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

 of the Rector of the University of Rzeszów

**SYLLABUS**

**regarding the qualification cycle FROM** 2024 **TO** 2025

**Academic year** 2024-2025

1. Basic Course/Module Information

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| Course/Module title | Painting studio - easel painting |
| Course/Module code \* |  |
| Faculty (name of the unit offering the field of study) | College of Humanities UR |
| Name of the unit running the course | Institute of Fine Arts |
| Field of study | Painting |
| Qualification level  | Uniform master's degree 5 years |
| Profile | General academic |
| Study mode | Full-time studies |
| Year and semester of studies | 2024/2025 |
| Course type | Area dial to choose from |
| Language of instruction | English |
| Coordinator | Katarzyna Woźniak, PhD |
| Course instructor | Piotr Woroniec, PhD |

\* - 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**  |
|  |  |  | 60 |  |  |  |  | 4 |

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)

2. Prerequisites

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| The student has the ability to create his own artistic works and selects appropriate means of expression and defines the types and recognizes the basic properties of painting materials. In addition, they should have basic knowledge of the history of art, be familiar with the most important areas of contemporary culture and have the need to express themselves through artistic forms. In addition, he should demonstrate manual and artistic skills and sensitivity to the values ​​ of drawing and painting.Students attending the studio should use painting as the main discipline in realizing their creative intentions. Painting as an autonomous form of artistic expression is a space for searching for the right concept for practical use in the preparation of a diploma thesis. The skills of studying and interpreting nature and its analytical and synthetic representation in painting are extremely useful. Knowledge of the history and technology of this discipline, as well as experience in the implementation of works related to painting disciplines, is important. Students should be able to use basic terminology related to the process of creating a painting composition |

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

3.1. Course/Module objectives

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| O1 | The basic goal of implementing the studio program at this stage of education is to develop sensitivity to painting values ​​- color, luminism - as well as to improve the student's workshop skills. |
| O2 | Stimulating the sense of observation, analyzing visual data and transposing them onto a two-dimensional image plane. |
| O3 | Learning and developing the painting technique. Acquiring the ability to shape painting as a medium of artistic expression. |
| O4 | Learning the relationship between colors, the mutual influence of colors and their influence on the reception of the shape of objects. Practical use of painting chromatics as a means of expression in art. |
| O5 | Understanding and practical application of the principles of composition, taking into account both the structure of the surface of the canvas and the mutual complementation of all formal and expressive means.  |
| O6 | Developing an individual artistic and expressive language. |

3.2. Course/Module Learning Outcomes (to be completed by the coordinator)

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| --- | --- | --- |
| Learning Outcome | The description of the learning outcome defined for the course/module | Relation to the degree programme outcomes |
| LO\_01 | Developing an individual artistic and expressive language. |  |
| LO\_02 | The student knows and understands the detailed rules of artistic composition, both on the plane and in the urban and architectural space. Knows the laws that determine our vision and reception of the surrounding reality to the extent necessary to solve complex artistic issues. |  |
| LO\_03 | The student knows and understands to an in-depth level the main trends in the transformation of artistic creation over the course of history, and in particular the development of stylistic and expressive forms of painting and drawing. Understands their influence on the shape of artistic attitudes manifested in artistic realizations with a high degree of originality |  |
| LO\_04 | The student is able to fluently use various techniques from the classical artist's workshop as well as from the area of ​​contemporary technologies used in new media in order to obtain original aesthetic and expressive effects in the production of works of art. Is able to constantly improve his workshop and technical skills, while being open to experiments that allow him to strengthen the expressive and artistic values ​​of the works he creates |  |
| LO\_05 | The student is able to independently, comprehensively control the technological process of the created work |  |
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**3.3. Course content (to be completed by the coordinator)**

