

## ACADEMY OF FINE ARTS IN WARSAW\_FACULTY OF GRAPHIC ART\_TIMETABLE\_major courses

	9.00 – 11.00 a.m.	11.00 – 1.00 p.m.	2.00 – 4.00 p.m.	4.00 – 6.00 p.m.	6.00 – 8.00 p.m.	
<b>MON.</b>	<b>Poster and editorial</b> L. Majewski 30 <b>Illustration</b> G. Lange 23 <b>Sign Design</b> P. Garlicki 24 <b>Game and Comic Book Design</b> D. Mizieliński 32 <b>Book Design</b> M. Buszewicz 33		<b>Animation</b> P. Adamski 18 <b>Multimedia</b> P. Welk 16		<div style="border: 1px solid black; padding: 10px; text-align: center;"> <b>MAJOR COURSES</b> obligatory classes SPECIALIZATIONS   <b>1). 15 ECTS</b> your main course FIRST SPECIALIZATION   <b>2). 5 ECTS</b> each additional course SECOND SPECIALIZATION   <b>3). 5 ECTS (non obligatory)</b> each additional course THIRD SPECIALIZATION         </div>	
<b>TUE.</b>	<b>Animation</b> P. Adamski 18 <b>Multimedia</b> P. Welk 16 <b>Game and Comic Book Design</b> D. Mizieliński 32		<b>Classic Printmaking Techniques</b> A. Cieślińska-Kawecka 05 <b>Concept and Intermedia Printmaking</b> A. Węclawski 06 <b>Alternative Printmaking and Offset</b> P. Smolnicki 07 <b>Lithography and Uniques Publications</b> B. Ostoja Lniski 01			
<b>WED.</b>	<b>Poster and editorial</b> L. Majewski 30 <b>Illustration</b> G. Lange 23 <b>Sign Design</b> P. Garlicki 24 <b>Book Design</b> M. Buszewicz 33		<b>Classic Printmaking Techniques</b> A. Cieślińska-Kawecka 05 <b>Concept and Intermedia Printmaking</b> A. Węclawski 06 <b>Alternative Printmaking and Offset</b> P. Smolnicki 07 <b>Lithography and Uniques Publications</b> B. Ostoja Lniski 01			COMPLEMENTARY WORKSHOPS <b>Designing Magazines</b> M. Knap 30 <b>Typeface Design</b> A. Wieluńska 33 <b>3 ECTS</b>
<b>THU.</b>	<b>Drawing</b> 1. J. Staszewski, 2. R. Kochański, 3. R. Ługowski 27, 11, 26 <b>5 ECTS</b> obligatory classes		<b>Painting</b> 1. P. Nowak, 2. H. Gostyński, 3. S. Marzec 11, 26, 27 <b>5 ECTS</b>			COMPLEMENTARY WORKSHOPS <b>Designing Magazines</b> M. Knap 30 <b>Typeface Design</b> A. Wieluńska 33 <b>3 ECTS</b>
<b>FRI.</b>	<b>Drawing</b> 1. J. Staszewski, 2. R. Kochański, 3. R. Ługowski 27, 11, 26 <b>5 ECTS</b> obligatory classes		<b>Painting</b> 1. P. Nowak, 2. H. Gostyński, 3. S. Marzec 11, 26, 27 <b>5 ECTS</b>			<b>TOTAL AMOUNT OF ECTS POINTS</b> <b>minimum 30 ECTS POINTS</b>

**ADDITIONAL COURSES:**  
(in English)

**Contemporary Art and theory: 3 ECTS**

**Design in Poland: 2 ECTS**

**Polish Language and Culture: 2 ECTS**

**LEARNING AGREEMENT**

- time for changes to 01.03.2024

**Organization of the academic year 2023/24**

**SUMMER SEMESTER**

- Teaching activity – 12.02.2024 – 28.03.2024
- Christmas break – 29.03.2024 – 02.04.2024
- Teaching activity – 03.04.2024 – 02.06.2024
- Exam session – 03.06.2024 – 19.06.2024

ERASMUS COORDINATOR:

Nastazja Ciupa

nastazja.ciupa@asp.waw.pl

**additional basics courses:**

	9.00 – 11.00 a.m.	11.00 – 1.00 p.m.	2.00 – 4.00 p.m.	4.00 – 6.00 p.m.
<b>MON.</b>	<b>Graphic Design BASICS I 3 ECTS</b> M. Władyka 12 <b>Visual Structures BASICS II 2 ECTS</b> K. Trusz 25 <b>Typography BASICS I 2 ECTS</b> A. Wieluńska, O. Kot typesetting workshop <b>Multimedia BASICS II 2 ECTS</b> A. Kaczmarczyk 31		<b>Serigraphy BASICS I 3 ECTS</b> M.. Dąbrowski serigraphy workshop <b>Lithography BASICS II 3 ECTS</b> P. Buźniak 1	
<b>TUE.</b>	<b>Photography BASICS I 28/29 2 ECTS</b> <b>Lettering BASICS I 2 ECTS</b> P. Osiał 22 <b>Serigraphy BASICS II 3 ECTS</b> M.. Dąbrowski serigraphy workshop <b>Lithography BASICS II 3 ECTS</b> P. Buźniak 1		<b>Visual Structures basics I 2 ECTS</b> K. Trusz 25 <b>Lithography and Risography BASICS 3 ECTS</b> M. Boffito 1 <b>Graphic Design BASICS II 3 ECTS</b> M. Władyka 12 <b>Typography BASICS II 2 ECTS</b> A. Wieluńska, O. Kot typesetting workshop	
<b>WED.</b>	<b>Printmaking intaglio, classic techniques I 3 ECTS</b> BASICS D. Otułowicz-McQuaid -1 <b>Multimedia BASICS I 2 ECTS</b> A. Kaczmarczyk 16 <b>Lettering BASICS II A. Cieślíkowska 22 2 ECTS</b> <b>Photography BASICS II 2 ECTS</b> M. Filipowicz 28/29		<b>Printmaking intaglio, classic techniques II 3 ECTS</b> BASICS D. Otułowicz-McQuaid -1 <b>Lettering BASICS II 2 ECTS</b> P.; Osiał 22 <b>Photography BASICS II 2 ECTS</b> 28/29	
<b>THU.</b>	<b>Drawing And Painting BASICS I 5 ECTS</b> A. Klonowska, P. Siwczuk 14, 15 <b>Printmaking intaglio, classic techniques I 3 ECTS</b> BASICS W. Tylbor-Kubrakiewicz -1		<b>Drawing And Painting BASICS I 5 ECTS</b> Z. Ludwiniak, M. Chojecki 14, 15 <b>Multimedia BASICS I 2 ECTS</b> A. Kaczmarczyk 16	
<b>FRI.</b>	<b>Drawing And Painting BASICS I 5 ECTS</b> A. Klonowska, P. Siwczuk 14, 15 <b>Photography BASICS I 2 ECTS</b> M. Filipowicz 28/29 <b>Printmaking intaglio, classic techniques II 3 ECTS</b> BASICS W. Tylbor-Kubrakiewicz -1		<b>Drawing And Painting BASICS I 5 ECTS</b> Z. Ludwiniak, M. Chojecki 14, 15 <b>Lettering BASICS I 2 ECTS</b> A. Cieślíkowska 22	



## SYLLABUS

<b>1/ Course title</b>	Serigraphy and digital techniques
<b>2/ Teacher</b>	dr hab Mateusz Dąbrowski
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	didactic dialogue, workshop activities, lecture.
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	passing grade in the first year basic knowledge of software (Adobe Illustrator, Adobe Photoshop)
<b>12/ Final requirements</b>	ability to use screen and digital printing techniques consciously ability to creatively search for creative solutions within artistic printmaking, based on intuition and conceptual assumptions. ability to speak about his/her creative work.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	evaluation of individual (artistic) work of the student. attendance and activity in class.
<b>14/ Teaching goals (program content, subject description)</b>	We work on gaining technical experience in serigraphy and digital techniques. We work on the ability to formulate thoughts and concepts visually. We learn to talk about ourselves and others, our creative work and to be open to different world-views and artistic attitudes.
<b>15/ Compulsory literature used during classes</b>	„Buszujący w zbożu” J. D. Salinger „Jądro ciemności” Joseph Conrad „Locus Solus” Raymond Roussel „Dziennik 1953-1969” Witold Gombrowicz
<b>16/ Additional literature recommended for the student's self learning</b>	„Religia i Nauka” Bertrand Russell „Potęga mitu” Joseph Campbell „Świat bezprzedmiotowy” Kazimierz Malewicz
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10,



	K_U11, K_U13, KU_U14	
<b>SOCIAL COMPETEN CES</b>	K_K01, K_K02, K_K06	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>		I year – 3 ECTS
<b>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)</b>		



## SYLLABUS

<b>1/ Course title</b>	Lithography and Unique Publications
<b>2/ Teacher</b>	prof. Błażej Ostoja Lniski, dr Magdalena Boffito
<b>3/ Assistants</b>	Nastazja Ciupa
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	Workshop classes - realization of an individual project, introductory lecture on lithography and risography techniques and supplementing knowledge on flat printing techniques, didactic dialogue
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	for the 1st year: a passed entrance exam for the 2nd year: a pass in the first year; basic knowledge of lithography (ability to prepare a lithographic stone for work on one's own), in case of choosing tasks from risography - knowledge of software to the extent allowing for preparation of color separation of a graphic file, ability of creative observation, openness to inspiration
<b>12/ Final requirements</b>	Ability to translate one's own ideas and inspirations into the language of lithography, understanding of the lithographic process - building a negative and positive drawing, building a matrix by means of layers, ability to choose and make full use of different techniques and tools (lithographic ink, lithographic crayon, drawing with the use of gum arabic), ability to modify the lithographic process at the stage of looking for own creative solutions
<b>13/ The form of passing the course (assessment methods and criteria)</b>	evaluation of the artistic and technical level of the works made in the studio: the condition of passing is delivering on time a set of works prepared in accordance with the requirements specified for each task evaluation of the student's artistic development and involvement in the realisation of the studio programme evaluation of the student's ability to translate the corrections and instructions received during the classes into the individual creative process evaluation of the level of knowledge in the field of lithography and ability to use theory in practice, i.e. when creating and modeling a graphic matrix attendance during classes (grading scale included in the Rules of Studying)
<b>14/ Teaching goals (program content, subject description)</b>	Ability to move from observation and inspiration to building one's own, original artistic expression on the basis of lithographic technique (building a form on the basis of a sketch and drawing



	<p>from nature and transforming it by means of synthesis), developing critical thought in relation to phenomena occurring in the world of art, shaping analytical thought in relation to surrounding reality, searching for individual expression and creative language while realizing one's own project.</p> <p>The participant is required to understand the basics of lithographic techniques and the acquired knowledge should guarantee free movement at all stages of the process of preparing a graphic matrix. During the first year classes two tasks are realized: Self-Portrait (ossasepia technique, lithography in black) and Mask/Anti-portrait (risography or lithography in color).</p> <p>Second year students complete the Storytelling assignment, prepare a type of zine using lithographic matrices (ink, crayon, airbrush) printed in risography (minimum 2 colors) or complete a series of 3-4 works in classical lithographic techniques - Rhythm assignment.</p>
<b>15/ Compulsory literature used during classes</b>	<p>There is no reading list due to the practical nature of the classes - the formation of the ability to translate one's own experiences into visual language and the ability to choose the tools that most fully reflect the creative assumptions takes place in the process.</p>
<b>16/ Additional literature recommended for the student's self learning</b>	<p>Lista lektur inspirujących lub przydatnych:  Marguerite Yourcenar: Czarny mózg Piranesiego  George Kubler: Kształt czasu. Uwagi o historii rzeczy  Ortega Y Gasset Jose: Bunt mas  Roland Barthes: Światło obrazu. Uwagi o fotografii  Historia piękna i Historia brzydoty pod redakcją Umberta Eco  Kamila Tuszyńska: Narracja w powieści graficznej  <a href="https://monoskop.org/images/0/06/Queneau_Raymond_Cwiczenia_s_tylistyczne.pdf">https://monoskop.org/images/0/06/Queneau_Raymond_Cwiczenia_s_tylistyczne.pdf</a></p>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	<p>Knowledge (graduate knows and understands):K_W01, K_W03, K_W04, K_W06, K_W07, K_W08</p>
<b>SKILLS</b>	<p>Skills (graduate can):  K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14</p>
<b>SOCIAL COMPETENCES</b>	<p>Social competencies (graduate is ready to):  K_K01, K_K02, K_K06</p>
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>lithographic workshop is equipped with lithographic stones of different sizes  lithographic presses, work tables, stands and materials for grinding stones,  graphic materials and working tools: rollers, paints and reagents used to prepare graphic matrix and to make prints,  if you choose to work in the risograph technique, you will need a computer equipped with graphic programs to perform graphic image separation and prepare a matrix on layers.  in the studio there is a risograph machine used for printing</p>



	risographs (flat printing in color)
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<p><b>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)</b></p>
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## SYLLABUS

