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## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD229A/22	<b>Course title:</b> Art Education Teaching Final Thesis
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on the ability to apply knowledge in the field of methodology and didactics of art education, art history with application in practice. Ability to apply the acquired knowledge in the field of artistic expression, knowledge of artistic language, to the ability to understand it in the context of application in practice. The study is focused on the control and ability to communicate and use art language in various art topics and areas conceptually based on art, language means, compositional principles, selected techniques, materials and processes of art media. At the individual exercises, the student is looking for unique and individual ways of solving five selected areas of problems processed into twenty tasks through presentations of the application system in visual / art language. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished products activities and assessment of their quality in the final evaluation is not accepted without the above research. For each of the above tasks, presentation documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required number of 20 tasks summarized in 5 presentations, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b>	

Zámerom predmetu je výrazne prehĺbiť vedomosti, schopnosti a zručnosti spojené s problematikou učiteľstva výtvarnej výchovy, preukázať schopnosť samostatnej tvorivej práce upotrebitelnej v praxi aplikovaním teoretických a praktických poznatky z predchádzajúceho štúdia. Predmet umožňuje študentom plynulo pokračovať v systematickom prehľbovaní vedomosti z okruhu tém výtvarnej výchovy týkajúcej sa oblasti jednotlivých disciplín vizuálneho umenia, teórie umenia a výtvarnej výchovy.

Výsledky vzdelávania:

Porozumieť a vedieť aplikovať v praxi didaktické, metodické a výtvarné postupy, ktoré sú základom pre procesy učenia, vzdelávania, výchovy a výtvarnej tvorby. Nadobudnuté poznatky z teórie výtvarnej výchovy, zo spôsobov praktickej aplikácie modelu výtvarného jazyka, z metodiky výtvarnej výchovy vie študent aplikovať a použiť pre potreby učiteľa výtvarnej výchovy

#### **Course contents:**

Visual and textual documentation in the form of presentations of the results of the student's individual work.

1. Creating a presentation in the field of issues: Art language / basic elements of art expression.
2. Creating a presentation from the range of issues: Visual language / compositional principles and possibilities of composition.
3. Creating a presentation in the field of issues: Incentives of fine arts / media, styles, processes, techniques, topics.
4. Creating a presentation in the field of issues: Art activities inspired by art history.
5. Creating a presentation in the field of issues: Suggestions for design.
6. Creating a presentation in the field of issues: Incentives of traditional crafts.
7. Creating a presentation in the field of issues: Tradition and identity / cultural landscape.
8. Creating a presentation in the field of issues: Photo stimuli.
9. Creating a presentation in the field of issues: Incentives of architecture.
10. Creating a presentation in the field of issues: Suggestions from music and literature / synesthetic stimuli.
11. Creating a presentation in the field of issues: Electronic media.
12. Closing the topics. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection.
13. Final summary, evaluation of achieved results, public presentation

**Recommended or required literature:**

Výber literatúry súvisí s individuálnym prístupom k riešeniu danej problematiky.

1. ŠTOFKO, M. Psychodidaktika procesuálnej výtvarnej výchovy. Bratislava: Veda, 2010. ISBN 978-80-224-1110-3.
2. ŠTOFKO, M. Od abstrakcie po živé umenie (Slovník pojmov moderného a postmoderného umenia. Bratislava: Slovart, 2007. ISBN 978-80-8085-108-8
3. GERŽOVÁ, J.: Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
4. BARTKO, O., MARČEKOVÁ, I., POVAŽANOVÁ, A., VOJČÍKOVÁ, A. 2008. Výtvarná výchova s metodikou 1. diel. Bratislava: SPN, 2008. ISBN 978-80-10-01566-5.
5. GERO, Š. 2004. Interpretácia výtvarného diela. In: ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. s. 35-66. ISBN 80-968441-1-3.
6. ROESELLOVÁ, V. 1999. Proudny ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELLOVÁ, V. 1996. Techniky ve výtvarné výchově. Praha: Sarah, 1996. ISBN 80-902267-1-X
8. ŠUPŠÁKOVÁ, B. 1999. Projekty a alternatívne formy vo výtvarnej výchove. Bratislava: Gradient, 1999. 8.
9. ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. ISBN 80-968441-1-3.

