and deeply present their own views to the immediate environment - students, teachers. K_K01, K_K02, K_K03, K_K04, K_K05</p>
<p>18/ Description of the requirements for the studio, workshop or</p>	<p>Spatial Activities Studio is an interdisciplinary space, in terms of tools and medium selection. We implement an individual mode of work with students. The workshop has to be flexible - to be able to adapt to the students' needs. The range of these solutions includes:</p>



teaching aids	the possibility of setting a photographic or film set, creating a spatial installation, object, or the possibility of presenting a performance. Teaching aids are mainly multimedia equipment: multimedia projectors, together with microcomputers, computer with software for spatial realization and photo processing, digital camera, photographic backgrounds. We also have basic tools for workshop work: jigsaw, circular saw, etc.
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 Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Rysunek - pracownia graficznych form przestrzennych
2/ Teacher	dr hab. Małgorzata Dmitruk
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	Major
9/ Didactic methods	<p>Conducting student projects on an individual basis */** Consultations, dialogue and didactic discussion: proofreading, work reviews, (presentation of student work, their joint analysis and discussion) */** Conversational lectures, course-related */** Exercises, obligatory assignments */** Workshop exercises, workshop activities ** E-learning: e-mail exchange, selected exercises conducted in remote mode*.</p> <p>Due to epidemiological threat, classes will be conducted in hybrid mode: * in remote (online) form, using electronic communication means and tools provided by the university. Contact using the academic mailbox of the Academy of Fine Arts in Warsaw and G Suite connected to it. ** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Successfully passed entrance exam to the Faculty of Sculpture, Academy of Fine Arts in Warsaw. Positive result of portfolio review and interview with the instructor.
12/ Final requirements	<p>Students/students are required to:</p> <ul style="list-style-type: none"> - Complete mandatory assignments or their own projects. Completed one work/cycle of work per semester. - The ability to consciously use a specialized graphic design workshop. - Presentation of the semester's work at the studio review. - The student has the opportunity to make an appendix to his/her MA diploma, which is evaluated by the supervisor and the diploma committee. <p>Due to the epidemiological threat of reviews, will be held in a hybrid</p>



	<p>mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student's work according to the grading scale specified in the Academic Regulations from 0 to 5+</p> <p>The final grade consists of:</p> <ul style="list-style-type: none"> - Evaluation of the individual artistic and intellectual process/development of the student/student, including independence in the realization of the issues undertaken 30% - The artistic and technical level of the performed works. Assessment of the degree of innovation/originality/creativity 30% - Assessment of the level of knowledge and skills 20% - Level of involvement in the work and ability to conduct the work in stages 10% - Assessment of the form of presentation prepared by the student 10% <p>Due to the epidemiological threat, reviews, credits, and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The form of education is to encourage students to undertake conscious creative initiatives and experimentation, to search for new solutions, to ask questions and to break schemes, to awaken sensitivity and creative ambition, and thus to learn about themselves and to search for their own individual language of expression. All these initiatives are to lead to conscious creative independence. The studio places great emphasis on the development of the student's personality and on his or her conscious artistic creation. Tasks and program are personalized for each student and exercises, discussions and corrections are conducted individually. The level/degree of difficulty of work on the task is matched to the stage of learning in which the student is. There is a strong emphasis on exploring one's own topics in the studio. The program gives students the opportunity to choose tasks depending on individual proposals, skills, experience, labor intensity, technical conditions and time availability (one semester or more). The studio is addressed to students from 3rd to 5th year of unified master's studies with a possibility of making an annex to the diploma as a part of it.</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> - „Podstawy technologii malarstwa i grafiki”, Jerzy Werner. Państwowe Wydawnictwo Naukowe, Warszawa – Kraków 1981 r. - „Techniki graficzne” Jordi Catafal, Clara Oliva, Wydawnictwo Arkady 2004 r - „Pięć wieków grafiki polskiej”, Irena Jakimowicz, Muzeum Narodowe w Warszawie 1997. - „Tradycje warszawskiej grafiki warsztatowej. Interpretacje”, Anna Grochala, Błażej Ostoja Lniski, Akademia Sztuk Pięknych w Warszawie 2008. - „Genius Loci, grafika w kręgu ASP w Warszawie, absolwenci



	<p>nowe tendencje”, Wydział Grafiki ASP w Warszawie.</p> <p>- „Admirałowie wyobraźni. 100 lat polskiej ilustracji w książkach dla dzieci”, Anita Wincencjusz – Patyna, Wydawnictwo Dwie Siostry, 2020.</p> <p>Większość pozycji jest dostępna w Bibliotece Uczelni, a także w Bibliotece Pracowni Graficznych Form Przestrzennych.</p> <p>Literatura jest podbierana indywidualnie w zależności od podejmowanych przez studenta/studentkę tematów semestralnych jak i dyplomowych.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>- „Książka. Najpotężniejszy przedmiot naszych czasów zbadany od deski do deski”, Keith Houston. Wydawnictwo Karakter. Kraków 2017.</p> <p>- „Ten łokieć źle się zgina. Rozmowy o ilustracji”. Sebastian Frąckiewicz. Wydawnictwo Czarne 2017.</p> <p>- „Dumała”, Piotr Dumała. Wyd. 2011 r. ISBN: 978-83-7453-059-0</p> <p>- „Ilustratorki. Ilustratorzy. Motylki z okładki i smoki bez wąsów”. Barbara Gawryluk. Wydawnictwo: Marginesy, Warszawa 2019.</p> <p>- „Wielki Wodewil”, Błażej Ostoja Lniski, Akademia Sztuk Pięknych w Warszawie 2008.</p> <p>- „2008 grafika polska. Sztuka i edukacja”, Paweł Frąckiewicz. Wydawca: Akademia Sztuk Pięknych we Wrocławiu.</p> <p>- „Grafika artystyczna. Podręcznik warsztatowy”. Wydawca: Akademia Sztuk Pięknych w Poznaniu.</p> <p>- „Grafika Warszawska”, katalogi Konkursu „Grafika Warszawska” z różnych lat. Mazowieckie Centrum Kultury i Sztuki.</p> <p>- Katalogi wystawowe dotyczące wystaw grafiki artystycznej i użytkowej oraz artystów sztuk wizualnych ze zwróceniem szczególnej uwagi na działania w przestrzeni publicznej i działania site-specific.</p> <p>- Pisma artystyczne i strony internetowe:</p> <p>- Szum</p> <p>- https://www.dwutygodnik.com</p> <p>- www.culture.pl</p> <p>- pl-pl.facebook.com/PolskaSekcjaIBBY/</p> <p>Zachęcam również do śledzenia bieżących informacji dotyczących sztuk wizualnych z Polski i ze świata.</p> <p>Lista lektur uzupełniających rekomendowana do samodzielnej pracy studenta/studentki jest podbierana indywidualnie w zależności od podejmowanych problemów/tematów semestralnych.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>- Knowledge: The graduate/graduate knows and understands... K_W02 problems related to painting, drawing, graphic arts, photography, casting, stucco, woodcarving and foundry technology of non-ferrous metals: he/she has knowledge of metalworking, knows stone tools and techniques and ceramic techniques.</p>



	<p>K_W06 the need and ability to reach the necessary information to understand, analyze and interpret works of art, also in a foreign language at B2+ level (books, journals, Internet, e-learning).</p> <p>K_W10 thorough principles of two-dimensional 2D design; problems connected with the knowledge of design in the field of flat (2D) and spatial composition; is able to make a model or a mock-up in an appropriate scale; detailed rules concerning the techniques and forms of documentation of own artistic works; is able to make a portfolio and competition documentation and presentations.</p> <p>K_W011 the historical and cultural context of other contemporary sciences: philosophy, cultural anthropology, media theory, aesthetics, understands their relations with the form of the profession: the historical and cultural context of current patterns of independence and freedom of artistic expression: the rules of conscious use of the sources of own artistic inspiration, also in the social and cultural context.</p>
<p>SKILLS</p>	<p>K_U02 create and consequently realize autonomous artistic concepts demonstrating imagination, intuition, curiosity, creative experiment and creativity: observe own creative process in the broadest possible context: use freely the tools of artistic workshop, technological and design knowledge in the field of sculpture, drawing, painting, photography, graphic arts, composition of solids and planes, form, texture, color, construction, detail, portrait and anatomical construction</p> <p>K_U03 consciously use properly selected techniques and technology and the means of artistic expression in the realization of artistic works: choose the subject, material and place of presentation with awareness of the contexts occurring in relation to the environment and taking into account aesthetic, social and legal aspects.</p> <p>K_U04 make autonomous decisions related to the realization of tasks resulting from disciplinary and interdisciplinary artistic projects, basing their actions on a thorough observation of nature, aiming at the internal and external coherence of the work, and eliminating errors through self-correction.</p> <p>K_U07 consciously use classical and contemporary methods of artistic narration for the realization of their own artistic activities through the use of insightful observation, imagination, intuition and emotionality: create their own creative personality, creating an individual image of artistic activities.</p> <p>K_U08 use effectively and consciously a variety of materials, techniques and technologies and forms of artistic expression, strive to improve their own concepts, forms of expression and organization of space, including exhibition space.</p> <p>K_U09 show the ability to formulate their own judgments and draw accurate conclusions in oral statements, as well as in extended written works: to approach responsibly to public presentations of artistic works, can skillfully arrange exhibition space.</p>
<p>SOCIAL COMPETENCES</p>	<p>K_K01 to inspire the improvement of workshop skills of others: understands the need for continuous creative and intellectual development: is intrinsically motivated to undertake creative actions, and has the ability to organize his/her own work.</p> <p>K_K02 to use knowledge gained in the field of fine arts independently, to analyze and interpret knowledge coming from various sources: to formulate critical argumentation and to create new ideas within the framework of possessed knowledge.</p>



	<p>K_K03 make effective use of imagination, intuition, emotionality, the ability of creative thinking and creative work: can solve professional and team problems, is open to cooperation with the external environment</p> <p>K_K04 reflect on his/her own actions in the context of other creators of culture, as well as aesthetic, ethical, scientific, technical and social aspects related to his/her own work and creative environment.</p> <p>K_K05 communicate effectively and initiate team tasks, cooperate, negotiate, present own critical opinions, and accept opinions of others.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Studio of Graphic Spatial Forms realizes individual mode of work with a student. The workshop is flexible and can be adjusted to the student's needs. The level/degree of difficulty of working on a task is adjusted to the student's learning level.</p> <p>The studio has: a graphic press (100 x 70 cm - tabletop format), offset inks for relief printing, tools for working on matrices (relief, intaglio), rollers.</p> <p>It is required: having materials for making dies, e.g.: linoleum, zinc-titanium plate, plaster, wood, copper, plexiglass, etc, Possession of graph paper /fabric for making prints, possession of gasoline for washing fleece / matrix / rollers,/tools.</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Medalierstwo
2/ Teacher	prof. zw. Hanna Jelonek
3/ Assistants	mgr Aleksandra Mazurkiewicz
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Major
9/ Didactic methods	<p>Due to the epidemiological threat, classes will be taught in a hybrid mode:</p> <p>* in remote (online) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it.</p> <p>** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases, we will enable the student to work remotely on a selected issue.</p> <ul style="list-style-type: none"> - monographic lectures */** - conversational lectures */** - didactic discussion */** - didactic dialogue */** - creative and creative exercises */** - studio exercises * - individual projects */** - workshop exercises */** - presentation of works */** - team project */** - E-learning: e-mail exchange; group and individual on-line meetings; selected exercises conducted in the remote mode - if a student expresses and justifies such a necessity.
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of the second year of study in sculpture or qualification by a faculty committee based on documentation of the candidate's accomplishments.
12/ Final requirements	Evaluation of the student's individual (artistic) work, evaluation of the level of knowledge and skills, evaluation of the presentation of his/her own work, etc. according to the grading scale provided in the Study Regulations. Obtaining credits with a grade after the 5th and 6th semester.