<b>1/ Course title</b>	Basics of photography
<b>2/ Teacher</b>	
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 30
<b>7/ Studies</b>	Graphic Arts, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	workshop activities and didactic discussion
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	passing the entrance exam; general knowledge of history of culture and art; basic knowledge of using programmes for editing graphic files and photographs in order to fulfil the tasks of the studio
<b>12/ Final requirements</b>	the ability to consciously use the graphic artist's craft and to present all semester assignments during the final or semester review.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	- Evaluation of the individual artistic development of the student. - Evaluation of the artistic and technical level of the works performed by the student and the creative results achieved. - Evaluation of individual student involvement in the realization of tasks. - Evaluation of the ability to translate the instructions received during the classes into the quality of the student's work. - Evaluation of the level of presentation of own work.
<b>14/ Teaching goals (program content, subject description)</b>	The curriculum is designed to prepare students to work independently in studio and outdoor settings and to expand their existing knowledge of the broadly defined artistic field of Photography. Among others, this concerns: - development of artistic awareness within their own creative activities, including basic photographic issues - skills of reading and transposing phenomena occurring in the surrounding reality into the photographic language - training of individual language of expression within photographic techniques
<b>15/ Compulsory literature used during classes</b>	• Juliet Hacking, Historia Fotografii, Wydawnictwo Arkady, Warszawa 2014. • Vilém Flusser, Ku filozofii fotografii, Folia Academiae, Katowice 2004. • Lech Lechowicz, Historia Fotografii, PWSFTiT im. L.Schillera, Łódź 2012. • Gavin Evans, Historia kolorów, tajemniczy świat barw, Wydawnictwo Bellona, Warszawa 2019 • Susan Sontag, O fotografii, Wydawnictwo Artystyczne i Filmowe, Warszawa 1986.
<b>16/ Additional literature recommended for the</b>	• Roland Bartes, Światło obrazu. Uwagi o fotografii, Warszawa 1996. • Ian Jeffrey, Jak czytać fotografię, lekcje mistrzów fotografii,





<b>student's self learning</b>	Wyd. Universitas Kraków 2008 • John Berger, O patrzeniu, Fundacja Aletheia, Warszawa 1999. • Geniusz zaklęty w fotografii, BBC, 1996. • www.alternativephotography.com
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W05, K_W07
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U04, K_U05, K_U06, K_U07, K_U09, K_U11, K_U12, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K03, K_K04, K_K07
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Classes at the Photography Studio are held in a photographic studio and darkroom. The studio is equipped with specialized equipment used during classes at the university. Students also complete individual assignments for the semester, therefore each student should have a digital and analog camera. The preferred equipment as well as any materials needed for the individual tasks are discussed in class in advance. Number of ECTS credits 4 ECTS credits 30 hours per semester
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Lettering
<b>2/ Teacher</b>	dr Paweł Osiał
<b>3/ Assistants</b>	dr Paweł Osiał
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	Didactic dialogue; didactic discussion; individual work; lecture; presentation.
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passing the entrance exam to the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw; general knowledge of history of culture and art as well as contemporary trends in graphic design; observation skills; manual skills in building visual images; knowledge of computer software to the extent necessary to perform the tasks.
<b>12/ Final requirements</b>	<p>Knowledge</p> <ol style="list-style-type: none"> <li>1. The origin of the letter as a sign to perpetuate speech.</li> <li>2. The history of the Latin alphabet in European culture.</li> <li>3. The influence of different writing and printing tools on the shape and construction of letters.</li> <li>4. Elements of letter construction.</li> <li>5. Classification of writings of the Latin alphabet in historical and formal terms.</li> <li>6. Knowledge of Polish design achievements related to lettering.</li> </ol> <p>Skills</p> <ol style="list-style-type: none"> <li>1. Building and composing letters taking into account such problems as light, contrast, proportion, harmony of shape and rhythm of lettering.</li> <li>2. Ability to create an original set of characters with common</li> </ol>



	<p>characteristics.</p> <p>3. Professional approach to typeface selection in graphic designs, taking into account their intended use.</p> <p>4. Ability to create lettering compositions having a specified climate serving a designated design purpose with the use of traditional and contemporary tools.</p> <p>5. Development of skills necessary for the work of a graphic designer professionally dealing with lettering.</p> <p>6. Developing predispositions for the work of a graphic designer - typographer:</p> <p>concentration, sensitivity to detail, systems thinking,</p> <p>precision, patience and involvement.</p>
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Evaluation of individual artistic work, the student's skills on the basis of exercises included in the studio curriculum; evaluation of the student's independence and involvement in the task; commission review at the end of the first semester of study; grades according to the scale provided in the study regulations.
<b>14/ Teaching goals (program content, subject description)</b>	Based on examples from the history of lettering, analysis of these examples and own works, learning the construction, design and proportions of Mayan letter signs. Learning methods thanks to which a student will be able to give proper form to letters; learning to use the basic building blocks of lettering; learning to observe a lettering sign; learning processes which are used in the work of a graphic designer.
<b>15/ Compulsory literature used during classes</b>	-error-
<b>16/ Additional literature recommended for the student's self learning</b>	<p>Stefan Bernaciński, Liternictwo, WSiP, Warszawa 1978</p> <p>Adrian Frutiger, Człowiek i jego znaki, Do, Warszawa 2003</p> <p>Tibor Szanto, Pismo i styl, Ossolineum, Warszawa 1968</p> <p>Władysław Semkowicz, Paleografia łacińska, Universitas, Kraków 2002</p> <p>Gerrit Noordzij, Kreska, d2d, Kraków 2014</p> <p>Jost Hochuli, Detal w typografii, d2d, Kraków 2009</p> <p>Jacek Mrowczyk, niewielki słownik typograficzny, Czysty warsztat, Kraków 2008</p> <p>Jose Scaglione, Laura Meseguer, Crisóbal Henestrosa, Jak projektować kroje pisma, d2d, Kraków 2013</p> <p>Robert Bringhurst, Elementarz stylu w typografii, Design Plus, Kraków 2007</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLED</b>	Knowledge (graduate knows and understands):



<b>GE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08	
<b>SKILLS</b>	Skills (graduate can): K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14	
<b>SOCIAL COMPETEN CES</b>	Social competencies (graduate is ready to): K_K01, K_K02, K_K06	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	The studio should have: a place for individual student work; a place for corrections and credits; a place to store student work, materials, and teaching aids; an exhibition area; a computer with up-to-date graphics programs; a screen for lectures and lectures.	
<b>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)</b>		



## SYLLABUS

<b>1/ Course title</b>	Lettering
<b>2/ Teacher</b>	Agnieszka Cieřlikowska
<b>3/ Assistants</b>	Agnieszka Cieřlikowska
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ourse form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	workshop, individual project, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passed entrance exam, ability to creatively observe and learn from examples; knowledge of software to the extent necessary to complete tasks.
<b>12/ Final requirements</b>	<p><b>Knowledge</b></p> <ol style="list-style-type: none"> <li>1. Origin of the letter as a sign to perpetuate speech.</li> <li>2. History of the Latin alphabet in European culture.</li> <li>3. Influence of different writing and printing tools on the shape and construction of letters.</li> </ol> <p>Elements of letter construction.</p> <ol style="list-style-type: none"> <li>5. Classification of writings of the Latin alphabet in historical and formal terms.</li> <li>6. Knowledge of Polish design achievements related to lettering.</li> </ol> <p><b>Skills</b></p> <ol style="list-style-type: none"> <li>1. Construction and composition of letters, taking into account such problems as light, contrast, proportion, shape harmony and rhythm of letter signs</li> <li>2. Ability to create an original set of characters with common characteristics.</li> <li>3. Professional approach to typeface selection in graphic design projects taking into account their utilitarian purpose.</li> <li>4. Ability to create lettering compositions that have a defined atmosphere and serve a specific design purpose, using traditional and contemporary tools</li> <li>5. Development of skills necessary for the work of a graphic designer professionally involved in lettering.</li> <li>6. Developing predispositions for the work of a graphic designer - typographer: concentration, sensitivity to details, systematic thinking, precision, patience and involvement.</li> </ol>
<b>13/ The form of passing the course (assessment)</b>	Evaluation of individual (artistic) work of the student, evaluation of skills according to the grading scale placed in the Rules of Studying.



<b>methods and criteria)</b>	
<b>14/ Teaching goals (program content, subject description)</b>	<p>The teaching objectives of the Lettering Studio are to develop creativity and inventiveness combined with sensitivity to shape, proportion and detail.</p> <p>Making students aware of what a letter is, what it is used for, and what mechanisms govern the perception of the recipient in the process of reading letters.</p> <p>Developing patience and skills in using tools necessary in the design process, both traditional and modern.</p>
<b>15/ Compulsory literature used during classes</b>	<ul style="list-style-type: none"> <li>• Adrian Frutiger „Człowiek i jego znaki”, Wydawnictwo DO, Wydawnictwo Optima,</li> <li>• Tibor Szanto, „Pismo i styl”, Ossolineum, Warszawa</li> <li>• Marian Misiak, Agata Szydłowska „Paneuropa, Kometa, Hel. Szkice z historii projektowania liter w Polsce”, Wydawnictwo: Karakter</li> <li>• Hans Peter Willberg, Friedrich Forssman „Pierwsza pomoc w typografii”, słowo / obraz terytoria</li> </ul>
<b>16/ Additional literature recommended for the student's self learning</b>	<ul style="list-style-type: none"> <li>• Cees W. de Jong, Alston W. Purvis, Jan Tholenaar „Type. A Visual History of Typeface and Graphic Styles” tom I i II, Taschen.</li> <li>• Robert Bringhurst „Elementarz stylu w typografii”, d2d.pl</li> <li>• Jacek Mrowczyk „Niewielki słownik typograficzny” Czysty warsztat</li> <li>• José Scaglione, Laura Meseguer, Cristóbal Henestrosa „Jak projektować kroje pisma. Od szkicu do ekranu“, d2d.pl</li> <li>• Kwartalnik 2+3D</li> </ul>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	Knowledge (graduate knows and understands): K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	Skills (graduate can): K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	Social competencies (graduate is ready to): K_K01, K_K02, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Computer with Adobe software (Illustrator, In Design, Photoshop).
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Printmaking intaglio, classic techniques
<b>2/ Teacher</b>	dr hab. Dorota Optułowicz-Mc Quaid
<b>3/ Assistants</b>	dr Irena Lavrushko
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ource form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Major
<b>9/ Didactic methods</b>	This class is designed as a workshop. Introduction to the subject of workshop possibilities, from project development, through making a matrix to printing and proofs. Didactic methods include lectures on technology, presentation of examples, making individual projects and, on their basis, prints in the discussed techniques.
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passed entrance exam for first-year students and commissioned first-year credit for second-year students. Sketches, individual project proposals for discussed techniques. Materials and tools on one's own: graphic needle and etching papers, gloves, aprons, absorbing masks for work in a quilt shop.
<b>12/ Final requirements</b>	To be able to make conscious use of the printmaking artist's workshop. To awaken curiosity and interest in artistic printmaking. To find and develop one's own path in the search for original artistic expression.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	<ul style="list-style-type: none"> <li>- Evaluation of the student's involvement in the realization of the studio programme</li> <li>- Evaluation of individual artistic development</li> <li>- Evaluation of the workshop level</li> <li>- Participation in classes</li> <li>- Grading scale is determined by the scoring scale in force at the Faculty of Graphic Arts</li> <li>- Late or non-delivery of work will result in a lower grade</li> <li>- Pass mark based on completed work from the whole semester or, in the case of the end of the year, final year review.</li> </ul>
<b>14/ Teaching goals (program content, subject description)</b>	The curriculum of the first and second year is necessarily a program designed to give the student a solid workshop and technological foundation. After two years, the student should master in-depth technical skills in traditional intaglio techniques. They should also develop the ability to select artistic means adequate to the expressed content.
<b>15/ Compulsory literature</b>	The class is an exercise and students are not bound by the mandatory



