

SYLLABUS

REGARDING THE QUALIFICATION CYCLE FROM 2025/26 TO 2026/27
ACADEMIC YEAR 2026/27

1. BASIC COURSE/MODULE INFORMATION

Course/Module title	<i>Design and drawing media. Illustration</i>
Course/Module code *	<i>18</i>
Faculty (name of the unit offering the field of study)	<i>Faculty of Fine Arts</i>
Name of the unit running the course	<i>Department of Drawing and Shaping Space</i>
Field of study	<i>Visual Arts</i>
Qualification level	<i>Master's degree studies</i>
Profile	<i>General academic</i>
Study mode	<i>Full-time studies</i>
Year and semester of studies	<i>1 Year, Semester: 1st, 2nd</i>
Course type	<i>Specialisation</i>
Language of instruction	<i>English</i>
Coordinator	<i>Prof. Agnieszka Jankowska</i>
Course instructor	<i>Prof. Dorota Sankowska, Joanna Kotcz MA, Magdalena Trojnar MA</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
1			90					5
2			100					6
Total			190					11

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 in 1st and 2nd semester
- Exam in 2nd semester

2. PREREQUISITES

The student has knowledge and skills in the following areas: principles of creating artistic compositions, general principles of design, the use of various drawing and painting techniques (classical techniques, own techniques, digital techniques). The student is able to creatively interpret artistic issues and verbal messages and has the ability to use various forms of artistic expression.

3. OBJECTIVES, LEARNING OUTCOMES, COURSE CONTENT, AND INSTRUCTIONAL METHODS**3.1. Course/Module objectives**

O1	The main objective of the course is to define the category of drawing and its own identity in relation to the usefulness of this art discipline in the entirety of creative activities. The implementation of these themes aims to define the scope of division into specific drawing categories in many possible variants, while respecting its physical characteristics as an arrangement of elements on a selected plane or in a specific space. The separation and definition of individual drawing categories aims to distinguish the type and quality of the activity based on the adopted execution module.
O2	Distinguishing and emphasising the importance of the conceptual process, which aims to project thoughts and articulate them in the language of design and artistic forms.
O3	Understanding the need for individual stages of the process – from concept to implementation – design drawing, compositional combination of individual elements to illustrate the selected project idea or drawing.
O4	Narrative drawing – illustration as a visualisation of specific contexts. Particular emphasis is placed on artistic illustration, image design and text design. Stylistic and formal analysis of a visual work in terms of narrative, expression, etc.; examination of the artistic effects of the technique used.
O5	Developing a creative attitude based on experience resulting from an open attitude towards an unconventional and innovative approach to the artist's craft. Teaching the ability to combine the visual arts with other forms of art, science and technology.
O6	Enriching artistic skills by deepening knowledge of new digital technologies.

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_o1	Student knows the functions of art and its theory, as well as their mutual relations in the creative process.	K_Wo1

LO_02	Student knows the techniques and technologies that make up the craft of various artistic and design disciplines, while supplementing their craft potential in the context of technological development, and has knowledge of various means of artistic expression.	K_Wo6
LO_03	Student can fluently use means of artistic expression as well as techniques and technology of a selected workshop, constructing their own solutions in various artistic and design disciplines.	K_Uo1
LO_04	Student can broaden and improve their technical skills, which determine their own development based on the artistic subject studied and the chosen specialisation, by experimenting and searching for new formal and technical solutions.	K_Uo2
LO_05	Student can formulate their own design and artistic concepts, consciously using the language of persuasion based on imagination, intuition, formal and analogue (general artistic) and digital (multimedia, computer programmes) assumptions.	K_Uo3
LO_06	Student gives a public presentation of their own concepts, presents tasks involving complex artistic and scientific issues in a technically correct manner, and demonstrates responsibility for the dissemination and exchange of cultural and scientific achievements.	K_Ko3
LO_07	Student is focused on individual exploration to shape their own sensitivity and form an individual 'character' of artistic expression, cooperating with lecturers in this regard, using their psychological and emotional conditions to cope with a changing reality.	K_Ko4
LO_08	Student independently explore various areas of theory and practice related to their diploma studio in search of inspiration for independent creative thinking and solving artistic problems, while remaining open to consulting their activities with experts in the field of art, lecturers, symposium participants and art competition participants.	K_Ko7