<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation Criteria:</p> <ol style="list-style-type: none"> 1. Evaluation of the artistic and technical level of the medallic works performed 2. Evaluation of the degree of innovation (creation) 3. Evaluation of the level of involvement in the implementation of the program, as well as the ability to effectively translate the guidance and guidelines obtained in the course of training, as a result of discussions and didactic dialogue. 4. Evaluation of the level of knowledge and logical reasoning concerning the specialization of Medalierism, (including the degree of familiarity with the workshop issues) 5. Active participation in class and cooperation with the teacher - 3 unexcused absences allowed. 6. Only finished works, preceded by a project accepted by the instructor, are subject to evaluation. <p>Due to the epidemiological threat of reviews, credits, and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Number of hours per week: 4 ECTS credits and type of completion: semester V - 4 points; zst. - credit with grade; semester VI - 6 pts; zst. - credit with grade;</p> <p>Aim of the course: The aim of the class is to strive for the formation of an individual creative personality and the ability to realize the student's own artistic concepts; awareness of being a responsible, active artist. Interest in the art of medallion making and conveying basic knowledge in this specialization. Students after the 3rd year of studies should treat the knowledge and skills acquired within the newly learned specialization as coherent to the studied major, i.e. Sculpture. Students should be able to realize their own artistic concepts, at the same time representing an open attitude to social expectations in the field of culture and art (social dialogue, participation in exhibitions and cultural events, widely understood professional activity).</p> <p>Course contents: Scope of issues, addressed and implemented within the framework of the curriculum:</p> <ol style="list-style-type: none"> 1. Development of a relief study from nature (Portrait study from a model or interior study; material: plasticine, plaster). Assimilation of issues connected with observation and portrait study from nature; issues concerning the illusion of the third dimension and perspective of the observed object. 2. Making negative medallion forms (plaster and silicone) 3. Preparation of realization models of own works for further use in



	<p>casting techniques</p> <p>4. Designing and realization of own composition (medal form) within the scope of the exercise "own topic", "assigned topic".</p> <p>5. Conveying theoretical knowledge on basic issues of medallic art specialization (regarding the design sphere, substantive and formal issues; among others Definition of the concept of artistic miniature; Relief - a new dimension of space; Form of a small relief; What is a medal; Artistic medal; Casting techniques; Final treatment of casts and use of patinas).</p> <p>6. Lectures on the history of medal making (including: History of the medal; Pisanella's work; Cast medals; Mint medals; International Federation of Medallic Art FIDEM).</p> <p>7. Making castings in metal.</p> <p>8. Finishing work on castings: grinding, patination, etc.</p>
15/ Compulsory literature used during classes	<p>1. The Medal i Medailles; Periodyki Międzynarodowej Federacji Medalierskiej FIDEM: (wydawnictwa British Museum, od 1998 roku);</p> <p>2. Katalogi i materiały kongresowe FIDEM;</p> <p>3. Dokumentacja fotograficzna dorobku artystycznego studentów Pracowni Medalierstwa;</p>
16/ Additional literature recommended for the student's self learning	<p>1. Dzieje Sztuki Medalierskiej w Polsce, autor: Adam Więcek; wydawnictwo Literackie, Kraków 1972;</p> <p>2. Medale Mennicy Państwowej SA, 1974-1978, nakładem MP SA, Warszawa 1979;</p> <p>3. Medale Mennicy Państwowej SA, 1991-1993, nakładem MP SA, Warszawa 1994;</p> <p>4. Katalogi z wystaw medalierskich, m.in.:</p> <ul style="list-style-type: none"> - VI Mostra Della Medaglia e Plachetta d'Arte, katalog wystawy, Roma Palazzo Venezia, 1985; - Medaglie e Monete - I Quaderni dell'Antiquariato, autorzy: Graham Pollard, Giuseppe Mauri Mori; Gruppo Editoriale Fabbri, Milano 1981; - Taidetta Molemmat Puolet, wydawnictwo SuomenMitalitaiten Kilta, Helsinki 1990; - Donatello, autorzy Luciano Berti, Alessandro Cechi, Antonio Natali, Art Dossier, wydawnictwo Giunti, Firenze 1986; - Kształt Przestrzeni- Wystawa medali i monet z okazji 40-lecia pracy twórczej Ewy Olszewskiej-Borys, Muzeum Miejskie Wrocławia, Wrocław 2006;
17/ Learning outcomes	
KNOWLEDGE	<p>KNOWLEDGE- The student/graduate should achieve knowledge in:</p> <p>The student should acquire basic knowledge in the specialization of medal making:</p> <ul style="list-style-type: none"> - In terms of realization of artistic works: 1. Has knowledge concerning basic issues of medallion specialization, (theoretical knowledge concerning design sphere, substantive and formal issues; among others definition of the concept of artistic miniature, relief - new dimension of space, form of small relief, artistic medal. Assimilation of issues connected with observation and making a portrait study from nature, in the form of a medal).



	<p>Possesses the ability to create their own artistic creation (in terms of medal form) on a given topic - they are able to think abstractly and think in terms of form.</p> <ul style="list-style-type: none"> - He knows the context of fine arts. 2: <ol style="list-style-type: none"> 2. Has knowledge of workshop requirements, basic techniques and technologies used in medal making, (including health and safety rules). 3. Knows and understands the basic trends in the art of medal making (including current artistic events concerning specialization; e.g. congresses and exhibitions of the International Medal Making Federation FIDEM). 4. Demonstrates knowledge of the most important facts from the history of Polish and world medal making (e.g: Pisanello - the creator of medal-making; Old medal-making techniques; Contemporary Polish medal-makers: Demkowska. Jarnuszkiewicz, Olszewska-Borys, Stasiński; the State Mint in Warsaw). <p>K_W01, K_W02, K_W04, K_W05, K_W06, K_W08, K_W09, K_W011</p>
<p>SKILLS</p>	<p>SKILLS - the student/graduate should be able to:</p> <p>Graduates should be able to apply their artistic knowledge and experience from the Medallion Studio, primarily;</p> <ul style="list-style-type: none"> - In terms of artistic expression: <ol style="list-style-type: none"> 1. The student shall have the basic skills and experience to record concepts, projects, artistic intentions, in the implementation of the so-called obligatory subjects (e.g. study from nature) and in the development of own subjects. - In terms of creative skills: <ol style="list-style-type: none"> 2. Graduates have gained experience in creating their own artistic concepts, using their imagination, intuition and emotionality (working on a study from nature, portrait study in a medal). Ability to seek and apply new formal solutions. - in the realization of artistic works: <ol style="list-style-type: none"> 3. Has acquired the ability to consciously use the basic tools of the medallic specialization workshop. 4. He/she acquires skills of conscious use of proper technique and technology during realization of his/her own works (first medallion making exercises - looking for technological solutions according to project needs). 5. Is able to take independent decisions concerning design and realization of own works within the framework of so called author's creations. - In terms of workshop skills: <ol style="list-style-type: none"> 6. Possesses basic workshop skills that enable him/her to carry out his/her own tasks within the framework of obligatory subjects (including exercises in plasticine, making negative and positive forms, making realization models) and to realize his/her own artistic concepts (new techniques and materials, including: casting in metal, processing and patination, working with power tools). 7. Awareness and ability to continuously and systematically improve workshop proficiency through independent work. - In terms of verbal skills: <ol style="list-style-type: none"> 8. The student should be able to define and present, e.g. in a drawing project and in a verbal commentary, his creative assumptions and the course of realization of a task. <p>K_U01, K_U02, K_U03, K_U04, K_U07, K_U08</p>
<p>SOCIAL COMPETENCES</p>	<p>SOCIAL COMPETENCES -student/graduates should be able to:</p> <ol style="list-style-type: none"> 1. Students after the third year of the Bachelor's degree should treat the knowledge and skills acquired in the learned specialization as coherent to the Sculpture major studied. Above all, as another important experience, very helpful in defining their



	<p>own identity and artistic independence, motivating them to further study.</p> <p>2. The acquired skills are also to help in opening up to artistic events, i.e. participation in competitions and exhibitions of medals, both domestic and foreign. Realization of works that respond to a given topic, "from the outside", e.g. related to a competition, exhibition. Works that address social issues and also become a form of recording and commemorating important events.</p> <p>3. The ability to refer, in a conscious and critical manner, to the developed projects and original realizations (concerning artistic, substantive and technological issues)</p> <p>4. The graduate knows and understands basic terms and principles of the copyright law.</p> <p>K_K01, K_K02, K_K03, K_K04, K_K05</p> <p>Valuation on a scale of 1:3</p> <p>Skills + +</p> <p>Knowledge + +</p> <p>Attitudes + +</p> <p>Means of checking the achievement of the intended effects:</p> <p>Each semester is assessed in the form of a review of works and a pass mark.</p> <p>Percentage share in the final evaluation - sculpture realizations (originality of expression, technical and technological skills, realization of the exercise) - 40%</p> <p>- attitude, commitment and diligence - 30%</p> <p>- knowledge - 30%</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Requirements for didactic aids:</p> <ul style="list-style-type: none"> - design studio (approx.90m²), with full equipment and materials (appropriate workstations; tables, chairs; tiles, relief work bases; studio materials and tools, including plasticine, plaster, knives, chisels, equipment for making plaster and silicone casts); - non-ferrous metal foundry (with full equipment and materials); - materials for processing casts: files, sandpaper, power tools (drills, side and bench grinders); - reagents and chemical materials (patinas, solvents, technical spirit, shellac, silicones for moulds); - photographic equipment for documenting works; - multimedia projector. <p>Recommendation: due to the epidemic situation in the country, it is recommended to use your own tools, such as chisels, files, tools for making models in plasticine, sandpaper, etc.</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Basics of spatial design
2/ Teacher	dr hab. Maciej Aleksandrowicz
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ourse form / hours	ex. / 60
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	major
9/ Didactic methods	<p>Consultation, dialogue and didactic discussion; revision, work reviews (presentation of student work, its joint analysis and discussion).*/**</p> <p>Lectures*</p> <p>Exercises */**</p> <p>Workshop classes**</p> <p>E-learning: e-mail exchange; group and individual on-line meetings; selected exercises conducted in remote mode. *</p> <p>Due to epidemiological threat, classes will be conducted in hybrid mode:</p> <p>* in remote (on-line) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it.</p> <p>** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Passing the entrance exam for the first year of studies in sculpture
12/ Final requirements	<ol style="list-style-type: none"> 1. Preparation and presentation of art work done in class for committee review. 2. Commission review after the first and second semester. 3. Final presentation of artistic work done in the third and fourth semester combined with an exam. <p>Due to the epidemiological threat, the reviews will take place in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as the development of the pandemic situation.</p>
13/ The form of passing	1. Evaluation of the artistic and technical level of the works.



the course (assessment methods and criteria)	<ol style="list-style-type: none">2. Evaluation of the degree of involvement in the program.3. Evaluation of the level of involvement in the description and analysis of other students' work.4. Evaluation of the level of knowledge and logical reasoning concerning specialization in the context of interdisciplinary education (lectures, conversation classes).5. Evaluation of the level of public presentation.6. The grading scale is determined by the scoring system in force at the Faculty. <p>Due to the epidemiological threat, credits and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as the development of the pandemic situation.</p>
14/ Teaching goals (program content, subject description)	<p>Didactic objectives (programme contents, course description) The aim of this course is to form student's own, individual language of artistic expression, the form of which will fully correspond to the topics taken up by him/her in the further process of education and in artistic practice. The aim of the classes is to stimulate and develop in the student a conscious perception of works of art and accompanying visual phenomena.</p> <p>The program task for first-year sculpture students is to define the concepts of the language of artistic composition (description, analysis, interpretation), with particular emphasis on the specificity of the language of sculpture, i.e. solids and planes, as well as the study of relations between spatial entities.</p> <p>At the same time, discussions of student projects will help to build awareness and consistency in the use of the language of forms and perception.</p> <p>The program is partly open-ended, i.e. the realization of tasks is determined by the initial choice of given concepts or relations; this choice belongs to the student. This independence is an important incentive to search for one's own language of artistic expression and to take responsibility for it. The discussion of assignments is public and assumes the active participation of all students.</p> <p>The program task for second year sculpture students is to apply the concepts of the language of artistic composition, with particular emphasis on the specific language of sculpture i.e. solids and planes, as well as applying relations between spatial entities. The working method is personal implementation of exercises by students and presentation of the results in the studio in order to discuss them, enriched by lectures on topics given to the students. The program is mostly open, i.e. the realization of the tasks is determined by the initial choice of given concepts or relations, the choice is up to the students.</p>