<b>used during classes</b>	reading list.
<b>16/ Additional literature recommended for the student's self learning</b>	Grafika artystyczna, podręcznik warsztatowy ASP Poznań 2007 Grafika warsztatowa podręcznik technik graficznych MJM grafika Poznań 2006 Półtora Wieku grafiki polskiej, Krystyna Czarnocka, Warszawa 1962 Polska Grafika Współczesna, Danuta Wróblewska, warszawa
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	Knowledge (graduate knows and understands): K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	Skills (graduate can): K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14
<b>SOCIAL COMPETENCES</b>	Social competencies (graduate is ready to): K_K01, K_K02, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>The classes are held in the workshop, which has been in need of general renovation for years. Beginning with drying the walls, replacing the floor (currently there are holes in it where rats come out), repainting the studio and finally installing an appropriate system for removing the harmful fumes of acids and reagents used during work. Investment is also needed to equip the lab with new glass for the tables, cabinets where students can store necessary materials and a place to keep their prints. Information: weekly number of exercise hours 4 for I year and 4 hours for II year. ECTS credits 3 credits - I year, 5 credits - II year.</p> <p>Theoretical classes are planned to be conducted in remote mode and practical classes in stationary or mixed mode. In the remote mode you can do projects and gain knowledge about the technique, but theoretical knowledge will not replace practice. In the mixed mode I propose that lectures on graphic techniques be conducted remotely and students prepare projects. However, their realization should take place in the studio. Since there are two rooms in the workshop studio you can divide the group into two parts and conduct classes simultaneously. This will not increase the number of hours for students and will not disrupt the class schedule.</p>
<b>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)</b>	





## SYLLABUS

<b>1/ Course title</b>	Typography
<b>2/ Teacher</b>	dr Aleksandra Kot, mgr Anna Wieluńska
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	didactic dialogue, workshop activities, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passed an entrance exam, working knowledge of software sufficient to perform the tasks
<b>12/ Final requirements</b>	ability to consciously use the tools of typography, ability to creatively search for creative solutions in the field of typography
<b>13/ The form of passing the course (assessment methods and criteria)</b>	assessment of individual student work, evaluation of the level of knowledge and skills according to the grading scale provided in the Rules of Studying
<b>14/ Teaching goals (program content, subject description)</b>	acquiring basic skills in the use of text composition on a plane, visual interpretation of text with the help of conditioned means of expression, mastering the skills of substantive use of color and typographic form
<b>15/ Compulsory literature used during classes</b>	<i>Elementarz stylu w typografii</i> , Robert Bringhurst, biblioteka ASP w Warszawie <i>Człowiek i jego znaki</i> , Adrian Frutiger, biblioteka ASP w Warszawie <i>Triumf typografii</i> , Hoeks Henk, Lentjes Ewan, zecernia ASP w Warszawie <i>Niewielki słownik typograficzny</i> , Jacek Mrowczyk, biblioteka ASP w Warszawie
<b>16/ Additional literature recommended for the student's self learning</b>	available items concerning typography in the resources of the Academy of Fine Arts' book collection
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETEN</b>	K_K01, K_K02, K_K06



<b>CES</b>	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	equipment and space to allow for student workshop work and to conduct revisions and presentations
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Multimedia
<b>2/ Teacher</b>	mgr Anna Kaczmarczyk
<b>3/ Assistants</b>	mgr Anna Kaczmarczyk
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C course form / hours</b>	workshop / 30
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	MULTIMEDIA (WORKSHOPS)
<b>9/ Didactic methods</b>	<ul style="list-style-type: none"> <li>- Course lecture</li> <li>- Monographic lecture</li> <li>- Didactic discussion</li> <li>- Presentation</li> <li>- Multimedia presentation</li> <li>- Workshop exercises</li> <li>- Creation exercises</li> <li>- Individual project</li> </ul>
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Ability to observe creatively, learn by example, open to inspiration; software literate enough to complete tasks
<b>12/ Final requirements</b>	Execution of a series of individual projects. The ability to make an original artistic statement, the ability to creatively search for creative solutions within artistic printmaking
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Completion of a series of individual works, systematic participation in class.
<b>14/ Teaching goals (program content, subject description)</b>	The main program content of the studio is to familiarize the student with computer software such as After Effects, Final Cut, Adobe Premiere. During the first classes students learn basic programs for filmmaking, animation, and sound editing. Over time we work through assignments that are designed to bring out the students' individual preferences in this area of art (e.g. processing, 3D imagery, installation). Individually with students we examine the technical, historical and theoretical aspects that connect to the practice of video/animation art. We encourage students through a series of lectures to engage in a multimedia dialogue. Through a series of exercises and workshops we try to bring out in students their individual preferences in this field
<b>15/ Compulsory literature used during classes</b>	Adrian Fruttiger „Człowiek i Jego znaki” (wydawnictwo d2d, Biblioteka ASP) Sztuka Świata, (wydawnictwo Arkady, Biblioteka ASP)



	<p>Anda Rottenberg, „Sztuka w Polsce 1945-2005” (wydawnictwo STENTOR, Biblioteka ASP)</p> <p><a href="http://www.videocopilot.net">http://www.videocopilot.net</a>          Adobe Premiere Pro CC Classroom in a Book          Adobe After Effects CC Classroom in a Book          Final Cut Pro X Beyond the Basics: Advanced Techniques for Editors</p>
<b>16/ Additional literature recommended for the student's self learning</b>	<p>Motion Array: <a href="http://motionarray.com">motionarray.com</a>.  <a href="http://motionelements.com">motionelements.com</a>  <a href="https://mamoworld.com/tutorials">https://mamoworld.com/tutorials</a>  <a href="https://www.schoolofmotion.com">https://www.schoolofmotion.com</a></p> <p>Processing: A Programming Handbook for Visual Designers, Second Edition, Casey Reas and Ben Fry, Published December 2014, The MIT Press. 720 pages. Hardcover.</p> <p>Visual Complexity Mapping Patterns of Information, Manuel Lima, Princeton Architectural Press</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>Information: the weekly number of hours of exercises or lectures, the number of ECTS credits allocated to the subject and information about the form and completion of the course are included in the study plan published on the website <a href="http://asp.waw.pl">asp.waw.pl</a> under the tab Quality of education.</p>
<p><b>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)</b></p>	



## SYLLABUS

<b>1/ Course title</b>	Visual structures
<b>2/ Teacher</b>	prof. zw. Krzysztof Trusz
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C course form / hours</b>	ex. / 30
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Basic
<b>9/ Didactic methods</b>	<ol style="list-style-type: none"> <li>1. Course lecture (each exercise is preceded by a short lecture and explanation of basic assumptions and assessment criteria)</li> <li>2. Lectures, presentations, multimedia presentations (description and presentation of phenomena on the world art market)</li> <li>3. Studio exercises (implementation of practical exercises - tasks)</li> <li>4. Workshop exercises (conscious use of visual arts)</li> <li>5. Dialogue and didactic discussion (individual and group discussion on the realization of individual exercises)</li> <li>6. Studio exercises (elements of imagination development by means of e.g. quick exercises - logical drawing puzzles, ability to express emotions by means of color, abstract signs, etc.)</li> <li>7. Creation exercises (e.g. training skills of analyzing, synthesizing, interpreting visual phenomena and their creative interpretation)</li> <li>8. Monographic lectures</li> </ol>
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	<p>for the 1st year it is a successfully passed entrance exam to the Faculty of Graphic Arts.</p> <p>for the second year it is a successfully passed commission review after the first year of studies.</p> <p>Drawing and painting skills, construction skill.</p> <p>The student is able to use basic graphic software and has basic knowledge of photography and film.</p>
<b>12/ Final requirements</b>	<ol style="list-style-type: none"> <li>1. Move consciously within the issues taught during the first and second academic year.</li> <li>2. Conscious use of basic techniques of artistic creation and conscious observation of surrounding reality and creative interpretation of it</li> <li>3. Public presentation of own projects during the final classes</li> </ol>
<b>13/ The form of passing the course (assessment methods and criteria)</b>	<ol style="list-style-type: none"> <li>1. Periodic reviews, semester reviews, discussions.</li> <li>2. Credits of performed exercises.</li> <li>3. Evaluation of the artistic level of projects, as well as the progress made and involvement.</li> </ol>



	<p>4. Periodical and semester credit reviews.</p> <p>5. Attendance at classes and regularity of students' work (punctuality of task performance).</p> <p>6. The grading scale is defined by the scoring scale obligatory at the Faculty of Graphic Arts.</p>
<p><b>14/ Teaching goals (program content, subject description)</b></p>	<p>Students learn the basic laws of co-existence of artistic elements on a plane and the purposeful use of means of expression, they try to face the creative interpretation of reality, completing tasks on a specific theme, taking into account their own artistic temperament. Putting the issues in points, they can be presented as follows: problems associated with the juxtaposition of color and the value of opposing colors, familiarization with the problems of simple, complex, static and dynamic composition, the ability to achieve the illusion of space and movement on the plane, the ability to give, by means of plastic means of expression, other meanings to objects, the ability to express emotions by means of abstract signs, training the ability to analyze, synthesizing, interpreting visual phenomena, developing the ability to study phenomena and things and discovering the laws that govern them, training the ability to creatively perceive visual problems and to optimize and search for homogeneous elements for their implementation, training the ability to think abstractly in order to search for formal relationships and visual processes through abstract forms. In most exercises, an important part of the work and learning is making sketches and collecting them. Analysis of the student's work is then complete: from initial ideas to the completion of the exercise. The student has the opportunity to control his progress at each stage of work. Sketches (coming to a solution of the problem) are an important part of the work, and then the exhibition. The world around us carries a huge amount of impressions and information. Today it is necessary to consciously analyze the stimuli reaching our mind in order to separate the important from the unimportant. However, not everything can be described. Words cannot always express what we see and feel. We can not always find the right words to describe the state of our personality. And here, sensitivity and intuition are necessary to understand reality and give it proper shapes. Nurtured, they will allow us to consciously observe and creatively shape the external world. They will allow the inner world to develop in an unlimited way.</p> <p>Classes at the Visual Structures Studio introduce the student to issues related to form, texture, color, light, space, movement and composition. These issues are involved in all manifestations of creative activity. They also make the student aware of how many artistic phenomena interrelate. They rule out a passive attitude towards reality. They encourage creative perception of phenomena and things. Visual activities teach how to move from object-oriented thinking to reflective perception of an object.</p>
<p><b>15/ Compulsory literature used during classes</b></p>	<p>J. Młodkowski, Aktywność wizualna człowieka, Wydawnictwo Naukowe PWN, Warszawa 1998</p>



