

SYLLABUS

REGARDING THE QUALIFICATION CYCLE FROM 2023/2024 TO 2027/2028
ACADEMIC YEAR 2025/2026

1. BASIC COURSE/MODULE INFORMATION

Course/Module title	<i>Image workshop VI - Experimental drawing</i>
Course/Module code *	
Faculty (name of the unit offering the field of study)	<i>Faculty of Fine Arts</i>
Name of the unit running the course	<i>Faculty of Fine Arts</i>
Field of study	Painting
Qualification level	Uniform master's degree
Profile	<i>General Academic profile</i>
Study mode	<i>Full-time studies</i>
Year and semester of studies	<i>II, III, IV, V Year, Semester: 3, 4, 5, 6, 7, 8, 9, 10</i>
Course type	<i>Area dial to choose from</i>
Language of instruction	English
Coordinator	<i>dr hab. Dorota Sankowska, prof. UR,</i>
Course instructor	<i>dr hab. Dorota Sankowska, prof. UR, mgr Aneta Suslinikow, mgr Joanna Kołcz</i>

* - as agreed at the faculty

1.1. Learning format – number of hours and ECTS credits

Semester (no.)	Lectures	Classes	Laboratories	Seminars	Practical classes	Internships	others	ECTS credits
		120						9

1.2. Course delivery methods

- conducted in a traditional way
- involving distance education methods and techniques

1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

Pass with a grade

2. PREREQUISITES

The student has basic knowledge of drawing techniques, basic practical skills (studying and interpreting nature in drawing, analytical and synthetic grasp of it) and theoretical skills in the application of the principles of correct image construction – composing on a plane, knows and applies knowledge of individual elements of the artistic language. The student should use drawing as an autonomous discipline, able to fully express creative intentions - it represents an open attitude to the possibilities of using various forms of artistic expression, interpretation of the seen and imaginary world (the ability to graphically interpret abstract concepts). He has knowledge of the main currents of the history of the discipline and shows curiosity about the issues of contemporary art in the context of tradition and cultural changes of the present.

3. OBJECTIVES, LEARNING OUTCOMES, COURSE CONTENT, AND INSTRUCTIONAL METHODS

3.1. Course/Module objectives

O1	Creative use of observations of nature, inanimate nature, creation of the reality of art and culture, to create your own artistic solutions. A potential object as a basis for multiple artistic events.
O2	Developing the features and character of individual artistic expression in terms of style and meaning, as well as the ability to verbalize it.
O3	Expanding awareness of visual arts in their development and multiplicity.
O4	Development of a creative attitude based on experience resulting from an attitude open to unconventional and innovative approaches to the creator's workshop. Developing the ability to combine the areas of visual arts with other forms of art, science and technology.
O5	Developing skills in interpreting phenomena occurring in the current civilization context.
O6	Enriching the possibilities of artistic workshops by deepening skills in new digital technologies.
O7	Updating the ways and methods of working on an artistic work, resulting from the need to confront the moment of its creation with the environment that is subject to constant transformations.
O8	Developing the ability to evaluate one's own work compared to the group's achievements.
O9	Determining the category of drawing and its own identity in relation to the usefulness of this art discipline in all creative activities undertaken. The implementation of the issues aims to determine the scope of division into given drawing categories in many possible variants, while respecting its physical features as a system of elements on a selected plane or in a specific space. Isolating and defining individual drawing categories aims to distinguish the type and quality of operation based on the adopted executive module.

O10	Distinguishing and emphasizing the importance of conceptual drawing, the purpose of which is the projection of thoughts and their articulation in drawing forms.
O11	Understanding the need for stages from concept to implementation - design drawing, combining elements to illustrate the selected design idea.
O12	Narrative drawing - illustration as a visualization of specific contexts. Particular emphasis is placed on artistic illustration as a summary effect of earlier types of drawing, combining image with text, as well as stylistic and formal analysis, examining the artistic effects of the technique used.
O13	Improving the ability to create messages in the visual sphere - interpretive, fictional, documentary, artistic, arranged illustrations.
O14	Incorporating new areas of reality into the drawing in its most current aspects.
O15	Redefining drawing in favor of its experimental character - abolishing its boundaries in favor of a discipline that contains inexhaustible conceptual, constructive and creative potential.
O16	Enrichment of concepts that have qualitative significance for the creative implementation of a set of diploma theses and justify making a given choice.
O17	Equipping the student with competences enabling him to pursue an artistic diploma.

3.2. COURSE/MODULE LEARNING OUTCOMES (TO BE COMPLETED BY THE COORDINATOR)

Learning Outcome	The description of the learning outcome defined for the course/module	Relation to the degree programme outcomes
LO_01	The graduate has knowledge of the specificity and use of classical and innovative art techniques, knowing their possibilities and impact. Knows and adapts knowledge to obtain the expected effect. The graduate undertakes technological experiments in order to gain new experiences in the draftsman's workshop in his own tests and final projects.	
LO_02	The graduate analyzes creative activities, verifying individual formal relationships of the work, based on theoretical knowledge in the field of theory and history of art.	
LO_03	The graduate has knowledge about the development of contemporary directions of art, understands the mechanism of transformations and changes enabling their creative and innovative development, especially within the framework of one's own artistic activities.	