	<p>The tasks are realized in the form of various sculpting techniques, creating spatial compositions, non-virtual, including cutting and pasting elements in order to use the motor factors of the human body and highlight the role of decision-making in the design process.</p>
<p>15/ Compulsory literature used during classes</p>	<p>15/ Literatura obowiązkowa wykorzystywana podczas zajęć Oskar Hansen Towards Open Form / Ku formie otwartej Warszawa 2004 Oskar Hansen Zobaczyc Świat Warszawa 2005 Rudolf Arnheim Sztuka i percepcja wzrokowa Gdańsk 2004 16/ Literatura uzupełniająca rekomendowana do samodzielnej pracy studenta Stefan Papp Przestrzeń Kraków 2002 Piotr Demianowicz Uspienski Czwarty wymiar Gdańsk 2001 E. H. Gombrich Sztuka i złudzenie Warszawa 1981 Pod redakcją Bogusława Żyłko Sztuka w świecie znaków Gdańsk 2002 Pod redakcją Andrzeja Mencwła Antropologia Kultury Zagadnienia i wybór tekstów Warszawa 2005 Bogdan Paczowski Zobaczyc Gdańsk 2005 John Berger O patrzeniu Warszawa 1999 John Berger Spotkania Warszawa 2001 Pod redakcją Marii Anny Potockiej Publiczna przestrzeń dla sztuki? Kraków 2003 Słownik terminologiczny Sztuk pięknych Warszawa 1997 Pod redakcją Krystyny Wilkoszewskiej Czas przestrzeni Kraków 2008 Edward T. Hall Ukryty wymiar Warszawa 2009 Boris Uspienski Krzyż i koło Gdańsk 2010 Pod redakcją Ewy Rewers Miasto w sztuce – sztuka miasta Kraków 2010 Pod redakcją Michała Ostrowskiego Materia Sztuki, Kraków 2010 George Lakoff, Mark Jonson Metafory w naszym życiu Warszawa 2012 Bartosz Brożek, Mateusz Hohol Umysł matematyczny Kraków 2014</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>-error-</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<ul style="list-style-type: none"> - The student/graduate will know the specific principles of accomplishment within the field of specialization necessary to complete their own projects; the application of observation, imagination, intuition, curiosity, experimentation, and research work in artistic development; - The student understands the historical, cultural and social context of sculpture in architecture in the organization of public space; contemporary artistic issues related to the sculptural object, installation, interactive installation; - Student understands historical context of Polish sculpture and related artistic disciplines in holistic and systematized approach, taking into account processes and influences of world culture, knows publications about main development lines in history of sculpture and its related artistic disciplines in context of art and

	<p>culture theory;</p> <ul style="list-style-type: none"> - The student has the need and ability to get to necessary information, also in foreign language (books, magazines, Internet, e-learning), enabling understanding, analysis and interpretation of works of art; - The student knows development trends of contemporary sculpture and artistic terms and notions; he/she is familiar with the issues of current artistic culture in social and philosophical context, knows the issues and texts referring to the analysis of the work; - The student knows the historical and cultural context of other contemporary sciences: philosophy, cultural anthropology, media theory, aesthetics, understands their relations with the form of the profession; the historical and cultural context of current models of independence and freedom of artistic expression; the rules of conscious use of the sources of own artistic inspirations, also in the social and cultural context; <p>K_W01, K_W03, K_W05, K_W06, K_W08, K_W11</p>
<p>SKILLS</p>	<ul style="list-style-type: none"> - The student will be able to use the patterns underlying artistic creation within the range of composition and building solids, contrasts, visual structures, light, construction, detail, texture, statics and dynamics; - The student will be able to create and consequently realize autonomous artistic concepts showing imagination, intuition, curiosity, creative experiment and creativity; observe his/her own creative process in the broadest possible context; use freely the tools of artistic workshop, technological and design knowledge in the field of sculpture, mass and plane composition, form, texture, construction and detail; - The student will be able to consciously use a properly selected technique and technology as well as means of artistic expression in the realization of artistic works; choose the subject, material and the place of presentation with the awareness of contexts occurring in relation to the environment and taking into consideration aesthetic and social aspects; - The student is able to make autonomous decisions connected with the realization of tasks resulting from disciplinary and interdisciplinary artistic projects, basing his actions on thorough observation of nature, striving at the internal and external coherence of the work and eliminating errors through self-correction; - The student is able to cooperate with others in teamwork and take the leading role in such teams, using his/her competences, knowledge and preparation to work in a team; he/she is able to present his/her own ideas and reflections; - The student is able to consciously use classical and contemporary methods of artistic narration in realizing his/her own artistic activities, using careful observation, imagination, intuition and emotionality; to create his/her own creative personality, creating an individual image of artistic activities; - The student is able to effectively and consciously use a variety of materials, techniques and technologies and forms of artistic expression, strives to improve his/her own concepts, forms of expression and organization of space, including exhibition space; - The student is able to show the ability to formulate his/her own opinions and draw correct conclusions in oral statements; he/she approaches public speeches in a responsible manner in order to present artistic works, he/she is able to skilfully arrange an exhibition space; <p>K_U01, K_U02, K_U03, K_U04, K_U05, K_U07, K_U08, K_U09</p>



<p>SOCIAL COMPETEN CES</p>	<ul style="list-style-type: none"> - The student understands the need for constant creative and intellectual development; he/she is intrinsically motivated to undertake creative activity and has the ability to organize his/her own work; - The student is ready to use the acquired knowledge independently in the field of fine arts, to analyse and interpret the knowledge coming from various sources; to formulate critical argumentation and to create new ideas within the framework of the possessed knowledge; - The student is ready to effectively use his/her imagination, intuition, emotionality, the ability of creative thinking and creative work; he/she is able to solve professional and team problems, is open to cooperation with the external environment; - The student is ready to reflect on his/her own actions in the context of other creators of culture and the aesthetic, ethical, scientific, technical and social aspects related to his/her own work and the creative environment; - The student is ready to communicate effectively and to initiate team tasks, to cooperate, to negotiate, to present his/her own critical opinions and to accept the opinions of others; <p>K_K01, K_K02, K_K03, K_K04, K_K05</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>In the Studio of Fundamentals of Spatial Design we realize individual mode of work with students. The program is mostly open, i.e. the realization of tasks is determined by the initial choice of given concepts or relations, and this choice belongs to the students.</p> <p>The studio is equipped with tables for project work, a whiteboard, projector and basic work tools such as scissors, knives, glue, pliers, etc.</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Podstawy Dokumentacji i Kreacji Cyfrowej
2/ Teacher	mgr Ewa Łuczak
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 45
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Basic, Mandatory.
9/ Didactic methods	<p>Conducting student exercises on an individual and/or group basis. Consultation, dialogue and didactic discussion; proofreading, work reviews (presentation of student work, its joint analysis and discussion).*/** Workshop activities.** E-learning: e-mail exchange; group and individual on-line meetings; selected exercises conducted remotely. *</p> <p>Due to the epidemiological threat, classes will be conducted in a hybrid mode: * in remote (on-line) form, using electronic communication means and tools provided by the university. Contact using academic mailbox of the Academy of Fine Arts in Warsaw and G Suite connected to it (including google meet). ** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of the Academy of Fine Arts in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Passed the entrance exam for the single degree program in the Faculty of Sculpture.
12/ Final requirements	<p>Successfully completed the first and second semester of the first year of study. Students are required to:</p> <ul style="list-style-type: none"> - Complete completion of issued assignments. - Semester presentation of work at a review in the studio or online, combined with a group discussion of the work - Participate in the organization of the semester review and final year exhibition. <p>Due to the epidemiological threat, the reviews will take place in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>



13/ The form of passing the course (assessment methods and criteria)	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+.</p> <p>The evaluation consists of:</p> <ul style="list-style-type: none"> - Artistic and workshop level of the work performed; degree of innovation, originality of the proposed solutions 50% - Evaluation of the individual artistic and intellectual process of the student, his/her independence in the realization of the undertaken tasks and ability to effectively translate the instructions received during classes into the quality of the work done by the student 30% - The degree of involvement in the work 10% - Evaluation of the form of presentation of the student's artistic realization 10% <p>Due to the epidemiological threat, credits and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>
14/ Teaching goals (program content, subject description)	<p>-error-</p>
15/ Compulsory literature used during classes	<p>-error-</p>
16/ Additional literature recommended for the student's self learning	<p>-error-</p>
17/ Learning outcomes	
18/ Description of the requirements for the studio, workshop or teaching aids	<p>-error-</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Ceramics techniques
2/ Teacher	dr hab. Stanisław Brach, dr Zbigniew Lorek
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Ceramics techniques
9/ Didactic methods	<p>Due to the epidemiological threat, classes will be taught in a hybrid mode:</p> <p>* in remote (online) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it.</p> <p>** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Completed first year of college
12/ Final requirements	<ul style="list-style-type: none"> - Full completion of an approved assignment, one completion at the established scale, on one work of art per semester. - Presentation of the semester's work at a studio review, including the prescribed description (metrics of the work) combined with a group discussion of the work
13/ The form of passing the course (assessment methods and criteria)	<p>Evaluation of individual student work according to the grading scale placed in the Regulations for Studies from 0 to 5+.</p> <p>Due to the epidemiological threat, reviews, credits, and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case as well as pandemic developments.</p>
14/ Teaching goals (program content, subject description)	<p>The form of education is individual approach to the student, i.e. individual discussion of exercises, individual corrections and joint discussion of term papers. Discussions on ceramic technology will take place simultaneously with the practical part of the classes.</p> <p>The ceramic studio program is designed to pay special attention to the creative values of ceramic material in sculpture. Classes in the studio will gradually bring the student closer to the knowledge of various ceramic materials as a sculptural medium.</p> <p>- introduction of new plastic and casting masses, including porcelain</p>



