

## List of course information sheets

### 2nd cycle Mgr., Teacher-training in Fine Arts (joint degree)

#### COMPULSORY COURSES

1IHVU/V/2M/DVU1	History of Fine Arts 1
1IHVU/V2M/DTV1	Design work 1
1IHVU/V/2M/DVV1	Methodology of teaching in theory and practice 1
1IHVU/V2M/EDV1	History of art – excursion 1
1IHVU/V/2M/KAG1	Drawing and Graphic Art 1
1IHVU/V/2M/MAL1	Painting 1
1IHVU/V/2M/VP1	Art designing 1
1IHVU/V/2M/DVU2	History of Fine Arts 2
1IHVU/V/2M /DVV2	Methodology of teaching in theory and practice 2
1IHVU/V/2M/MAL2	Painting 2
1/IHVU/V/PP1	Teaching practice 1
1IHVU/V/2M/VAP2	Art activities in nature 2
1IHVU/V/2M /DVU3	History of Fine Arts 3
1IHVU/V2M/DV3	Methodology of teaching in theory and practise 3
1IHVU/V2M/DS1	Diploma Seminar 1
1/IHVU/V/PP2	Teaching practice 2
1IHVU/V/2M/VP2	Art designing 2
1IHVU/V2M/DS2	Diploma seminar 2
1IHVU/V/SPP	Continuous teaching practice

#### ELECTIVE COURSES

1IHVU/V/2M/DTV2	Art designing 2
1IHVU/V/2M/AUD	Analysis and interpretation of art work
1IHVU/V2M/PGR	Computer graphics
1IHVU/V/2MKAG3	Drawing and Graphic Art 3
1IHVU/V/2M/MAL3	Painting 3
1IHVU/V2M/FV2/15	Photography and video 2

#### ELECTIVE COURSES

1IHVU/V2M/EA/21	Experimental studio 2
1IHVU/V2M/EA/21	Experimental studio 3
1IHVU/V/KDUVS/21	Chapters from Eastern Slovakia Art History
1IHVU/V/ŠVUK/15	Student research and artistic conference

**COMPULSORY COURSES****COURSE DESCRIPTION**

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> 1IHVU/V2M/DVU1/15	<b>Course title:</b> <i>History of Fine Arts 1</i> (study-study profile course)
<b>Type, scope and method of educational activity:</b> 1 hour lecture weekly / 13 hours per semester, onsiteor combined method	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1 <sup>st</sup> semester	
<b>Study degree:</b> <i>2nd (Mgr. – magister degree)</i>	
<b>Prerequisites:</b> -	
<b>Conditions for passing the course:</b> The course is completed with assessed credit. During the semester the student: <ul style="list-style-type: none"><li>- prepares and submits a term paper on a pre-approved topic.</li><li>- passes knowledge tests.</li></ul> Unexcused absence from direct instruction is evaluated as a failure to meet the requirements for successful completion of the course. The success criteria (percentage of results in the subject assessment) are as follows for the grading levels: A - 100.00 - 90.00 %; B - 89.99 - 80.00 %; C - 79.99 - 70.00 %; D - 69.99 - 60.00 %; E - 59.99 - 50.00 %; FX - 49.99 % and less. Requirements for the term paper: A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyse and interpret in its cultural-historical context. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline. Structure of the work: <ul style="list-style-type: none"><li>- A brief historiography of the topic of the written work. Historical, cultural and social situation and context at the time of the artist's creation, the existence of the movement, the group and the creation of the artwork.</li><li>- Cultural-historical interpretation of a work of art or artifact.</li><li>- An art-historical interpretation of an artwork(s) or artefact using specialist terminology.</li></ul> Length: 8,000-10,000 characters, including spaces (excluding footnotes and list of bibliographical references). Assessment criteria: independence in drafting the text of the thesis; correct usage of basic concepts from the theory and history of art and their application in a specific situation; the ability to analyse and interpret a work of art in its historical and social context; demonstration of one's own opinion on the issue under study, logical, factual argument, interconnectedness of parts of the text; use of relevant literature and correct work with it, ethics of citation. Use of quotations related to the subject of the thesis from at least ten sources: 3 - monographs, 3 proceedings and scientific/professional journals, 3 scientific and	

professional papers on the Internet, 1 by own choice from the previous three categories. Activity and preparedness at seminars are also assessed.

**Learning outcomes:**

The course analyses the development of non-European art, introduces and characterizes the diverse modern and postmodern art movements of Africa, Asia, America, Australia, and Oceania.

During a course, a student will acquire:

Knowledge:

- Can define the developmental stages, manifestations and currents of the fine arts of non-European civilizations.
- Describe the socio-political, economic and cultural-historical background of the development of art of individual civilizations.
- Recognize individual characteristic artistic expressions of relevant artistic expressions in architecture, sculpture, painting, graphics and applied arts.
- Analyse the place of fine arts of the time in the context of other manifestations of culture (music, dance, literature, theatre).
- To characterize the connection between the art of individual artistic expressions and opinions with the spiritual ideas of the time.
- To understand the art of a given time as an integral part of the culture and historical development of society.

Skills:

To improve their habits and practices of perception and interpretation of artworks with a focus on school practice

**Course content:**

fine art of Asia and its specifics. Art of China. Art of India. Japanese art. Art of Southeast Asia. Art of Australia. Art of Central and South America. Art of Sub-Saharan Africa

**Recommended literature:**

AUBOYEROVÁ, J. – GOEPPER, R, 1973. Umenie Orientu. Bratislava: Pallas;  
BUSHNELL, G.H.S., 1970. Umění staré Ameriky. Praha: Odeon;  
HUYGHE, R. (ed.), 1969. Umění a lidstvo. Umění středověku.- Praha: Odeon;  
PIJOAN, J., 1983. Dejiny umenia 3. Bratislava: Tatran;  
SWANN, P. C., 1970. Umění Číny, Koreje a Japonska. Praha: Odeon, 1970;  
TROJANOVÁ, A., 1976. Umenie Čiernej Afriky. Bratislava: Pallas.

**Language which is necessary to complete the course:** Slovak language, Czech language, English language

**Notes:** Total student load per semester: 60 hours; 13 contact hours; 47 hours self-study.

**Course evaluation**

Total number of students evaluated: 130

A	B	C	D	E	FX
4%	8%	29%	26%	25%	8%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> <i>1IHVU/V2M/DTV1/15</i>	<b>Course title:</b> <i>Design work 1</i>
<b>Type, scope and method of educational activity:</b> <i>Scope of educational activities: 0 hour lecture/2hours seminar</i> <i>Method of educational activities: practical education</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>1<sup>st</sup></i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular consultation of an individual nature is required. In the course of teaching during the semester there will be continuous consultations on the development of practical term papers. Unless otherwise specified at the beginning of the semester, the topics of term papers are chosen by the students in consultation with the teacher.</i>  <i>The success criteria (percentage expression of results in the evaluation of the subject) A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX / did not complete - 49.99 % or less.</i> <i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>The aim of the course is to familiarize students with the basic procedures in the creation of a three-dimensional object in the field of design or applied art. From the generation of ideas through the artistic processing of ideas into a 3d digital model to the creation of a physical spatial object. To understand the context between digital skills and the need to respond to technological innovation in the context of material experimentation or usual practices. To learn to adapt the artistic intention in the context of the specific characteristics of the artistic medium and the standard conditions of art education.</i> <b>Acquired knowledge:</b> <i>principles of design</i> <i>graphic design</i> <i>3d modelling</i> <b>Acquired skills:</b> <i>outline design sketches</i> <i>apply 3D imaging techniques</i> <i>gather reference material for the artwork</i> <b>Acquired competences:</b> <i>to teach the principles of design and applied arts</i> <i>manage resources for educational purposes</i>	

*facilitate teamwork among students*

**Course content:**

- *presentation of assignments*
- *working on assignments*
- *continuous corrections of works*

*The cycle of continuous thesis corrections is repeated at least 6-10 times during the semester, depending on the difficulty of the assignment.*

- *presentations of all works*

**Recommended literature:**

*DK ,Miller ,Judith 2021: Dizajn (Kompletný obrazový sprievodca) . Bratislava: Ikar, 400 s. ISBN: 978-80-551-7944-5*

*WALLACH, Liza, KLOSKI Nick 2017: Začínáme s 3D tiskem. Brno: Computer Press, 216 s. ISBN 9788025148761*

*TERSTIEGE, Gerrit 2013: The Making of Design: From the First Model to the Final Product, Basel: Birkhauser Verlag GmbH., 176 s., ISBN: 3038210366*

*SHILLITO, Ann Marie 2013: Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers, Londýn: Bloomsbury Academic , 160 s., ISBN: 140812777*

*NIMKULRAT,Nithikul.KANE,Faith. WALTON,Kerry 2016: Crafting Textiles in the Digital Age, :Bloomsbury Academic, Londýn .240 pp , ISBN-10: 1472529065,ISBN-13: 978-1472529060*

*Bowles, Melanie. Ceri, Isaac 2012: Digital Textile Design, Londýn: Laurence King Publishing.192 s. ISBN: 9781780670027*

**Language which is necessary to complete the course:**

- 1. Slovak and Czech languages*
- 2. English language*

**Notes:**

**Course evaluation**

Total number of students evaluated: 10

A	B	C	D	E	FX
10%	10%	30%	10%	40%	0%

**Lecturers:**

*Mgr. art. Peter Jakubík, Art.D. examiner, lecturer*

**Date of last change:** 01.02.2022

**Approved by:** Dr. habil. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> (1IHVU/V2M/DVV1/15)	<b>Course title:</b> <i>METHODOLOGY OF TEACHING IN THEORY AND PRACTICE 1</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activities: Lecture, Seminar</i> <i>lecture/seminar : 0.1 hours per week, 0.24 per semester</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester/trimester of study:</b> 1 <sup>st</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<p><b>Conditions for passing the course:</b> <i>To apply to the preparation for the teaching process the real conditions for its mastery, to interpret the basic stages of the history of Methodology of teaching and art in Methodology of teaching. Present art classes with other "aesthetic subjects" in the subject mix of contemporary education as one of the few humanizing options for improving the state of destruction in society.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</p> <p><i>The final grade is calculated as the average of the assessment of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<p><b>Learning outcomes:</b>  Application of didactic principles  in the educational and pedagogical process - application of theoretical and practical knowledge and experience. Preparation for coping with situations in the classroom, knowledge of how to deal with pupils with specific needs. Adherence to didactic principles, considering the difficulty of working with different artistic techniques.</p> <p><i>Acquired knowledge:</i>  <i>Theoretical basis - knowledge of the basic works in the field as well as ways of dealing with situations in the classroom.</i></p> <p><i>Acquired skills:</i>  <i>Problem solving in practice, considering the age, situation and conditions in the classroom, school, leisure activities.</i></p> <p><i>Acquired competences:</i>  <i>Organising events and activities with an emphasis on fulfilling the essence of art lessons in a safe and creative environment.</i></p>	
<p><b>Course content:</b>  - <i>The specifics of the subject of art education, the rationale for its presence in ISCED grades</i>  - <i>Schools with artistic focus, tradition, mission, perspectives</i></p>	

- Comparison of the composition of subjects in schools with other countries
- Art therapy, Artetherapy

#### **Recommended literature:**

BENJAMIN, W. *Iluminácie*. Bratislava: Kalligram, 1999. 288 s.

BERTRAND, Y. *Soudobé teorie vzdelávání*. Praha: Portál, 1998. 229 s.

CIPRO, M. *Galerie světových pedagogů. První svazek: od starověku k osvícenství*. Praha: M. Cipro, 2002. 637s.

CIPRO, M. *Galerie světových pedagogů. Druhý svazek: devatenácté století*. Praha: M. Cipro, 2002. 591 s.

CIPRO, M. *Galerie světových pedagogů. Třetí svazek: dvacáté století*. Praha: M. Cipro, 2002. 633 s.

CREMENT, X. *Dost bylo...* Olomouc: Votobia, 1998. 187 s.

FOŘTÍK V., FOŘTÍKOVÁ J. *Nadané dítě a rozvoj jeho schopností*. Vyd.1 – Praha: Portál, 2007. 128 s.

HAVLÍK, R. *Sociologie výchovy a školy*. Praha: Portál, 2002, 184 s.

HOROVÁ, J. *Ateliér výtvarných nápadů*. Praha: Portál, 2008. 136 s.

CHLUP, O. et. al. *Pedagogická encyklopedie. 1. díl*. Praha: „Novina“, 1938. 640 s.

CHLUP, O. et. al. *Pedagogická encyklopedie. 3. díl*. Praha: „Novina“, 1940. 527 s.

CHRÁSKA, M. *Metody pedagogického výzkumu*. Grada Publishing, a.s. 2007, 272 s.

JOHNSON, P. *Dějiny umění: nový pohled*. Praha: Academia, 2006. 683 s.

