Appendix No. 1.5 to the Resolution No. 7/2023

of the Rector of the University of Rzeszów

**SYLLABUS**

**regarding the qualification cycle FROM 2023 TO 2025**

**Academic year 2024/2025**

1. Basic Course/Module Information

|  |  |
| --- | --- |
| Course/Module title | Interactive Media |
| Course/Module code \* | M\_14 |
| Faculty (name of the unit offering the field of study) | The Institute of t Fine Arts University of Rzeszów |
| Name of the unit running the course | The Institute of t Fine Arts University of Rzeszów |
| Field of study | Visual arts |
| Qualification level | Master’s degree studies |
| Profile | General academic |
| Study mode | Full-time |
| Year and semester of studies | 1st year, 1st, and 2nd semester |
| Course type | obligatory |
| Language of instruction | English |
| Coordinator | Katarzyna Woźniak, PhD |
| Course instructor | Prof. Jadwiga Sawicka, Karolina Niwelińska PhD, Łukasz Kuśnierz MA |

\* - as agreed at the faculty

1.1.Learning format – number of hours and ECTS credits

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Semester  (n0.) | Lectures | Classes | Laboratories | Seminars | Practical classes | Internships | others | **ECTS credits** |
|  |  |  | 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)

1st, 2nd semester: pass with a grade

2nd semester: exam

2. Prerequisites

|  |
| --- |
| Students have mastered the basics of drawing, painting, photography, and graphics programmes to the extent necessary to complete their assignments.  Students have general knowledge of history of art; they are open to the new development in contemporary art, computer graphics and multimedia.  Students are willing to search for new forms of artistic expression to develop their individual language of art.  Students are willing to learn on examples presented during the course; they are open to new inspirations. |

3. Objectives, Learning Outcomes, Course Content, and Instructional Methods

3.1. Course/Module objectives

|  |  |
| --- | --- |
| O1 | Integration and confrontation of digital and classical imaging techniques: painting, sculpture, printing, and photography. Combining media (photography, video, animation) to create an autonomous artwork. |
| O2 | Developing the ability to choose an effective form of communication. |
| O3 | Assimilate basic theoretical knowledge of film and animation. Using specialized vocabulary. |
| O4 | Creating artwork inspired by literature and music. |
| O5 | Creative use of found materials. |
| O6 | Development of sensitivity, individual attitudes, and original forms of expression. |

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 | Students identify the elements of the computer graphics workshop, recognize 2D and 3D graphic design tools, moving and static images. | K\_W01 |
| LO\_02 | Students know and understand the concepts and tools of both classical art and new media. | K\_W06 |
| LO\_03 | Students can choose techniques and tools appropriate for their projects. They experiment and seek new formal solutions. | K\_U01 |
| LO\_04 | Students formulate their own design and artistic concepts, maintaining a consistent and individual character of their art projects. | K\_U02 |
| LO\_05 | Basing on their skills students select from the list of available assignments and then they implement them, paying attention to the suitable form of the message and taking into account their own ideas. | K\_U03 |
| LO\_06 | Students carry out selected assignments in accordance with well-established patterns of artistic creation, aptly choosing forms of communication participate in conversations with other artists, and constantly develop their own technical skills. | K\_K03 |
| LO\_07 | Based on their own realisations, students analyse their skills and their own technique; they adapt their ideas to their chosen techniques and forms of artistic expression. They explore areas of technological knowledge. In the implementation of projects, students use the acquired knowledge and update it. | K\_K04 |
| LO\_08 | Students appreciate the lessons learned from analysing of eminent multimedia artist, filmmakers, designers, and architects. They seek to define their predispositions while maintaining an openness to other solutions. | K\_K07 |