	<p>S. Popek, Barwy i psychika, Uniwersytet Marii Curie-Skłodowskiej, Lublin 2008 R. Arnheim, Sztuka i percepcja wzrokowa, Wydawnictwo słowo/obraz terytoria, 2005 V. I. Stoichita, Krótka historia cienia, Wydawnictwo Universitas, Kraków, 2001 E. H. Gombrich, Sztuka i złudzenie, O psychologii przedstawienia obrazowego, PIW Warszawa, 1981</p> <p>W. Kandyn1ski, Punkt i linia a płaszczyzna, PIW Warszawa, 1986</p> <p>J. Sarzyn1ska-Putowska, Komunikacja wizualna, Kraków, 2002</p> <p>U. Eco, Pejzaż semiotyczny, PIW Warszawa, 1972</p> <p>W. Strzemin1ski, Teoria widzenia, Wydawnictwo Literackie, Kraków, 1974 M. Rzepin1ska, Historia koloru, Wydawnictwo Literackie, Kraków, 1973</p> <p>A. Frutiger, Człowiek i jego znaki, Wydawnictwo Optima, Warszawa, 2004 P. Francuz, Imagia. W kierunku neurokognitywnej teorii obrazu, Wydawnictwo KUL, Lublin, 2013</p>
<b>16/ Additional literature recommended for the student's self learning</b>	<p>Art, Art &amp; Business, Art in America, Art News, Art Forum, Flash Art, Form + Communication Arts, Form, Format, Form + Function, Wydawnictwa Graphis, Imago, Magazyn Sztuki, Print, 2+3D</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K04, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>The studio should be equipped with an overhead projector with a screen or large television, and a computer with specialized software should be available.</p>
<p><b>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)</b></p>	



## SYLLABUS

<b>1/ Course title</b>	Drawing and painting
<b>2/ Teacher</b>	dr hab. Anna Klonowska
<b>3/ Assistants</b>	dr Arkadiusz Ruchomski
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Major
<b>9/ Didactic methods</b>	Didactic dialogue, didactic discussion, practical activities, individual project; in addition: lecture, presentation.
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passed entrance exam (1st year), first year (2nd year); basic drawing and painting skills, basic ability to present a proportional model, creative observation skills, openness to inspiration, creativity.
<b>12/ Final requirements</b>	Ability to make an original artistic statement; ability to consciously use drawing and painting techniques; ability to creatively search for creative solutions, ability to present one's own work.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Evaluation of individual (artistic) work of the student, evaluation of the degree and quality of task completion, evaluation of the student's drawing and painting skills, evaluation of the student's search for his/her own creative solutions, evaluation of the student's presentation of his/her work; Evaluation according to the grading scale provided for in the Rules of Studying.
<b>14/ Teaching goals (program content, subject description)</b>	The goal of the studio is to improve the skills of observation and its creative interpretation, the freedom of transposing three-dimensional space onto a plane, a sense of composition, proportions, and in working with a model - to develop the sense of observation, sense of movement and anatomy. In painting, students develop their knowledge of painting techniques, practice the basic issues of color, awaken their sensitivity to color and construct space with color. Second year students, apart from continuing their studies from nature in the studio, complete thematic assignments (2-3 per semester). More emphasis is put on the individual development of each student, searching for their own workshop preferences, forming their own artistic language, formal explorations, developing creative imagination.
<b>15/ Compulsory literature used during classes</b>	R. Arnheim, <i>Sztuka i percepcja wzrokowa</i> , Wydawnictwo słowo/obraz/terytoria, 2005; Victor. I. Stoichita, <i>Krótką historia cienia</i> , Wydawnictwo Universitas, Kraków 2001; Maria Rzepińska, <i>Historia koloru w dziejach malarstwa europejskiego</i> , Wydawnictwo





	Arkady, 2009.
<b>16/ Additional literature recommended for the student's self learning</b>	
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K04, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Functioning easels and drawing boards in an amount equal to the number of students, large format boards in an amount equal to half the student group, stools for drawing and painting utensils in an amount greater than the number of students, functioning dressers with drawers and shelves to store student work. Locking cabinet for draperies and drawing objects. Well prepared exhibition space.
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Drawing and painting
<b>2/ Teacher</b>	dr hab. Piotr Siwczuk
<b>3/ Assistants</b>	dr Marcin Jurkiewicz
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ourse form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	Classes at the studio are workshops. The student's task is to creatively face the spatial arrangement prepared in the studio. The freedom of interpretation is the most important element that gives comfort to artistic explorations. During the classes, the instructor, through individual discussions with the student, determines a common course of action leading to a satisfying finale in the form of a completed drawing, painting or spatial action.
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	The condition of participation in the first year of studies is passing the entrance exam to the Faculty of Graphic Arts. The student's progress is verified by passing the winter and summer semester commission reviews. In the case of the second year, positive completion of the aforementioned semester commission reviews is required. A student should have above-average skills in drawing and painting, which is verified by the Recruitment Committee in case of the 1st year. In case of the second year, the student should have a developed sense of observation allowing for uninhibited creative interpretation of assigned tasks.
<b>12/ Final requirements</b>	The profile of a student completing the didactic process in the studio should be characterized by the ability of professional use of drawing and painting techniques, allowing for free expression of the author's artistic thought, and confronting the requirements of senior years.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Students are evaluated on the development of their individual path of artistic exploration. The student's ability to utilize workshop gains in the completion of assignments. Individual mid-semester and semester reviews allow both the instructor and the student to see the extent of progress in the teaching process. Class attendance is an important component of the evaluation. Assessments are provided for in the study regulations. Works of outstanding students are presented on the exhibition walls of the Graphic Arts Department, in individual shows.
<b>14/ Teaching goals (program content, subject</b>	The aim of teaching in the studio is to familiarize students with the basic issues of artistic language within the discipline of drawing and



<b>description)</b>	<p>painting. The aim is to stimulate creative imagination and at the same time to develop technical and technological knowledge. The general-plastic character of the studio allows the students to develop the freedom of using both drawing and painting techniques. Creative experimentation is an important element of the studio.</p> <p>Classes at the studio take place over four semesters, with a system of eight hours per week. The two-day cycle of classes is settled by an art work which meets both artistic interpretation and workshop and technological requirements.</p>
<b>15/ Compulsory literature used during classes</b>	<p>.1. „Techniki malarskie” Ludvik Losos          2. „Siedem wieków malarstwa europejskiego” Maria Rzepińska          3. „Historia obrazów” David Hockney &amp; Martin Gayford</p>
<b>16/ Additional literature recommended for the student's self learning</b>	<p>„Sztuka Świata” opracowanie zbiorowe, w polskim wydaniu pod redakcją Wojciecha Włodarczyka          „Historia brzydoty” Umberto Eco          Aktualne periodyki o sztuce (rekomendacja „Aspiracje” pismo warszawskich szkół artystycznych)</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K04, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>The studio is equipped with workstations in the form of an easel and a drawing board. The spatial arrangement being the subject of creative analysis is prepared by the studio instructors, using materials available in the department. The faculty does not provide art materials necessary to complete the assignment.</p>
<p><b>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)</b></p>	



## SYLLABUS

<b>1/ Course title</b>	Drawing and painting
<b>2/ Teacher</b>	dr Michał Chojecki
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	workshop, didactic discussion, individual project
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	entrance exam passed
<b>12/ Final requirements</b>	Skills of original artistic expression in drawing and painting; ability to consciously use the artist's workshop; ability to creatively search for creative solutions within drawing and painting; ability to make a public statement about one's own work, ability to consciously and critically approach different areas of inspiration
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Evaluation of individual (artistic) work of the student, evaluation of progress made by the student, evaluation of involvement in participation in individual and group activities, presentation of semester achievements in the form of an individual review
<b>14/ Teaching goals (program content, subject description)</b>	Developing workshop skills and technical proficiency; developing the ability to discuss one's own and other colleagues' work; being able to consciously and healthily inspire, i.e., using external stimuli for one's work; making rational and reasonable use of contemporary tools (such as a tablet or projector); arousing and consolidating in the student two fundamental attitudes: continuous learning and healthy attitude, i.e., independent and critical decision-making.
<b>15/ Compulsory literature used during classes</b>	
<b>16/ Additional literature recommended for the student's self learning</b>	
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL</b>	K_K01, K_K02, K_K04, K_K06



<b>COMPETENCES</b>	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Drawing and painting
<b>2/ Teacher</b>	dr hab. Zdzisława Ludwiniak
<b>3/ Assistants</b>	dr Arkadiusz Ruchomski
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Drawing and painting 1st and 2nd year - exercises
<b>9/ Didactic methods</b>	didactic dialogue, didactic discussion, workshop activities, individual project
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	a positive result of the entrance examination and of the review of works (portfolio) general knowledge of history of culture and art, in particular contemporary trends in design and art; ability to observe creatively, learning by ability to observe creatively, learn by example, openness to inspiration; knowledge of software to the extent necessary to perform the tasks, etc.
<b>12/ Final requirements</b>	To conduct work according to one's own artistic expression; ability to consciously using painting and drawing techniques; ability to creatively search for creative creative search for creative solutions within painting and drawing; public presentation of public presentation of their work during a semester credit commission for the first year.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	mid-semester reviews of the student's achievements, evaluation of the individual work (artistic) student work according to the grading scale provided for in the study regulations, assessment the level of knowledge and skills, evaluation of the presentation of his/her own work, self-evaluation the student's own assessment.
<b>14/ Teaching goals (program content, subject description)</b>	deepening the ability to choose the appropriate technique of communication; perfecting improving skills of choosing artistic means adequate to the expressed content. Perfecting the painting and drawing technique in terms of studio and expanding activities related to imaginative work. Searching for



	logical action connected with the answer to the proposed issues
<b>15/ Compulsory literature used during classes</b>	1.tytuł: Historia Piękna autor: Umberto Eco Wydawnictwo Rebis Poznań 2005 (dostępne w bibliotece ASP) 2.tytuł: Historia brzydoty autor: Umberto Eco Wydawnictwo Rebis Poznań 2014 dostępne w bibliotece ASP) 3. Albumy malarstwa np.: Uffizi historia i zbiory Wydawnictwo Arkady wydanie I 1995 albumy malarstwa np.: Ermitage Wydawnictwo Aurora 1995 4.tytuł: Sens sztuki autor:Herbert Read Seria Omega, Państwowe Wydawnictwo Naukowe Warszawa 1965
<b>16/ Additional literature recommended for the student's self learning</b>	1. tytuł: Roztrzaskane lustro. Upadek cywilizacji zachodniej autor: Wojciech Roszkowski Wydawnictwo Biały Kruk wydanie I Kraków 2019 2. tytuł: Nowe formy w malarstwie i inne pisma estetyczne autor: Stanisław Ignacy Witkiewicz Państwowe Wydawnictwo Naukowe wydanie I 1959 3. tytuł: O duchowości w sztuce autor: Wasyl Kandynski Wydawnictwo Państwowa Galeria Sztuki w Łodzi 1996
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K04, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	weekly exercise hours: 8 hours, number of ECTS credits allocated to the subject: 4 form of course completion: assessment of the student's performance is based on review of works during the semester and at the end of the semester. Student's activity during classes is also evaluated. Student The student should demonstrate an appropriate commentary adequate to the presented achievements.
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Classical Graphic Techniques
<b>2/ Teacher</b>	dr hab. Wojciech Tylbor-Kubrakiewicz
<b>3/ Assistants</b>	dr Irena Lavrushko
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ourse form / hours</b>	ex. / 60
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Major
<b>9/ Didactic methods</b>	<p>Classes have the form of lectures, exercises, conversation and discussion.</p> <p>Lectures introducing the classes and subsequent tasks, if necessary combined with a multimedia presentation, will be held in the hall of machines or in another location.</p> <p>Workshop exercises take place in the Hall of Machines at designated times and under the supervision of the instructor and technical staff.</p> <p>Conversation - dialogue, will be held individually with each class participant as an essential part of project evaluation and implementation.</p> <p>Discussion - reviews, will be held according to the schedule at the end of each task. Their purpose will be to analyze and evaluate the positive and negative sides of the implemented tasks from the point of view of technical and aesthetic values.</p>
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passing the entrance exam for a 5-year master's degree program. Participation in the Erasmus + program.
<b>12/ Final requirements</b>	<p>From the point of view of the technical skills mastered, at the end of the first year of classes in relief printing the participant should independently use the print room, in particular distinguish between types of inks, graphic papers and safely operate the equipment of the print room. From the point of view of the acquired knowledge the participants are expected to</p> <ul style="list-style-type: none"> <li>- understanding the basics of classical relief printing techniques;</li> <li>- ability to create graphic works on the basis of an original design;</li> <li>- consciously analyze their own achievements in order to determine</li> </ul>