KAŠČÁK, O. j. *Moc školy. O formatívnej sile organizácie*. Bratislava: Typi Universitatis Tyrnavensis Veda, 2006, 45 s.

READ, H. *Výchova uměním*. Praha: Odeon, 1967

ŠICKOVÁ, J. *Arteterapia – úžitkové umenie?* Bratislava: Petrus, 2006, 273 s.

ŠICKOVÁ, J. *Základy arteterapie*. Praha: Portál, 2002. 167 s.

ROESELLOVÁ, V.; *Techniky ve výtvarné výchově. 1. vyd.* Praha: Sarah, 1996.

BABYRÁDOVÁ, H.; *Rituál, umění a výchova. 1. vyd.* Brno: Masarykova univerzita, 2002.

HORÁČEK, R.; *Galerijní animace a zprostředkování umění*. Brno: CERM, 1998.

HORÁČEK, R.; *Galerijní animace a sprostředkování umění*, Akademica, nakladatelství CERM, 1998

SLAVÍK, J.; *Od výrazu k dialogu ve výchově, Artefiletika*, Karolinum Praha, 1997

ROESELLOVÁ, V.; *Proudy ve výtvarné výchově*, Sarah, Praha 1999

KOHLOVÁ, M. A.; *200 výtvarných činností*. Praha: Portál. 2003.

KOHLOVÁ, M. A.; GAINEROVÁ, C.; *Dalších 199 výtvarných činností*. Praha: Portál. 2003.

OESELOVÁ, V.; *Linie, barva a tvar ve výtvarné výchově*. Praha: Sarah, 2004. ISBN 80-902267-5-2.

ROESELLOVÁ, V.; *Námět ve výtvarné výchově. 1. vyd.* Praha: Sarah, 1995.

PINK, D.; *Úplně nová mysl*. Praha: Ideál, 2008

HOLLINGSWORTHOVÁ, M.; *Umenie v dejinách sveta*. Bratislava: Mladé letá, 2006

FRANKL, V.; *A přesto říci životu ano. Kostelní Vydří, Karmelitánské nakladatelství: 2006*

LITTLE, S.; *...izmy, ako rozumieť umeniu*. Bratislava, Slovart: 2006

**Language which is necessary to complete the course:** Slovak language

**Course evaluation** Total number of students evaluated: 73

A	B	C	D	E	FX
59%	27%	5%	0%	0%	8%

**Lecturers:** Mgr. Jaroslav Ondo, PhD.

**Date of last change:** 10.1.2022

**Approved by:** Dr. habil. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>					
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>					
<b>Code:</b> 1IHVU/V2M/EDVU1/15			<b>Course title:</b> <i>History of Fine Arts - Excursion 1</i>		
<b>Type, scope and method of educational activity:</b> excursion 5 days / 30 hours per semester, onsite or combined method of education					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 1 <sup>st</sup>					
<b>Study degree:</b> 2 <sup>nd</sup>					
<b>Prerequisites:</b> -					
<b>Conditions for passing the course:</b> The course is evaluated after the excursion; a report during the excursion about a monument/artwork on a pre-specified topic, related to the current excursion program; - excursion report - at least one page of text about the museums, galleries and art-historical monuments visited per day of the excursion					
<b>Learning outcomes:</b> students will get acquainted with art-historical monuments and fine arts in galleries and museums of Slovakia in direct contact, deepen their knowledge about art in situ					
<b>Course content:</b> art of Slovakia, significant galleries, museums, art-historical monuments					
<b>Recommended literature:</b> BAKOŠ, J. Intelektuál a pamiatka. 1. vyd. Bratislava: Kalligram. 2004. BAKOŠ, J. Periféria a symbolický skok. 1. vyd. Bratislava: Kalligram, 2002					
<b>Language which is necessary to complete the course:</b> Slovak, Czech, English languages					
<b>Notes:</b> Total student load per semester: 60 hours; 30 contact hours; 30 hours self-study.					
<b>Course evaluation</b> Total number of students evaluated: all graduates of Mgr. degree					
A	B	C	D	E	FX
0%	0%	0%	0%	0%	0%
<b>Lecturers:</b> Assoc. Prof. Vladislav Grešlík, ArtD.					
<b>Date of last change:</b> 10.02.2022					
<b>Approved by:</b> dr. hab. Peter Kocák, Art graduate, PhD.					



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/KAG1/15	<b>Course title:</b> <b>Drawing and Graphic Art 1</b>
<b>Type, scope and method of educational activity:</b> <i>1.1hrs per week, 13.3 per semester, Lecture, seminar, practical form in the graphic workshop</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1st	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> Drawing and Graphic Art 1, Drawing and Graphic Art 2, Drawing and Graphic Art 4, Drawing and Graphic Art 5	
<p><b>Conditions for passing the course:</b> <i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular consultation of an individual nature is required. In the course of teaching during the semester there will be ongoing consultations on the development of practical term papers. Unless otherwise specified at the beginning of the semester, students choose the topics of their term papers in consultation with the teacher.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</p> <p><i>The final grade is calculated as the average of the assessment of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<p><b>Learning outcomes:</b></p> <p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>- <i>acquire theoretical knowledge about the history and development of intaglio printmaking</i></li> <li>- <i>knows the theory and methodology of life-size drawing of a half-figure in correct proportions.</i></li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>- <i>can process a metal die suitable for gravure printing,</i></li> <li>- <i>can draw life-size half-figures in various drawing techniques.</i></li> </ul> <p><b>Competencies:</b></p> <ul style="list-style-type: none"> <li>- <i>is able to assess the quality and accuracy of the gravure press and to distinguish between techniques,</i></li> <li>- <i>can judge the correctness and quality of composition in figure drawing in various techniques.</i></li> </ul> <p><i>During a course, a student has practical skills and knowledge of intaglio printing techniques, dry needle, etching, mezzotint</i></p>	

**Course content:** Preparation of graphic designs for five ex-libris. Graphic techniques - intaglio printing, line etching, mezzotint, ex-libris, collecting. Etching of copper plates. Printing from depth, paper, production and specifics of graphic media printing papers.

**Recommended literature:** Berka, Č. 1959. *Pablo Picasso – Kresby*. SNKLU 1959

Marco, J. 1981. *O Grafice*. Odeon 1981

Kubas, J. 1959. *Techniky umeleckej grafiky*. Bratislava 1959

Petránsky, Ľ. 1985. *Slovenská moderná grafika*. Bratislava: Tatran

Krejča, A. 1992. *Techniky grafického umenia*. PALLAS 1992

*Súčasná slovenská grafika – Katalóg Banská Bystrica* 1992

*Periodikum Grapheion, Praha* 1996 – 2000

*Revue Európskej grafiky – dvojmesačník*.

**Language which is necessary to complete the course:** *Slovak language*

**Notes:**

**Course evaluation**

Total number of students evaluated: 87

A	B	C	D	E	FX
76%	6%	13%	0%	0%	6%

**Lecturers:** dr.hab. Peter Kocák PhD academic painter

**Date of last change:** 2.1.2022

**Approved by:** dr. hab. Peter Kocák PhD academic painter

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> <i>1IHVU/V1M/MAL1</i>	<b>Course title:</b> <i>Painting 1 (study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>1 hour lecture/1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>1<sup>st</sup> semester</i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b> <i>Painting 6</i>	
<b>Conditions for passing the course:</b> <b>Continuous evaluation:</b> <i>During the semester the student works on a copy of a well-known work of art. His drawing skills, attention to detail, proportional vision, and compositional abilities are evaluated. Continuous assessment is 50% of the total grade..</i> <b>Final evaluation:</b> <i>- For grades of A, B, C, D, E, the student will understand current and past events in art and painting. The student must demonstrate creative thinking, the ability to be creative. The student will produce the required number of works on the theme of reinterpreting a well-known work of art through painting. The starting point is a classical study, or a copy of the painting made with soft pencils. The student experiments with painting, drawing and print media on paper and canvas. The quality of the student's prepared speech, participation in professional seminars, the student's approach to teaching and the theoretical knowledge and insights gained in the process of teaching are evaluated.</i> <i>Unexcused absence from class is assessed as a failure to meet the requirements for successful completion of the course. The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less %</i> <i>.</i> <i>A student who does not attend class, does not produce the required number of papers during the semester will be graded with a grade of FX.</i>	
<b>Learning outcomes:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li>- <i>the student acquires knowledge of painting at an appropriate level to the nature and form of his/her studies.</i></li> <li>- <i>is able to work with specialist literature in the field of art history.</i></li> <li>- <i>knows the differences of individual artistic composition, styles and directions.</i></li> </ul>	

**Skills:**

- can justify their own artistic and technological solution through describing and characterising the results of their work.
- knows the basic compositional principles of selected painting techniques.

**Competencies:**

- can make a copy according to the model,
- knows how to create a painting, reinterprets a well-known work of art, at the same time combining elements of appropriation, persiflage and remix.

**Course content:**

- The free creation of painting is combined with lectures on contemporary painting and contemporary approaches to painting, which is now perceived as a classical medium into which elements of conceptualism permeate. The central theme of the class is the creative solution of a free painting composition created on the basis of a reinterpretation of a well-known work of art, remixing art forms and other aspects in the perception of an artistic artefact, a painting.

-The painter's work is connected with lectures on the laws of artistic expression, colour relations in painting, principles of reinterpretation, appropriation and persiflage used in contemporary post-media painting.

- Selection of a suitable artefact, monochrome study made with soft pencils according to the reproduction, ( photographs). Creation of a free painting composition of medium format using acrylic, oil on canvas, (long-term process).

**Recommended literature:**

SMITH, Ray, 2000. *Encyklopedie výtvarných technik a materiálů*. Praha: Slovart. ISBN 80-7209-245-6.

SANMIGUEL, David. 2003. *Jak malovat akrylovými barvami*. Praha: Svojtka a Vašu., ISBN 80-7236-287-9.

PASTOUREAU, Michel. 2008. *Black. The history of color*. New Jersey: Princeton University Press. ISBN 978-0-691-13930-2.

VANČÁT, Jaroslav, 2000. *Tvorba vizuálního zobrazení*. Praha: Karolinum. ISBN 80-7184-975-8.

**Language which is necessary to complete the course:** *Slovak and English languages*

**Notes:** *compulsory course*

**Course evaluation**

Total number of students evaluated: the actual number of students assessed from the introduction of the course to its last update is given.

A	B	C	D	E	FX
35%	32%	20%	6%	2%	5%

The percentage of assessed students who obtained a grade of A, B, ... FX is given. The total of a, b, c, d, e, f is 100. If a student receives an FX in one year and a D grade the next time he or she enrolls in the course, both grades will be taken into account.

**Lecturers:** Assoc. Prof. Martin Zbojan, art graduate, PhD.

**Date of last change:** February 2022

**Approved by:** dr. hab. Peter Kocák, Art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DVV3/15)	<b>Course title:</b> <i>ART DESIGNING 1</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activity: Lecture, Seminar</i> <i>Scope of educational activities: 0.1 hours per week, 0.24 per semester</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1 <sup>st</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<p><b>Conditions for passing the course:</b> <i>Orientation in the basic concepts of Project Based Learning and the ability to apply them in pedagogical practice. Know how to analyse one of the types of projects, guide and adjust students in:</i></p> <p><i>Problem projects</i>  <i>Creative projects</i>  <i>Evaluated projects</i>  <i>Practice projects</i></p> <p><i>Properly define the core of the project and determine the planning, scheduling process. To be able to emphasize the correct evaluation of the project with emphasis on the self-reflection of the pupils - authors of the presented project also the collective in the classroom.</i></p> <p><i>Know how to apply in practice the principles of aesthetic acquisition of reality, to develop in children a humane relationship to human society, nature, through activities during the class and outside the class. To develop children's creative potential, the disposition of children's imagination and manual skills. To improve the perception and sentiment of the world as a unity and a space for decent beings and a space for helping people in need.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i></p> <p><i>The final grade is calculated as the average of the evaluation of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<p><b>Learning outcomes:</b></p> <p><i>Independence in the implementation of project ideas. From the preparatory stages, through proofreading and guidelines to the final introduction of the results and outputs in their variedness.</i></p> <p><i>Acquired knowledge:</i>  <i>Theoretical overview of each type of projects and possibilities in their implementation procedures.</i></p> <p><i>Acquired skills:</i>  <i>Propose, determine methods and technologies for each stage of projects, specify the</i></p>	

*legitimacy of the chosen technique.*

*Acquired competences:*

*Adequately evaluate the results of achievements in individual projects, arguing in a broader context in front of participants in the creation of projects.*

**Course content:**

Types of projects: problem project, creative project, evaluation project, practice project. The importance of project-based learning in art lesson.

The importance of project-based learning in art lesson.

Familiarization with the role of the pupil, classmates in project creation.

Active participation of the given topic with the new concept of the subject of art lesson in schools

**Recommended literature:**

ADLER, ALFRED, *Psychologie dětí, děti s výchovnými problémy*, Práh, 1993, Praha ISBN 8085809222

BASELITZ, Georg: *Collected Writings and Interviews. Edited by Detlev Gretenkort*. London: Ridinghouse, 2010. ISBN: 978-1-905464-23-4.