	<ul style="list-style-type: none"> - using plaster forms for casting and imprinting - broadening knowledge about glazing, attempts to assemble glazes from previously prepared recipes - more participation in the firing process of pottery, joint firing in a wood-fired kiln <p>Composition, texture and color in ceramic sculpture Sculpture form inspired by geometric solids - two-element Method: hand forming from slices Implementation:</p> <ul style="list-style-type: none"> - conception, making a sketch or design in clay - manual forming of the intended project from plastic mass with grog - control of the thickness of the wall during pouring - control of the drying process - biscuit firing - choice of glazing method: spraying in the glazing chamber, pouring, dipping or painting with a brush - rough firing <p>Sculpture in porcelain Sculpture form intended to be cast in porcelain. Method: drawing sketches, hand molding of a model, plaster casting, realization of a plaster mold for casting.</p>
15/ Compulsory literature used during classes	-error-
16/ Additional literature recommended for the student's self learning	<p>Czasopisma: New Ceramics, The European ceramics magazine Szkło i Ceramika</p> <p>Wydawnictwa fachowe: Kordek M., Technologia ceramiki cz.I, II, III, Warszawa : Wydawnictwa Szkolne i Pedagogiczne, 1978 Krzywiec R., Podstawy technologii ceramiki, Nakładem Państwowego Wydawnictwa Naukowego, Wrocław 1952</p>
17/ Learning outcomes	
KNOWLEDGE	Expanded knowledge of ceramics technology and ability to apply it in practice
SKILLS	The main aim of educating second-year students who choose the Ceramics Studio in the following years is the individual development of each student's creative personality. It is to broaden and enrich their knowledge of ceramic technology. Gain the ability to independently carry out the entire process of creating a ceramic work.
SOCIAL COMPETENCES	Independently carry out the entire process of creating a ceramic work.
18/ Description of the requirements for the studio, workshop or	<p>The student should be equipped with basic sculpting and drawing tools.</p> <p>The student should not independently, without the supervision of</p>



teaching aids	instructors run the electrical equipment in the studio such as: electric furnaces, glazing chamber, ball mills, etc.
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 Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Techniki kamienia
2/ Teacher	mgr Stanisław Gruszka
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ourse form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	complementary
9/ Didactic methods	<ul style="list-style-type: none"> - The studio is not in the system of obligatory recruitment, students have the right to choose classes in sculpting techniques in years I, IV during their studies (the shortest period of stay in the studio is one semester. - Didactic discussion - Studio exercises - Individual projects -workshop exercises - Presentation of work <p>In connection with the threat of viruses change the classes to a remote, electronic form.</p> <ul style="list-style-type: none"> - In the traditional, stationary form taking into account the sanitary regulations, recommendations and guidelines of the State Sanitary Inspectorate and regulations of the Rector of Academy of Fine Arts in Warsaw.
10/ Language of lecture	polski
11/ Prerequisites	Entrance examination at the Faculty of Sculpture
12/ Final requirements	<p>Realization of own projects and making work in a material, i.e. stone.</p> <p>Presentation of works at the final exhibition of the academic year.</p>
13/ The form of passing the course (assessment methods and criteria)	<p>Individual assessment according to the scale placed in the study regulations from 0 to 5+</p> <p>The grade consists of:</p> <ul style="list-style-type: none"> - Artistic level of the project - Level of technical execution of the work (care and use of tools - Evaluation of the artistic level (composition, expression, form, texture, innovation of the work) - Degree of involvement in the program and studio activities. - Attendance in class <p>Percentage share in the final evaluation</p> <ul style="list-style-type: none"> - Sculpture realizations - Workshop and technological skills - 50% - Attitude, commitment, diligence - 30%



	- Knowledge - 20%
14/ Teaching goals (program content, subject description)	<p>Scope of the curriculum issues:</p> <ul style="list-style-type: none"> - Principles of composition while working out a project of bas-relief, sculpture for realization in stone (considering three basic notions - context, form, content). - Workshop and technological requirements in realizing works in stone. - Skill of handling tools, practical familiarization and selection of tools depending on the type of stone. - Ability to carry out own work in stone according to project. - Historical knowledge useful in realization of own projects. <p>Examples of task topics</p> <ul style="list-style-type: none"> - Realizing own topic in the form of relief or bas-relief (for first-year students). - Realizing own topic in the form of sculpture, portrait sculpture (for third and fourth year students).
15/ Compulsory literature used during classes	-error-
16/ Additional literature recommended for the student's self learning	<ul style="list-style-type: none"> - „Żywoty Najślawniejszych Malarzy, Rzeźbiarzy i Architektów” - autor Giorgio Vasari, PIW, Warszawa 1980 - „Poskromienie Materii” – autor Aleksandra Gromling, Konemann 2005
17/ Learning outcomes	
KNOWLEDGE	<ul style="list-style-type: none"> - Upon completion of the Stone Techniques course, the student has the basic knowledge needed to design and produce artistic works in stone. A1-W10 - Has knowledge about techniques and technologies used in realization of sculptures in stone and is aware of the technological development of this speciality - A1- W13 - Is able to use knowledge and help of the teacher to realize own projects - A1-W15
SKILLS	<ul style="list-style-type: none"> - He/she is able to design and realize his/her own artistic concepts using the knowledge acquired during the classes on stone techniques - Has workshop skills which enable him/her to create works in stone - A1-U15 - Can analyse properties of the material, select technology and tools, establish methods of their processing - A1-U16 - Is prepared to work in a team - A1-U18
SOCIAL COMPETENCES	<ul style="list-style-type: none"> - Graduate of the Faculty of Sculpture constantly develops knowledge and skills acquired in classes on stone techniques, working all his/her life on improving his/her qualifications - A1-KO1 - Conducts artistic activity in accordance with their own ideas - A1-KO2 - Has the ability of self-assessment of his/her own work and the ability to assess the work of other artists - A1-KO4
18/ Description of the requirements for the	- Professional workshop with equipment, instrumentation (including: good daylight and artificial lighting, air supply and exhaust systems, water intake, power tools, tools for manual



studio, workshop or teaching aids	processing, chisels, hammers, materials for polishing stone, systems facilitating the movement of heavy stone objects.
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 Catalogue (information is displayed in Akademos system)	



SYLLABUS

1/ Course title	Techniki drewna
2/ Teacher	dr Marek Kowalski, mgr Albert Kozak
3/ Assistants	mgr Albert Kozak
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ourse form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Major, complementary, general
9/ Didactic methods	<p>Workshop Classes.</p> <p>Due to the epidemiological threat, classes will be conducted in a hybrid mode:</p> <p>* in remote (on-line) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it.</p> <p>** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of ASP in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Passed entrance exam, first year committee credit, successful thesis review.
12/ Final requirements	The ability to consciously use specialized workshop; the ability to creatively seek creative solutions within the studied specialty.
13/ The form of passing the course (assessment methods and criteria)	Evaluation of the student's individual (artistic) work, assessment of the level of knowledge and skill in using woodworking tools. Due to the epidemiological threat, reviews, credits, and exams will take place in a hybrid mode: onsite and / or remote. Depending on the individual case as well as pandemic developments.
14/ Teaching goals (program content, subject description)	Selecting the proper technique of communication; improving the ability to choose the appropriate artistic means for the given content. Acquainting the student with the specificity of working in wood.
15/ Compulsory literature used during classes	„Sztuka rzeźbienia w drewnie” Josepmaria T.Cami. Strony internetowe muzeów gromadzących prace artystów rzeźbiących w drewnie, np. Brancusi, Pinsel, Kulon, Fober itp.
16/ Additional literature recommended for the	„Mistyczne Średnowiecze” Małgorzata Żochanowska Reiche.



student's self learning	
17/ Learning outcomes	
KNOWLEDGE	- knowledge: Graduate knows and understands K_W01 ways of realization works in wood, knows W_02 where to get material for sculpture works, knows W_03 what power and traditional tools can be used while working with wood.
SKILLS	- skills: Graduates are able to K_01-prepare an implementation project taking into account the nature of the entrusted material K_U02. select tools, process wood by various methods.K_U03 Secure the completed work.
SOCIAL COMPETENCES	- social competences: K_K01 The graduate is ready to improve his/her skills in the field of woodworking.
18/ Description of the requirements for the studio, workshop or teaching aids	A workshop with features of a technical workshop, equipped with workbenches and tables such as a carpenter's planer, chisels for wood carving, beaters and necessary power tools - chainsaw, angle grinder, drills, etc.
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 Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Bronze Techniques
2/ Teacher	dr Mieczysław Kozłowski
3/ Assistants	mgr Tomasz Krzpiet, dr Andrzej Łopiński
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Supplementary
9/ Didactic methods	<p>The studio is not included in the obligatory recruitment system.</p> <p>A student has the right to choose a studio in years I-IV at a time independent of the year in which he/she studies (the minimum time of stay in the studio - 1 semester).</p> <p>Conducting design and workshop classes on an individual basis, adapted in terms of the range of exercises to the number of semesters spent in the studio, lectures - historical background, seminars - casting technology.</p> <p>Systematic corrections, semester review of works-discussion.</p> <p>Due to the epidemiological threat, classes will be conducted in hybrid mode:* in remote form (on-line), using electronic means of communication and tools provided by the university.</p> <p>Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and connected to it G Suite.** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of the Academy of Fine Arts in Warsaw.</p> <p>In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	<p>Passing the entrance exam to the Faculty of Sculpture.</p> <p>Conversation with the Instructors.</p>
12/ Final requirements	<p>Students/students are required to:</p> <p>- Fully complete individually determined assignments</p>



	<p>(programmatic or own projects).</p> <p>Complete design and technological process requires a full two semesters stay in the studio and obliges to perform two projects, including one technological project in the open air foundry in Dłużew.</p> <p>- Presentation of works at the exhibition ending the academic year.</p> <p>Due to the epidemiological threat, the reviews will take place in a hybrid mode: stationary and / or remote.</p> <p>Depending on the individual case, as well as the development of the situation related to the pandemic.</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+.</p> <p>The assessment consists of:</p> <ul style="list-style-type: none"> - The stage of work on the individually accepted project in the form established with the instructor, and three-dimensional realization in the material, completing the phase of preparing the project for technological processes 60% - Cognitive activity and technical involvement in the execution of casting technology 20% - The final result of the project, originality of solutions taking into account the specified type of casting technology, knowledge at the level corresponding to the student's temporary stay at the laboratory 20% <p>Due to the epidemiological risk, assignments and exams will be held in a hybrid mode: stationary and/or remote.</p> <p>Depending on the individual case, as well as the development of the situation related to the pandemic.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The Artistic Casting Techniques workshop prepares the student to be able to independently assess the feasibility of a sculpture realisation project in terms of a specific casting technology.</p> <p>Use a range of materials consciously applying the best possible version of their use to the final realization of the sculptural project.</p> <p>Formal solutions of sculpture determining the diversified subject matter of the author's works.</p> <p>The programme of the Studio is divided into three issues:</p>

(a) projects made directly in wax or wax casts using a negative

b) projects in polystyrene

c) projects in combined materials e.g. wax and flammable materials or built on a core

Exercises:

1) Spatial form - animal - includes a head piece and animal character (plasticine)

2) The student receives a wax plate about 4 mm thick from which he cuts out any elements assembling them into a spatial composition. The main theme is "House" or own.

3) Abstract composition made of polystyrene foam, up to 40 cm long. The base form - a circle. Elements cut from polystyrene foam with a thickness of 1 cm, formed into any abstract form (up to aluminum.)

4) Spatial form - animal or fragment built on a core of moulding material. Formal solution in an attempt to reflect the character of the animal - unusual image (materials - string, wood, rag, jute, etc.)

5) Studio composition in clay. Student designs a still life with the use of canvas and geometric shape and makes a study. Next steps - plaster mold, wax positive, cast in solid material like bronze or aluminum.

6) Positive - negative welded into a whole. A work for plein-air. Any subject.

7) Make a project of a solid with an organic or geometric shape and by applying wax in various forms (e.g. cut strips, cakes, flammable materials joined with wax) build a spatial form that emphasizes the solid's project and describes it with an individual theme. The solid design will serve as the core and will be made of molding compound.

8) Depict the movement of one or more figures in a form that deviates in part or in whole from realistic imagery.

9) The figure and the wheel - an unusual formal representation avoiding the image - a man pushing a wheel.