	<p>the positive or negative effects of their work and, if necessary, make changes in the process of evaluation</p> <ul style="list-style-type: none"> <li>- discover the potential of the techniques and working methods learnt</li> <li>- develop work planning and time use skills.</li> </ul> <p>In addition, everyone is expected to:</p> <ul style="list-style-type: none"> <li>- be present and prepared for class;</li> <li>- behave appropriately in class;</li> <li>- respect the equipment in the workshop and keep the machine hall clean;</li> <li>- active participation in reviews;</li> <li>- participation in important events for the Graphic Design Department;</li> <li>- attendance at studio clean-up at the end of each semester. Passing all assignments and submitting a complete set of work as required for each assignment during the last week of class.</li> </ul>
<p><b>13/ The form of passing the course (assessment methods and criteria)</b></p>	<p>Attendance</p> <p>The relief printing classes are held in groups once a week for one semester at the Department of Printmaking, and attendance is mandatory. There will be no individual course credit. All lectures and presentations will take place at the beginning of the class and will not be repeated on an individual basis. It is in everyone's interest to be in the studio on time. Attendance will be checked at the beginning of each class. More than three unexcused absences will result in a grade reduction for the semester. Three tardies equal one absence. This includes unexcused leaving class before the scheduled end of class. A missed review, as well as three unexcused absences, is subject to a reduction in the semester grade. Absences due to health reasons will only be excused on the basis of a doctor's note submitted to the Dean's Office. Sleeping during class equals no attendance.</p> <p>Course of classes</p> <p>All participants, including the teacher, are required to work in the spirit of humanism and tolerance, respecting differences in worldview and respect for everyone. This is especially important in the emerging group of first-year students. Cooperation will be as important as competition. The class is scheduled for 4 clock hours,</p>



	<p>during which students are required to be present in body and spirit in the studio. There will be no cigarette breaks or work on other subjects. This includes the use of mobile devices and social media use. This is the time that class participants should devote to workshop graphics. Most graphic design techniques and methods require large amounts of time, patience, and precision. Therefore, the ability to plan well is important. None of the assignments can be completed in a single day. In addition to class work, a significant portion of each assignment requires additional work. This is especially true for drafting, die processing, etc. Readiness for class, especially well thought out projects and art materials prepared on the basis of previous instructions is an extremely important condition for effective participation in class. Projects will be discussed in groups, so everyone will be able to benefit from the experience of other participants. It is also expected that all students will actively participate in these discussions. Due to the enormous number of people using the Machine Hall, each class participant is required to clean up not only after himself/herself, but, if necessary, also to clean up the entire studio.</p> <p>Notes/Sketchbook</p> <p>A large amount of information will be provided during the lectures, so it is recommended that each student take notes. This includes theory on contemporary printmaking, the latest trends in art, or types of graphic papers, inks and printing presses. The sketchbook is also a repository, an incubator of ideas; we will often turn to it in search of ideas.</p> <p>Evaluations</p> <p>The final grade is a numerical grade ranging from 5 to 0. It consists of partial grades from all assignments. After each assignment the student will be individually informed about the grade of his/her work. The assessment is based on the technical aspect of each task and the artistic value or originality of the idea. The criteria to be met will be specified in the description of each task. The date of each review is synonymous with the deadline for submission of the task. Being late or submitting an incomplete assignment will result in a 10% grade reduction for each subsequent class. During the semester, there may be opportunities to earn extra points to improve your grade.</p>
<b>14/ Teaching goals (program content, subject description)</b>	<p>The task of the studio is to familiarize students with artistic printmaking as an integral branch of art and to make them familiar with the possibilities and principles of the graphic arts workshop. Learning relief printing techniques is not the main goal of the studio, but it is its most important methodological tool. From the didactic point of view it is a propaedeutic studio. This is important because the main aim of the studio is to arouse students' interest in</p>



	<p>printmaking and their desire to deepen their knowledge in later years. One of the most important tasks of the studio is to make students aware of the process as an ordered in time sequence of changes and subsequent states, which is inextricably linked with the art of printmaking. Therefore the following order will be in force during the classes: selection of a subject, conceptual work based on sketches, a system of corrections giving the possibility of eliminating mistakes, and finally starting work in the graphic workshop. It is here that the participants learn how to prepare a matrix, get to know graphic tools, types of paints and papers. They learn how to use the equipment of the studio in a safe way. During the classes, which are kept in the form of exercises, students get acquainted with classical relief printing techniques on the example of linocut and longitudinal woodcut.</p> <p>In addition, the studio program is designed to prepare students to undertake tasks resulting from training in the field of graphic arts. In particular this concerns:</p> <ul style="list-style-type: none"> <li>- using basic drawing issues such as light, line, gray scale, solid, texture and structure;</li> <li>- developing aesthetic sensitivity;</li> <li>- developing creative work methods based on the learned techniques</li> <li>- building their own language of artistic expression;</li> <li>- planning work, using ideas and materials for further work;</li> <li>- ability to consciously use multiplication which is an immanent feature of graphics.</li> </ul>
<p><b>15/ Compulsory literature used during classes</b></p>	<p>Grafika Artystyczna. Podręcznik Warsztatowy. Wydział Grafiki ASP w Poznaniu, 2007.</p> <p>Techniki Sztuk Graficznych. A. Krejca. Wydawnictwa Artystyczne i Filmowe. 1984</p> <p><a href="https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques/printmaking">https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques/printmaking</a></p> <p>The class is hands-on and, except for these few items, there is no mandatory reading list; however, individual assignments may be accompanied by additional writing materials.</p>
<p><b>16/ Additional literature recommended for the student's self learning</b></p>	<p>-error-</p>
<p><b>17/ Learning outcomes</b></p>	
<p><b>KNOWLED</b></p>	<p>K_W01, K_W03, K_W04, K_W06, K_W07, K_W08</p>



<b>GE</b>	
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>Due to the nature of the classes, specialized equipment is required for the operation of the Classical Printing Techniques Studio, which includes: In the main room:</p> <ul style="list-style-type: none"> <li>- tables for work with chairs;</li> <li>- Graphic press adapted for making prints in relief printing techniques;</li> <li>- felt for the press or a suitable substitute;</li> <li>- tray for soaking graphical papers;</li> <li>- table and mat for cutting paper;</li> <li>- a table for drying graphical papers;</li> <li>- a supply of newsprint for drying graphical papers</li> <li>- Plates for drying artwork, made of soft pilsner board or plywood;</li> <li>- Pins or paper tape to attach artwork;</li> <li>- inks for making relief prints, either pen or offset;</li> <li>- rollers for transferring ink;</li> <li>- rags for cleaning the surfaces on which the prints are made;</li> <li>- solvents for washing paint.</li> </ul> <p>In addition, a separate, ventilated washroom for cleaning dies with solvents is required. Students should wear protective clothing; aprons and reusable rubber gloves for work. Classes are held once a week, for 4 hours in the Machinery Hall, in the building of the Faculty of Graphic Arts and are scored with 3 ECTS points. Classes are conducted in full-time mode</p>
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Major specialisations: Poster design and editorial graphic
<b>2/ Teacher</b>	prof. Lech Majewski
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	didactic dialogue, didactic discussion, workshop, individual project, lecture, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Competitive admission to the studio on the basis of a portfolio. General knowledge of cultural and art history, especially on contemporary design and artistic trends. Ability to observe creatively, learn from examples, open to inspiration. Artistic, mental and technological creativity. Familiarity with software to the extent of completing tasks, etc.
<b>12/ Final requirements</b>	The ability to make an original artistic statement; the ability to consciously use the skills of a printmaker; the ability to creatively seek creative solutions within printmaking
<b>13/ The form of passing the course (assessment methods and criteria)</b>	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 Rules of Studying.
<b>14/ Teaching goals (program content, subject description)</b>	Creating your own visual language. Ability to practice creatively. Deepening the ability to choose the right technique of communication. Ability to take artistic initiatives. Ability to cooperate in a group. Creative courage.
<b>15/ Compulsory literature used during classes</b>	"Oto sztuka polskiego plakatu" (BOSZ Publishing House), Publications on graphic design, magazines and albums. All sources concerning graphic design, visual communication, new media.
<b>16/ Additional literature recommended for the student's self learning</b>	„Tryumf typografii – kultura, komunikacja, nowe media” (Wydawnictwo d2d.pl), all available publications concerning design, visual communication. The student should independently search for publications needed to create their own artistic language.
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10,



	K_U11, K_U13, K_U14	
<b>SOCIAL COMPETEN CES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>The studio uses all available workshops of the university. An individual approach to a student is not limited by technical and technological dependencies.</p> <p>Information: the weekly number of hours of exercises or lectures, the number of ECTS credits allocated to the subject and information about the form and completion of the course are included in the study plan published on the website <a href="http://asp.waw.pl">asp.waw.pl</a> under the tab Quality of Education.</p>	
<p><b>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)</b></p>		



## SYLLABUS

<b>1/ Course title</b>	Specjalizacja obowiązkowa: Ilustracja	
<b>2/ Teacher</b>	dr hab. Grażyna Lange	
<b>3/ Assistants</b>	dr Monika Hanulak	
<b>4/ Code</b>	-	
<b>5/ Faculty</b>	Faculty of Graphic Arts	
<b>6/ Course form / hours</b>	ex. / 120	
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>	
<b>8/ Course type</b>	major	
<b>9/ Didactic methods</b>	didactic discussion, individual project, lecture, presentation,	
<b>10/ Language of lecture</b>	polski	
<b>11/ Prerequisites</b>	Positive work review (portfolio)	
<b>12/ Final requirements</b>	ability to make original artistic statements; ability to consciously use the skills of a graphic designer	
<b>13/ The form of passing the course (assessment methods and criteria)</b>	evaluation of individual (artistic) work of the student, evaluation of the level of knowledge and skills, according to the grading scale placed in the Rules of Studying.	
<b>14/ Teaching goals (program content, subject description)</b>	Designing book illustration and visual narration, ability to choose an appropriate technique of communication; perfecting the ability to select artistic means adequate to the expressed content.	
<b>15/ Compulsory literature used during classes</b>	M. Cackowska i A. Wincencjusz-Patyna: Polska szkoła książki obrazkowej, M. Cackowska i A. Wincencjusz-Patyna (Biblioteka ASP) The Book of the books (Thames&Hudson). (Pracownia Ilustracji)	
<b>16/ Additional literature recommended for the student's self learning</b>	Piotr Rypson: Nie gęsi (Biblioteka ASP) Capitans of illustrations. (Pracownia Ilustracji) Mały słownik typografii (Biblioteka ASP)	
<b>17/ Learning outcomes</b>		
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08	
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14	
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08	
<b>18/ Description of the requirements for the studio, workshop or</b>	Information: weekly number of hours of lectures or exercises - 8, number of ECTS credits: 8 (3rd year)	



<b>teaching aids</b>	
<b>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)</b>	





## SYLLABUS

<b>1/ Course title</b>	Major specializations: Sign and complex graphic design
<b>2/ Teacher</b>	prof. zw. Piotr Garlicki
<b>3/ Assistants</b>	mgr Mateusz Kowalski
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	Major
<b>9/ Didactic methods</b>	didactic dialogue, didactic discussion, individual project, lecture, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	General knowledge of history of culture and art as well as contemporary trends in graphic design; ability of creative observation; manual skills in building visual image; openness in learning to create individual graphic language; knowledge of computer software to the extent allowing to accomplish the tasks. Second year of studies at the Faculty of Graphic Arts of the Academy of Fine Arts in Warsaw or at a faculty of a similar profile. Portfolio with works from the first and second year of studies.
<b>12/ Final requirements</b>	The ability to individual and original artistic expression; the ability to creatively search for creative solutions in graphic design; the ability to build mature artistic expression using recognized methods; conscious use of the graphic artist's workshop; knowledge of the principles in creating works of graphic design; the ability to present one's own achievements during the diploma examination.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	The evaluation of individual (artistic) work, the level of knowledge and skills of the student on the basis of the tasks contained in the studio programme; evaluation of the student's independence and involvement; originality of artistic expression. Grading according to the scale specified in the Rules of Studying.
<b>14/ Teaching goals (program content, subject description)</b>	Learning to select appropriate artistic means in relation to both the expressed content and communication channels. Developing imagination and skills of individual artistic expression. Developing creative thinking and artistic attitudes in relation to both market and social challenges. Learning to design geometric modular forms. Learning to create modular grids and building signs based on them. Learning to design a sign book. Learning to design a visual identity book. Learning to design a coherent graphic language in relation to different contents. Learning to create ideological and formal relationships between messages. Learning to use metaphor, punch line, wit, or provocation in building authorial artistic commentary.