BAUMAN, Zygmunt. *Tekutá modernost*. Přeložil S. M. BLUMFELD. Praha: Mladá fronta, 2002. Myšlenky (Mladá fronta). ISBN 80-204-0966-1.

BAUMAN, Zygmunt. *Individualizovaná společnost*. Praha: Mladá fronta, 2005. Myšlenky (Mladá fronta). ISBN 80-204-1195-X.

BLAŽO, Cyril, KOCHAN Martin. *Pub Art*. Bratislava: Slovart, 2017. EAN 9788055629988.

DEMPSEY, Amy. *Umělecké styly, školy a hnutí: encyklopedický průvodce moderním uměním*. 2. vyd. Praha: Slovart, 2005. ISBN 80-7209-731-8.

GERŽOVÁ, JANA – HRUBANIČOVÁ, Ingrid. 1998. *Klíčové termíny výtvarného umění druhé polovice 20. století*. Bratislava : Profil, 1998. 123 s. ISBN 80-88675-55-3

LYOTARD, Jean-François. *O postmodernismu: postmoderno vysvětlované dětem : postmoderní situace*. Praha: Filosofia, 1993. ISBN 80-7007-047-1.

PODHORSKÝ, Rastislav: *Prievozník: O ľuďoch v neumení a figúrach v umení*. Bratislava: Vysoká škola výtvarných umení v Bratislave a SLOVART, 2017. ISBN 978-80-8189-009-3.

SCRUTON, Roger. *Průvodce inteligentního člověka po moderní kultuře*. Vyd. 1. Dot. Praha: Academia, 2003. ISBN 80-200-1076-9.

SPITZER, Manfred. *Digitální demence: jak připravujeme sami sebe a naše děti o rozum*. Brno: Host, 2014. ISBN 978-80-7294-872-7.

VÁROSS, Marian. *Nová figurácia*. 1. vyd. Bratislava: Pallas, 1969. Knižnica priateľov výtvarného umenia. (Bez ISBN).

VIRILIO, Paul. *Estetika mizení*. Červený Kostelec: Pavel Mervart, 2010. ISBN 978-80-87378-21-2.

[https://en.wikipedia.org/wiki/Project-based\\_learning](https://en.wikipedia.org/wiki/Project-based_learning)

**Language which is necessary to complete the course:** *Slovak language*

**Course evaluation**

*Total number of students evaluated: 73*

A	B	C	D	E	FX
59%	27%	5%	0%	0%	8%

**Lecturers:** *Mgr. Jaroslav Ondo, PhD.*

**Date of last change:** *10.1.2022*

**Approved by:** *Dr.habil. Peter Kocák, art graduate, PhD.*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DVU2/15	<b>Course title:</b> <i>History of Fine Arts 2</i> (study profile course)
<b>Type, scope and method of educational activity:</b> lecture 1 hour per week / seminar 1 hour per week / 26 hours per semester, onsite or combined method of education	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1 <sup>st</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>The course is completed with assessed credit. During the semester the student:</p> <ul style="list-style-type: none"> <li>- prepares and submits a term paper on a pre-approved topic.</li> <li>- passes knowledge tests.</li> </ul> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less % .</p> <p>Requirements for the term paper:</p> <p>A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyse and interpret in its cultural and historical context. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p> <p>Structure of the work:</p> <ul style="list-style-type: none"> <li>- Brief historiography of the topic of the written work. Historical, cultural and social situation and context at the time of the artist's creation, the existence of the movement, the group and the creation of the artwork.</li> <li>- Cultural-historical interpretation of a work of art or artefact.</li> <li>- Art-historical interpretation of an artwork(s) or artefact using specialist terminology.</li> </ul> <p>Length: 8,000-10,000 characters, including spaces (excluding footnotes and list of bibliographical references).</p> <p>Assessment criteria: independence in the elaboration of the text of the thesis; correct use of basic concepts from the theory and history of art and their application in a specific situation; ability to analyse and interpret a work of art in its historical and social context; demonstration of one's own opinion on the issue under study, logical, factual argumentation, interconnectedness of the parts of the text; use of relevant literature and correct work with it, ethics of quotation. Use of citations related to the subject of the thesis from at least ten sources: 3 - monographs, 3 proceedings and scientific/professional journals, 3 scientific and professional papers on the Internet, 1 of your own choice from the previous three</p>	

categories.

Activity and preparedness at seminars are also assessed.

**Learning outcomes:**

Students get acquainted with the development of the history of visual arts in Slovakia. The aim is to orient the student in the stylistic multiplicity of art relevant circuits from prehistoric times to the present.

**Knowledge:**

During a course, a student can fulfil:

Cognitive objectives of the course:

- Define the basic developmental phases, manifestations and currents of Slovak visual art.
- Describe the socio-political, economic and cultural-historical background of the development of Slovak visual arts
- Recognize individual characteristic artistic expressions of relevant historical periods in architecture, sculpture, painting and applied arts.
- Analyse the place of Slovak visual arts and other manifestations of culture (music, dance, literature, theatre).
- Characterise the interconnectedness of Slovak art with the ideas of the time.
- Understand the art of a given period as an integral part of the culture and historical development of society.
- To master the process of reflection of the development of society in the artistic process of Slovakia.

Skills:

- Know how to apply stylistic and compositional elements in the context of the perception of a given work, art-historical monuments.

Competencies

- To realise a systematic perception of a work of art in the form of an active comparison of monuments of different periods and cultures.
- To acquire artistic-perceptual competences by continuous perception of Slovak visual art.
- Perceive and interpret relevant artworks with a focus on school practice
- To become conscious of the experience of Slovak visual art as an updated aesthetic-artistic experience

**Course content:**

Pre-Slavic art in Slovakia. Art of Great Moravia. Romanesque art - architecture, sculpture, painting. Gothic art - architecture, sculpture, painting. Renaissance art - architecture, sculpture, painting. Baroque art - architecture, sculpture, painting. Art of the 19th century - architecture, sculpture, painting. Art of the first half of the 20th century - architecture, sculpture, painting, graphics, applied arts. Art in the years 1948-1989 - architecture, sculpture, painting, graphics, applied arts. Art after 1989 - architecture, sculpture, painting, graphics, applied arts.

**Recommended literature:**

BAJCUROVÁ, K. 1997. Slovenské moderné výtvarné umenie. Bratislava: Interpond.

BURAN, D. et al., 2003. Gotika : dejiny slovenského výtvarného umenia. Bratislava: Slovenská národná galéria: Slovart.

RUSINA, I. et al., 1998. Dejiny slovenského výtvarného umenia. Barok. Bratislava: Slovenská národná galéria.



RUSINA, I. et al., 2009. Renesancia: umenie medzi neskorou gotikou a barokom. Bratislava: Slovenská národná galéria, Slovart.

RUSINOVÁ, Z. et al., 2000. Dejiny slovenského výtvarného umenia. 20. storočie. Bratislava: SNG.

ŠÁŠKY, L., 1988. Umenie Slovenska. Bratislava: Tatran.

VACULÍK, K., 1978. Staré slovenské umenie. Slovenská národná galéria. Bratislava: Tatran.

ŽÁRY, J. et al., 1994. Umenie Slovenska. Stále expozície Slovenskej národnej galérie

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 60 hours; 26 contact hours; 34 self-study hours.

**Course evaluation**

Total number of students evaluated: 146

A	B	C	D	E	FX
1%	2%	12%	27%	40%	19%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> (1IHVU/V2M/DVV2/15)	<b>Course title:</b> <i>METHODOLOGY OF TEACHING IN THEORY AND PRACTISE 2</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activity: lecture, seminar</i> <i>Scope of educational activities: 0.1 hours per week, 0.24 per semester</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1 year 2 <sup>nd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<p><b>Conditions for passing the course:</b> <i>Creatively react promptly to artistic and educational situations in the classroom. Know how to incorporate pedagogically and ethically appropriate solutions to unforeseen situations in the class. Through early reflection in interaction with the pupil and his/her work to apply and apply in the teaching process humane ways of solving conflicts of the social group and the emerging artistic statement.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</p> <p><i>The final grade is calculated as the average of the evaluation of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<p><b>Learning outcomes:</b>  Application of didactic principles in the educational process - application of theoretical and practical knowledge and experiences. Preparation for handling with situations in the class, knowledge of how to deal with pupils of different ages.</p> <p><i>Acquired knowledge:</i>  <i>Implementation of own preparations for teaching with application of own creative artistic-pedagogical intentions.</i></p> <p><i>Acquired skills:</i>  <i>Know how to design solutions to practical tasks, considering the age, situation and conditions in the class, at school, in extracurricular activities.</i></p> <p><i>Acquired competences:</i>  <i>Organising events and activities with an emphasis on fulfilling the essence of art lessons in a safe and creative environment.</i></p>	
<p><b>Course content:</b></p> <ul style="list-style-type: none"> <li>- <i>Theoretical preparation for the lesson</i></li> <li>- <i>Scheduling the lesson, checking its progress</i></li> <li>- <i>Improvisation in the class</i></li> <li>- <i>Differentiation of pupils' approaches to different topics</i></li> <li>- <i>Relationship of art education teachers to the current curriculum, to the outdated curriculum</i></li> <li>- <i>Perspective on the teaching of art and the relationship to art in schools</i></li> <li>- <i>Implementation of the preparations and outputs themselves</i></li> </ul>	

**- Evaluation of implemented outputs and theoretical preparations**

**Recommended literature:**

- BENJAMIN, W. *Iluminácie*. Bratislava: Kalligram, 1999. 288 s.
- BERTRAND, Y. *Soudobé teorie vzdelávání*. Praha: Portál, 1998. 229 s.
- CIPRO, M. *Galerie světových pedagogů. První svazek: od starověku k osvícenství*.
- CIPRO, M. *Galerie světových pedagogů. Druhý svazek: devatenácté století*. Praha: M. Cipro, 2002. 637s. Praha: M. Cipro, 2002. 591 s.
- CIPRO, M. *Galerie světových pedagogů. Třetí svazek: dvacáté století*. Praha: M. Cipro, 2002. 633 s.
- CREMENT, X. *Dost bylo...* Olomouc: Votobia, 1998. 187 s.
- FOŘTÍK V., FOŘTÍKOVÁ J. *Nadané dítě a rozvoj jeho schopností*. Vyd.1 – Praha: Portál, 2007. 128 s.
- HAVLÍK, R. *Sociologie výchovy a školy*. Praha: Portál, 2002, 184 s.
- HOROVÁ, J. *Ateliér výtvarných nápadů*. Praha: Portál, 2008. 136 s.
- CHLUP, O. et. al. *Pedagogická encyklopedie*. 1. díl. Praha: „Novina“, 1938. 640 s.
- CHLUP, O. et. al. *Pedagogická encyklopedie*. 3. díl. Praha: „Novina“, 1940. 527 s.
- CHRÁSKA, M. *Metody pedagogického výzkumu*. Grada Publishing, a.s. 2007, 272 s.
- JOHNSON, P. *Dějiny umění: nový pohled*. Praha: Academia, 2006. 683 s.
- KAŠČÁK, O. j. *Moc školy. O formativnej sile organizácie*. Bratislava: Typi Universitatis Tyrnavensis Veda, 2006, 45s.
- READ, H. *Výchova uměním*. Praha: Odeon, 1967
- ŠICKOVÁ, J. *Arteterapia – užitkové umenie?* Bratislava: Petrus, 2006, 273s
- ŠICKOVÁ, J. *Základy arteterapie*. Praha: Portál, 2002. 167 s.
- ROESELOVÁ, V.; *Techniky ve výtvarné výchově*. 1. vyd. Praha: Sarah, 1996.
- BABYRÁDOVÁ, H.; *Rituál, umění a výchova*. 1. vyd. Brno: Masarykova univerzita, 2002.
- HORÁČEK, R.; *Galerijní animace a zprostředkování umění*. Brno: CERM, 1998.
- HORÁČEK, R.; *Galerijní animace a sprostředkování umění*, Akademia, nakladatelství CERM, 1998
- SLAVÍK, J.: *Od výrazu k dialogu ve výchově, Artefiletika*, Karolinum Praha, 1997
- ROESELOVÁ, V.: *Proudy ve výtvarné výchově*, Sarah, Praha 1999
- KOHLÍKOVÁ, M. A.; *200 výtvarných činností*. Praha: Portál. 2003.
- KOHLÍKOVÁ, M. A.; GAINEROVÁ, C.; *Dalších 199 výtvarných činností*. Praha: Portál. 2003.
- ROESELOVÁ, V.; *Linie, barva a tvar ve výtvarné výchově*. Praha: Sarah, 2004. ISBN 80-902267-5-2.
- ROESELOVÁ, V.; *Námět ve výtvarné výchově*. 1. vyd. Praha: Sarah, 1995.
- PINK, D.: *Úplně nová mysl*. Praha: Ideál, 2008
- HOLLINGSWORTHOVÁ, M.: *Umenie v dejinách sveta*. Bratislava: Mladé letá, 2006
- FRANKL, V.: *A přesto říci životu ano*. Kostelní Vydří, Karmelitánské nakladatelství: 2006
- LITTLE, S.: *...izmy, ako rozumieť umeniu*. Bratislava, Slovart: 2006

