

Department of Art

Faculty:	Education of Art / Fine Art
Level:	'Bachelors' / 'Licentiate'
Module:	Drawing / Techniques of Drawing
Module Code:	03.1-WA-EASP-RYSI
Module Type:	Core Module
Introductory requirements:	None
Language of Delivery:	Polish
Lecturers:	ad. Zenon Polus, Radosław Czarkowski, Phd; Alicja Lewicka-Szczegółta, PHd
Mode of Delivery:	Classes
Number of Hours:	480
Number of Hours per week:	8
Term:	1, 2, 3, 4
Assessment requirements:	Pass
Points ECTS:	17

Principal Lecturer: ad. Zenon Polus

Module Description:

This module aims to develop the students' drawing skills as a way of expressing themselves artistically. The classes will begin by focussing on drawing objects and by doing still lifes. Elements of composition will be developed, too, including line, point, composition and technique.

In the 2nd year, in addition to continuing to practise and develop the skills introduced in the first year, the students will be encouraged to begin work on their subjects of their own choice.

Module outcome:

By the end of the module, the students will be able to produce drawings which demonstrate an awareness of line, form and composition. The subjects may include still lifes and other familiar objects.

Assessment requirements:

Attendance. The production and discussion of participants' portfolios.

Basic literature:

- Barber Barrington, Podstawy rysowania pejzażu, wyd. Delta W-Z, 2005.
Simon Jennings, Części ciała, Arkady 2007.
Leszek Brogowski, Sztuka i człowiek, Warszawa 1998.
Pierre Francastel, Twórczość malarska a społeczeństwo, Warszawa 1973.
J. Białostocki, Sztuka cenniejsza niż złoto. Opowieść o sztuce europejskiej naszej ery, Warszawa 2001.
Mircea Eliade, Obrazy i symbole, Warszawa 1998.
E.H. Gombrowicz, Sztuka i złudzenie, Warszawa 1981.
Pierre Francastel, Twórczość malarska a społeczeństwo, Warszawa 1973.

Supplementary literature:

Any available books and catalogues, magazines concerning the problems of contemporary art.

Principal Lecturer: Radosław Czarkowski, PHd

Module Description:

Active observation and its role in producing art, together with analysing reality, nature, landscapes, and working with models are all focussed on on the course. This focus should help students to develop their ability to recognise the role and use of light and optical effects in a piece of art. The ability of the students to express themselves appropriately in discussion of art also plays a part.

Some examples of classes on the course are:

- Composing a still life with particular attention being paid to light, texture and values in pencil (100mm x 70mm)
- The topic of 'Space as a drawing matter'
- The topic of 'Body, gesture, and movement-notation of the three states'

Module outcomes:

The student's work will be assessed with an emphasis on the student's ability to use the above techniques and skills acceptably for undergraduate level. The student's familiarity with issues regarding art terminology, the ability to work on and revise their work and to discuss artistic concepts in these areas acceptably will also be assessed.

Assessment requirements:

A review of the student's work

Basic literature:

Sztuka polska 1945 -2005 - Anda Rottenberg;
Estetyka i antyestetyka - Maria Gołaszewska;
Rozmowy z Francisem Baconem - David Sylvester;
Sztuka i człowiek - Leszek Brogowski;
Sztuka w obliczu przemian - Leszek Brogowski;
Leonardo da Vinci - szkice i zapiski - H. Anna Suh

Principal Lecturer: Alicja Lewicka -Szczegóła, PhD

Module Description:

This part of the module again develops the students basic skills but open and closed space, individual objects and figures, a creative interpretation of nature, conceptual issues, inter-media art (including other media: photography, video and graphics) are all aspects that are considered.

Module outcomes:

The students should be able to prepare an appropriate format and kind of stretcher. They should acquire the basic drawing techniques such as: drawing in pencil, charcoal, ink, watercolour. Free and deliberate use of artistic media that build a drawing: line, figure, rhythm, smudge, facture, structure, composition, and proportions. Basic skills in dimensional intermedia drawing.

Assessment requirements:

Attendance. Engagement in the class work. Participation in consultations. Review of works from both terms. Completion of the core and individual topics.

Basic literature:

R. Arnheim - Sztuka a percepcja wzrokowa, słowo/obraz terytoria, Gdańsk 2005
L. Brogowski, Sztuka i człowiek, WSiP, Warszawa 1990
L. Brogowski, Sztuka w obliczu przemian, WSiP, Warszawa 1990
K. Clark - Akt. Studium idealnej formy, Wydawnictwo Artystyczne i Filmowe 1998, „Artyści o sztuce” wybór i opracowanie E. Grabska, H. Morawska, PWN, Warszawa 1969
W. Kandinsky, Punkt i linia, płaszczyzna, PIW, Warszawa 1986
J.M. Parramon, Światło i cień, 2001
J.M. Parramon, Perspektywy w rysunku i malarstwie”, 2000
H. Read, O pochodzeniu formy w sztuce, Warszawa 1973
H. Read, Sens sztuki, Wiedza Powszechna, Warszawa 1988
R. Smith - Tajemnice warsztatu artysty ... , Muza SA, Warszawa 1997

Supplementary literature:

Magazines. Artoon, Obieg, Format