	Broadening knowledge in the field of printing, production and implementation of graphic designs. Learning to create a comprehensive graphic design based on images, typography and layout. Learning to create an original style in order to find a coherent graphic message. Learning to use spatial form in visual communication.
<b>15/ Compulsory literature used during classes</b>	-error-
<b>16/ Additional literature recommended for the student's self learning</b>	<ul style="list-style-type: none"> <li>– Michael Evamy, „Logo. Przewodnik dla projektantów”, Wydawnictwo Naukowe PWN, 2008</li> <li>– Ambrowe/Haris, „Layout. Zasady, kompozycja, zastosowanie”, Wydawnictwo Naukowe PWN, 2008 r.</li> <li>– Robert Bringhurst, „Elementarz stylu w typografii”, Wydawnictwo d2d.pl, 2008 r.</li> <li>– Quentin Newark, „Design i grafika dzisiaj”, ABE Dom Wydawniczy, 2006 r.</li> <li>– Krzysztof i Agnieszka Dydo, „PL 21. Polski plakat 21 wieku”, Galeria Plakatu Kraków, 2008 r.</li> <li>– Przemek Dębowski, Jacek Mrowczyk, „Widzieć/Wiedzieć. Wybór najważniejszych tekstów o dizajnie”, Wydawnictwo Karakter, 2015 r.</li> <li>– Airey David, „Logo Design Love. Tworzenie genialnych logotypów. Nowa odsłona”, Wydawnictwo Helion, 2018 r.</li> <li>– Lech Majewski, Dorota Folga-Januszewska, Maria Kurpik, „OTO sztuka polskiego plakatu”, Wydawnictwo Bosz, 2018 r.</li> </ul>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>The workroom should have: space for individual student work; space for corrections and credits; space for storing student work, materials and teaching aids; exhibition area; computer with up-to-date graphic programs; screen for lectures and presentations.</p> <p>Information: the weekly number of hours of exercises or lectures, the number of ECTS credits allocated to the subject and information about the form and completion of the course are included in the study plan published on the website <a href="http://asp.waw.pl">asp.waw.pl</a> under the tab Quality of Education.</p>
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Game and Comic Book Design
<b>2/ Teacher</b>	dr Daniel Mizieliński
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	didactic dialogue, didactic discussion, workshop activities, individual project
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	<p>Over the past few years I have tried to approach the subject of recruitment in several ways and I have come to the conclusion that objective selection of students is impossible for three reasons:</p> <p>We are all biased toward something. Our dislikes may or may not be realized. We can work on the former, but it is difficult to counteract prejudices that we do not see or understand. Whether our feelings are the result of ignorance or hostility, they cannot affect individuals' access to education in their chosen field.</p> <p>Judging an individual's abilities after reviewing a portfolio or even a brief interview is not possible because the skills presented may be based on access to resources, not on one's strengths. For example, a person whose parents provided art education in kindergarten will draw differently from a person who decided to draw on their own, and a person who decided to take up drawing at the age of 20.</p> <p>The current level of workshop skills does not matter much. The workshop is mechanical. Some master it faster, others slower, but it is an accessible tool for all. That is why evaluating a portfolio (especially</p> <p>Therefore portfolio grading (especially for beginning students) does not give any insight into the potential of the candidates.</p> <p>Instructors must strive to provide equal educational opportunities for all individuals. Since objective assessment is impossible then the only fair solution remains the lottery.</p>
<b>12/ Final requirements</b>	When giving a midterm grade, I don't care how well something is drawn/designed. If I can see even a very advanced technique in someone, but I don't see a clear attempt to work through one's limitations, then the project can only be graded as good.



	<p>Even if the end result isn't impressive, the accompanying skill development is more important. Such attempts will be more appreciated than impressive drawings or finished projects. The few people who also distinguish themselves with punctuality and commitment can count on the distinction of an "A plus". It is important to be involved in the project and be willing to take risks, and therefore make mistakes.</p>
<p><b>13/ The form of passing the course (assessment methods and criteria)</b></p>	<p>As I wrote in the final requirements, I am not interested in the end result of the assignments performed only in the progress the person being graded will make. Therefore, I am grading the quality of work during the semester, not the quality of the final piece.</p>
<p><b>14/ Teaching goals (program content, subject description)</b></p>	<p>Because the studio combines two (or even three if you count board games and computer games separately) related but nevertheless independent disciplines, the skills acquired will differ depending on the learning path chosen by the student.</p> <p>Games</p> <p>Game design is primarily the development of game mechanics and theme. Only at the end is an appropriate form chosen that will build mood and enable gameplay by presenting a clear and functional interface. Whether in a computer game or a board game, this order is crucial. That's why we focus on four primary aspects for game assignments:</p> <p>Learning about game types, genres, and mechanics - usually by playing and discussing the variety of titles that I bring to each class.          Developing a clear system of icons, layout, and interface to make the rules easier to understand and the gameplay smoother.          Developing a layout that conveys the game's theme, story, and desired mood. This point also includes such issues as character design (including animation of movement and gestures), environment design, illustration of the worlds concept.          Preparing a functional board game prototype or a working demo in the case of computer games*.</p> <p>* Learning programming in the studio is not mandatory, so in some cases a computer game can be presented as a simulation in the form of a series of animations.</p> <p>Comics</p> <p>I treat comics individually and as part of supporting narrative design in games. The ability to tell a story with an image is useful in many disciplines, and comics, broadly defined, is its best example.</p>



	<p>Students gain while working on comics assignments:</p> <p>The ability to build a narrative using a sequence of images with attention to the role of the panel and its composition for the rhythm of the story.</p> <p>Workshop versatility allowing them to change their style depending on the requirements of the story being told and the overall mood of the comic.</p> <p>The ability to design narratives for both screen and paper.</p> <p>The technical knowledge needed to prepare files for printing paper comics.</p>
<p><b>15/ Compulsory literature used during classes</b></p>	<p>- Robert Bringhurst, Elementarz stylu w typografii, ISBN: 978-83-927308-0-4, <a href="https://d2d.pl/produkt/robert-bringhurst-elementarz-stylu-w-typografii/">https://d2d.pl/produkt/robert-bringhurst-elementarz-stylu-w-typografii/</a></p> <p>- Scott McCloud, Understanding Comics, ISBN: 006097625X</p> <p>- Tabletop: analog game design, ISBN: 978-1-257-87060-8, <a href="https://press.etc.cmu.edu/index.php/product/tabletop-analog-game-design/">https://press.etc.cmu.edu/index.php/product/tabletop-analog-game-design/</a></p>
<p><b>16/ Additional literature recommended for the student's self learning</b></p>	<p>This list is changed every semester and includes comic books and board games that everyone should play in a given semester. Both games and comics are available in class. A sample set from the winter 2019 semester looked like this:</p> <p>Games:</p> <p>Twilight Imperium, 6th edition, 2017, Dane Beltrami, Corey Konieczka, Christian T. Petersen</p> <p>Root, 2018, Cole Wehrle</p> <p>Brass: Birmingham, 2018, Gavan Brown, Matt Tolman, Martin Wallace</p> <p>A Feast for Odin, 2016, Uwe Rosenberg</p> <p>Watergate, 2019, Matthias Cramer</p> <p>Comics:</p> <p>Guy delisle, Pyongyang, 2018, ISBN: 978-83-64858-84-0</p> <p>Riad Sattouf, Arab przyszłości, Dzieciństwo na Bliskim Wschodzie (1978-1984), 2014, ISBN: 9788364858291</p> <p>Box Brown, Tetris, 2016, ISBN: 978-1-62672-315-3</p> <p>Shigeru Mizuki, Showa 1926-1939: A History of Japan, 2013, ISBN: 978-1770461352</p> <p>Malwil, Kinderland, 2017, ISBN: 978-83-64858-87-1</p>
<p><b>17/ Learning outcomes</b></p>	
<p><b>KNOWLEDGE</b></p>	<p>K_W01, K_W03, K_W04, K_W06, K_W07, K_W08</p>
<p><b>SKILLS</b></p>	<p>K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14</p>



<b>SOCIAL COMPETEN CES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Major specialisations: Animation
<b>2/ Teacher</b>	dr Przemysław Adamski
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	Individual work with the student based on the adjustments within the framework of the tasks (didactic dialogue, didactic discussion, workshop activities, individual project)
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	design skills, basic photography, basic knowledge of the history of film, animation, graphic design, art and popular culture
<b>12/ Final requirements</b>	Ability to creatively observe reality and design movement; ability to consciously construct an expression within the medium of animation; ability to design a moving image and be communicative in conveying a concept of work based on a storyboard, script and artwork; ability to construct a narrative; specialist knowledge of a chosen field of animation; knowledge of film terminology and issues in editing, postproduction
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Evaluation of work completed within the framework of the given tasks based on verification of skills of implementation and quality of the concept itself. Evaluation is also influenced by the workflow, frequency of communication and ability to react to comments.
<b>14/ Teaching goals (program content, subject description)</b>	The studio teaches design thinking in the context of the moving image and makes graduates aware of the perspectives of artistic and professional development. It teaches how to think in terms of narrative structure, how to operate film editing, how to shape characters and situations that effectively communicate content. It also teaches how to observe reality and translate perceptual experience into movement design. It also shows the potential of movement as a stylistic factor.
<b>15/ Compulsory literature used during classes</b>	brak
<b>16/ Additional literature recommended for the student's self learning</b>	Richard Williams „The Animator's Survival Kit”



<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Basic tools: high performance computer, Adobe CC software (especially After Effects, Illustrator, Photoshop), Dragonframe software, TV Paint software, DSLR camera, rostrum, lighting set Information: the weekly number of hours of classes or lectures, the number of ECTS credits allocated to the subject and information about the form and completion of the course are included in the study plan published on the website <a href="http://asp.waw.pl">asp.waw.pl</a> in the Quality of Education tab.
<b>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)</b>	





## SYLLABUS

<b>1/ Course title</b>	Multimedia
<b>2/ Teacher</b>	prof. Piotr Welk
<b>3/ Assistants</b>	dr Mateusz Machalski
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	workshops, individual projects, lectures, presentations
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	workshops, individual projects, lectures, presentations
<b>12/ Final requirements</b>	The ability to make an original artistic statement; the ability to consciously use computer programs; the ability to creatively search for creative solutions within graphic design, expanded by issues related to film, animation and interactive forms; the ability to present one's own work in public and talk about the process of its creation.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	evaluation of the student's individual (artistic) work, evaluation of the presentation of his/her own work at monthly, semester and annual reviews.
<b>14/ Teaching goals (program content, subject description)</b>	Developing skills of choosing the right media technique; ability to build narration, expanding computer skills with VR, AR, 3D, processing technologies, improving the ability to select the means of expression for the planned activities; ability to work with the brief and implement its assumptions
<b>15/ Compulsory literature used during classes</b>	Adrian Fruttiger „Człowiek i Jego znaki” (wydawnictwo d2d, Biblioteka ASP) Sztuka Świata, (wydawnictwo Arkady, Biblioteka ASP) Anda Rottenberg, „Sztuka w Polsce 1945-2005” (wydawnictwo STENTOR, Biblioteka ASP)
<b>16/ Additional literature recommended for the student's self learning</b>	brak
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SKILLS</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SOCIAL COMPETEN</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08



<b>CES</b>	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Description of the requirements for the studio, workshop, laboratory, equipment, teaching aids, etc. Information: the weekly number of hours of exercises or lectures, the number of ECTS credits allocated to the subject and information about the form and completion of the course are included in the study plan published on the website asp.waw.pl in the Quality of Education tab.
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Interdisciplinary classic techniques workroom
<b>2/ Teacher</b>	prof. zw. Agnieszka Cieślińska-Kawecka
<b>3/ Assistants</b>	Karolina Zimna-Stelmaszewska
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ource form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	Didactic dialogue, didactic discussion, workshop, individual project, lecture, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Second year credit, positive work review (portfolio). General knowledge of cultural and art history, interest in contemporary art issues, ability to observe creatively, learn from examples, openness to inspiration; Interest in artistic printmaking.
<b>12/ Final requirements</b>	The ability to make an original artistic statement; the ability to consciously use the skills of a graphic artist; the ability to creatively seek creative solutions within the field of graphic art; a public presentation of one's own work during the diploma examination.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	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 Rules of Studying.
<b>14/ Teaching goals (program content, subject description)</b>	Developing skills of choosing artistic means adequate to expressed content. Shaping various artistic attitudes based on elements of graphic design. Developing artistic intuition resulting from graphic thinking based on the notion of matrix - idea, coded pattern which permeates many artistic activities.
<b>15/ Compulsory literature used during classes</b>	1/ Arnheim R., Sztuka i percepcja wzrokowa, Gdańsk, 2011/ Biblioteka ASP w Warszawie, egzemplarz w pracowni 2/ Printmaking a contemporary perspective, Paul Coldwell, 2010 Black Dog Publishing Limited, London, ISBN 978 1 906155 43 8 / dostępna w pracowni. 3/ Techniki Graficzne, Jordi Catafal, Clara Oliva, tł. Marta Boberska. Wydawnictwo Arkady 2004 / Pierwsze wydanie 2002 Barcelona ISBN 83-213-4319-8 / Biblioteka ASP w Warszawie, dostępna w pracowni. 4/ MTG 2018, Immersed in Images, Katalog wystawy ostatniego Międzynarodowego Triennale Grafiki w Krakowie / dostępny w pracowni.