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
37.5	12.5	37.5	0.0	12.5	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Patricia Biarincová, PhD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD231A/22	<b>Course title:</b> Basics of art education didactics
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 6.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on the ability to apply knowledge in the field of methodology and didactics of art education, art history with application in practice. Ability to apply the acquired theoretical knowledge and practical knowledge in the field of means of art expression, knowledge of art language in the context of didactics of art education in the way of application in art education. Require 100% participation in exercises. The most important condition for completing the course is to document the pedagogical and creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products / artifacts and assessment of their quality in the final evaluation is not accepted without the mentioned art-pedagogical research. Photographic documentation is made of each exercise task as an important part of the pedagogical process during joint presentations or consultations. Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to improve the knowledge, skills and abilities associated with the issue of professional didactics of art education. To provide students with basic information on the issue of teaching art education in pedagogical practice at elementary schools and art schools. To orient the student in the basics of the issue of teaching art education. Inform about the specifics of the subject, educational goals, methods of art education. Learning outcomes: Get to know the basic specifics of drawing, painting, graphics, plastic and spatial creation in contemporary art practices. Apply the acquired theoretical knowledge to the written preparation of the teaching process, its structure, organizational forms, methods. Prepare and implement teaching units related to the completion of teaching practice. Exercises are focused on the topics of the lecture in connection with practical application in pedagogical practice for art education classes, on the possibilities of practical application of topics,	

topics and procedures in correlation of the topic or in the context of SEP, Art Education ISCED 2, in connection with methodological advice and educational topics / art problems in the years 5th - 7th elementary school and art school, application of art tasks in practice. The student is able to apply the acquired knowledge from the theory of didactics of art education, from the ways of practical application of didactics of art education, from the methodology of art education and for the needs of the teacher of art education.

**Course contents:**

1. Introduction to the subject of didactics of art education
2. The importance of art education and its goals. SEP in the context of ISCED art education 2
3. Basics of didactics of art education # art, fine arts and culture
4. Plan and organization of teaching, curricula for art schools and elementary schools
5. Methods in art education. Methods according to activities, methods according to teaching phases, methods according to used resources
6. Educational strategies in art education. Synesthesia in art
7. Visual literacy in art education, visual language
8. Art activities, game, experiment, art project. The relationship between theme and art
9. Evaluation in art education
10. Art activities. Painting in art education. Drawing in art education
11. Art activities. Plastic and spatial creation. Intermedia art practices
12. Art activities. Interdisciplinary relations with art education
13. Final summary, evaluation of achieved results

Exercises are focused on the possibilities of practical application of the lecture topic to pedagogical practice, practical topics and procedures in correlation of the lecture topic or in the context of SEP, Art Education ISCED 2, from methodological series and educational topics / art problems in grades 5 - 9. practice and application of art tasks in practice.

Methodical starting points for exercises are focused and oriented:

to support and develop activities based on thought, formal and technical processes of fine and visual arts. They are based on the current state of knowledge of visual culture, on the themes / themes / contents of the image, which have an anthropological and cultural character.

**Recommended or required literature:**

1. ŠTOFKO, M. Psychodidaktika procesuálnej výtvarnej výchovy. Bratislava: Veda, 2010. ISBN 978-80-224-1110-3.
2. ŠTOFKO, M. Od abstrakcie po živé umenie (Slovník pojmov moderného a postmoderného umenia. Bratislava: Slovart, 2007. ISBN 978-80-8085-108-8
3. GERŽOVÁ, J. Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
4. BARTKO, O., MARČEKOVÁ, I., POVAŽANOVÁ, A., VOJČÍKOVÁ, A. 2008. Výtvarná výchova s metodikou 1. diel. Bratislava: SPN, 2008. ISBN 978-80-10-01566-5.
5. GERO, Š. 2004. Interpretácia výtvarného diela. In: ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. s. 35-66. ISBN 80-968441-1-3.
6. ROESELLOVÁ, V. 1999. Proudý ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELLOVÁ, V. 1996. Techniky ve výtvarné výchově. Praha: Sarah, 1996. ISBN 80-902267-1-X
8. ŠUPŠÁKOVÁ, B. 1999. Projekty a alternatívne formy vo výtvarnej výchove. Bratislava: Gradient, 1999. 8.
9. ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. ISBN 80-968441-1-3.