LO_04	The graduate knows and understands, to the extent that allows for the revision of existing paradigms, the world's achievements including theoretical attitudes and general issues and selected specific issues relevant to the visual arts.	
LO_05	The graduate is able to critically analyze and evaluate the results of creative works and their contribution to the development of world culture and art.	
LO_06	The graduate is able to make a critical self-assessment and confrontation with the creative attitudes of other people, undertakes a discussion on the value of the artist's freedom of ideas in their artistic activities.	
LO_07	The graduate develops and consolidates the skills necessary to conduct an in-depth analysis of the development of ideas, using the effects of the conceptual work process - designs and implements thematic projects using a variety of classic and contemporary techniques, is able to implement projects in various situations and places.	
LO_08	The graduate is ready for critical self-assessment and confrontation with the attitudes of other people, and discusses the artist's ideas and strategies in his actions. Undertakes teamwork, adopts the principles of organizing tasks developed jointly in the team, divided into individual stages of creating a project - work, and is open to criticism.	
LO_09	The graduate maintains openness to suggestions and assessment of one's own creative achievements from the people leading the group and the community surrounding the laboratory group. The graduate is open to external events / participation in exhibitions, competitions / which can constitute an opinion-forming platform for them.	
LO_10	The graduate strives to formulate conclusions that will build an individual information space in the area of interpretation, aimed at the creation.	

3.3. Course content (to be completed by the coordinator)

A. Lectures

Content outline
N/A

B. Classes, laboratories, seminars, practical classes

Content outline
<p>The topics covered during classes constitute a proposal for the formal direction of creative concepts and their development within a specific scope. Paying special attention to the individual development of the student's figure - observing his artistic fascinations and growing self-awareness in the process of creative decisions made when implementing projects.</p> <p>In image workshop VI, students implement their own drawing concept using preferred topics and motifs and apply work techniques selected as a result of consultations. The teacher - as a result of reviewing the student's work done in previous semesters - manages his or her artistic development. The introduced thematic issues can be taken up in order to enrich the topics of the completed diploma set. The topics introduced concern the study of broadly understood nature in drawing, from the analysis of its visible manifestations to the abstract sign. The role of the instructor is to make individualized corrections in order to develop and determine the individual type of handwriting typical of each diploma student. The proposed exercise topics include those that support the search for one's own artistic expression, exercises using imagination, developing the implementation of forms of expression.</p>
<p>The body – interpretation – of an important topic of art, allowing us to creatively discover this phenomenon again and again.</p>
<p>Notebook - sketchbook - diary - calendar - creating a sketch, note, outline of a problem, or a passing observation, combined with an argument or an issue to be developed.</p>
<p>Positive – negative – the problem of the illusion of space and its denial – the two-way nature of the illusion of space – disturbance of the recipient's perception.</p>
<p>Carrying out thematic exercises allowing the student to work through issues related to defining the category of drawing and its own identity in relation to the usefulness of this art discipline, the division into conceptual, design and narrative drawing, and in particular the pursuit of illustrative drawing, understood as; artistic, interpretive, informational and documentary illustration. Depending on the degree of diversity of solutions - projects for the implementation of tasks, issues related to the process of adapting the</p>

literary language (built on the syntax of words) into a visual language constructed from elements of the visual language will be implemented.
Drawing without format - establishing your own drawing surface, moving away from the classic format in order to create a new aspect of expression of the work.
Large-format drawing - collective work - cooperation - decision-making - action scenario.
Intervention in the image - drawing, graphic, photographic, painting - dialogue with the master - a new iconic layer of the work.
Experimental drawing - searching for unusual and unconventional drawing techniques that co-create an artistic statement, developing the ability to select and compile means to achieve the desired effects and solve an artistic problem); - drawing with natural materials - found in nature, - drawing with a trace - exposing the substrate to atmospheric conditions: light, moisture, heat, mechanical trace - human action, vehicles, machines, animals, etc. - drawing with a light recorder - scanner, camera, - drawing using classic graphic techniques as well as experimental graphic techniques of reprints on various drawing substrates, - drawing on various substrates - using the structure and texture of the material - medium planes, - adaptation of a "bad drawing", use of existing drawings and their continuation in the idea of a "new drawing".
Wishful drawing - to be continued: scratch, draw, draw, copy, etc. - drawing action with the participation of the recipient.
Line in space, plane in space - study of the qualities, forms and functions of lines and planes. Opening the composition to new dimensions - arranging the drawing in space.
It happened - It's happening - life as a source of inspiration - a press cartoon and more.
Self-presentation – arranging an exhibition in public space.
Drawing installation - use of space to arrange works - scenographic drawing - backstage perspective - relationship of individual elements to the whole - overall view.
Color in drawing – study – use of classic and digital drawing and painting techniques.
Machine – design drawing.
Drawing - automatic recording - "surrealists' method".
Metropolis – the construction of the reality of an urban structure as an inspiration for individual creative activities. The city as a symbol. Solving an artistic problem - spatial themes, presenting antinomies (dynamics - statics).
Questioned space - projection of the illusion of impossible space - abstract space. An escape from the real material world and an invitation to travel through a space that is seemingly non-functional and has no right to exist - 2D, 3D animation.
Contemporary map mundi - canvas of the world - inspiration from the earliest medieval maps depicting the entire known world at that time - cartographic drawing using modern digital tools.
An art book as a tool of free expression, a design drawing, a narrative drawing - a book as a unique art object.
The issue of a series or cycle as an introduction to the construction of the theme of a visual statement.