10) Author - an element of composition. A spatial form in which, through the presence of the author, the elements of the composition



	<p>would be subject to a form of movement. Individual subject matter.</p> <p>11) Flat abstract stain made, for example, with paint. Build a spatial element of the stain. Individual subject matter.</p> <p>12) Three elements forming a whole, size 20/20 cm (flat), formally connected with an opening of varied shape and uniform character of sculpting. A work for a technological plein-air made with the method of reflected models.</p> <p>13) Project in polystyrene, theme "birth" (theme for plein-air).</p> <p>14) Project in styrofoam - abstract form - the topic "movement-animal" (plein-air project).</p> <p>The program gives students a choice of exercises depending on the time allocated to the technique (one semester or more), as well as individual predispositions.</p>
15/ Compulsory literature used during classes	-error-
16/ Additional literature recommended for the student's self learning	<ol style="list-style-type: none"> 1. Odlewnictwo – Tadeusz Piwoński 2. Zarys dziejów odlewnictwa polskiego – K. Gierdziejewski 3. Odlewy artystyczne – Jacek Krokosz, Edward Bożek 4. Odlewnictwo artystyczne. Formowanie i odlewanie w sztuczkach – Józef Gawroński, Tadeusz Wojarski 5. Ekologiczne wytwarzanie dokładnych odlewów w formach ceramicznych – R. Haratym, R. Biernacki, D. Myszka
17/ Learning outcomes	
KNOWLEDGE	Graduate knows and understands the issues of technological and design processes of artistic castings in bronze. K_W02
SKILLS	Graduate is able to - consciously apply recognized technological and design processes. Student builds up his consciousness of technological and casting possibilities of sculpture, shows openness for untypical actions, which often is an inspiration for new artistic activities. K_U07
SOCIAL COMPETENCES	The graduate is prepared to: K_K01, K_K02
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Equipment of the Workshop of Artistic Casting Techniques:</p> <p>Rooms - about 150 square meters, prepared to carry out design work and perform technological processes of casting bronze sculpture.</p> <p>Separate room for welding and machining - none.</p> <p>Basic equipment - overhead crane, furnace for melting bronze, furnace for annealing moulds, fans,</p>



	Materials - wax, clay, plasticine, gypsum, brick flour, bronze, aluminum.
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<p>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 Catalogue (information is displayed in Akademos system)</p>



SYLLABUS

1/ Course title	Rysunek dla lat I - V/ Pracownia Rysunku Interdyscyplinarnego
2/ Teacher	dr hab. Małgorzata Gurowska
3/ Assistants	mgr Anna Siekierska
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 180
7/ Studies	<p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - obligatory</p> <p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - obligatory</p> <p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory</p> <p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - obligatory</p>
8/ Course type	degree course
9/ Didactic methods	<p>Conducting student projects in individual mode or / and in small groups (team projects).*/** Consultations, dialogue and didactic discussion; correction, reviews of work (presentation of student work, their joint analysis and discussion).*/** Monographic lectures, course, conversational.* Exercises, assignments.*/** Workshop activities.** E-learning: individual and group meetings on-line; selected exercises conducted remotely; e-mail exchange. *</p> <p>Due to epidemiological threat, classes will be conducted in hybrid mode: * in remote (online) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and G Suite connected to it. ** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of State Sanitary Inspection bodies and regulations of Rector of Academy of Fine Arts in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	<p>The entrance exam for the Faculty of Sculpture includes: a nature study, a figure study and a drawing composition. The practical exam is competitive and is based on a point system. It is a test of the candidate's artistic abilities and creative observation skills. Passing the exam, the candidate is qualified by a faculty committee on the basis of the documentation of the candidate's achievements.</p> <p>Successful completion of the first year of studies at the Faculty of Sculpture or another department of the Academy of Fine Arts in Warsaw, as well as a positive result of the portfolio review and an interview with the tutors.</p>



<p>12/ Final requirements</p>	<p>Students are required to: - Complete assignments given or own projects. - Develop an original project in the broad field of Drawing. - Demonstrate in-depth knowledge of the phenomena of drawing issues. - Performing a thorough - in the contextual as well as formal sense - analysis of a specific composition, drawing cycle with documentation. - Presentation of the semester work at a review in the studio, combined with a group discussion on the work. / - Professional development of the author's concept of artistic expression. Presentation of the concept in the form of a clear visualization (presentation / presentation board, photographic visualization, multimedia visualization). Task description (min. 2000 characters) Due to the epidemiological threat, reviews will take place in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+. The evaluation consists of: - Assessment of the level of skills, artistic qualities, resulting from the conceptual and technical level of completed tasks and the level of artistic and technical execution of drawing works in the context of historical knowledge in the field of drawing and painting, the degree of innovation of artistic solution 60% - Assessment of activity and degree of involvement in the implementation of the program (When assessing the works, attention is paid to: creative attitude, intuitive choices, diligence, openness to other attitudes) 30% - Assessment of the level of presentation. 10% Due to the epidemiological threat, credits and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The aim of the course is: - shaping artistic attitudes towards the surrounding, social and public space; - developing awareness and sensitivity necessary for the implementation of various professional and artistic projects related to the widely understood drawing in space; - developing the ability to undertake unusual drawing projects, installations in gallery, architectural and urban spaces; - imparting knowledge concerning the wealth of spatial solutions in contemporary artistic creations (spatial arrangements, video installations, environment). Drawing is understood broadly as a tool for recording and observing reality, and as a creative medium. It is supposed to support individual work of students, help them in creative choices and be a way for them to discover authorial and collective forms of expression, which is connected not only with the classical understanding of drawing, but also with opening to experimentation and crossing the borders of this discipline. It is very important to realize the meaning of drawing - to understand it as a thought process. When working with students, emphasis is placed not only on the final result of the work, but above all on the creative process, as drawing is a very important tool for development, and at the same time it complements the overall output and provides preparation for the profession of a sculptor or interdisciplinary artist.</p>



	<p>In the Drawing Studio, attention is also paid to drawings created in other studios of the Sculpture Department. The course assumptions include analysis of phenomena, processes, changes in surrounding reality and ability to transform them into plastic forms. The following are important: careful observation, the character of the model*, composition, proportions, light, interrelations of elements, differences in matter, contrast of forms and rhythm, but also time. The aim is to search for a comprehensible and universal yet original language of creative expression; to improve the ability to choose artistic means adequate to the content expressed; to deepen the ability to choose the right technique of communication; to find one's own technique; to develop creativity and creative awareness based on a solid workshop; to develop perception systematically. A separate class for all years is the quick drawing class, which aims to practice different types of sketch writing. Sketch drawing exercises teach making quick creative decisions, emphasize grasping the proportions of the model, composition on the page, and pay attention to the relationship of time and space. (The level/degree of difficulty of the assignment is matched to the stage of instruction the student is at.) * The model can be any creature encountered.</p>
<p>15/ Compulsory literature used during classes</p>	<p>– Gottfried Bammes, „Sehen und Verstehen”, Berlin, 1985 r. – Gottfried Bammes, „Der Nackte Mensch”, Berlin, 1985 r. – Gottfried Bammes, „Complete Guide to LIfe Drawing”, wyd. Search Press, 2011 r. – Gottfried Bammes, „Przewodnik dla artystów. Anatomia człowieka”. wyd. Lekarskie PZWL, Warszawa, 1995 r. – Sarah Simblet, „Anatomia dla artystów”, wyd. Arkady, Warszawa, 2010 r. – Iri Zżawa, „Anatoma dla plastyków”, – Gyorgy Fehér, András Szunyoghy, „Cyclopedia Anatomicae”, „Compearative anatomy”, 2006 r. – Robert Beverly Hale, Completed and edited by Terence Coyle „Master Class Figure Drawing”, 1991 r. – Anatomia Zwierząt, Kazimierz Krysiak, Henryk Kobryń, Franciszek Kobryńczuk, Warszawa : Wydaw. Naukowe PWN.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Literature is based on individual topics. The tutors offer the students a wide range of literature deepening their topics. - Hansen O., Towards Open Form, ed. by J. Gola, Foksal Gallery Foundation - Revolver, Warsaw 2005 - Hansen O., To See the World, Zachęta National Gallery of Art, Warsaw 2005 - Rudolf Arnheim, "Art and Visual Perception", Słowo/obraz Territory, Gdansk 2004 - Rudolf Arnheim, "Visual thinking", published by Słowo/obraz territoria, Gdańsk, 2012. - Andrzej Mencwel, "Antropologia Kultury Zagadnienia i wybór tekstów", Warsaw, 2005. - Bogdan Paczowski, "Seeing", Gdansk, 2005. - Michał Ostrowski, Materia Sztuki, Cracow, 2010. - John Berger, On Seeing, Warsaw, 1999. - John Berger, Ways of Seeing, Warsaw, 2008 - Roland Bart, "The Light of the Image", Warsaw, 2008 - Hans Belting, "Anthropology of Image", Cracow, 2007. - Wolfgang Welsch, Aesthetics beyond aesthetics, Cracow 2005. - Susan Sontag, On Photography, Krakow, 2017. - Andrzej Turowski, Biomorphism in the Art of the 20th Century.</p>



Between biomechanics and formlessness, Gdansk 2019. - Monika Bakke, Bio-transfigurations. Art and aesthetics of posthumanism, Poznań 2012. - Jasmina Wójcik, Igor Stokfiszewski, Izabela Jasińska, Art with community, Warsaw, 2018. - Krzysztof Wodiczko, Adam Ostolski, "Wodiczko. Socio Aesthetics", Warsaw, 2016. - Jacques Ranciere, "Aesthetics as politics", Warsaw, 2007. - Artur Źmijewski, "Trembling Bodies. Conversations with Artists", Krytyka Polityczna series, vol. 2, Bytom - Kraków 2006 - Contexts - Anthropology of Culture, Anthropology of the Body - Biology according to the Ninth American edition, Eldra P.Salomon, Linda R. Berg, Diana W. Martin, Multico Oficyna Wydawnicza - To listen: landings on ZACHEŃTA website : "Progress and Hygiene", broadcast "Materie" with Katarzyna Roj - Juanjo Palacios project <https://mapasonoru.com/> - Chapter on sustaining regimes - Marek Krajewski "There are things in life", p. 129 -159 - Gissen D., Subnature. Architecture's Other Environments, Princeton Architectural Press, New York, 2009 - "Towards a lexicon of use" Stephen Wright, Foundation Bęc Zmiana - "Truth is concrete. Artistic Strategies in Politics. A Handbook" ed. steirischer herbst and Florian Malzacher - "A Manifesto for Associated Species" (excerpt) - Donna Haraway <http://ewa.home.amu.edu.pl/Haraway,%20Manifest%20gatunkow%20stowarzyszonych.pdf> - Cheap Nature - Raj Patel, Jason Moore - Listening to Plants - Lynn Margulis and Dorian Sagan / - New super enzyme eats plastic bottles six times faster https://www.theguardian.com/environment/2020/sep/28/new-super-enzyme-eats-plastic-bottles-six-times-faster?utm_term=81e64898abd71bf814ce59f2ff690a0e&utm_campaign=GreenLight&utm_source=esp&utm_medium=Email&CMP=greenlight_email&fbclid=IwAR1RLF9KIBk5r-G-EcvdFaM0R1GV0FxtlNp4QYiPBvZSxud6qt8j9ujPgrw And others: monograph albums, exhibition catalogs, art-related world literature, art magazines and websites: Autoportret, BecZmiana, biweekly, niezla-sztuka.blogspot.com, Sienkiewiczkarol.org, Szum.