<p><b>16/ Additional literature recommended for the student's self learning</b></p>	<p>1/ Grafika Techniki i Materiały Przewodnik, Beth Grabowski, Bili Flick, przekład Andrzej Goździkowski, TAIWPN UNIVERSITAS, Kraków 2011, ISBN 97883-242-1611-6. / The original edition 2009 by Laurence King Publishing Ltd., London. Biblioteka ASP w Warszawie, egzemplarz w pracowni.  2/ Transfer printing (<a href="https://en.wikipedia.org/wiki/Transfer_printing">https://en.wikipedia.org/wiki/Transfer_printing</a>), internet  3/ Techniki Sztuk Graficznych, Podręcznik metod warsztatowych i historii grafiki artystycznej, Ales Krejca, z wersji niemieckiej przełożył Andrzej Dulewicz. Wydawnictwo artystyczne i Filmowe, Warszawa 1984 / Artia, Praha 1981 ISBN 83-221-0270- 4, dostępna Biblioteka ASP w Warszawie</p>
<p><b>17/ Learning outcomes</b></p>	
<p><b>KNOWLEDGE</b></p>	<p>Wiedza (absolwent zna i rozumie):  K_W01, K_W03, K_W04, K_W06, K_W07, K_W08</p>
<p><b>SKILLS</b></p>	<p>Umiejętności (absolwent potrafi):  K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14</p>
<p><b>SOCIAL COMPETENCES</b></p>	<p>Kompetencje społeczne (absolwent jest gotów):  K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08</p>
<p><b>18/ Description of the requirements for the studio, workshop or teaching aids</b></p>	<p>The studio carries out activities and research related to the graphic arts workshop, and is equipped with graphic arts presses. It also introduces research connected with transferring graphics onto ceramics and is equipped with a ceramic kiln.</p>
<p><b>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)</b></p>	



## SYLLABUS

<b>1/ Course title</b>	Conceptual and Intermedia Graphics
<b>2/ Teacher</b>	prof. Andrzej Węclawski
<b>3/ Assistants</b>	Kamil Zaleski
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	<p>a. Lecture (team activity in the form of a presentation or lecture).</p> <p>b. Presentation (workshop demonstrations related to the tasks performed).</p> <p>c. Multimedia presentation (projections of films about art, discussion of book items and catalogs from exhibitions within the studio library).</p> <p>d. Workshop exercises (individual and team activities practicing the ability to use traditional and digital graphic arts).</p> <p>e. Creation exercises (stimulating individual artistic development and creative features of the student through the individualization of the curriculum).</p> <p>f. Dialogue and didactic discussion (periodical review and discussion on the works in progress).</p> <p>g. Master's seminar (a series of classes that prepare students to defend their master's thesis).</p> <p>h. Individual project (completion of individual assignments combined with a public demonstration).</p>
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Positive work review /portfolio/. Basic knowledge of graphic design techniques and software operation to complete tasks. General knowledge of art history and contemporary artistic trends, creativity and openness to seek inspiration.
<b>12/ Final requirements</b>	<p>a. The ability to make an original artistic statement of one's own.</p> <p>b. The ability to make conscious use of the graphic artist's craft.</p> <p>c. The ability to creatively combine traditional and digital techniques techniques and multimedia</p> <p>d. The ability to creatively seek creative solutions within the broadly defined field of artistic graphic design.</p> <p>e. Public presentation of their work during the diploma exam.</p>
<b>13/ The form of passing the course (assessment methods and criteria)</b>	<p>a. Evaluate the tasks performed as part of the studio program.</p> <p>b. Commitment to the program and attendance at classes</p> <p>c. Individual assessment of the student's artistic development.</p>



	<p>d. Periodic and semester credit reviews.</p> <p>e. Final grade according to the grading scale posted in the Rules of Studying.</p>
<p><b>14/ Teaching goals (program content, subject description)</b></p>	<p>The program covers contemporary and classical printing methods used in artistic printmaking. Use of contemporary graphic techniques /digital printing, serigraphy, transfer between techniques/ in correlation with traditional intaglio and relief printing techniques as an important creative stimulus in the didactic and creative process. Expanding the scope of understanding and impact of contemporary printmaking, changing its definition, the problem of using an immaterial matrix, digital technology as a source of creation, large format printmaking and its place in public space, using artistic printmaking for multimedia shows and graphic installations.</p> <p>The development of the student's personality and creativity should lead to the preparation and realization diploma work. The diploma work is to be a certificate of his/her artistic maturity and determine the further direction of his/her development. The main program goals are:</p> <p>a. Developing the student's creative and artistic sensitivity, his/her intellectual development, shaping his/her artistic individuality, and imparting knowledge of contemporary means used in artistic printmaking.</p> <p>b. Preparing the student for creative use of technologically complex contemporary and traditional printmaking techniques. Combining traditional techniques with digital printing methods and new media elements.</p> <p>c. Developing the ability to freely use the graphic arts workshop to express the student's artistic concepts. Graphic arts classes are designed to expand the student's creative interests, enrich his artistic personality, develop his imagination and interest in art.</p>
<p><b>15/ Compulsory literature used during classes</b></p>	<p>-Beth Grabowski, Bill Fick „Grafika-techniki i materiały”, Uniwersitar, Kraków, 2011</p> <p>-Grafika artystyczna – podręcznik warsztatowy, ASP w Poznaniu 2007</p> <p>-Harald Johnson, Drukowanie cyfrowe dla profesjonalistów, Wydawnictwo RM, Warszawa 2005</p> <p>-Richard Noyce, Printmaking at the edge, A and C Black, London 2006</p> <p>Strony www:</p> <p>-www.pracownia6.com -Facebook: Galeria Pracowni nr 6</p> <p>Wszystkie wymienione pozycje znajdują się w bibliotece pracowni.</p>
<p><b>16/ Additional literature recommended for the student's self learning</b></p>	<p>-Adrian Frutiger „Człowiek i jego znaki”</p> <p>-Gay Debord „Społeczeństwo spektaklu</p> <p>-Jean Baudrillard „Spisek sztuki”</p> <p>Katalogi z wystaw graficznych:</p> <p>-Międzynarodowe Triennale Grafiki w Krakowie,</p> <p>-Triennale Grafiki Polskiej w Katowicach,</p>



	<p>-Międzynarodowe Triennale Sztuk Graficznych IMPRINT w Warszawie,          -Biennale Grafiki Studenckiej w Poznaniu          Wszystkie wymienione pozycje znajdują się w bibliotece pracowni i bibliotece ASP</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	Wiedza (absolwent zna i rozumie): K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	Umiejętności (absolwent potrafi): K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14
<b>SOCIAL COMPETENCES</b>	Kompetencje społeczne (absolwent jest gotów): K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>In order to carry out the program we need specialist graphic materials (paints, inks for digital printing), graphical papers, software and computer equipment. In our work we use devices which are: a. located in the equipment of the studio /computers, A3 scanner, plotter for digital printing/ b. from equipment and workshops located in the machine hall /quash room, graphic presses, screen printing workshop/.</p> <p>Information: the weekly number of hours of classes or lectures, the number of ECTS credits allocated to a subject and information about the form and credit of a subject are included in the study plan published on the website asp.waw.pl in the tab Quality of Education.</p>
<p><b>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)</b></p>	



## SYLLABUS

<b>1/ Course title</b>	Major specialisations: alternative graphics and offset techniques
<b>2/ Teacher</b>	prof. Piotr Smolnicki
<b>3/ Assistants</b>	Aleksandra Owczarek
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	didactic dialogue, workshop activities, individual project, presentation
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Positive work review (portfolio) knowledge of software to the extent that tasks can be completed, etc.
<b>12/ Final requirements</b>	the ability to make an original artistic statement; the ability to consciously use the techniques of the graphic artist; the ability to creatively seek creative solutions within graphic art; a public presentation of one's own work during the diploma examination.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Evaluation of the student's individual (artistic) work, skills, evaluation of the presentation of his/her own work, participation in classes, realization of program, workshop and exhibition tasks.
<b>14/ Teaching goals (program content, subject description)</b>	The aim of education is to develop creative creativity on the basis of thematic tasks, searching for creative individuality and acquiring the ability to implement it in artistic graphics using graphic techniques with a wide technological spectrum based mainly on offset printing and alternative activities in artistic graphics. Strive to create an artistic work in accordance with the theme of creative expression.
<b>15/ Compulsory literature used during classes</b>	Current exhibitions and presentations of fine art prints and visual art. Monographic publications, Graphic Arts Biennials and Triennials. Websites, libraries.
<b>16/ Additional literature recommended for the student's self learning</b>	professional literature on graphic arts and new media technologies and materials science in printing techniques.
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08 (absolwent zna i rozumie):
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, KU_U14 (absolwent potrafi):





<b>SOCIAL COMPETEN CES</b>	K_K01, K_K02, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08 (absolwent jest gotów):	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>		TV with HDMI input, computer, multimedia projector, serigraphy workshop, graphics workshop Graphic and photographic programs from the Adobe suite and digital image processing. Materials for offset image preparation
<b>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)</b>		



## SYLLABUS

<b>1/ Course title</b>	Editorial graphics
<b>2/ Teacher</b>	dr Marek Knap
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C course form / hours</b>	ex. / 30
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>choice</b>
<b>8/ Course type</b>	Optional classes for 3rd and 4th year students of the full-time Master's course. Supervision over appendices for diploma projects of 5th year students of Prof. Lech Majewski's Poster and Publishing Graphics Studio and Prof. Maciej Buszewicz's Book and Digital Publication Design Studio.
<b>9/ Didactic methods</b>	problem-based lectures 6 hrs (stationary and remote) monographic and conversational lectures 3 hours (stationary and remote)  and  studio classes individual/collective correction (stationary and remote)
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	knowledge of Adobe package: InDesign, Photoshop + After Effects + XD (or Sketch) handling photo/video equipment sound recording + transcription of audio files
<b>12/ Final requirements</b>	ability to integrate fluid, multi-layered content into the space-time continuum of complex, multi-sheet publishing forms in print and electronic media ability to select and thoughtfully apply a range of tools in visual research and subsequent design activities, including the area of data visualization knowledge of the methodology of artistic supervision of editorial team projects in-depth knowledge of current standards in media content management
<b>13/ The form of passing the course (assessment methods and criteria)</b>	graded credit 1 ECTS credit
<b>14/ Teaching goals (program content, subject description)</b>	This class presents formal, perceptual, symbolic and technical aspects of visual communication - with a focus on editorial media. Classes provide an overview of the design communication process