**Language of instruction:**

<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 9					
A	B	C	D	E	FX
33.33	33.33	33.33	0.0	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Patricia Biarincová, PhD.					
<b>Last modification:</b> 15.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD201B/22	<b>Course title:</b> Crafts and Design 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression that are associated with craft and design. At the individual exercises, the listener seeks unique and individual ways of solving ten set areas of tasks through the application of a system of transformation of the traditional craft into the current design position. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to teach students to transform artistic stimuli from craft, craft technology into its current tangible form in the form of design products using a range of different types of materials of natural and synthetic character. On the basis of combining classical materials in new technological processes to develop creativity, creativity, skill, a sense of material expression with an emphasis on the needs of the production of art artifacts. To work with one's own individual artistic expression on the basis of mastering the forms of craft expression, current art techniques and	



materials. The student can practically apply and use the acquired knowledge from the field of craft and design, methodology of work with various materials for the needs of a teacher of art education. The aim of the course is to get acquainted with the issues of a particular craft, selected techniques and craft procedures that appear in a transformed form in the current design. The course enables students to systematically deepen their knowledge of craft topics, design products related to visual forms, expressive elements, means, techniques, technology and materials, as well as their application in the educational process, in art education, practice.

**Course contents:**

1. Introduction to the issues of traditional craft and design. Demonstrations of the creation of spatial and surface works realized by various arts and crafts techniques
2. Handmade paper production. Medium paper. Material realization - material tests, various types of wet blind printing
3. Making handmade paper. Medium paper. Material realization of the topic in flat design, wet blind printing by adding textile components
4. Making from handmade paper. Medium paper. Material realization of the topic in flat design, blind printing, combined technique, various types of papers, paper collage.
5. Making handmade paper. Medium paper. Material realization of the topic in plastic design, object formed by construction
6. Creation from handmade paper. Medium paper. Material realization of the topic in plastic design, object - object creation, clothing accessory from various types of paper
7. Creation from handmade paper. Medium paper. Material realization of the theme in plastic design, object - object creation, toys inspired by the design of folk toys from different types of paper
8. Medium paper object creation in exteriors using artistic strategy art art
9. Medium paper object creation - packaging for an industrial product
10. Medium paper object creation - packaging using kirigami technique
11. Medium paper different ways of joining paper, creating garment object from different types of paper
12. Closing the issues of medium paper. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0
2. UHRÍN, T. Drevo, dizajn a tradícia. Bratislava : Ústredie ľudovej umeleckej výroby , 2012 ISBN 978-80-88852-97-1
3. HUBOVÁ, K. Dizajn na Slovensku 1999-2005. Bratislava: Slovenské dizajn centrum. 2006. ISBN 80-968658-6-2
4. BIARINCOVÁ, P. Tradičná ľudová kultúra na sekundárnom stupni vzdelávania. Tvorivosť-remeslo-dizajn. Ružomberok: Verbum. 2014. ISBN 978-80-561-0119-3
5. Fiell, S. P. Design 20. stololetí. Praha : Slovart Köln : Taschen. 2006. ISBN 978-80-7209-560-5
6. FAIRS, M. Design 21. stololetí: Nové ikony designu, od masového trhu k avantgardě. Praha: Slovart. 2007. ISBN 978-80-7209-970-2
7. MAURI, B. Umění jako řemeslo. & Praha: Rubato, 2014. ISBN 978-80-87705-18-6
8. KOLESÁR, Z. Nové kapitoly z dějin designu. Bratislava: Slovenské centrum designu, 2009. ISBN 978-80-970173-1-6
9. KOMPANÍK, T. AHA100. Bratislava: Ahaslovakia s.r.o. 2020. ISBN 978-80-972946-8-7
10. KOCOUREK, J. Stará řemesla. Olomouc: Agentura Rubico. 2017. ISBN 978-80-7346-213-0
1. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0
2. UHRÍN, T. Drevo, dizajn a tradícia. Bratislava : Ústredie ľudovej umeleckej výroby , 2012 ISBN 978-80-88852-97-1
3. HUBOVÁ, K. Dizajn na Slovensku 1999-2005. Bratislava: Slovenské dizajn centrum. 2006. ISBN 80-968658-6-2
4. BIARINCOVÁ, P. Tradičná ľudová kultúra na sekundárnom stupni vzdelávania. Tvorivosť-remeslo-dizajn. Ružomberok: Verbum. 2014. ISBN 978-80-561-0119-3
5. Fiell, S. P. Design 20. stololetí. Praha : Slovart Köln : Taschen. 2006. ISBN 978-80-7209-560-5
6. FAIRS, M. Design 21. stololetí: Nové ikony designu, od masového trhu k avantgardě. Praha: Slovart. 2007. ISBN 978-80-7209-970-2
7. MAURI, B. Umění jako řemeslo. & Praha: Rubato, 2014. ISBN 978-80-87705-18-6
8. KOLESÁR, Z. Nové kapitoly z dějin designu. Bratislava: Slovenské centrum designu, 2009. ISBN 978-80-970173-1-6
9. KOMPANÍK, T. AHA100. Bratislava: Ahaslovakia s.r.o. 2020. ISBN 978-80-972946-8-7
10. KOCOUREK, J. Stará řemesla. Olomouc: Agentura Rubico. 2017. ISBN 978-80-7346-213-0