**Language which is necessary to complete the course: Slovak language**

**Course evaluation**

Total number of students evaluated: 73

A	B	C	D	E	FX
59%	27%	5%	0%	0%	8%

**Lecturers:** Mgr. Jaroslav Ondo, PhD.

**Date of last change:** 10.1.2022

**Approved by:** Dr.habil. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> <i>1IHVU/V1M/MAL2</i>	<b>Course title:</b> <i>Painting 2 (study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>2 hours seminar</i> <i>Combined method</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> 2 <sup>nd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> <i>Painting 1</i>	
<b>Conditions for passing the course:</b> <b>Continuous evaluation:</b> <i>Over the course of the semester, the student works on manipulated photography through digital media. Its abilities to work with images in a digital environment are evaluated. Continuous assessment is 50% of the total grade.</i> <b>Final evaluation:</b> <i>- For grades of A, B, C, D, E, the student will understand current and past events in art and painting. The student must demonstrate creative thinking, the ability to be creative. The student will create a composition by acrylic on canvas. The syllabus of the course is focused on painting in post-medium age. The content of the education is then working with the figure and manipulating the photograph through graphic programs. Another important aspect is also the influence of electronic media and urban art on contemporary painting.</i> <i>- The quality of the student's speech, participation in professional seminars, the student's approach to lessons, theoretical knowledge and knowledge acquired in the process of teaching are evaluated..</i> <i>Unexcused absence from class is assessed as a failure to meet the requirements for successful completion of the course..</i> <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less % .</i>	
<b>Learning outcomes:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li><i>- the student acquires knowledge of contemporary painting at an appropriate level considering the nature and form of study,</i></li> <li><i>- can justify their own artistic and technological solution through description and characterisation of the results of their work.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li><i>- creates a painting image, a composition on the theme of figural composition and manipulation with painting,</i></li> <li><i>- combines spontaneity, systematic study and a conscious constructive approach,</i></li> </ul>	

- features imaginative thinking.

**Competencies:**

- can work independently on an assignment, work with figure and photo manipulation through graphic programs.
- applies and uses in creation electronic media and urban art and their influence on contemporary painting.

**Course content:**

- Primary is the free creation of a painting image, by usage of computer software..

The main theme of the class is the creative solution of a free painting composition created on the base of experimenting with photography and editing selected photographs in a PC environment.

- Creation of a free painting composition of medium format (100x85cm) using acrylic, oil on canvas, (long-term process).

**Recommended literature:**

THOMASOVÁ, Karin, 1994. *Dejiny výtvarných štýlov 20. storočia*. Bratislava: Pallas.

Před obrazem. *Antologie americké výtvarné teorie a kritiky*. Praha: OSVU, 1998. ISBN 80-238-1296-6.

SALLIS, John, 1998. *Chades - of painting at the limit*. Indiana University Press. ISBN 0-253-21222-7.

**Language which is necessary to complete the course:** Slovak and English languages

**Notes:** compulsory course

**Course evaluation**

Total number of students evaluated: Total number of students evaluated: the actual number of students assessed from the introduction of the course to its last update is given.

A	B	C	D	E	FX
45%	37%	8%	6%	2%	3%

The percentage of assessed students who obtained a grade of A, B, ... FX is given. The total of a, b, c, d, e, f is 100. If a student receives an FX in one year and a D grade the next time he or she enrolls in the course, both grades will be taken into account.

**Lecturers:** Assoc. Prof. Martin Zbojan, art graduate, PhD.

**Date of last change:** February 2022

**Approved by:** dr. hab. Peter Kocák, Art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> <i>1IHVU/V1M/VAP2</i>	<b>Course title:</b> <i>Fine activities in nature 2</i>
<b>Type, scope and method of educational activity:</b> <i>5 days</i> <i>Type of educational activity: seminar</i> <i>Method of educational activities: combined</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>????</i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b> <i>1IHVU/V1B/VAP2, 1IHVU/V1B/VAP4</i>	
<b>Conditions for passing the course:</b> <b><i>Continuous evaluation:</i></b> <i>During class art activities in nature 2 student works on an assigned theme, creating based on drawing and painting in the landscape, or spatial design of land-art. His abilities to work with the image are evaluated. The continuous assessment is 50% of the overall grade.</i> <b><i>Final evaluation:</i></b> <i>The course ends by graded test (credit). During the course, the educational process takes place as a whole - the student paints, draws directly in the country and presents his daily work. To obtain an evaluation, the student must demonstrate the ability to express themselves artistically through painting and drawing, in context with other art media. It is also important that the student acquires theoretical knowledge corresponding to the topic and the educational process. The evaluation criterion is the artistic quality of the created works, but also the process of creation itself, the individual's approach to the creative process.</i>	
<b>Learning outcomes:</b> <b><i>Knowledge:</i></b> <ul style="list-style-type: none"> <li>- <i>the student will acquire knowledge about the use of basic compositional principles and selected techniques in the process of creating in the landscape.</i></li> </ul> <b><i>Skills:</i></b> <ul style="list-style-type: none"> <li>- <i>is able to create a painting, a drawing, a composition on the topic of creation based on drawing and painting in the landscape, or land-art spatial solution. The student will acquire knowledge and skills in the visual arts at an appropriate level.</i></li> </ul> <b><i>Competencies:</i></b> <ul style="list-style-type: none"> <li>- <i>acquire knowledge and skills in the visual arts at an appropriate level,</i></li> <li>- <i>can work independently on an assignment, knows basic compositional principles, selected techniques and processes of related media in the creation in nature.</i></li> <li>- <i>can create spontaneously, improvising in the landscape, which at the same time will support his study and a conscious constructive approach to creation.</i></li> </ul>	
<b>Course content:</b> <i>The main theme of the class is the creation based on drawing and painting, or spatial solutions in the land-art landscapes. During art activities in natures, the educational</i>	

*process takes place as a whole, with students working on art solutions inspired by the landscape in which they create. The study and creation are combined with lectures on the principles of creating directly in the landscape. Brief schedule and workflow of the educational process:*

- familiarization with the atmosphere of the country in which the students create, photo-outdoors;*
- nature studies, technique: combined techniques;*
- free compositions inspired by nature, land- art;*
- preparation of sketch designs, studies, use of digital media in the creative process;*
- realization of composition, technique: combined techniques;*
- presentation of art works on a daily basis*

**Recommended literature:**

*SMITH, Ray. 2000. Encyklopedie výtvarných technik a materiálů, Slovart, s. r. o., Praha. ISBN 80-7209-245-6.*

*PARRAMÓN, José, M. 1997. Olejomalba Příručka pro výtvarníky. Svojtka a Vašut, Praha. ISBN 80-7180-208-5.*

**Language which is necessary to complete the course:** *Slovak language*

**Notes:** *compulsory course*

**Course evaluation**

Total number of students evaluated: Total number of students evaluated: the actual number of students assessed from the introduction of the course to its last update is given.

A	B	C	D	E	FX
0%	0%	0%	0%	0%	0%

*The percentage of assessed students who obtained a grade of A, B, ... FX is given. The total of a, b, c, d, e, f is 100. If a student receives an FX in one year and a D grade the next time he or she enrolls in the course, both grades will be taken into account.*

**Lecturers:** *Assoc. Prof. Martin Zbojan, art graduate, PhD.*

**Date of last change:** *February 2022*

**Approved by:** *dr. hab. Peter Kocák, art graduate, PhD.*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DVU3/15	<b>Course title:</b> <i>History of Fine Arts 3</i> (profile subject)
<b>Type, scope and method of educational activity:</b> seminar 1 hour per week / 13 hours per semester, onsite or combined method of education	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3 <sup>rd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>Course ends with an exam. During the semester the student:</p> <ul style="list-style-type: none"> <li>- prepares and submits a semester work on a pre-approved topic.</li> <li>- passes knowledge tests.</li> </ul> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less % .</p> <p>Requirements for the term paper:</p> <p>A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyse and interpret in its cultural and historical context. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p> <p>Structure of the work:</p> <ul style="list-style-type: none"> <li>- A brief historiography of the topic of the written work. Historical, cultural and social situation and context at the time of the artist's creation, the existence of the movement, the group and the creation of the artwork.</li> <li>- Cultural-historical interpretation of a work of art or artefact.</li> <li>- An art-historical interpretation of an artwork(s) or artefact using specialist terminology.</li> </ul> <p>Length: 8,000-10,000 characters, including spaces (excluding footnotes and list of bibliographical references).</p> <p>Assessment criteria: independence in drafting the text of the thesis; correct use of basic concepts from the theory and history of art and their application in a specific situation; the ability to analyse and interpret a work of art in its historical and social context; Demonstration of one's own opinion on the issue under study, logical, factual argumentation, interconnectedness of parts of the text; use of relevant literature and correct work with it, ethics of citation. Use of citations related to the subject of the thesis from at least ten sources: 3 - monographs, 3 proceedings and scientific/professional journals, 3 scientific and professional papers on the Internet, 1 of own choice from the previous three categories.</p> <p>Activity and preparedness at seminars are also assessed.</p>	



**Learning outcomes:**

This course analyses the development of the history of the study of art from antiquity to the present. The aim is to orient the student in the basic methods of analysis and interpretation of a work of art.

During a course, a student will acquire:

**Knowledge:**

- Define the basic methodological procedures for the analysis and interpretation of a work of art.
- Characterize the interconnectedness of the methods of analysis and interpretation of a work of art with the ideas of the time.
- To understand the methods of analysis and interpretation of a work of art of a given period as an integral part of the culture and historical development of society.

**Skills:**

- Acquire the process of reflecting the development of society in the methods of analysis and interpretation of works of art.
- To implement a systematic perception of the work of art, its analysis and interpretation

**Competencies:**

- Perceive and interpret relevant methods of analysis and interpretation of a work of art with a focus on school practice

**Course content:**

Methodology of art history and its significance. Analysis of form, symbol and sign. Formalism in art history. The Vienna School of Art. Iconography and iconology. Semiotics. Psychology and perception in art. Hermeneutics. Structuralism and post-structuralism. Deconstruction. Postmodernism. Historiography of art in Slovakia.

**Recommended literature:**

BAKOŠ, J., 2000. Štyri trasy metodológie dejín umenia. Bratislava: Veda;  
 BELTING, H., 2000. Konec dějin umění. Praha: Mladá fronta;  
 GOMBRICH, E. H., 1985. Umění a iluze. Praha: Odeon;  
 CHALIMEAU, J.-L. Přehled teorií umění. Praha: Portál;  
 KESNER, L. (ed.), 1997. Vizuální teórie. Současné anglo-americké myšlení o výtvarných dílech. Praha, HaH;  
 KROUPA, J. Školy dějin umění: metodologie dějin umění. 1. Brno: Masarykova univerzita, 2010.  
 KROUPA, J. Školy dějin umění: metodologie dějin umění. 2. Brno: Masarykova univerzita, 2010.  
 PANOFKY, E., 1981. Význam ve výtvarném umění. Praha: Odeon;  
 POSPISZYL, T. (ed.), 1998. Před obrazem. Antologie americké výtvarné teorie a kritiky. Praha: OSVU

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 90 hours; 13 contact hours; 77 hours self-study.

**Course evaluation** Total number of students evaluated: 119

A	B	C	D	E	FX
3%	10%	33%	29%	23%	3%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.