The issue of narrative and stylistic consistency in the designed and performed cycle of work.

3.4. Methods of Instruction

e.g.

Lecture: a problem-solving lecture/a lecture supported by a multimedia presentation/ distance learning

Classes: text analysis and discussion/project work (research project, implementation project, practical project)/ group work (problem solving, case study, discussion)/didactic games/ distance learning

Laboratory classes: designing and conducting experiments

Introduction, multimedia presentation, student's own work - concept, workshop, individual correction, distance learning elements - e-mail and other e-communication tools, technical presentation, workshop experiments, review, execution, individual and comparative, evaluation, exhibition.

4. Assessment techniques and criteria

4.1 Methods of evaluating learning outcomes

Learning outcome	Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes)	Learning format (lectures, classes,...)
LO-01	Observation during project-implementation classes, conversations and discussions regarding the implemented issues / reviews of works, implementation of semester exhibitions, exhibitions - external projects.	classes
LO-02		

4.2 Course assessment criteria

Very good grade - Passing the course with a very good grade requires active participation in classes, with the exception of excused absences, as well as the preparation and presentation of a set of required drawings for passing, which in a creative and individual way implement the formal assumptions established during the implementation of the artistic diploma.

Plus good grade - A plus good grade is awarded to a student whose level of work exceeded the requirements for a good grade, but did not reach the level of work for a very good grade

Good grade - Passing the course with a good grade requires active participation in classes, with the exception of excused absences, making and presenting a set of required drawings for passing, which are an accurate solution to the tasks, and meet the formal assumptions established during the implementation of the artistic diploma.

Plus-satisfactory grade - A plus-satisfactory grade is awarded to a student whose level of work exceeded the requirements for a satisfactory grade, but did not reach the level of work for a good grade

Satisfactory grade - The condition for passing the course is the completion of the educational program to a sufficient extent, i.e. participation in classes with the exception of excused absences, preparation and presentation of a set of required drawings for passing.

Unsatisfactory grade - Failure to complete a set of works constituting the artistic master's diploma, or their formal inconsistency, unrealized artistic concept.

5. Total student workload needed to achieve the intended learning outcomes – number of hours and ECTS credits

Activity	Number of hours
Course hours	
Other contact hours involving the teacher (consultation hours, examinations)	
Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.)	
Total number of hours	
Total number of ECTS credits	

* One ECTS point corresponds to 25-30 hours of total student workload

6. Internships related to the course/module

Number of hours	N/A
Internship regulations and procedures	N/A

7. Instructional materials

Compulsory literature:

- 1/. Rudolf Arnheim, *Art and visual perception. The psychology of the creative eye.* Word/Image Territories, 2019
- 2/. Andrzej Banach, *About Illustration*, M. Kot Publishing House. Kraków 1950
- 3/. Kandinsky W., *On spirituality in art*, Łódź 1996
- 4/. Kandinsky W., *Point and line versus plane*, Warsaw 2019
- 5/. Merleau-Ponty M., *Eye and mind. Sketches on painting*, Gdańsk 1996
- 6/. Gadamer H.G., *The actuality of beauty: art as a game, symbol and celebration*, Warsaw 1993.

Complementary literature:

Books, catalogues, publications and magazines from the field of art. TV programs, CDs, DVDs on culture and art, exhibition news in the region, country and around the world. Online databases of information presenting official and independent institutions of culture and art, websites devoted to the art of illustration.

- 1/. Paul Klee, *From sketchbook to painting*. National Museum in Warsaw, Warsaw 2001
- 2/. Leonardo da Vinci, *Treatise on painting*, [in:] *Thinkers, chroniclers and artists about art. From antiquity to 1500*, selection and study by Jan Białostocki, Gdańsk 2000
- 3/. Brogowski L., *Thoughts, senses and words. Drawing as awareness. Art writing*. Materials from the symposium accompanying the 1st MKR, Wrocław 2000
- 4/. Jacek Sempoliński, *Authority and service*, Wydawnictwo-Drukarnia L-Print, Lublin 2001
- 5/. Paweł Taranczewski, *On the plane of the image*. National Institute of Ossolińscy 1999

Approved by the Head of the Department or an authorised person