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 0

A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0

<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Patricia Biarincová, PhD.
<b>Last modification:</b> 14.06.2022
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD203B/22	<b>Course title:</b> Crafts and Design 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression that are associated with craft and design. At the individual exercises, the listener seeks unique and individual ways of solving ten set areas of tasks through the application of a system of transformation of the traditional craft into the current design position. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to teach students to transform artistic ideas from folk craft to the current tangible form in the form of design products using a range of different types of materials of natural and synthetic character. On the basis of combining classical materials in new technological processes to develop creativity, creativity, skill, a sense of material expression with an emphasis on the needs of the production of art artifacts. To work with one's own individual artistic expression on the basis of mastering the forms of craft expression, current art techniques and materials. The	

student can practically apply and use the acquired knowledge from the field of craft and design, methodology of work with various materials for the needs of a teacher of art education. The aim of the course is to get acquainted with the issues of traditional crafts, selected techniques and craft procedures that appear in a transformed form in contemporary design. The course enables students to systematically deepen their knowledge of the topics of traditional crafts, design products related to visual forms, expressive elements, means, techniques, technologies and materials, as well as their application in the educational process, in art education, practice.

**Course contents:**

1. Introduction to the issues of traditional craft and design. Samples from the creation of spatial and surface works realized by various art and craft techniques from CET ART, ÚĽUV
2. Wirework. Medium wire. Material realization - material tests from different types of wire
3. Wirework. Medium wire. Material realization - from different types of wire, hanging object
4. Wirework + new materials. Creation of an object - jewelry combined technique
5. Wirework + new materials. Object creation - combined technique, wire honeycomb
6. Weaving. Textile medium. Weaving on a frame, creation of a surface composition.
7. Weaving. Textile medium. Weaving into a circle, creating a flat composition from various textile materials.
8. Weaving. Medium paper. Creation of spatial composition by combining paper and textile materials.
9. Basketry - object creation, combined technique of wicker textiles
10. Basketry - creating an object outdoors using the artistic strategy of land art
11. Creation of a design object by combining wirework, basketry and weaving
12. Closing the craft issues. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0
2. UHRÍN, T. Drevo, dizajn a tradícia. Bratislava : Ústredie ľudovej umeleckej výroby , 2012 ISBN 978-80-88852-97-1
3. HUBOVÁ, K. Dizajn na Slovensku 1999-2005. Bratislava: Slovenské dizajn centrum. 2006. ISBN 80-968658-6-2
4. BIARINCOVÁ, P. Tradičná ľudová kultúra na sekundárnom stupni vzdelávania. Tvorivosť-remeslo-  
Dizajn. Ružomberok: Verbum. 2014. ISBN 978-80-561-0119-3
5. Fiell, S. P. Design 20. stoloť. Praha: Slovart Köln : Taschen. 2006. ISBN 978-80-7209-560-5
6. FAIRS, M. Design 21. stoloť: nové ikony designu, od masového trhu k avantgardě. Praha: Slovart.  
2007. ISBN 978-80-7209-970-2
7. MAURI, B. Umění jako řemeslo & Praha: Rubato, 2014. ISBN 978-80-87705-18-6
8. KOLESÁR, Z. Nové kapitoly z dějiny designu. Bratislava: Slovenské centrum designu, 2009. ISBN 978-80-970173-1-6
9. HÁTLEOVÁ, K. Drátované šperky II. Praha: Grada. 2011. ISBN 978-80-247-2649-6
10. HÁTLEOVÁ, K. Drátované šperky III. Praha: Grada. 2011. ISBN 978-80-247-2637-3
11. STAŇKOVÁ, J., BARAN, L. Tradiční textilní techniky. Praha: Grada. 2011. ISBN 978-80-247-2035-7
12. KOMPANÍK, T. AHA100. Bratislava: Ahaslovakia s.r.o. 2020. ISBN 978-80-972946-8-7
13. Juriga, P. Košíkářstvo: premeny vrbového prútia. Bratislava: Ústredie ľudovej umeleckej výroby.  
2007. ISBN 978-80-88852-50-6
14. KOCOUREK, J. Stará řemesla. Olomouc: Agentura Rubico. 2017. ISBN 978-80-7346-213-0