## Course description

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DVV3/15	<b>Course title:</b> <i>METHODOLOGY OF TEACHING IN THEORY AND PRACTISE 3</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activity: lecture, seminar</i> <i>Scope of educational activities: 0.1 hours per week, 0.24 per semester</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3 <sup>rd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<p><b>Conditions for passing the course:</b> <i>Know how to apply in practice the principles of aesthetic acquisition of reality, to develop in children a humane relationship to human society, nature, through activities in the class and outside the class. To develop children's inventive potential, the disposition of children's imagination and manual skills. To improve the perception and feeling of the world as a unity and a space for decent beings and a space for helping people in need.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</p> <p><i>The final grade is calculated as the average of the assessment of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<p><b>Learning outcomes:</b></p> <p>Application of didactic principles in the educational process - application of theoretical and practical knowledge and experiences. Preparation for coping with situations in the classroom, knowledge of how to deal with pupils with specific needs.</p> <p><i>Acquired knowledge:</i>  <i>Independent solution of pedagogical intentions.</i>  <i>Preparations with an overview of the material used for each assignment.</i></p> <p><i>Acquired skills:</i>  <i>To know how to process the material - to introduce the students to the ways of realization of the artistic plan</i>  <i>Know how to design solutions to practical tasks, considering the age, situation and conditions in the classroom, at school, in extracurricular activities.</i></p> <p><i>Acquired competences:</i>  <i>Cooperation with institutions involved in the education of the arts and creative industries.</i>  <i>Fulfilling the essence of art lessons in a safe and creative environment.</i></p>	
<p><b>Course content:</b></p> <ul style="list-style-type: none"> <li>- <i>Didacticians on our territory, their outputs, study of literature</i></li> <li>- <i>Perception of objects in terms of shapes and function</i></li> </ul>	

- *Acquiring activities when working with materials, cutting, bending, gluing*
- *Developing imagination from themes of decent adults, of fairy tales*
- *Adequate experimentation and work with artistic means*
- *Coordinating, formation of spontaneous speech*
- *Environmental, rational and aesthetic relationship*
- *Utility of objects, knowledge of function and tradition*
- *Relationships of art forms, recognizing breakthrough*
- *Elaboration of preparations according to instructions*
- *Presentation of preparations, analysis, consultation*
- *Summary, evaluation*

**Recommended literature:**

[http://www.atelier.malby.sk/new/legislat/didaktikavytvarnejvychovy1\\_4.pdf](http://www.atelier.malby.sk/new/legislat/didaktikavytvarnejvychovy1_4.pdf)

[http://www.statpedu.sk/files/documents/svp/1stzs/iscsed1/vzdelavacie\\_oblasti/vytvarna\\_vychova\\_iscsed1.pdf](http://www.statpedu.sk/files/documents/svp/1stzs/iscsed1/vzdelavacie_oblasti/vytvarna_vychova_iscsed1.pdf)

BENJAMIN, W. *Iluminácie*. Bratislava: Kalligram, 1999. 288 s.

BERTRAND, Y. *Soudobé teorie vzdelávání*. Praha: Portál, 1998. 229 s.

CIPRO, M. *Galerie světových pedagogů. První svazek: od starověku k osvícenství*.

CIPRO, M. *Galerie světových pedagogů. Druhý svazek: devatenácté století*. Praha:

M. Cipro, 2002. 637s. Praha: M. Cipro, 2002. 591 s.

CIPRO, M. *Galerie světových pedagogů. Třetí svazek: dvacáté století*. Praha: M.

Cipro, 2002 . 633 s.

CREMENT, X. *Dost bylo...* . Olomouc: Votobia, 1998. 187 s.

FOŘTÍK V., FOŘTÍKOVÁ J. *Nadané dítě a rozvoj jeho schopností*. Vyd.1 – Praha: Portál, 2007. 128 s.

HAVLÍK, R. *Sociologie výchovy a školy*. Praha: Portál, 2002, 184 s.

HOROVÁ, J. *Ateliér výtvarných nápadů*. Praha: Portál, 2008. 136 s

CHLUP, O. et. al. *Pedagogická encyklopedie*. 1. díl. Praha: „Novina“, 1938. 640 s.

CHLUP, O. et. al. *Pedagogická encyklopedie*. 3. díl. Praha: „Novina“, 1940. 527 s.

CHRÁSKA, M. *Metody pedagogického výzkumu*. Grada Publishing, a.s. 2007, 272 s.

JOHNSON, P. *Dějiny umění: nový pohled*. Praha: Academia, 2006. 683 s.

KAŠČÁK, O. j. *Moc školy. O formatívnej sile organizácie*. Bratislava: Typi Universitatis Tyrnavensis Veda, 2006, 45s.

READ, H. *Výchova uměním*. Praha: Odeon, 1967

ŠICKOVÁ, J. *Arteterapia – úžitkové umenie?* Bratislava: Petrus, 2006, 273s

ŠICKOVÁ, J. *Základy arteterapie*. Praha: Portál, 2002. 167 s.

ROESELOVÁ, V.; *Techniky ve výtvarné výchově*. 1. vyd. Praha: Sarah, 1996.

BABYRÁDOVÁ, H.; *Rituál, umění a výchova*. 1. vyd. Brno: Masarykova univerzita, 2002.

HORÁČEK, R.; *Galerijní animace a zprostředkování umění*. Brno: CERM, 1998.

HORÁČEK, R.; *Galerijní animace a zprostředkování umění*, Akademica, nakladatelství CERM, 1998

SLAVÍK, J.; *Od výrazu k dialogu ve výchově, Artefiletika*, Karolinum Praha, 1997

ROESELOVÁ, V.; *Proudy ve výtvarné výchově*, Sarah, Praha 1999

KOHLOVÁ, M. A.; *200 výtvarných činností*. Praha: Portál. 2003.

KOHLOVÁ, M. A.; GAINEROVÁ, C.; *Dalších 199 výtvarných činností*. Praha: Portál. 2003.

OESELOVÁ, V.; *Linie, barva a tvar ve výtvarné výchově*. Praha: Sarah, 2004. ISBN 80-902267-5-2.

ROESELOVÁ, V.; *Námět ve výtvarné výchově*. 1. vyd. Praha: Sarah, 1995.

*PINK,D.: Úplně nová mysl. Praha: Ideál, 2008*

*HOLLINGSWORTHOVÁ,M.: Umenie v dejinách sveta. Bratislava: Mladé letá, 2006*

*FRANKL,V.: A přesto řící životu ano. Kostelní Vydří, Karmelitánské nakladatelství: 2006*

*LITTLE,S.: ...izmy, ako rozumieť umeniu. Bratislava, Slovart: 2006*

**Language which is necessary to complete the course:** *Slovak language*

**Course evaluation**

*Total number of students evaluated: 73*

A	B	C	D	E	FX
59%	27%	5%	0%	0%	8%

**Lecturers:** *Mgr. Jaroslav Ondo, PhD.*

**Date of last change:** *10.1.2022*

**Approved by:** *Dr.habil. Peter Kocák, art graduate, PhD.*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DS1/15	<b>Course title:</b> <i>Diploma seminar 1</i>
<b>Type, scope and method of educational activity:</b> Seminar 1 hour per week / 13 hours per semester, onsite or combined method of education	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3 <sup>rd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>The course is completed with assessed credit. During the semester the student:</p> <ul style="list-style-type: none"> <li>- prepares and submits a term paper on a pre-approved topic.</li> <li>- passes knowledge tests.</li> <li>- active participation in seminars.</li> </ul> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less % .</p> <p>Requirements for the term paper:</p> <p>A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyse and interpret in its cultural, historical, and theoretical contexts. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p> <p>To pass the course, the student is required to submit a report consultation report signed by the thesis supervisor. During the semester the student is obliged to process partial tasks - write an abstract of the thesis, process the outline of the thesis, elaborate the introduction of the thesis, elaborate a synopsis of the literature related to the topic of the thesis..</p> <p>At the end of the semester, the student will submit a term paper that will include: Thesis cover, cover sheet, statutory declaration, abstract in Slovak language, elaborated introduction of the thesis, elaborated theoretical background and framework project of the empirical part of the thesis.</p>	
<p><b>Learning outcomes:</b></p> <p>During a course, a student will acquire:</p> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>- characterise the nature of the thesis, its significance and tasks in terms of graduation from university, describe the procedure for selecting the thesis topic and interpret in their own words the principles of cooperation with the thesis supervisor,</li> </ul> <p>Skills:</p> <ul style="list-style-type: none"> <li>- describe the stages of thesis formation,</li> </ul>	

- propose a timetable for writing the thesis,
- enumerate and describe with different types of information sources and work with them,
- define the essence of thesis writing methods and determine the methods he plans to use when writing his own thesis considering the set topic,

**Competencies:**

- to carry out an information survey,
- work with the obtained information sources, select relevant documents in relation to the topic of the thesis,
- perform rapid reading for primal orientation in the text,
- work with supplementary material,
- making records of documents, making extracts, quotations, summaries, paraphrases,
- describe and apply the general principles of writing a thesis (structure of the text, internal references, the procedure for writing chapters, the manner of expression, precision and refinement of language, stylization),
- describe the main parts of the thesis, prepare an abstract, a primal version of the thesis introduction,
- elaborate the content of the thesis,
- elaborate the theoretical background of the thesis,
- write a framework project for the research part,
- describe the basic requisites of formal editing of the thesis and observe them when writing it,
- describe how to state sources and observe ethics and citation technique.

**Course content:**

- Diploma thesis as a part of the state examination, its role, basic characteristics, selection of the diploma thesis topic, cooperation of the graduate and the supervisor of the diploma thesis.
- Thesis preparation, timeline.
- Accumulating and processing of material, types of sources, methods of work.
- Information research, bibliographic research, libraries.
- Processing of survey results, literature study, excerpts.
- General principles of work writing.
- Structure of diploma thesis. Abstract, introduction, theoretical background of the thesis.
- Working with text. Text, technical text, quick reading of key ideas, reading of supplementary material, reading comprehension, critical thinking in reading.
- Research, problem demarcation, hypothesis development, research methodology, research aims and objectives, research plan, implementation, research, recording results, conclusions, illustrations, tables.
- Formal editing of the thesis. Formal page layout, numbering, text structure. Punctuation and acronyms, illustrations, tables.
- Methods of citing sources. Citation and its components, methods of citation, basic schemes of bibliographical references, general rules of bibliographical references

**Recommended literature:**

**Individually according to the chosen topic of thesis.**

ČMEJRKOVÁ, S., DANEŠ, F., SVĚTLÁ, J. 1999. Jak napsat odborný text. 1. vyd. Voznice : Leda.  
 DARÁK, M., J. FERENCOVÁ, 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon  
 DARÁK, M. a N. KRAJČOVÁ, 1995. Empirický výskum v pedagogike. Prešov: ManaCon.

ECO, U., 1997. Jak napsat diplomovou práci. Olomouc: Votobia.  
 GONDA, V., 2012. Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition.  
 KAHN, N. B., 2001. Jak efektivně studovat a pracovat s informacemi. Praha: Portal.  
 KATUŠČÁK, D., 1998. Ako písať vysokoškolské a kvalifikačné práce. Bratislava.  
 MEŠKO, D., KATUŠČÁK, D. a kol., 2005. Akademická príručka. 2. vyd. Martin: Osveta.  
 SPOUSTA, V., 2000. Vádemékum autora odborné a vědecké práce. Brno : PdF MU.

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 120 hours; 13 contact hours; 107 hours self-study.

#### **Course evaluation**

Total number of students evaluated: 52

A	B	C	D	E	FX
63%	4%	13%	13%	2%	4%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DVV3/15	<b>Course title:</b> <i>ART DESIGNING 2</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activities: Lecture, Seminar</i> <i>Scope of educational activities: 0.1 hours per week, 0.24 per semester</i>	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2 <sup>nd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Conditions for passing the course:</b> <i>Student's own implementation of a chosen project - one of the problem-based, creative, assessment, or practice projects.</i> <i>Define the intent and present the implementation procedures, define in a self-critical way the core of the project and the extent of its fulfilment. Intuitively give emphasis to the correct evaluation of the project depending on the result and conditions of formation.</i> <i>In general, to be able to apply in practice the principles of aesthetic acquisition of reality, to develop in children a humane relationship to human society, nature, through activities both in and out of the class. To develop children's creative potential, the disposition of children's imagination and manual skills. To hone the perception and feeling of the world as a unity and a space for decent beings and a space for helping those in need.</i> <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i> <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i> <i>The final grade is calculated as the average of the evaluation of active participation, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>Independence in the implementation of the project idea. From the preparatory stages, through proofreading and guidelines to the final presentation of the results and outputs in their diversity.</i> <i>Acquired knowledge:</i> <i>Theoretical overview of the different types of projects and possibilities in their implementation procedures.</i> <i>Acquired skills:</i> <i>Propose, determine methods and technologies for each stage of projects, specifying the rationale for the chosen technique.</i> <i>Acquired competences:</i> <i>Adequately evaluate the results of achievements in individual projects, arguing in a broader context in front of participants in the creation of projects.</i>	
<b>Course content:</b> <i>Types of projects and their implementation in pedagogical practice: problem project, creative project, evaluation project, training project.</i> <i>The importance of project-based learning in fine art classes.</i>	



Familiarisation with the role of the teacher in this way of teaching.  
 Familiarization with the role of the student, classmates in project creation.  
 Active participation of the topic with the new concept of the subject of fine art education in schools.  
 Application of own experience from this discipline in the theoretical preparation of the following projects.