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

A. Lectures

Content outline
N/A

B. Classes, laboratories, seminars, practical classes

Content outline
The implementation of thematic exercises allowing students to work through topics related to defining the category of drawing and its own identity in relation to the usefulness of this art discipline, division into conceptual, design and narrative drawing, and in particular striving for illustrative drawing, understood as: artistic, interpretative, informative, and documentary illustration. Depending on the degree of diversity of solutions – task implementation projects, issues related to the process of adapting literary language (built on word syntax) and communication to visual language constructed from elements of visual language will be addressed. The subjects of individual exercises, such as illustration (legends, fairy tales, stories, poems, newspaper articles), artistic illustration, poster design, cover design, machine design, etc., will mainly focus on the following issues: • observation of the decision-making process, • the influence of verbal inspiration on the image and its visual message, • references between the word, message and image, • the role of imagination in the process of designing and illustrating, • descriptive features and synthesis of the message in the illustration, • interpretative conventionality of the image in relation to the word, • the nature and type of audience to which the message is addressed, • the selection of appropriate tools to express an emotional state, • the mood of the moment or the atmosphere of the story, • technical precision and manual skills, • the choice of frame for the illustration, • the graphic combination of typography and image, • page layout, the problem of the original and reproduction.

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

Laboratory: experiments. Short lecture, combined with a multimedia presentation, reproduction display, analysis of texts related to the topic/source texts, descriptions, non-fiction, critical text/discussion panels, corrections. Conducting experiments – project implementation.

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	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory
LO-02	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory
LO-03	OBSERVATION DURING CLASSES, PROJECT EXECUTION, CONVERSATIONS AND DISCUSSIONS ON THE TOPICS UNDER STUDY / REVIEWS OF WORK, ORGANISATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.	laboratory
LO-04	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory
LO-05	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory
LO-06	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory
LO-07	<i>OBSERVATION DURING CLASSES, PROJECT-REALIZATION, CONVERSATIONS</i>	laboratory

	<i>AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	
LO-o8	<i>OBSERVATION DURING CLASSES, PROJECT- REALIZATION, CONVERSATIONS AND DISCUSSIONS ON THE SUBJECTS UNDER STUDY / REVIEWS OF WORK, REALIZATION OF SEMESTER EXHIBITIONS, EXHIBITIONS – EXTERNAL PROJECTS/.</i>	laboratory

4.2 Course assessment criteria

EXCELLENT (5) - Passing the course with a very good grade requires active participation in studio classes, except for excused absences, and the completion and presentation for assessment of a set of required drawings that creatively and individually fulfil the tasks, as well as works that go beyond the basic requirements for passing (e.g. a set of final works enriched with own homework inspired by the need for artistic self-fulfilment).

VERY GOOD (4,5) - Very good grade is awarded to a student whose work exceeds the requirements for a good grade but does not reach the level of work required for an excellent grade.

GOOD (4) - Passing the course with a good grade requires active participation in workshop classes, except for excused absences, and the completion and submission for assessment of a set of required drawings that accurately address the course syllabus.

SATISFACTORY (3,5) - Satisfactory grade is given to a student whose level of work exceeded the requirements for a satisfactory grade but did not reach the level of work required for a good grade.

SUFFICIENT (3) - The condition for passing the subject is the completion of the curriculum to a satisfactory degree, i.e. participation in classes, except for excused absences, completion and submission for credit of a set of required drawing assignments.

FAIL (2) - Failure to pass the course is the completion of the educational programme to an unsatisfactory degree, i.e. participation in classes, except for excused absences, failure to complete and submit for assessment a set of required drawing works.

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

Activity	Number of hours
Course hours	190
Other contact hours involving the teacher (consultation hours, examinations)	10
Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.)	70
Total number of hours	275
Total number of ECTS credits	11

* 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, Second Edition: A Psychology of the Creative Eye University of California Press, 2004 2/. Andrzej Banach, On illustration, M. Kot Publishing House, Krakow 1950 3/. Paweł Taranczewski, On the Plane of the Image. Obsolinski National Institute 1992 4/. Anita Wincencjusz-Patyna, Illustration Station. Polish book illustration 1950-1980. Artistic creations and realisations. Eugeniusz Geppert Academy of Fine Arts in Wroclaw, Institute of Art History, University of Wroclaw, Wroclaw 2008 5/. Susan Weinschenk, 100 Things Every Designer Needs to Know About People 2nd Edition, New Riders, 2020 6/. Joint study, School of Graphic Design, Arkady, 2018
Complementary literature: Books, catalogues, publications and magazines from the field of art, current exhibition news in the region, country and worldwide. Books, catalogues, publications and magazines from the field of design and illustration. Online databases presenting official and independent cultural and art institutions, websites devoted to design art.

Approved by the Head of the Department or an authorised person