17/ Learning outcomes

KNOWLEDGE

KNOWLEDGE: Graduate_ knows and understands: K_W01 / the detailed principles of realization in: drawing and painting in the broad sense and the specialty necessary for the realization of own projects; the application of observation, imagination, intuition, curiosity, experimentation and research work in artistic development. K_W02 / problems related to drawing, painting, graphic and photographic techniques. Has knowledge of these techniques, knows their tools. He knows a range of issues connected with drawing techniques and technologies (in a holistic approach) and has a thorough knowledge of materials: paper, cardboard, canvas, experimental materials (own techniques), he is able to use this knowledge while realizing artistic work. K_W03 / historical, cultural and social context concerning the subject, contemporary artistic issues connected with drawing object, installation, interactive installation. K_W04 / in-depth problems in anatomical construction of a human being; his/her portrait, knows issues connected with solid, form, texture, color static and dynamic, stabilization and destabilization, construction and detail. K_W06 the need and ability to get to



	<p>necessary information, also in foreign language on B2+ level (books, magazines, Internet, e-learning), enabling understanding, analysis and interpretation of works of art; K_W09 a specified range of issues connected with drawing techniques and technologies (as a whole) and has a thorough knowledge of materials and materials, he/she is able to use this knowledge while realizing artistic works; K_W10 / thoroughly knows the principles of two-dimensional design, issues connected with the knowledge of designing in the range of flat and spatial composition (installations); he/she can make a work in an adequate scale. He knows detailed rules of techniques and forms of documentation of his own artistic work, he is able to make portfolio and competition documentation and presentations. K_W11 / the historical and cultural context of other branches of contemporary science: philosophy, cultural anthropology, media theory, aesthetics, understands their relations with the form of the profession; the historical and cultural context of current patterns of independence and freedom of artistic expression; the rules of conscious use of the sources of own artistic inspirations, also in the social and cultural context; K_W12 / basic terms and principles of copyright and other aspects of the profession of an interdisciplinary artist.</p>
<p>SKILLS</p>	<p>In terms of skills the student is able to: K_U01 / Use the patterns underlying artistic creation in the field of composition and building solids, contrasts, visual structures, light, color, construction, detail, texture, statics and dynamics. K_U02 / Create and consequently realize autonomous artistic concepts showing imagination, intuition, curiosity, creative experiment and creativity. K_U02 / Observe his/her own creative process in the broadest possible context, use freely the tools of artistic workshop, technological and design knowledge in the field of drawing, painting, photography, printmaking, composition of solids and planes, form, texture, color, construction, detail, portrait and anatomical construction. K_U03 / Consciously use appropriately selected technique and technology and means of artistic expression in realization of artistic works. Intentionally choose the subject, material and place of presentation with awareness of the contexts occurring in relation to the environment and taking into account the aesthetic and social aspects. K_U04 / Can make autonomous decisions related to the realization of tasks resulting from disciplinary and interdisciplinary artistic projects, basing their actions on thorough observation of nature, striving for internal and external coherence of the work and eliminating errors through self-correction. K_U05 / Cooperate with others in teamwork and take a leading role in such teams, using their competences, knowledge and preparation to work in a team, can present their own concepts and reflections, is prepared to co-operate and lead an interdisciplinary team. He/she is able to apply in-depth knowledge on presentation techniques, arrangement and organization of space. K_U06 / To an advanced degree, use photography and image recording techniques to record and preserve creative actions; apply in-depth knowledge of presentation techniques, arrangement and organization of space - including multimedia techniques. K_U07 / Consciously use for realization of own artistic actions classic and contemporary methods of artistic narration by using insightful observation, imagination, intuition and emotionality, create his/her own creative personality, creating individual image of artistic actions. K_U08 / Effectively and consciously use a variety of materials, techniques and technologies and forms of artistic expression, strives to improve their own concepts, forms of expression and organization of space, including exhibition space. K_U09 / Can demonstrate the ability to formulate their own judgments and</p>



	<p>draw accurate conclusions in their statements. Has a responsible approach to public speaking in order to present artistic works, can skilfully arrange exhibition space.</p>
<p>SOCIAL COMPETENCES</p>	<p>In terms of social competence the student is ready to: K_K01 / Inspire the process of improving the workshop skills of others, understands the need for continuous creative and intellectual development, has the intrinsic motivation to take creative action and the ability to organize their own work. K_K02 / Use independently the knowledge gained in the field of fine arts, to analyze and interpret the knowledge coming from various sources, to formulate critical argumentation and to create new ideas within the framework of the possessed knowledge; K_K03 / Effectively use imagination, intuition, emotionality, the ability of creative thinking and creative work. Is able to solve professional and team problems, is open to cooperation with the external environment. K_K04 / Is able to reflect on his/her own actions in the context of other creators of culture and aesthetic, ethical, scientific, technical and social aspects related to his/her own work and the creative environment. K_K05 / Communicate effectively and initiate team tasks, cooperate, negotiate, present own critical opinions and accept opinions of others. The student should individually extend his/her knowledge of the areas of art and culture useful in formulating and solving complex issues related to the realized artistic discipline. On the basis of thorough and detailed knowledge of art styles and related creative traditions, a student should be able to independently create artistic works with a high degree of originality. The student should know and understand the patterns underlying artistic creation, which enable freedom and independence of own artistic expression. The student should be confident in his/her workshop skills to a sufficient degree to maintain and expand the ability to create and realize his/her own artistic concepts. The student should strive to become an independent person, able to integrate the acquired extensive knowledge. He/she should be able to translate a complex conceptual problem into a developed drawing form and to independently produce documentation of his/her work. The student should be highly responsible in public appearances connected with artistic presentations. The student should have a highly developed artistic personality, which enables him/her to create and realize their own artistic concepts. The student should be able to reflect on social, scientific and ethical aspects of his/her work. Flexible in thinking, adapting to new and changing circumstances. The student should be tolerant, but also capable of constructive criticism in relation to the actions of others. He/she should be open to integration with other people in various cultural undertakings. Initiates working with other people on joint projects, artistic activities and complex presentations. Summary: Student has gained a thorough knowledge of the artistic workshop, supported theoretically, both in terms of practice and knowledge of art. He/she is prepared to design and realize artistic works within the widely understood discipline of drawing based on his/her own creative inspirations. It gives him/her opportunities to undertake all creative activities, first of all within the professional discipline and to continue postgraduate and doctoral studies. The student possesses artistic, professional and technical qualifications necessary for effective performance of the profession. He/she is thus prepared to independent creative work. He/she is a conscious participant and co-creator of contemporary culture, combining humanistic knowledge with artistic experience through his/her own active creative activity and reflective attitude to various manifestations and forms of contemporary culture.</p>



**18/
Description of the
requirements for the
studio, workshop or
teaching aids**

The drawing studio allows working with models in the nude, has very good natural lighting ensuring even illumination of the entire surface of the studio, and has a supplement of good artificial lighting ensuring even illumination of the entire surface of the studio. It is equipped with flooring made of materials ensuring durability and the possibility of maintaining cleanliness. The drawing room is equipped, among others, with: - easels with boards in 105 x 75 cm format and clips, - metal chests of drawers for drawings B!+, - cabinets for other basic materials and tools for drawing, - cardboard boxes, offset paper, chalk paper, roll paper, cardboard and others: (in the studio is always available various types of paper: offset, chalk, cardboard, coated and uncoated cardboard in different formats, colors and weight. The variety of materials teaches students to consciously choose the material and the consequences of that choice, it also shows different forms of working with the substrate and types of marking, teaches awareness of the tools used, their capabilities and limitations, choice of techniques). Teaching aids: - computer with software for drawing, photo processing with Internet access, camera and speaker. - multimedia 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 Catalogue (information is displayed in Akademus system)



SYLLABUS

1/ Course title	Drawing
2/ Teacher	prof. Mariusz Woszczyński
3/ Assistants	Marcin Bogusławski
4/ Code	-
5/ Faculty	Faculty of Sculpture
6/ C ource form / hours	ex. / 320
7/ Studies	
8/ Course type	degree course
9/ Didactic methods	Practical. Exercises, direct corrections, reviews, seminar, lecture, didactic discussion, didactic dialogue, thematic discussion, correction, consultation
10/ Language of lecture	polski
11/ Prerequisites	Entrance examination for degree candidates applicable to the Department of Sculpture.
12/ Final requirements	Final reviews for students of all years, from a full year of work.
13/ The form of passing the course (assessment methods and criteria)	<p>Teaching methods :</p> <p>Practical. Exercises, direct corrections, reviews, seminar, lecture, didactic discussion, didactic dialogue, thematic discussion, correction, consultation</p> <p>Assessment Criteria:</p> <p>Successful completion of a full year of work through final review. Final year exhibition.</p>
14/ Teaching goals (program content, subject description)	<p>In the drawing and painting studio, students study nature from a model, realize the principle of cognition and development of plastic form, abstract thinking, drawing composition related to their own sensitivity, using various means of artistic expression. In the course of work in the studio, a variety of artistic language is deepened, which is based on patient observation and interpretation of nature. Students in a variety of drawing techniques pursue: 1.insightful study from model; sketches; 2.thoughtful composition from nature; 3. free realizations from nature and imagination.</p> <p>The goal is to strive to shape the full personality of the student. The goal of education is knowledge resulting from careful, sensitive, attentive observation of nature and the model, learning compositional thinking and the ability to cooperate with nature, which takes place with a pencil or brush in hand. This leads to a unique re-envisioning of nature through the knowledge and action of art form. Students' attitudes should be open and engaged, connected with their own understanding of complex issues, themes and</p>



	<p>problems of drawing and painting composition, based on the study of nature and its interpretation. Through the work, students learn how to operate with the form, broadening and developing the horizon of artistic knowledge. Work is carried out all the time in various drawing and painting techniques (basic technological information). This baggage can be creatively used and developed by the student further in other fields of art: sculpture, ceramics, relief, etc. Individual discussions and revisions are ongoing during the work. Developing the student's imagination and sensitivity. Deepening of artistic language, relying on patient observation and interpretation of nature. Students' intuitive abilities and instinct for drawing and painting are important. Students develop their attitudes through skillful recognition of their own needs, interests, preferences, directions, as well as through openness to the attitudes of others, but consciously and reasonably. The studio places great emphasis on the development of the student's personality and his conscious artistic creation. Senior assignments and programs are personalized for each student, and exercises, discussions, and corrections are conducted individually.</p>
15/ Compulsory literature used during classes	<p>Władysław Ślesieński, Techniki malarskie spoiwa mineralne, Warszawa, 1983; Techniki malarskie, spoiwa organiczne, Warszawa, 1984</p> <p>Maria Rzepińska, Historia koloru w malarstwie; Historia malarstwa europejskiego XIV – XX wieku, Warszawa, 1978.</p> <p>Michał Walicki, Żłoty widnokrąg, Warszawa, 1965.</p> <p>Karol Eistreicher, Historia sztuki, Kraków, 1976.</p> <p>Karol Hopliński, Techniki i metody malarstwa sztalugowego, Kraków, 1937.</p> <p>M. Walicki, J. Starzyński, Dzieje sztuki polskiej, Warszawa, 1936.</p> <p>Jan Białostocki, Sztuka cenniejsza niż złoto, Warszawa, 2011.</p> <p>Ernest H. Gombrich, Sztuka i złudzenie; O sztuce, Warszawa, 1997.</p> <p>Aleksander Wojciechowski, Polskie malarstwo współczesne, Warszawa, 1981.</p> <p>Jerzy Wolff, Wybrańcy sztuki; Kształt piękna, Warszawa, 1973.</p> <p>Ignacy Witz, Oko i dłoń malarza, Warszawa, 1966; Polscy malarze, polskie obrazy, Warszawa 1974.</p> <p>Tadeusz Dobrowolski, Sztuka Krakowa, Kraków, 1971.</p> <p>Zbigniew Herbert, Martwa natura z wędzidłem, Warszawa, 2003.</p> <p>Tadeusz Chrzanowski, Polska sztuka sakralna, Kraków, 2002.</p> <p>Tadeusz Chrzanowski, Sztuka w Polsce od I do III Rzeczypospolitej, Warszawa 1998.</p> <p>Albumy i katalogi (przykłady, nazwiska artystów): Henryk Tomaszewski, Artur Nacht Samborski, Piotr Potworowski, Józef Czapki, Jan Cybis, Władysław Taranczewski, Wojciech Jastrzębowski, Karol Tichy, Stanisław Noakowski, Antoni Kenar, Władysław Hasiór, Antoni Rząsa, Marian Wnuk, Tadeusz Breyer, Władysław Skoczylas, Eugeniusz Eibisch, Jan Matejko, Piotr Michałowski. Olga Boznańska, Jan Stanisławski, Stanisław Wyspiański, Witold Wojtkiewicz, Leon Wyczółkowski, Jacek</p>