**Recommended literature:**

ADLER, ALFRED, *Psychologie dětí, děti s výchovnými problémy*, Práh, 1993, Praha ISBN 8085809222  
 BASELITZ, Georg: *Collected Writings and Interviews. Edited by Detlev Gretenkort*. London: Ridinghouse, 2010. ISBN: 978-1-905464-23-4.  
 BAUMAN, Zygmunt. *Tekutá modernost*. Přeložil S. M. BLUMFELD. Praha: Mladá fronta, 2002. Myšlenky (Mladá fronta). ISBN 80-204-0966-1.  
 BAUMAN, Zygmunt. *Individualizovaná společnost*. Praha: Mladá fronta, 2005. Myšlenky (Mladá fronta). ISBN 80-204-1195-X.  
 BLAŽO, Cyril, KOCHAN Martin. *Pub Art*. Bratislava: Slovart, 2017. EAN 9788055629988.  
 DEMPSEY, Amy. *Umělecké styly, školy a hnutí: encyklopedický průvodce moderním uměním*. 2. vyd. Praha: Slovart, 2005. ISBN 80-7209-731-8.  
 GERŽOVÁ, JANA – HRUBANIČOVÁ, Ingrid. 1998. *Klíčové termíny výtvarného umenia druhej polovice 20. storočia*. Bratislava : Profil, 1998. 123 s. ISBN 80-88675-55-3  
 LYOTARD, Jean-François. *O postmodernismu: postmoderno vysvětlované dětem : postmoderní situace*. Praha: Filosofia, 1993. ISBN 80-7007-047-1.  
 PODHORSKÝ, Rastislav: *Prievozník: O ľuďoch v neumení a figúrach v umení*. Bratislava: Vysoká škola výtvarných umení v Bratislave a SLOVART, 2017. ISBN 978-80-8189-009-3.  
 SCRUTON, Roger. *Průvodce inteligentního člověka po moderní kultuře*. Vyd. 1. Dot. Praha: Academia, 2003. ISBN 80-200-1076-9.  
 SPITZER, Manfred. *Digitální demence: jak připravujeme sami sebe a naše děti o rozum*. Brno: Host, 2014. ISBN 978-80-7294-872-7.  
 VÁROSS, Marian. *Nová figurácia*. 1. vyd. Bratislava: Pallas, 1969. Knižnica priateľov výtvarného umenia. (Bez ISBN).  
 VIRILIO, Paul. *Estetika mizení*. Červený Kostelec: Pavel Mervart, 2010. ISBN 978-80-87378-21-2.  
[https://en.wikipedia.org/wiki/Project-based\\_learning](https://en.wikipedia.org/wiki/Project-based_learning)

**Language which is necessary to complete the course:** *Slovak language*

**Course evaluation**

*Total number of students evaluated: 73*

A	B	C	D	E	FX
59%	27%	5%	0%	0%	8%

**Lecturers:** *Mgr. Jaroslav Ondo, PhD.*

**Date of last change:** *10.1.2022*

**Approved by:** *Dr.habil. Peter Kocák, art graduate, PhD.*

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/DS2/15	<b>Course title:</b> <i>Diploma seminar 2</i>
<b>Type, scope and method of educational activity:</b> seminár 1 hodina týždenne / 13 hodín za semester onsiteor combined method	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4 <sup>th</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>The course is completed with assessed credit. During the semester the student:</p> <ul style="list-style-type: none"> <li>- graduates at least 10 tutorials within the prescribed time frame, which the thesis supervisor confirms on the attendance record sheet.</li> <li>- active participation in consultations.</li> </ul> <p>During the semester, the student is obliged to process partial tasks - to write an abstract of the thesis, process the outline of the thesis, to elaborate the introduction of the thesis, to elaborate a synopsis of the read literature related to the topic of the diploma thesis.</p> <p>At the end of the semester, the student will submit a term paper that will include:</p> <p>Thesis cover, cover sheet, statutory declaration, abstract in Slovak language, elaborated introduction of the thesis, elaborated theoretical background and framework project of the empirical part of the thesis.</p> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less %.</p> <p>Requirements for the term paper:</p> <p>A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyse and interpret in its cultural, historical, and theoretical contexts.</p> <p>The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p>	
<p><b>Learning outcomes:</b></p> <p>Elaboration of the thesis in the required scope and quality according to the current Directive on the requirements of the final thesis of the University of Prešov in Prešov.</p>	
<p><b>Course content:</b> Diploma thesis, its structure, content focused on the subject of the thesis. The student consults with the thesis supervisor on the issues of its elaboration.</p>	
<p><b>Recommended literature:</b></p> <p>Individually according to the chosen topic of thesis.</p> <p>ČMEJRKOVÁ, S., DANEŠ, F., SVĚTLÁ, J. 1999. Jak napsat odborný text. 1. vyd. Voznice : Leda.</p>	

DARÁK, M., J. FERENCOVÁ, 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon

DARÁK, M. a N. KRAJČOVÁ, 1995. Empirický výskum v pedagogike. Prešov: ManaCon.

ECO, U., 1997. Jak napsat diplomovou práci. Olomouc: Votobia.

GONDA, V., 2012. Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition.

KAHN, N. B., 2001. Jak efektivně studovat a pracovat s informacemi. Praha: Portal.

KATUŠČÁK, D., 1998. Ako písať vysokoškolské a kvalifikačné práce. Bratislava.

MEŠKO, D., KATUŠČÁK, D. a kol., 2005. Akademická príručka. 2. vyd. Martin: Osveta.

SPOUSTA, V., 2000. Vádemékum autora odborné a vedecké práce. Brno : PdF MU.

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 120 hours; 13 contact hours; 107 self-study hours.

#### Course evaluation

Total number of students evaluated: 9

A	B	C	D	E	FX
67%	11%	0%	11%	11%	0%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.

## ELECTIVE COURSES

### COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> <i>1IHVU/V2M/DTV2/15</i>	<b>Course title:</b> <i>Design work 2</i>
<b>Type, scope and method of educational activity:</b> <i>Scope of educational activities: 1 hour lecture/1hour seminar</i> <i>Method of educational activities: Practical education</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>2<sup>nd</sup></i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular one-to-one consultation is required. Ongoing consultation on the elaborating of practical term papers will take place during the course of the semester. Unless otherwise specified at the beginning of the semester, the topics of the term papers are chosen by the students in consultation with the teacher.</i>  <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i> <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i>  <i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>The aim of the course is to develop your skills and abilities in the formation of a three-dimensional object in the field of design and applied arts. Practically acquire the procedures and methods leading to the realization of a prototype or a low-cost design product. Students will hone skills such as collaborating on the process of formation and implementing a low-cost design product, leveraging available resources, or sharing acquired knowledge capital.</i> <b>Acquired knowledge:</b> <i>design principles</i> <i>principles of teamwork</i> <i>3d modelling</i> <b>Acquired skills:</b> <i>select art materials to create artworks</i> <i>create prototypes</i> <i>put the artwork in context</i> <b>Acquired competences:</b>	

*to teach the principles of design and applied arts*  
*manage resources for educational purposes*  
*enable teamwork among students*

**Course content:**

- *presentation of assignments*
- *work on assignments*
- *interim corrections of assignments*

*The cycle of mid-term corrections is repeated at least 6-10 times during the semester, depending on the difficulty of the assignment.*

- *presentations of all work*

**Recommended literature:**

*DK ,Miller ,Judith 2021: Dizajn (Kompletný obrazový sprievodca) . Bratislava: Ikar, 400 s. ISBN: 978-80-551-7944-5*

*WALLACH, Liza, KLOSKI Nick 2017: Začínáme s 3D tiskem. Brno: Computer Press, 216s. ISBN 9788025148761*

*TERSTIEGE, Gerrit 2013: The Making of Design: From the First Model to the Final Product, Basel: Birkhauser Verlag GmbH., 176 s., ISBN: 3038210366*

*SHILLITO, Ann Marie 2013: Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers, Londýn: Bloomsbury Academic , 160 s., ISBN: 140812777*

*NIMKULRAT,Nithikul. KANE,Faith. WALTON,Kerry 2016: Crafting Textiles in the Digital Age, :Bloomsbury Academic, Londýn .240 s , ISBN-10: 1472529065,ISBN-13: 978-1472529060*

*Bowles, Melanie. Ceri, Isaac 2012: Digital Textile Design, Londýn: Laurence King Publishing.192 s,ISBN: 9781780670027*

**Language which is necessary to complete the course:**

- 1. Slovak and Czech languages*
- 2. English language*

**Notes:**

**Course evaluation**

Total number of students evaluated: 48

A	B	C	D	E	FX
48%	17%	23%	4%	2%	6%

**Lecturers:**

*Mgr. art. Peter Jakubík, Art.D. examiner, lecturer*

**Date of last change:** 01.02.2022

**Approved by:** Dr. habil. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/AUD/15	<b>Course title:</b> <i>Analysis and interpretation of art work</i>
<b>Type, scope and method of educational activity:</b> lecture 13 hours / seminar 13 hours per semester / 26 hours per semester onsiteor combined method	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2 <sup>nd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>The course is completed with assessed credit. During the semester the student:</p> <ul style="list-style-type: none"> <li>- prepares and submits a term paper on a pre-approved topic.</li> <li>- passes knowledge tests.</li> </ul> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 and less %.</p> <p>Requirements for the term paper:</p> <p>A written paper about one artist, artistic problem, phenomenon, or artifact that students will analyze and interpret in its cultural, historical, and theoretical contexts. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p> <p>Structure of the work:</p> <ul style="list-style-type: none"> <li>- A brief historiography of the topic of the written work. Historical, cultural and social situation and context at the time of the creation of the artist, the existence of the direction, the group and the emergence of the work of art, the issues of art education and art in school and socio-cultural practice.</li> <li>- Cultural-historical and theoretical interpretation of a work of art or artifact.</li> <li>- Theoretical and art-historical interpretation of the artwork(s) or artefact using specialized terminology. Length: 8,000-10,000 characters, including spaces (excluding footnotes and list of bibliographical references).</li> </ul> <p>Assessment criteria: independence in the elaboration of the text of the thesis; correct use of basic concepts from the theory and history of art and their application in a specific situation; ability to analyse and interpret a work of art in its historical and social context; demonstration of one's own opinion on the issue under study, logical, factual argumentation, interconnectedness of parts of the text; use of relevant literature and correct work with it, ethics of citation. Use of citations related to the subject of the thesis from at least ten sources: 3 - monographs, 3 proceedings and scientific/professional journals, 3 scientific and</p>	

professional papers on the Internet, 1 of your own choice from the previous three categories.

Activity and preparedness at seminars are also assessed.

**Learning outcomes:**

During a course, a student will acquire:

Knowledge:

The course deals with the possibilities of analysis and interpretation of works of art of different historical periods, styles and movements. The aim is to orient the student in the basic methods of analysis and interpretation of a work of art.

During a course, a student will be able to:

- Define the basic procedures of analysis and interpretation of a work of art.
- Characterize the interconnectedness of the methods of analysis and interpretation of a work of art with the ideas of the time.

Skills:

- To carry out a systematic perception of the artwork, its analysis and interpretation. Ň

Competencies:

- Perceive and use relevant methods of analysis and interpretation of artwork with a focus on school practice

**Course content:**

The artwork and its reception-interpretation problems. Introduction to the history of the interpretation of the artwork. Formal interpretation. Content interpretation. Iconographic and iconological interpretation. Interpretation from the point of view of psychology. Structuralist interpretation. Semiotic interpretation. Systemic interpretations. Interpretation of avant-garde, modern and postmodern works of art.

**Recommended literature:**

ARNHEIM, R., 1974. Art and Visual Perception. 2nd. ed. Los Angeles: University of Berkeley;  
BAKOŠ, J., 2000. Štyri trasy metodológie dejín umenia. Bratislava: Veda;  
DANIEL, L., 2008. Umění vidět umění. Úvod do interpretace obrazu. Olomouc: Univerzita Palackého;  
GERO, Š., TROPP, S., 2000. Interpretácia výtvarného diela. Banská Bystrica: Pedagogická fakulta UMB.  
GERO, Š., 1992. Recepčia a interpretácia výtvarného diela (Z histórie a súčasnosti). Nitra: VŠP;  
GOMBRICH, E. H., 1985. Umění a iluze. Praha: Odeon;  
HLAVÁČEK, J., 1997. Kompozice podle Rudolfa Arnheima. Praha: Ped F UK;  
HLAVÁČEK, L., 1984. Řeč tvarů. Praha: Horizont;  
HOURA, M., 1971. Jak se dívat na grafiku. Praha: SPN;  
HUYGHE, R., 1973. Řeč obrazů. Praha: Odeon;  
KAPSOVÁ, E., 1997. Výrazové osobitosti výtvarného diela. Nitra: UKF;  
KESNER, L. (ed.), 1997. Vizuální teórie. Současné anglo-americké myšlení o výtvarných dílech. Praha, HaH;  
LANGEROVÁ, M., 1983. Klíče k obrazu. Praha: Albatros;  
MEDKOVÁ, J., 1990. Řeč věcí (Umění vnímat umění). Praha: Horizont;  
MESSER, R., 1938. Jak se dívat na obrazy. Praha: Nakladatel Bohuslav Hendrich;  
MIKŠ, F. Gombrich. Tajemství obrazu a jazyk umění. Pozvání k dějinám a teorii umění. Brno: Barrister a Principal;  
PANOFISKY, E., 1981. Význam ve výtvarném umění. Praha: Odeon;  
POSPISZYL, T. (ed.), 1998. Před obrazem. Antologie americké výtvarné teorie a kritiky. Praha:

OSVU.