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 0

A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Patricia Biarincová, PhD.**Last modification:** 14.06.2022**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD217A/22	<b>Course title:</b> Creative Activities in Art Education 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression, on the artistic language, on its understanding, control and the ability to communicate and use it in various artistic topics. At the individual exercises, the listener seeks unique and individual ways of solving ten set areas of tasks through the application of a communication system through visual / art language. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to teach students to apply art / visual language, through which they can combine classical and interdisciplinary principles of creation, develop creativity for the production of art artifacts, work their own artistic expression based on mastery of art language, art techniques and materials. Acquired knowledge from the theory of art education, art education methodology can be practically applied and used for the needs of art teacher.	

The aim of the course is to get acquainted with the issue of visual language, the construction of composition in the context of the issue of art teacher. The course enables students to continue to systematically deepen their knowledge of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art and their application in the educational process, in art education, practice.

**Course contents:**

1. Introduction to the issues of art / visual language, its basic elements, composition and relationships within the composition. Basic art activities applied in fine arts, drawing, painting, modeling, creation of spatial and surface works through various art techniques.
2. Point - the basic element of artistic expression. Material realization of the topic point, sphere, geoid through means of expression and expression of art language.
3. Stain - the basic building element. Material realization of the topic through the means of expression and expression of art language. Stain - a trace of a tool.
4. Line - basic building element. Material realization of the topic through the means of expression and expression of art language.
5. Shape - the basic expressive element. Material realization of the topic shape, area, volume through the means of expression and expression of art language.
6. Color - the basic means of expression. Material surfaces - structure, texture. Material realization of the topic through the means of expression and expression of art language.
7. Light - the basic element of expression. Material realization of the theme of light and shadow, space through the means of expression and expression of art language.
8. Rhythm - compositional principles. Material realization of the topic of rhythm, organization of area and space through means of expression and expression of art language.
9. Symmetry, asymmetry - compositional principles. Material realization of the theme of symmetry, asymmetry through the means of expression and expression of art language. .
10. Equilibrium, imbalance - compositional principles. Material realization of the topic through the means of expression and expression of art language.
11. Opposites, chords - compositional principles. Material realization of the topic through the means of expression and expression of art language.
12. Closing the issues of art language. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection.
13. Final summary, evaluation of achieved results, public presentation.



**Recommended or required literature:**

1. GERŽOVÁ, J.: Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU, 1999. ISBN 80-968283-0-4
2. BARTKO, O., FILA, R., REIŠTETEROVÁ, Z. 1986. Výtvarná príprava. Bratislava: SPN, 1986.
3. BARTKO, O., MARČEKOVÁ, I., POVAŽANOVÁ, A., VOJČÍKOVÁ, A. 2008. Výtvarná výchova s metodikou 1. diel. Bratislava: SPN, 2008. ISBN 978-80-10-01566-5.
4. GERO, Š. 2004. Interpretácia výtvarného diela. In: ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. s.35-66. ISBN 80-968441-1-3.
5. ROESELLOVÁ, V. 1999. Proudýve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
6. ROESELLOVÁ, V. 1996. Techniky ve výtvarné výchově. Praha: Sarah, 1996. ISBN 80-902267-1-X
7. ŠUPŠÁKOVÁ, B. 1999. Projekty a alternatívne formy vo výtvarnej výchove. Bratislava: Gradient, 1999. 8.
8. ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004.. ISBN 80-968441-1-3.
9. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
11.11	11.11	44.44	11.11	11.11	11.11