1. Lectures

 Content outline - not applicable

1. Classes, laboratories, seminars, practical classes

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| Content outline |
| Nude and portrait study.Studying interior space and the arrangement of simple geometric forms in order to learn descriptive perspective and imitate the shape of objects. |
| The basic assumption of the educational process in the Painting Studio I is to stimulate the creative work of students interested in painting as a form of artistic expression. Artistic activities are treated here as a process of creative creation. The starting point, the inspiration for your own search for the form and technique of making a work of art is nature (selected elements, motifs); initially analyzed in a realistic formula, and then interpreted, e.g. by changing the composition technique or formal restrictions imposed by the instructors. An important element in the process of constructing an individual creative attitude is independence in provoking artistic experiences and observations, and not passively accepting corrections. Therefore, great commitment, creative inventiveness and imagination, as well as a large dose of criticism and humility are required. The basis of the program content is not only painting competences, but also the awareness and motivation of crossing the "boundaries of art" and deepening "thinking with form" in relation to the surrounding world and the inspirations flowing from it. |
| Key concepts to the subject of the tasks and terminology used in the field of knowledge about art: naturalism - realism, impressionism - post-impressionism - post-colorism, expressionism, cubism, abstraction, collage (from French collage), dada, ready-made, arte povera, pop art, new figuration, action-painting, minimal art, happening, event, body art, performance, fluxus, concrete and visual poetry, social sculpture, installation, situationism, actionism, conceptualism, contextualism, pop-art, banalism, hyperrealism, new expression, modernism, postmodernism, critical art, gesture, discourse, interdisciplinarity, intertextuality, deconstruction, medium, multimedia, intermedia, interactivity, transgression. |
|  A painting composition on a square plane, an open arrangement based on an enlarged frame of a still life, a landscape, a human figure, a portrait or, for example, a photo or a film frame. At least four versions of the same compositional system constructed based on different painting conventions, e.g. photorealism; individual interpretation based on a realistic model of image formulation; synthetic approach to the motif in terms of form and color; introducing elements of texture and collage into the composition; carrying out a task in a spatial arrangement made in another material enriched with color, texture and light. It is also possible to solve the task in the form of a set of photos, film or computer animation. This series of exercises is intended to allow the student to discover his or her own creative predispositions and provoke new thinking open to the interdisciplinary nature of contemporary art.  |

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*

Exercises: text analysis with discussion, project method, individual and group work (solving issues, discussion, self-presentations).

4. Assessment techniques and criteria

4.1 Methods of evaluating learning outcomes

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| 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 | Implementation of assigned exercises.Analysis, discussion, observation during classes. Observation during the implementation of the task. Overview of works. | Lab |
| LO-o2 | Implementation of assigned exercises.Analysis, discussion, observation during classes. Observation during the implementation of the task. Overview of works. | Lab |
| LO\_03 | Implementation of assigned exercises.Analysis, discussion, observation during classes. Observation during the implementation of the task. Overview of works. | Lab |
| LO\_04 | Implementation of assigned exercises.Analysis, discussion, observation during classes. Observation during the implementation of the task. Overview of works. | Lab |
| LO\_05 | Implementation of assigned exercises.Analysis, discussion, observation during classes. Observation during the implementation of the task. Overview of works. | Lab |

4.2 Course assessment criteria

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| The condition for passing the course is a review of works constituting the implementation of exercises resulting from the program assumptions.An unsatisfactory grade (2.0) is awarded to a student who demonstrates a lack of any activity resulting from the tasks assigned to him or insufficient qualitative effects of the work performed.Moreover, the condition for passing the course is the completion of the educational program to a sufficient degree (3.0), i.e. participation in classes with the exception of excused absences, making and presenting a set of required painting works for passing.A grade plus satisfactory (3.5) is awarded to a student who shows average activity in the tasks carried out in the laboratory and an average level of work performed.Completing the course with a good grade (4.0) requires active participation in laboratory classes, with the exception of excused absences, and the completion and presentation of a set of required works that constitute the correct solution of the course program tasks.A grade plus good (4.5) is awarded to a student who shows great commitment to the tasks carried out in the studio and good artistic results of the work performed.Completing the course with a very good grade (5.0) requires active participation in all studio classes with the exception of excused absences, the student's involvement in the tasks carried out in the studio and outstanding artistic effects of the completed works (e.g. a pass set enriched with homework inspired by the need for artistic self-fulfillment). |

5. Total student workload needed to achieve the intended learning outcomes

– number of hours and ECTS credits

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| --- | --- |
| Activity | Number of hours |
| Course hours | 60 |
| 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

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| --- | --- |
| Number of hours |  |
| Internship regulations and procedures |  |

7. Instructional materials

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| Compulsory literature:Clark K., Act. A study of ideal form;Gombrich E.H., Writings on Art and;Hopliński J., Paints and painting binders;Sterling Ch., Still Life from Antiquity to the 20th Century;Dictionary of plastic terms, ed. K. Zwolińska, Z. Malicki;Ślesiński W., Painting techniques, mineral binder;Anfam, D. Development of the Technique of the great masters of painting;Werner J., Basics of painting and graphic technology;Monographs of great masters and albums of museum studies. |
| Complementary literature: Panofsky E., Studies in HistoryKieres H., Art towards the nature of artArnheim R., Art and perception. Creative psychology ok;Arnheim R., Thinking about;Arasse D., Detail. The history of painting in close-up;Białostocki J., Symbols and images;Białystok J., Art and humanistic thought;Boruta T., School of Seeing;Boruta T., On painting the soul and body; |