	<p>Malczewski, Józef Pankiewicz, Władysław Podkowiński, Władysław Gerson, Józef Chełmoński, Bruno Schulz, Stanisław Ignacy Witkiewicz, Władysław Strzemiński, Zbysław Maciejewski, Teresa Pągowska, Rajmund Ziemiński, Jacek Sienicki, Jerzy Panek, Roman Artymowski, Jerzy Tchórzewski, Jerzy Stajuda, Jerzy Sołtan</p>
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>Skills - The student/graduate should be able to: While working in both drawing and painting through careful observation of nature, the student will develop in artwork composition, proportion, and placement of figures in space, i.e., basic issues in drawing. A2_U12 Thinking occurs, in which the verification of visible nature, the presentation of the student's imagination, searching for the right tone, organizing the whole and paying attention to detail. A2_U13 Contrast of forms and directions, their appropriate rhythmicity is important. An attempt at abstract thinking based on and derived from nature. Specific, personal description and emotional recording of reality. A2_U11, A2_U12 Decisive matter - striving in artistic action for contrasted colors, juxtaposed in painting sound on canvas, cardboard, paper - so called: "game" of color. In it, a skilful play with form follows, which is created in the process of work during the deepening of the painterly expression. A2_U16, A2_U17 An annex to a diploma can be made in a studio. It applies to students who are particularly interested in variety of artistic problems in drawing and painting A2_U17, A2_U20 Inalienable values of cognition and development of artistic language in the process of student's education, through observations of nature and cognition of form in drawing are fully consistent with the strategy and type of education at the department. Learning, developing basic drawing, painting, and printmaking techniques also helps the student in sculptural thinking. They are both a leaven and a development, an aid to building a sculptural form, an extension of the plastic theme in its basic core. From the very beginning of studies, the pedagogical process aims at making a student acquainted with ideological values and technical skills characteristic for sculpture, shaping his personality according to these rules and having a possibility to approach them creatively.</p>
SKILLS	<p>Knowledge - The student/graduate should achieve knowledge in: In the studio, the student, while working on the motif, at the easel, during the class, should base his/her insightful and attentive vision, thinking and artistic actions on the study of nature (a model, a nude, a simple or elaborate still life - that is, several objects juxtaposed together in a color chord, in gray or in the contrast of the elements used). A2_W08 This painting and drawing work is a basic component of the student's activity, in it he/she makes solutions on the plane of a sheet of paper or on canvas. Starts the process of artistic recording by juxtaposing elements on the plane, their recognition, description, comparison, selection, definition. Equally important is the phenomenon of light, interrelations and interpenetration of the elements of nature, a painter's sign, differences in matter, contrast of forms and directions, rhythm.</p>



	<p>These activities lead to specific compositional, valour, color, expression or content solutions. A2_W10</p> <p>Thorough student's work based on practical observation (from eye) brings him/her closer through seeing the nature, to its description and further to interpretation through recording of plastic form in drawing. Perfecting the work with the nature leads to deepening the thinking with the form and the knowledge connected with its functioning in the work of art. From here comes an internal motivation to develop, deepen and update the creative language in drawing. A2_W11</p> <p>In the studio it is possible to make an annex to the diploma. It applies to students particularly interested in variety of artistic problems in drawing and painting A2_U17, A2_U20</p>
<p>SOCIAL COMPETEN CES</p>	<p>Social Competencies - The student/graduate should be able to :</p> <p>Follow direct direction, discussion and correction during student work. Proceeding according to the specifics of different painting and drawing techniques. A2_K01</p> <p>Developing the student's imagination and sensitivity. Deepening of artistic language, relying on patient observation and interpretation of nature. Intuitive abilities, students' drawing and painting instinct count. A2_K02</p> <p>The student develops his/her attitude through skillful recognition of own needs, interests, preferences, orientations and through openness to the attitudes of others, but consciously and reasonably. A2_K03</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Teaching Aid Requirements: Painting studio with easels and wooden boards, with good daylight, model, draperies, tables, cabinets, books, subject albums. Basic drawing tools and materials, pigments, inks, water and oil paints, binders, white and gray paper, gray cardboard, canvases. In addition, as part of deepening knowledge and broadening horizons - films about art and figures of artists who create its image and diversity. Visiting common problem exhibitions, if any, in museums, galleries or also in museum warehouses</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Rzeźba w architekturze
2/ Teacher	dr Paweł Mysera
3/ Assistants	dr Paweł Mysera
4/ Code	RZ/S/I/0/KK/10;RZ/S/II/0/KK/10
5/ Faculty	Faculty of Sculpture
6/ Course form / hours	ex. / 120
7/ Studies	Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - obligatory
8/ Course type	degree course
9/ Didactic methods	<p>Conducting student projects on an individual basis and/or in small groups (team projects).*/** Consultations, dialogue and didactic discussion; proofreading, revising papers (presentation of student work).*/** Monographic and course lectures, conversation classes.*/**. Workshop classes.** E-learning: e-mail exchange; online group and individual meetings; selected exercises conducted remotely. *</p> <p>Due to the epidemiological threat, classes will be taught in a hybrid mode: * in remote (online) form, using electronic communication means and tools provided by the university. Contact with the use of academic mail of the Academy of Fine Arts in Warsaw and connected to it G Suite (including google meet). ** in a traditional form - stationary, taking into account sanitary regulations, recommendations and guidelines of the State Sanitary Inspection bodies and regulations of the Rector of the Academy of Fine Arts in Warsaw. In justified cases we will enable the student to work remotely on a selected issue.</p>
10/ Language of lecture	polski
11/ Prerequisites	Completed two years of study in the Department of Sculpture or qualification by a faculty committee based on the candidate's record of achievement.
12/ Final requirements	<ul style="list-style-type: none"> - Complete realization of issued tasks. - Development of an original project in the field of sculpture situated in open, closed, public, social, private space. - Demonstrated in-depth knowledge of the phenomena occurring in the architectural space, also in historical and cultural terms. - In-depth analysis of a specific urban space in both contextual and formal terms, along with its documentation/inventory. - Developing the author's concept of artistic expression in the aforementioned space.



	<ul style="list-style-type: none"> - Presentation of the concept in the form of a clear visual message (conceptual sketches, spatial model, mock-up, presentation board, photographic visualization, multimedia visualization) and a description of the idea. - Required attendance during the course of individual and/or group revisions, consultations, lectures, and demonstrations of student work. - Passing grade reviews and artistic merit of the projects. Two reviews scheduled per semester. <p>Due to the epidemiological threat, reviews will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+.</p> <p>The assessment consists of:</p> <ul style="list-style-type: none"> - Assessment of the individual artistic and intellectual process of the student, including independence in the implementation of the undertaken issues 30% - Artistic and technical level of the performed works; degree of innovation, originality of proposed solutions 30% - General level of knowledge concerning artistic creation in architecture and public space issues 20% - Level of involvement in the work and ability to conduct the work in stages 10% - Assessment of the form of presentation of the artistic work prepared by the student 10% <p>Due to the epidemiological threat, assignments and exams will be held in a hybrid mode: stationary and / or remote. Depending on the individual case, as well as developments in the pandemic situation.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The primary goal of the Architecture Sculpture Studio program is to initiate the infiltration of art into the natural human environment. Taking up artistic challenges in public space requires working on the basis of a specific place, its historical, social, scientific or cultural contexts, as well as spatial qualities. The specialised character of the subject determines the preparation of the students to undertake professional and artistic challenges, therefore the important didactic goal is the acquisition of knowledge and skills in:</p> <ul style="list-style-type: none"> - working at the grassroots in the field of sculpture in social space, that is: recognizing social and cultural needs of specific social and cultural needs of specific communities in a specific place; - diagnosing social problems in order to make artistic intervention; - initiating the penetration of art into the natural human environment; - shaping culture and visual communication by means of products of high artistic value in the social space of the city, town, village, landscape;



	<ul style="list-style-type: none"> - building relations between visual product (sculpture, object, installation) and surrounding space and recipient/user of space -creating visual products from recycled matter and respecting the natural environment; - creating participatory projects concerning sculpture in social and public creation of participatory projects concerning sculpture in social and public space; - shaping memorial sites with respect for historical truth and the surrounding space; - recognizing the creative potential of degraded spaces; - building sculpture sensory systems that stimulate the creative activity of their users, especially children and youth; - making an inventory of a given space together with planning its development with a spatiotemporal system; - designing sculpture space on the basis of urbanization plans, architectural projections and cross-sections with taking into account the problem of the background; -building spatial models and situational mock-ups in appropriate scales; the ability to present a project using boards with visualizations, spatial development plan and description of the idea; - cooperate in interdisciplinary teams with architects, landscape architects, urban planners, designers, anthropologists and ethnographers - planning and writing ministerial and municipal art projects: filling out forms, determining the purpose, methods, place and time of the project
<p>15/ Compulsory literature used during classes</p>	<p>The literature is based on the individual topics of both the semester and dissertation. The instructors suggest a wide range of literature to the students, deepening the topics taken up by them.</p> <p>R. Arnheim, Dynamika formy architektonicznej, Oficyna, Łódź 2016</p> <p>R. Arnheim, Myślenie wzrokowe, słowo/obraz terytoria, Gdańsk 2011</p> <p>A. M. Leśniewska, Nowe miejsce rzeźby w sztuce polskiej lat 60 XX wieku jako wyraz przemian w sztuce przestrzeni, Instytut Sztuki PAN, Warszawa 2015</p> <p>J. Pallasmaa, Oczy skóry. Architektura i zmysły, Instytut Architektury, Kraków 2012</p> <p>G. Świtek, Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje, Wydawnictwo Naukowe UMK, Toruń 2013</p> <p>J. Gehl, Życie między budynkami. Użytkowanie przestrzeni publicznych, Wydawnictwo RAM, Kraków 2013</p> <p>A. Gębczyńska-Janowicz, Polskie założenia pomnikowe. Rola architektury w tworzeniu miejsc pamięci od połowy XX wieku, Neriton, Warszawa 2010</p> <p>red. M. Praczyk, Pomniki w epoce antropocenu”, Wydawnictwo</p>



	<p>Naukowe UAM, Poznań, 2017 H. Taborska, Sztuka w miejscach śmierci. Europejskie pomniki ofiarhitleryzmu, Wydawnictwo Austeria, Kraków, Budapeszt, Syrakuzy, 2019 O. Hansen, Ku formie otwartej, Zachęta, 2005 O. Hansen, Zobaczyc świat, Zachęta, 2005 K. Niziołek, Sztuka społeczna. Koncepcje - dyskursy - praktyki. Białystok 2015</p> <p>Most of the publications are available in the Academy's Library. In addition, the tutor makes available from his own collection.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>F. Springer, Zaczyn. O Zofii i Oskarze Hansenach, Karakter, Kraków – Warszawa 2013 M. Jądzińska, Duże dzieło sztuki. Sztuka instalacji, autentyzm, zachowanie, konserwacja, Universitas, Kraków 2012 N. Bourriaud , Estetyka relacyjna, MOCAK, Kraków 2012 red. A. Szewczyk, Możliwości rzeźby. Pracownia Jerzego Jarnuszkiewicza w warszawskiej Akademii Sztuk Pięknych, ASP i Autorzy, 2017 M. Merleau – Ponty, Fenomenologia percepcji, Fundacja Aletheia, Warszawa 2001 A. Melbechowska-Luty, Posągi i ludzie. Rzeźba polska dwudziestolecia międzywojennego (1918-1939). Wydawnictwo Nerito, Warszawa 2005 R. Morris, Uwagi o rzeźbie, Muzeum Sztuki w Łodzi, 2010 A.M. Niezabitoski O strukturze przestrzennej obiektów architektonicznych, Wydawnictwo Naukowe „Śląsk”, Katowice 2017 J. Pallasmaa, Myśląca dłoń. Egzystencjalna i ucieleśniona mądrość w architekturze, Instytut Architektury, Kraków 2015 Yi – Fu Tuan, Przestrzeń i miejsce, Warszawa 1987. Pisma artystyczne i strony internetowe: Szum, https://www.dwutygodnik.com, Autoportret, Rzut, https://sienkiewiczkarol.org http://www.arte-util.org Additionally, we recommend books published by Fundacja Bęc Zmiana. We also encourage you to follow current information from Poland and around the world, in order to build an attitude towards the reality in which we live. Most of the publications are available in the Academy's Library. In addition, the tutor makes available from his own collection.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W01 Student knows and understands detailed rules of realization in: full-plastic sculpture, bas-relief, relief, medal making with elements of lettering and specialization necessary to realize own projects; application of observation, imagination, intuition, curiosity, experiment and research work in artistic development; K_W03</p>