	<p>including the creative process, terminology and technology.</p> <p>Particular emphasis is placed on the systemicity of graphic solutions with consideration of how to build modular typographic schemes, infographics, and image handling strategies.</p> <p>Main objectives:</p> <p>acquiring the ability to combine words and images in many ways, on many media and formats (the studio program provides the opportunity to expand the knowledge of typography, photography and photo-editing)</p> <p>acquiring skills in executing and supervising large projects that require a multimedia approach to content gathering</p>
<b>15/ Compulsory literature used during classes</b>	<ul style="list-style-type: none"> <li>- James Felici „Kompletny przewodnik po typografii. Zasady doskonałego składania tekstu”, 2006</li> <li>- Gavin Ambrose, Paul Harris „Layout. Zasady/kompozycja/zastosowanie”, 2008</li> <li>- Josef Müller-Brockmann “Grid Systems in Graphic Design”, 1996</li> <li>- Boris Von Brauchitsch „Mała historia fotografii”, 2004</li> <li>- Bo Bergstrom „Komunikacja wizualna”, 2009</li> </ul>
<b>16/ Additional literature recommended for the student's self learning</b>	<ul style="list-style-type: none"> <li>- Adrian Frutiger, „Człowiek i jego znaki”, 2015</li> </ul>
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	<ul style="list-style-type: none"> <li>- student gives examples of techniques of artistic creation and supervision</li> <li>- student analyzes the anatomy of the Latin alphabet</li> <li>- student recognizes the importance of the relationship between content and form</li> </ul>
<b>SKILLS</b>	<ul style="list-style-type: none"> <li>- student designs a layout as a systematic carrier of fluid editorial content</li> <li>- student integrates the means of graphic language (words and images) into the layout.</li> <li>- student is competent in analyzing a work of art</li> </ul>
<b>SOCIAL COMPETENCES</b>	<ul style="list-style-type: none"> <li>- student accepts multidisciplinary and remains open to the physicality of the design process</li> <li>- student expresses his/her opinions independently and boldly, also on topics related to plastic arts</li> <li>- student works in a team / takes managerial positions in a team</li> </ul>
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	<p>computer</p> <p>Adobe package license</p> <p>internet access</p> <p>photo/video equipment</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)**



## SYLLABUS

<b>1/ Course title</b>	Drawing
<b>2/ Teacher</b>	prof. Jacek Staszewski
<b>3/ Assistants</b>	dr Aleksander Myjak
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ourse form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	Major
<b>9/ Didactic methods</b>	<p>Didactic dialogue, didactic discussion, workshop classes, individual project, lecture - the most important part of the didactic process is the individual dialogue with the student resulting in original works and drawing activities. Participation in exhibitions organized by the studio, drawing workshops and art competitions is an equally important part of the educational process.</p> <p>In relation to the situation with COVID-19, the studio is prepared to realize the assumed learning outcomes also in a hybrid and remote form:</p> <p>A studio profile on the Google Classroom platform has been established;</p> <p>Students have the possibility of virtually continuous contact with lecturers on the Google Meet platform;</p> <p>The studio program has been enriched with elements that can be implemented remotely;</p> <p>We have developed a "shift" system of working with students in the context of hybrid teaching (part of classes conducted in stationary mode, part conducted in remote mode);</p> <p>The workroom was prepared to "serve" students in accordance with the university's recommendations.</p>
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Passed third year of study.
<b>12/ Final requirements</b>	The ability to make an original, in-depth artistic statement within drawing; completion of summative assignments at various stages of learning.
<b>13/ The form of passing the course (assessment methods and criteria)</b>	A semester is evaluated on the basis of a review of works made by a student and the results achieved, as well as active participation in classes; the grade is determined in accordance with the artistic value of works presented at individual, semester and final annual reviews, taking into account the criteria used for graduation (artistic criteria, workshop skills); a review for graduation and the grade is given during the examination session ending the semester; the grading



	scale is defined according to the scoring scale obligatory at the Academy of Fine Arts in Warsaw.
<b>14/ Teaching goals (program content, subject description)</b>	<p>Program requirements should be flexible and enable the student to specialize in a given discipline of art (drawing). Moreover, through sets of tasks and exercises to be completed, they should provide an elementary foundation for the conscious practice of interdisciplinary artistic activities. In particular this concerns:</p> <p>Stimulating the student's sensitivity and awareness.          Understanding drawing as a contemporary form of artistic expression with the understanding of line, patch, dynamic, static and chiaroscuro composition.          Deepen drawing skills through exercises and observation.          Developing workshop skills.</p> <p>Work with students is individual and the proposed topics are aimed at developing their own artistic concepts and, consequently, working out their own study programme.          Through the topics of the classes and the problems they deal with, students have the opportunity to get to know the "anatomy" of art, to participate in the process of creating a work of art, to analyze the problem on their own at each stage - starting from the conception, through the realization stage, including the last one, when the work - a drawing, an object, an installation - becomes an independent product (artifact), subjected to external judgment and evaluation. The studio is also a place of discussion, dialogue and openness to different attitudes and views, it is a presentation of positions and reflections, a place for mutual watching, sharing experience - that is all that studying should be.</p>
<b>15/ Compulsory literature used during classes</b>	<p>Drawing classes are not theoretical. Materials, publications, catalogs, films, magazines, are selected according to the specific topic and student profile and are an extremely important supplement to education. Nevertheless, below I present a list of basic reading:          Baudrillard Jean, Spisek sztuki, Wydawnictwo SIC!, Warszawa 2006          Chalumeau Jean-Luc, Historia sztuki współczesnej – 50 pytań, Wydawnictwo Vizja Press&amp;IT, Warszawa 2007          Pignatti Terisio, Historia rysunku. Od Altamiry do Picassa, Wydawnictwo Arkady, Warszawa 2006          Strzemiński Władysław, Teoria widzenia, Wydawnictwo Literackie, Kraków 1958          Teissig Karel, Techniki rysunku, Wydawnictwo AiF, Warszawa 1982</p>
<b>16/ Additional literature recommended for the student's self learning</b>	<p>The following readings are available from the course instructor:          Fukt. Magazine for Contemporary Drawing – wszystkie numery;          Vitamin D1. New Perspectives in Drawing, cz. 1;          Vitamin D2. New Perspectives in Drawing, cz. 2;          Contemporary drawing from 1970 to now</p>
<b>17/ Learning outcomes</b>	
<b>KNOWLED</b>	Description of the subject learning outcomes in relation to the directional outcomes



<b>GE</b>	published at the asp.waw.pl website under <a href="https://jakoscksztalcenia.asp.waw.pl/programy/">https://jakoscksztalcenia.asp.waw.pl/programy/</a> : K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	Description of the subject learning outcomes in relation to the directional outcomes published at the asp.waw.pl website under <a href="https://jakoscksztalcenia.asp.waw.pl/programy/">https://jakoscksztalcenia.asp.waw.pl/programy/</a> : K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	Description of the subject learning outcomes in relation to the directional outcomes published at the asp.waw.pl website under <a href="https://jakoscksztalcenia.asp.waw.pl/programy/">https://jakoscksztalcenia.asp.waw.pl/programy/</a> : K_K01, K_K02, K_K04, K_K06
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Fully equipped painting studio (25 workstations equipped with easels and drawing boards, 25 cubbies, access to running water, 15 chairs or stools, a "storage" room for storing props with a lockable cabinet), Adequate daylight and artificial lighting of workstations in accordance with appropriate standards, Possibility of darkening the workroom during the multimedia show, Presentation monitor, portable computer, Workroom walls prepared for the purposes of the exposition (white-painted soft tile), Possibility of editing (with the help of a webmaster or administrator) the contents of the workshop's website in the domain asp.waw.pl
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Painting
<b>2/ Teacher</b>	prof. Henryk Gostyński
<b>3/ Assistants</b>	dr Stanisław Wójcik
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ Course form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	major
<b>9/ Didactic methods</b>	workshops, didactic discussion
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	Positive work review (portfolio), creative observation skills.
<b>12/ Final requirements</b>	The ability to make an original artistic statement of their own;
<b>13/ The form of passing the course (assessment methods and criteria)</b>	evaluation of the student's individual (artistic) work.
<b>14/ Teaching goals (program content, subject description)</b>	<p>Development of the student's personality and, first of all, shaping his conscious artistic creation based on thorough observation of reality, penetration of its complexity, relativity of forms, space, matter and color.</p> <p>Developing and shaping painting consciousness; organization of picture space, understanding of color and color temperature, contrast etc.</p> <p>Shaping creative, uncompromising creative attitude.</p> <p>Conversation, discussion, presentation as a form of artistic expression.</p>
<b>15/ Compulsory literature used during classes</b>	The reading list is variable and depends on the expectations and direction of the individual student.
<b>16/ Additional literature recommended for the student's self learning</b>	as above
<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL</b>	K_K01, K_K02, K_K04, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08





<b>COMPETENCES</b>	
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	Easels: 20 pcs. Boards format 100x70 cm: 20 pcs, TV with USB input  please equip the Painting Studio with two laptops (for me and for Dr Wojcik), software for these laptops (Adobe package - mainly Photoshop, Illustrator, Premier), two high quality video cameras and a set of speakers.
<b>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)</b>	



## SYLLABUS

<b>1/ Course title</b>	Painting
<b>2/ Teacher</b>	prof. zw. Sławomir Marzec
<b>3/ Assistants</b>	
<b>4/ Code</b>	-
<b>5/ Faculty</b>	Faculty of Graphic Arts
<b>6/ C ourse form / hours</b>	ex. / 120
<b>7/ Studies</b>	Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - <b>obligatory</b>
<b>8/ Course type</b>	painting
<b>9/ Didactic methods</b>	Study with model or still-life, two thematic semestral tasks, cyclic seminary lectures, students' own projects and initiatives, yearly plain-air workshops, participation in outdoor initiatives
<b>10/ Language of lecture</b>	polski
<b>11/ Prerequisites</b>	The attestation depends on the estimation of students' individual artworks, development of their skill, commitment and artistic property during two reviews in the semester
<b>12/ Final requirements</b>	Ability to create conscious and original artistic expression through painting and to comment on it publicly
<b>13/ The form of passing the course (assessment methods and criteria)</b>	Passing consists of an evaluation of students' individual work, skills, commitment, and artistic achievement during mid-semester and final-semester reviews.
<b>14/ Teaching goals (program content, subject description)</b>	The programme of the Studio is the development of artistic subjectiveness of every student and preparation them to the further achievements. Therefore we try to work complementary and join as well the classic sensibility, the workshop skill and also the consciousness and the ability to the conceptual contextualisation of newest art. Accepted and supported are all experiments with every conventions, medias and strategies of the painter's art. First of all important is the development of individual artistic subjectiveness and maximally wide baggage of own students`experiences.
<b>15/ Compulsory literature used during classes</b>	Rudolf Arnheim, „Myślenie wzrokowe” Jean Baudrillard „Spisek sztuki” Hal Foster „Powrót realnego” Guy Debord „Społeczeństwo spektaklu” The books are available in the library of ASP or UW.
<b>16/ Additional literature recommended for the student's self learning</b>	Arthur C. Danto „Po końcu sztuki” Hans Belting „Antropologia obrazu” Lambert Wiesing „Widzialność obrazu” Jean-Jacques Wunenburger „Filozofia obrazów” The books are available in the library of ASP or UW.



<b>17/ Learning outcomes</b>	
<b>KNOWLEDGE</b>	K_W01, K_W03, K_W04, K_W06, K_W07, K_W08
<b>SKILLS</b>	K_U01, K_U02, K_U03, K_U05, K_U06, K_U07, K_U08, K_U09, K_U10, K_U11, K_U13, K_U14
<b>SOCIAL COMPETENCES</b>	K_K01, K_K02, K_K04, K_K06, K_K03, K_K04, K_K05, K_K07, K_K08
<b>18/ Description of the requirements for the studio, workshop or teaching aids</b>	The easels, lighting headlights, heatings, accessories to still-lifes and models, boxes storing the materials.
<b>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)</b>	