ZHOŘ, I., 1989. Klíče k sochám : (čtení o sochách a sochařích). Praha: Albatros.

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 60 hours; 26 contact hours; 34 self-study hours.

**Course evaluation**

Total number of students evaluated: 25

A	B	C	D	E	FX
8%	12%	20%	20%	20%	20%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, art graduate, PhD.



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> <i>1HVVU/V2M/PGR/15</i>	<b>Course title:</b> <i>Computer graphics</i>
<b>Type, scope and method of educational activity:</b> <i>Scope of educational activities: 0 hour lecture/2hrs. seminar</i> <i>Method of educational activities: Practical education</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>1<sup>st</sup> or 3<sup>rd</sup></i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b>	
<p><i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular individual consultation is required. In the course of teaching during the semester, there will be continuous consultations on the development of practical term papers. Unless otherwise specified at the beginning of the semester, the topics of the term papers are chosen by the students in consultation with the teacher.</i></p> <p><i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i>  <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i></p> <p><i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment, ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i></p>	
<b>Learning outcomes:</b> <i>The aim of the course is to acquire more advanced digital skills in creative work with raster, vector or 3d modelling tools by solving a specific art problem.</i> <b>Acquired knowledge:</b> <i>graphic software</i> <i>3d modelling</i> <i>digital compositing</i> <b>Acquired skills:</b> <i>design computer graphics</i> <i>apply 3D imaging techniques</i> <i>adapt to the type of media</i> <b>Acquired competences:</b> <i>use demonstrations in teaching</i> <i>assist students in the use of aids</i> <i>use digital illustration techniques</i>	
<b>Course content:</b> <ul style="list-style-type: none"> <li>- <i>presentation of assignments</i></li> <li>- <i>work on assignments</i></li> </ul>	

- interim corrections of assignments

The cycle of mid-term corrections is repeated at least 6-10 times during the semester, depending on the difficulty of the assignment.

- presentations of all work

**Recommended literature:**

NĚMEC, Petr 2013: *GIMP 2.8 (Uživatelská příručka pro začínající grafiky)*, Brno: Computer Press, 272 s., ISBN: 9788025138151

ŠIMČÍK, Petr 2013: *Inkscape (Praktický průvodce tvorbou vektorové grafiky)*, Brno: Computer Press, 296 s. ISBN: 9788025138137

BRITO, Allan 2020: *Blender 2.9 The beginner's guide*, Independently Published, 271s. ISBN 9798676661700

WALLACH, Liza, KLOSKI Nick 2017: *Začínáme s 3D tiskem*. Brno: Computer Press, 216s. ISBN 9788025148761

GROSS, Benedikt. BOHNACKER, Hartmut. LAUB, Julia. LAZZERONI, Claudius 2018: *Generative Design: Visualize, Program, and Create with JavaScript in p5.js*. Princeton Architectural Press, 255 s., ISBN: 1616897589

BRADFELD, Chris 2018: *Godot Engine Game Development Projects*. Birmingham: Packt Publishing Limited. 298 s. ISBN: 9781788831505

**Language which is necessary to complete the course:**

1. Slovak and Czech languages

2. English language

**Notes:**

**Course evaluation**

Total number of students evaluated: 10

A	B	C	D	E	FX
10%	10%	30%	10%	40%	0%

**Lecturers:**

Mgr. art. Peter Jakubík, Art.D. examiner, lecturer

**Date of last change:** 01.02.2022

**Approved by:** Dr. habil. Peter Kocák, art graduate, PhD.

**COURSE DESCRIPTION** (in the structure according to Decree No 614/2002 Coll.)

<b>University:</b> <i>Prešovská univerzita</i>					
<b>Faculty:</b> Faculty of Arts					
<b>Code:</b> 1IHVU/V1B/KAG3/15			<b>Course title:</b> Drawing and Graphic Art 3		
<b>Type, scope and method of educational activity:</b> <b>Forma výučby:</b> <i>face-to-face</i> <b>Recommended scope of teaching (in hours):</b> 2 <b>Weekly:</b> 2 <b>Method of study:</b> Seminar, studio, graphic workshop					
<b>Number of credits:</b> 3					
<b>Recommended semester/trimester of study:</b> 3 <sup>rd</sup> 2 <sup>nd</sup> year					
<b>Study degree:</b> 2 <sup>nd</sup> ( <i>Mgr. – magister's degree</i> )					
<b>Prerequisites:</b> Drawing and Graphic Art 1					
<b>Conditions for passing the course:</b> <i>passed</i> <i>Active participation in seminars, submission of required papers for final evaluation</i>					
<b>Learning outcomes:</b> <i>Knowledge:</i> <ul style="list-style-type: none"><li>- <i>knows the theory of the collagraph technique (origin, development and present)</i></li></ul> <i>Skills:</i> <ul style="list-style-type: none"><li>- <i>designs and creates matrix for intaglio collagraph technique</i></li></ul> <i>Competencies:</i> <ul style="list-style-type: none"><li>- <i>can distinguish and assess the qualitative differences between the collagraph technique and other intaglio printing techniques.</i></li></ul>					
<b>Course content:</b> <i>A set of 5 lectures on the topic: division of graphic techniques.</i> <ul style="list-style-type: none"><li>- <i>Printing from the surface, printing from the height, intaglio printing techniques</i></li><li>- <i>serigraphy as a reproductive and artistic graphic technique</i></li></ul>					
<b>Recommended literature:</b> <i>Kubas, J. 1959. Techniky umeleckej grafiky. Bratislava 1959.</i> <i>Teissig, K. 1986. Technika kresby. Praha 1986.</i> <i>Krejča, A. 1992. Techniky grafického umenia. Bratislava 1992.</i> <i>Zrzavý, J. 1977. Anatomie pro výtvarníky. Praha: Avicenum 1977</i>					
<b>Language which is necessary to complete the course:</b> <i>Slovak language</i>					
<b>Notes:</b> compulsory course					
<b>Course evaluation</b> <b>Total number of students evaluated:</b> Total number of students evaluated: the actual number of students assessed from the introduction of the course to its last update is given.					
A	B	C	D	E	FX
?	?	?	?	?	?
<b>Lecturers:</b> Assoc. Prof. Martin Zbojan PhD akad. mal. dr. hab. Peter Kocák, art graduate, PhD.					
<b>Date of last change:</b> <i>February 2022</i>					
<b>Approved by:</b> dr. hab. Peter Kocák, art graduate, PhD.					

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> <i>1IHVU/V1M/MAL3</i>	<b>Course title:</b> <i>Painting 3 (study profile course)</i>
<b>Type, scope and method of educational activity:</b> <i>1 hour lecture/1 hour seminar</i> <i>Combined method</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>3<sup>rd</sup></i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b> <i>Painting 2</i>	
<b>Conditions for passing the course:</b> <b>Continuous evaluation:</b> <i>Throughout the semester, the student works on abstract geometric composition designs. The student is assessed on his/her ability to work with images, creativity, and compositional skills. The continuous assessment constitutes 50% of the total grade.</i> <b>Final evaluation:</b> <i>- To obtain grades of A, B, C, D, E, the student will understand current and past events in art and painting. The student must demonstrate creative thinking, the ability to be creative. The student will create a collage on A2 paper and a composition made with acrylic on canvas. The curriculum of the course focuses on painting in the post-medium age. The content of the education is then abstract geometric composition, as an important aspect of contemporary painting.</i> <i>- The quality of the student's speech, participation in professional seminars, the student's approach to teaching, theoretical knowledge and knowledge acquired in the process of teaching are evaluated.</i> <i>Unexcused absence from class is assessed as a failure to meet the requirements for successful completion of the course. The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 a menej % . Študent, ktorý sa nezúčastňuje na vyučovaní, nevytvorí požadovaný počet prác v priebehu semestra bude hodnotený stupňom FX.</i>	
<b>Learning outcomes:</b> <b>Knowledge:</b> <ul style="list-style-type: none"> <li><i>- the student will acquire knowledge of contemporary painting at an appropriate level for the nature and form of study,</i></li> <li><i>- be able to justify his/her own artistic and technological solutions through the description and characterisation of the results of his/her work.</i></li> </ul> <b>Skills:</b> <ul style="list-style-type: none"> <li><i>- creates a term paper, its artistic solution,</i></li> <li><i>- creates geometric compositions with references to concrete art, (concretism)- you see what you see, or abstraction for abstraction's sake, which is at the same time a visual optical illusion.</i></li> </ul> <b>Competencies:</b> <ul style="list-style-type: none"> <li><i>- can work independently on an assignment, working with geometric composition, painting</i></li> </ul>	



## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/V2M/FV2/15	<b>Course title:</b> <i>PHOTOGRAPHY AND VIDEO 2</i>
<b>Type, scope and method of educational activity:</b> <i>Type of educational activity: seminar</i> <i>Scope of educational activities: 0.2 hours per week, 0,48 per semester</i>	
<b>Number of credits:</b> 2.	
<b>Recommended semester/trimester of study:</b> 2 <sup>nd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Conditions for passing the course:</b> <i>Mastering the set tasks in the specified time range, taking into account the technical capabilities of the student with emphasis on the author's, original statement and intention.</i>  <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i> <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i>  <i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>Know how to justify the choice of a particular photographic, audiovisual statement in the author's meaning.</i> <i>Take a stand on the views of others. Specify different points of view of the creators of the genre and identify, name possible ambiguities, problems in the work. In three semesters of the master's study (or only selectively) to implement the outputs corresponding to the outputs of the state educational programme in the field of film (video production, photography and electronic media) - methodological advice, themes of art education, in the sense of gaining the experience necessary for creative activity in schools..</i> <i>The ability to delineate the cinematic art "of art" and to express its syncretism and correlations of internal elements. Demonstrate insight into film genres, interpreting their abundant prevalence. Adapt an idea, a theme to the conditions of film preparation, conceptualize it for use in practice.</i> <b>Acquired knowledge:</b> <i>Orientation in the basic stages of the history of cinema, in the specifics of film production typical for individual national expressions.</i> <b>Acquired skills:</b> <i>Know how to work in photo and audiovisual file editing software.</i> <i>Prepare for post-production quality photo, video material.</i> <b>Acquired competences:</b> <i>Independently implement all components for the production of audiovisual and photographic output, including the preparation of the soundtrack, know how to deal ethically with copyright issues.</i>	

**Course content:**

- camera capture, image compositing issues:
- unity of space and atmosphere of interior and exterior
- unity of props and light, colour balance
- characters - documentary - animation - feature film
- camera views, rotation on axis, compositional unity of shots, rule of the main direction
- length of shots

**Recommended literature:**

BARAN, L. Zázraky filmového obrazu. Panorama, Praha 1989.  
 GREGOR, U. – Patalas, E.: dejiny filmu. Tatran, Bratislava.  
 FÁROVÁ, A., Dvě tváře. Praha : Torst , 2009,1151 s.  
 TRUFFAUT, F. Rozhovory Hitchcock-Truffaut. Praha: Československý filmový ústav,1987. 211s.  
 BERNARD, J. Jazyk, kinematografie, komunikace. O mezeře mezi světy.Praha: Národní filmový  
 archiv, 1995, 184 s  
 DRVOTA, M. Základní složky filmu. Praha: Narodní filmový archiv, 1994. 98 s  
 PLAŽEWSKI, J. Filmová řeč. Praha: Orbis, 1967, 462 s.

**Language which is necessary to complete the course: Slovak language**

**Notes:** Participation in the seminars is conditional on owning (renting) a camera with AV(A), TV(S), M options and a camera capable of making video recordings in standard audio, video formats.