	<p>Student knows and understands historical, cultural and social context concerning sculpture in architecture in organization of public space; contemporary artistic issues connected with sculpture object, installation, interactive installation;</p> <p>K_W010</p> <p>Student knows and understands thoroughly principles of two-dimensional design - 2D; problems connected with the knowledge of designing in the range of flat (2D) and spatial composition; can make a model or a model in an appropriate scale; detailed rules concerning the techniques and forms of documentation of one's own artistic work, knows how to make a portfolio and documentation for competitions and presentations;</p> <p>K_W011</p> <p>The student knows and understands historical and cultural context of other contemporary sciences: philosophy, cultural anthropology, media theory, aesthetics, understands their relations with the form of the profession; historical and cultural context of current patterns of independence and freedom of artistic expression;</p> <p>The rules of conscious use of the sources of own artistic inspirations, also in social and cultural context;</p> <p>K_W012</p> <p>Student knows and understands the basic terms and principles of copyright and financial and legal aspects of financial and legal aspects of sculptor's profession.</p>
<p>SKILLS</p>	<p>K_U01</p> <p>Student can use patterns underlying artistic creation in the field of composition and building solids, contrasts, visual structures, light, color, construction, detail, texture, statics and dynamics (kinetic sculpture);</p> <p>K_U02</p> <p>Student is able to create and consequently realize autonomous artistic concepts showing imagination, intuition, curiosity, creative experiment and creativity; observe their own creative process in the broadest possible context; use freely the tools of artistic workshop, technological and design knowledge in the field of sculpture, drawing, painting, photography, graphic arts, composition of solids and planes, form, texture, color, construction, detail, portrait and anatomical construction;</p> <p>K_U03</p> <p>The student can consciously use properly selected techniques and technology and the means of artistic expression in the realization of artistic works; choose the subject, material and the place of presentation with awareness of the contexts occurring in relation to the environment and taking into account aesthetic, social and legal aspects;</p> <p>K_U04</p> <p>The student is able to make autonomous decisions connected with the realization of tasks resulting from disciplinary and interdisciplinary artistic projects, basing his actions on a thorough observation of nature, aiming at the internal and external coherence of the work and eliminating errors through self-correction;</p> <p>K_U05</p> <p>The student is able to cooperate with others in teamwork and take the leading role in such teams, using the competences, knowledge and preparation to work in a team; he/she is able to present own concepts and reflections; he/she is prepared to</p>



	<p>cooperate with and lead an interdisciplinary team; K_U06 The student is able to use photography and image registration techniques in order to register and consolidate creative actions; he/she is able to apply in-depth knowledge on presentation techniques apply in-depth knowledge on presentation techniques, arrangement and space organization, including multimedia techniques; K_U09 The student is able to demonstrate the ability to formulate their own judgments and draw accurate conclusions in oral statements, as well as in extended written works; The student can responsibly approach public presentations of artistic works, can skilfully arrange exhibition space;</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01 The student acquires competence in inspiring the process of improving workshop skills of others; understands the need for continuous creative and intellectual development; is intrinsically motivated to take creative action and has the ability to organize his/her own work; K_K02 The student acquires competence in the independent use of the acquired knowledge in the field of fine arts, to analyze and interpret knowledge coming from various sources; to formulate critical argumentation and to create new ideas within the framework of their knowledge; K_K03 The student acquires competences in effective use of imagination, intuition, emotionality, the ability of creative thinking and creative work; is able to solve professional and team problems, is open to cooperation with the external environment K_K04 The student acquires competences in the field of undertaking reflection on own actions in the context of other creators of culture and aesthetic, ethical, scientific, technical and social aspects connected with own work and creative environment K_K05 The student acquires competences in effective communication and initiating team tasks, cooperation, negotiations, presenting own critical opinions and accepting others' opinions;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>In order to carry out the programme assumptions of the Sculpture in Architecture studio, space for creative activities of laboratory and experimental character is necessary. The above-mentioned character of activities enforces the use of appropriate tools for modeling, mock-ups, prototyping, as well as documenting both the individual stages of work and the final results. In the implementation of the program assumptions, material, tool and machine resources are necessary. The following are helpful: cameras, tripods, multimedia projector.</p>
<p>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 Catalogue (information is displayed in Akademus system)</p>	





SYLLABUS

1/ Course title	Polish language for Erasmus+
2/ Teacher	Miłosz Lindner
3/ Assistants	
4/ Code	-
5/ Faculty	Studium Języków Obcych
6/ C course form / hours	ex. / 30
7/ Studies	
8/ Course type	elective
9/ Didactic methods	foreign language course conversation class lecture homework readings screenings museum visits
10/ Language of lecture	angielski
11/ Prerequisites	Erasmus+ students
12/ Final requirements	ability to use Polish alphabet and Polish phonetic system knowledge of reading hypothesis and ability to self-learn knowledge of the basic cultural contexts
13/ The form of passing the course (assessment methods and criteria)	attendance active participation in class filling in Google Classroom assessments doing homework and being prepared for next class revisions of the acquired materials
14/ Teaching goals (program content, subject description)	First meeting: course introduction concept of “the other” (based on Emmanuel Levinas’ work) discussion about The Wacko (dir. Marek Koterski) - marking polish post-soviet context what does “Słowianie” mean? Second meeting: discussing “Tango” by Zbigniew Rybczyński (an explanation of housing situation before and after 1989, an explanation of the phenomenon of USA in Poland) what does a nation mean? what is an imagined community? (based on the story of August Agbola Browne) “Jakoś to będzie” - how to explain polish philosophy? Third meeting an overview of the Polish history of the 20th century during the walk in Skaryszewski Park (history of the monuments, Wedel’s factory, British airways over Warsaw during Second World War)



	<p>Fourth meeting The Warsaw Ghetto Uprising based on the reading Shielding the flame (by Hannah Krall with Mark Edelman)</p> <p>Fifth meeting Was Poland always a monolith? The history of Poland “from the sea, to the sea” and Polish-Lithuanian Union polish names, name birthdays and important Polish celebration days visiting POLIN (Museum of Jewish History)</p> <p>Sixth meeting discussion between Olga Tokarczuk and Henryk Sienkiewicz, Tokarczuk’s perspective (a concept of fourth person narration), “literature to uplift hearts”, language as a polis</p> <p>Seventh meeting What is messianism? Introduction of Mickiewicz, Słowacki and Krasiński, Constitution of May III and it’s political limits, partitions</p> <p>Eighth meeting How to read in Polish?</p> <p>Ninth meeting history of Polish peasants, what does it mean “the nobility does not work”?, the uprising in Jamestown (1609), what is the origin of the word “cham”</p> <p>Tenth meeting Słowacki’s funeral, death as a fact and and as a news, history of re-funerals (Casimir the Great, Queen Jadwiga)</p> <p>Bibliography: Privatizing Poland: Baby Food, Big Business, and the Remaking of Labor (Culture and Society after Socialism) - Elizabeth C. Dunn The Shock Doctrine - Naomi Klein The Unwomanly Face of War: An Oral History of Women in World War II - Svetlana Aleksievitch Chamstwo - Kacper Pobłocki Prześniona rewolucja - Andrzej Leder Ludowa Historia Polski - Adam Leszczyński</p>
<p>15/ Compulsory literature used during classes</p>	<p>Google Classroom materials</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Beata K. Jędryka, Marta Buława, Anna Mijas, POLSKI na dobry start PODRĘCZNIK DO NAUKI JĘZYKA POLSKIEGO JAKO OBCEGO, Warszawa 2017</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W01 basic linguistic rules necessary to pursue their own learning goals; K_W02 basic ideas related with the field of Polish culture; K_W03 historical and contemporary phenomena in the field of polish culture; K_W04 progressive trends in the fields of humanities including philosophy, cultural anthropology, media theory.</p>
<p>SKILLS</p>	<p>K_U01 cooperate and work with other team members; K_U02 prepare typical written works concerning specific problems related to the course area, using different sources; K_U03 use their linguistic skills proper for the field of studies, according to A1</p>



	CEFR level.	
SOCIAL COMPETEN CES	K_K01 continuously self-learn in the fields related to Polish language and culture; K_K02 autonomously analyse and interpret information, develop ideas.	
18/ Description of the requirements for the studio, workshop or teaching aids	computer speakers projector internet connection Zoom software	
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 Catalogue (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/ Course form / hours	proseminar / 30
7/ Studies	<p>Erasmus+ incoming and outgoing, -error-, -error- - obligatory</p> <p>Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice</p> <p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - choice</p> <p>Painting, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, painting - choice</p> <p>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</p> <p>Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, - choice</p> <p>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</p> <p>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</p> <p>Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - choice</p> <p>Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice</p>
8/ Course type	facultative
9/ Didactic methods	<p>Pre-seminar: 3 hours per week, 2 semesters</p> <p>This course is open to all students, both international and Polish, who wish to discuss contemporary art in English.</p>
10/ Language of lecture	angielski
11/ Prerequisites	-error-
12/ Final requirements	-error-
13/ The form of passing the course (assessment methods and criteria)	<p>Course Requirements:</p> <p>Regular attendance and participation - both terms.</p> <p>/Active participation in class discussions is an important element of the final grade/.</p>



	<p>spring term: 1/ Presentation of one text, 2/ Presentation of one selected artist from one's country</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>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 Humanitarian Foundation for immigrants and torture victims, as well as the organization Sławek for rehabilitation of former prisoners.</p> <p>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./</p> <p>The second – theoretical part will be structured as discussion-oriented classes. We will refer to recent texts representative of the contemporary 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.</p> <p>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.</p>
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 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 Lichtensteiger.de. 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



	<p>Philosophical Association Eastern Division Sixty-First Annual Meeting. (Oct. 15, 1964), pp. 571-584.</p> <p>11. Artur Danto, "The Original Creative Principle": Motherwell and Psychic Automatism, in Rosand D.(ed.) (1997) Robert Motherwell on Paper, pub. Harry N Abrams.</p> <p>12. Scott Lash, Economies of Signs and Space, London 1996.</p> <p>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.</p> <p>14. Jasper Johns, Gray The Art Institute of Chicago, Yale University Press, New Heaven and London, 2007.</p> <p>15. Jeffrey Weiss, Marc Rothko, National Gallery of Art Washington, Yale University Press, 1998.</p> <p>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.</p> <p>17. Richard Rorty, "Private Irony and Liberal Hope" [in:]: Contingency, Irony, and Solidarity, Cambridge 1989, pp.73 -95.</p> <p>18. Jean-Luc Nancy, Pleasure in Drawing, Fordham, New York 2013.</p> <p>19. Jean-Luc Nancy, Multiple Arts: The Muses II, Stanford California 2006.</p> <p>20. Klaus Theweleit, Preliminary findings in: Male Fantasies, University of Minnesota Press, 1987.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>-error-</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	
<p>SKILLS</p>	
<p>SOCIAL COMPETENCES</p>	<p>Students are expected to have completed the necessary reading prior to each meeting of the class.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>-error-</p>
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to</p>	



the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademos system)