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

1. Lectures

|  |
| --- |
| Content outline |
| Not applicable |

1. Classes, laboratories, seminars, practical classes

|  |
| --- |
| Content outline |
| Creation of narratives using sequences of static and moving images, combining text, images and sound; inspired by prose, poetry, music and journalism. |
| **1.Social problem.**  Based on the given sources, choose a problem, and develop it as a video/ animated film/ multimedia installation. Write a script, prepare a storyboard/ visualisation of the project. |
| Idea: Shared awareness of the problems that exist around us, but are marginalised by society, pushed outside the bracket of consciousness through social disapproval, multi-generational traditions, conventions, cultural, religious conditions, legally unsolved problems; marked by lack of communication, knowledge, and information, and consequently insignificant, even mythologized. |
| **Assignment:**  -develop a voiceover track, soundtrack, and background music,  -develop visual material, texts and make them into animated infographics,  - combine media and techniques.  The final passing grade will consist of the grades for each component:  -gathering information and using source material,  -storyboard and script,  -typography,  -the ability to use/combine various animation techniques,  -development of one’s own original soundtrack (note: don’t use pre-made sample sounds, create your own recordings or sound collage; you can use fragments of music as background music for the film,  - aesthetics of execution and originality of the concept (this is the most important criterion in evaluation of all elements.  Methods:  -appeal to emotions, history of places, personal memories, relationships,  -factual and rational presentation of the problem,  -by provocation: criticising the attitude of an authority figure who influences the environment or showing good practices, civic attitudes (social activists)  The following are evaluated: typography, and sound design, communicativeness, and originality of the idea.  Formats of the final credit assignment: video 1920 x 1080 px, file mp4/ visualisations of the design of a multimedia installation with a description; 3D renderings and graphics prepared for printing. |
| 2. **Inspirations: artistic manifestos (visual arts, music, socially engaged art).**  Assignment:  -based on the source text, create an interpretation of drawn manifesto. It will be a multimedia realisation made using such media as drawing animation, typographic animation, photographs, staged video or film collage, found footage (film and sounds), etc. These media can be freely combined. The interpretation can be a creative dialogue with a given idea or its presentation.  - your artwork will become a part of the exhibition devoted to artistic manifestos; propose the arrangement of the part of the show where your piece will be exhibited; based on the floor plan of the BWA Gallery in Rzeszów make a 3D visualisation taking into account the real dimensions and other work in the show. |

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*

Analysis of examples with discussion, project method, group work.

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 classes, project | classes |
| LO-o2 | observation during classes, project | classes |
| LO-o3 | observation during classes, project | classes |
| LO-o4 | observation during classes, project | classes |
| LO-o5 | observation during classes, project | classes |
| LO-o6 | observation during classes, project | classes |
| LO-o7 | observation during classes, project | classes |
| LO-o8 | observation during classes, project | classes |

4.2 Course assessment criteria

|  |
| --- |
| As a condition for passing, projects should be completed in accordance with guidelines and the assignment topic.  The work is assessed on the basis of student’s participation in class, aesthetic quality of work, conceptual and/or technical quality of work, creativity of thinking during the process, visual message.  Grades:  Very good (5) the artwork meets all the above-mentioned criteria; the student shows independent thinking and involvement during the class.  Plus good (+4) the work meets all the above-mentioned criteria with minor reservations;  Good (4) the work meets all the above-mentioned criteria with minor reservations about the quality of work or commitment/ attendance.  Plus sufficient (+3) the work doesn’t meet several quality criteria, reservations about the commitment/ attendance.  Sufficient (3) the work doesn’t meet several quality criteria, serious reservations about the commitment/ attendance.  Unsatisfactory (2) lack of work, or work off topic, unexplained absences. |

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.) | 75 |
| 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 |  |
| Internship regulations and procedures |  |

7. Instructional materials

|  |
| --- |
| Compulsory literature:  To assignment Social problem:  <https://www.rpo.gov.pl/sprawy-wazne-dla-obywateli-tematycznie>  <https://omzrik.pl/>  <https://pulsmedycyny.pl/who-lista-najwiekszych-zagrozen-dla-zdrowia-w-2019-r-950691>  <https://www.who.int/news-room/spotlight/ten-threats-to-global-health-in-2019>)  Manifestos:  *Artyści o sztuce*, red. Elżbieta Grabska i Hanna Morawska, Warszawa 1969  Format P. Kwartalnik humanistyczny#3 *Manifesty*  Hans Richter, *Dadaizm*, przeł. Jacek St. Buras, Warszawa 1986,  Andrzej Turowski, *W kręgu konstruktywizmu*, Warszawa 1979, |
| Complementary literature:  Jerry Beck, *Sztuka Animacji*, Warszawa 2006  Piotr Marecki, *Gatunki cyfrowe. Instrukcja obsługi*, Kraków 2018  <http://artmuseum.pl/pl/filmoteka>  <http://otwartazacheta.pl>  http://ninateka.pl/filmy/sztuka,wideo-art |

Approved by the Head of the Department or an authorised person