**Course evaluation**

Total number of students evaluated: 86

A	B	C	D	E	FX
87%	6%	2%	0%	0%	5%

**Lecturers:** Mgr. Jaroslav Ondo, PhD.

**Date of last change:** 09.01. 2022

**Approved by:** Dr.habil. Peter Kocák graduate, PhD.

## OPTIONAL COURSES

### COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> <i>1HVVU/EA2/21</i>	<b>Course title:</b> <i>Experimental Studio 2</i>
<b>Type, scope and method of educational activity:</b> <i>Scope of educational activities: 2 hour seminar</i> <i>Method of educational activities: Practical education</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> <i>2<sup>nd</sup></i>	
<b>Study degree:</b> <i>2<sup>nd</sup></i>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular consultation of an individual nature is required. In the course of teaching during the semester there will be continuous consultations on the development of practical term papers. Unless otherwise specified at the beginning of the semester, the topics of term papers are chosen by the students in consultation with the teacher.</i>  <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i> <i>A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.</i>  <i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>The main goal of the course is to familiarize students, regardless of their field of study, with the principles of the intersection of their own research and applied visual art.</i> <i>To learn to see the creative process as a series of experiments with partial outputs, building their own interdisciplinary research, which may or may not result in a materialized object.</i> <i>Orientation of artistic research with a focus on the trans-media overlap of visual art and its trans-disciplinary links that activate new social and ethical issues, with the advent of disruptive technologies.</i> <b>Acquired knowledge:</b> innovative practices emerging technologies <b>Acquired skills:</b> think creatively look for ways to innovate current practices to insert a work of art in context	



<b>Acquired competences:</b> discuss art work					
<b>Course content:</b> - <i>concept consultation</i> - <i>artistic strategies and processes</i> - <i>consultation process</i> - <i>project presentations</i> <i>the consultation cycle of the project orientation process is repeated at least 6-12 times during the semester, depending on the complexity of the project orientation</i> - <i>presentations of all works</i>					
<b>Recommended literature:</b> MANOVICH, Lev. <i>Jazyk nových médií. Praha: Univerzita Karlova, nakladatelství Karolinum, 2018. Studia nových médií. ISBN 978-80-246-2961-2.</i> CSERES, Jozef a Michal MURIN, ed. <i>Od analógového k digitálnemu ...: nové pohľady na nové umenia v audiovizuálnom veku. Banská Bystrica: Fakulta výtvarných umení, Akadémia umení, 2010. ISBN 978-808-9078-783.</i> LÉVY, Pierre. <i>Kyberkultura: zpráva pro Radu Evropy v rámci projektu "Nové technologie: kulturní spolupráce a komunikace". V Praze: Karolinum, 2000. ISBN 80-246-0109-5.</i> SHILLITO, Ann Marie 2013: <i>Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers, Londýn: Bloomsbury Academic, 160 s., ISBN: 1408127776</i> SABIN, Jenny E. LLOYD JONES, Peter 2017: <i>LabStudio: Design Research between Architecture and Biology, Routledge, 416 s., ISBN: 1317666372</i> BOOKCHIN, Natalie, MEIXNEROVÁ, Marie, ed. <i>#mm net art - internetové umění ve virtuálním a fyzickém prostoru prezentace. Olomouc: Pastiche Filmz, 2014. PAF. ISBN 978-80-87662-06-9.</i>					
<b>Language which is necessary to complete the course:</b> 1. <i>Slovak and Czech languages</i> 2. <i>English language</i>					
<b>Notes:</b> <i>The student can continue his/her project in the following semester in the course Experimental Studio 3.</i> <i>The course is aimed at the practical mastery of the creation of artistic research (regardless of commercial use) using knowledge, techniques and experimental procedures in art production.</i> <i>The course is also suitable as a "consultation" for the final thesis.</i>					
<b>Course evaluation</b> Total number of students evaluated: 0					
A	B	C	D	E	FX
A	b	c	d	E	f
<b>Lecturers:</b> Mgr. art. Peter Jakubík, Art.D.					
<b>Date of last change:</b> 01.02.2022					
<b>Approved by:</b> Dr. habil. Peter Kocák, art graduate, PhD.					

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> Faculty of Arts	
<b>Code:</b> 1IHVU/EA3/21	<b>Course title:</b> <i>Experimental Studio 3</i>
<b>Type, scope and method of educational activity:</b> <i>Scope of educational activities: 2 hour seminar</i> <i>Method of educational activities: Practical education</i>	
<b>Number of credits:</b>	
<b>Recommended semester:</b> 3 <sup>rd</sup>	
<b>Study degree:</b> 2 <sup>nd</sup>	
<b>Prerequisites:</b>	
<b>Conditions for passing the course:</b> <i>Students complete one or a series of practical assignments depending on the difficulty of the assignment topic. Regular consultation of an individual nature is required. In the course of teaching during the semester there will be continuous consultations on the development of practical term papers. Unless otherwise specified at the beginning of the semester, the topics of term papers are chosen by the students in consultation with the teacher.</i>  <i>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels:</i> A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX /failed - 49.99 % or less.  <i>The final grade is calculated as the average of the evaluation of active participation, level of artistic expression, originality of the solution in the context of the assignment , ability to defend and present the results of the semester project and applicability in the context of the stated objectives.</i>	
<b>Learning outcomes:</b> <i>The main goal of the course is to familiarize students, regardless of their field of study, with the principles of the intersections of research and applied visual arts.</i> <i>To learn to see the creative process as a series of experiments with partial outputs, building their own interdisciplinary research, which may or may not result in a materialized object. The orientation of artistic research with a focus on the trans-media overlap of the visual arts and its trans-disciplinary links that activate new social and ethical issues, with the advent of disruptive technologies.</i> <b>Acquired knowledge:</b> innovative practices emerging technologies <b>Acquired skills:</b> think creatively look for ways to innovate current practices to insert a work of art in context <b>Acquired competences:</b> <b><i>discuss artistic creation</i></b>	

**Course content:**

- concept consultation
- artistic strategies and processes
- consultation process
- project presentations

*the consultation cycle of the project orientation process is repeated at least 6-12 times during the semester, depending on the complexity of the project orientation*

- presentations of all works

**Recommended literature:**

MANOVICH, Lev. *Jazyk nových médií*. Praha: Univerzita Karlova, nakladatelství Karolinum, 2018. *Studia nových médií*. ISBN 978-80-246-2961-2.

CSERES, Jozef a Michal MURIN, ed. *Od analógového k digitálnemu ...: nové pohľady na nové umenia v audiovizuálnom veku*. Banská Bystrica: Fakulta výtvarných umení, Akadémia umení, 2010. ISBN 978-808-9078-783.

LÉVY, Pierre. *Kyberkultura: zpráva pro Radu Evropy v rámci projektu "Nové technologie: kulturní spolupráce a komunikace"*. V Praze: Karolinum, 2000. ISBN 80-246-0109-5.

SHILLITO, Ann Marie 2013: *Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers*, Londýn: Bloomsbury Academic, 160 s., ISBN: 1408127776

SABIN, Jenny E. LLOYD JONES, Peter 2017: *LabStudio: Design Research between Architecture and Biology*, Routledge, 416 s., ISBN: 1317666372

BOOKCHIN, Natalie, MEIXNEROVÁ, Marie, ed. *#mm net art - internetové umění ve virtuálním a fyzickém prostoru prezentace*. Olomouc: Pastiche Filmz, 2014. PAF. ISBN 978-80-87662-06-9.

**Language which is necessary to complete the course:**

1. Slovak and Czech languages
2. English languages

**Notes:**

*If a student has already taken Experimental Studio 2 in a previous semester, he/she may build on his/her project in progress from Experimental Studio 2.*

*The course is aimed at the practical mastery of the creation of artistic research (regardless of commercial use) using knowledge, techniques and experimental procedures in art production. The course is also suitable as a "consultation" for the final thesis.*

**Course evaluation**

Total number of students evaluated: 0

A	B	C	D	E	FX
A	b	c	d	e	f

**Lecturers:**

*Mgr. art. Peter Jakubík, Art.D.*

**Date of last change:** 01.02.2022

**Approved by:** Dr. habil. Peter Kocák, art graduate, PhD.

## COURSE DESCRIPTION

<b>University:</b> <i>University of Prešov</i>	
<b>Faculty/university workplace:</b> <i>Faculty of Arts</i>	
<b>Code:</b> 1IHVU/KDUVS/21	<b>Course title:</b> <b>Chapters from Eastern Slovak art history</b>
<b>Type, scope and method of educational activity:</b> 2 hour seminar / 26 hours per semester, onsite or combined method	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> at the students' own choice	
<b>Study degree:</b> 1 <sup>st</sup>	
<b>Prerequisites:</b> -	
<p><b>Conditions for passing the course:</b></p> <p>The course is completed with assessed credit. During the semester the student:</p> <ul style="list-style-type: none"> <li>- spracuje a odovzdá semestrálnu prácu na vopred schválenú tému.</li> <li>- passes knowledge tests.</li> </ul> <p>Unexcused absence from direct instruction is assessed as a failure to meet the requirements for successful completion of the course.</p> <p>The success criteria (percentage expression of results in the evaluation of the subject) are as follows for the grading levels: A - 100,00 – 90,00 %; B - 89,99 – 80,00 %; C - 79,99 – 70,00 %; D - 69,99 – 60,00 %; E - 59,99 – 50,00 %; FX - 49,99 a menej % .</p> <p>Requirements for the term paper:</p> <p>Písomná práca o jednom umelcovi, umeleckom probléme, jave alebo artefakte, ktorý budú študenti analyzovať a interpretovať v jeho kultúrno-historických súvislostiach. The work is to be accepted by the lecturer during the credit week or no later than two working days before the make-up deadline.</p> <p>Structure of the work:</p> <ul style="list-style-type: none"> <li>- A brief historiography of the subject of the written work. Historical, cultural and social situation and context at the time of the artist's creation, the existence of the movement, the group and the creation of the artwork- Cultural-historical and theoretical interpretation of a work of art or artifact..</li> <li>- Art-historical interpretation of an artwork(s) or artefact using specialist terminology.</li> </ul> <p>Length: 8,000-10,000 characters, including spaces (excluding footnotes and list of bibliographical references).</p> <p>Assessment criteria: independence in the elaboration of the text of the thesis; correct use of basic concepts from the theory and history of art and their application in a specific situation; ability to analyse and interpret a work of art in its historical and social context; Demonstration of one's own opinion on the issue under study, logical, factual argumentation, interconnectedness of parts of the text; use of relevant literature and correct work with it, ethics of citation. Use of citations related to the subject of the thesis from at least ten sources: 3 - monographs, 3 proceedings and scientific/professional journals, 3 scientific and professional papers on the Internet, 1 of your own choice from the previous three categories.</p>	

Activity and preparedness at seminars are also assessed.

**Learning outcomes:**

The course analyses the development of the art of prehistory and antiquity. The aim is orientation of the student in the multiplicity of the history of art in eastern Slovakia from the Middle Ages to the present.

During a course, a student will acquire:

**Knowledge:**

- Can define the developmental phases, manifestations and currents of the fine arts of eastern Slovakia.
- Describe the socio-political, economic and cultural-historical background of the development of art of that time.
- Recognize the individual characteristic artistic expressions of each artistic period in architecture, sculpture, painting, graphics and applied arts.
- Analyse the place of the visual arts of the time in the context of other manifestations of culture (music, dance, literature, theatre).
- Characterize the interconnectedness of the art of individual artistic movements and views with the spiritual ideas at that time.
- To understand the art of a given age as an integral part of the culture and historical development of a society.

**Skills:**

- Can apply stylistic and compositional elements in the context of the perception of a given work, art-historical monuments,
- is able to realise a systematic perception of a work of art in the form of an active comparison of artefacts of individual countries and artistic periods.

**Competencies:**

- By continual perception of the art of prehistory and antiquity, the student acquires artistic-perceptual competences.
- Can perceive and interpret artworks with a focus on school practice

**Course content:**

- Medieval architecture in Eastern Slovakia
- Gothic wall paintings in eastern Slovakia
- Wooden temples in eastern Slovakia
- Icons in Eastern Slovakia
- Modernism of Košice
- Artists of Prešov of the 20th century
- Galleries and museums of fine art in eastern Slovakia

**Recommended literature:**

BAJCUROVÁ, K. 1997. Slovenské moderné výtvarné umenie. Bratislava: Interpond.  
BURAN, D. et al., 2003. Gotika : dejiny slovenského výtvarného umenia. Bratislava: Slovenská národná galéria : Slovart.  
DUDÁŠ, M., I. GOJDIČ, ŠUKAJLOVÁ, M., 2007. Drevené kostoly. Bratislava: DAJAMA.  
RUSINA, I. et al., 1998. Dejiny slovenského výtvarného umenia. Barok. Bratislava: Slovenská národná galéria.  
RUSINA, I. et al., 2009. Renesancia : umenie medzi neskorou gotikou a barokom. Bratislava: Slovenská národná galéria : Slovart.  
RUSINOVÁ, Z. et al., 2000. Dejiny slovenského výtvarného umenia. 20. storočie. Bratislava:

SNG.

SOPOLIGA, M., 1996. Perly ľudovej architektúry. Prešov – Svidník: Dino – Štátne múzeum rusínsko-ukrajinskej kultúry.

ŠÁŠKY, L., 1988. Umenie Slovenska. Bratislava: Tatran.

TKÁČ, Š., 1980. Ikony zo 16. – 19. storočia na severovýchodnom Slovensku. Bratislava: Tatran.

ZBOJAN, M., 2013. Košická moderna (1919 – 1929). Paralela európskeho moderného maliarstva. Prešov: Spoločnosť Andyho Warhola, FF PU v Prešove.

**Language which is necessary to complete the course:** Slovak, Czech and English languages

**Notes:** Total student load per semester: 60 hours; 26 contact hours; 34 self-study hours.

**Course evaluation**

Total number of students evaluated/: 0

A	B	C	D	E	FX
0%	0%	0%	0%	0%	0%

**Lecturers:** Assoc. Prof. Vladislav Grešlík, ArtD.

**Date of last change:** 10.02.2022

**Approved by:** dr. hab. Peter Kocák, Art graduate, PhD.