**Name of lecturer(s):** PaedDr. Mgr. art. Patricia Biarincová, PhD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD223A/22	<b>Course title:</b> Creative Activities in Art Education 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression, on the artistic language, on its understanding, control and the ability to communicate and use it in various artistic topics. At the individual exercises, the listener seeks unique and individual ways of solving ten set areas of tasks through the application of a communication system through visual / art language. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required number of 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to learn to read and use art language, to apply art / visual language in the process of creating art products. Through art language, the student can combine classical and interdisciplinary principles of creation, develop creativity for the needs of production of art artifacts, work with their own artistic expression based on mastery of art language, art techniques and materials. The acquired knowledge of the theory of art education, ways of applying the model	

of art language, methodology of art education can be practically applied and used for the needs of a teacher of art education.

The aim of the course is to get acquainted with the issue of visual language, the construction of the composition of an art product in the context of the issue of art teacher. The course enables students to continue to systematically deepen their knowledge in the field of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art and their application in the educational process in art education, practice.

**Course contents:**

1. Introduction to the issues of art / visual language, its basic elements, composition and relationships within the composition. Basic art activities applied in fine arts, drawing, painting, modeling, creation of spatial and surface works through various art techniques.
2. Movement, dynamics - basic building block. Material realization of the topic through the means of expression and expression of art language.
3. Proportion, proportionality - the basic building block. Material realization of the topic through the means of expression and expression of art language.
4. Composition - basic building block, qualitative and quantitative relations. Material realization of the topic through the means of expression and expression of art language.
5. Composition, reproduction of elements - basic building block, qualitative and quantitative relations. Material realization of the topic through the means of expression and expression of art language.
6. Composition, multiplication of elements, combinational, variational relations - basic building block, qualitative and quantitative relations. Material realization of the topic through the means of expression and expression of art language.
7. Abstraction, stylization, artistic shift. Material realization of the topic through the means of expression and expression of art language.
8. Author's techniques in pedagogical practice - terrycloth. Material realization of the topic through the means of expression and expression of art language.
9. Author's techniques in pedagogical practice - collage. Material realization of the topic through the means of expression and expression of art language.
10. Author's techniques in pedagogical practice - decoction. Material realization of the topic through the means of expression and expression of art language.
11. Author's techniques in pedagogical practice - dripping. Material realization of the topic through the means of expression and expression of art language.
12. Closing the issues of art language. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J.: Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU, 1999. ISBN 80-968283-0-4
2. BARTKO, O., FILA, R., REIŠTETEROVÁ, Z. 1986. Výtvarná príprava. Bratislava: SPN, 1986.
3. BARTKO, O., MARČEKOVÁ, I., POVAŽANOVÁ, A., VOJČÍKOVÁ, A. 2008. Výtvarná výchova s metodikou 1. diel. Bratislava: SPN, 2008. ISBN 978-80-10-01566-5.
4. GERO, Š. 2004. Interpretácia výtvarného diela. In: ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004. s. 35-66. ISBN 80-968441-1-3.
5. ROESELLOVÁ, V. 1999. Proudý ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
6. ROESELLOVÁ, V. 1996. Techniky ve výtvarné výchově. Praha: Sarah, 1996. ISBN 80-902267-1-X
7. ŠUPŠÁKOVÁ, B. 1999. Projekty a alternatívne formy vo výtvarnej výchove. Bratislava: Gradient, 1999. 8.
8. ŠUPŠÁKOVÁ, B. a kol. 2004. Vizuálna kultúra a umenie v škole. Bratislava: Digit, 2004.. ISBN 80-968441-1-3.
9. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 7

A	B	C	D	E	FX
14.29	14.29	42.86	14.29	14.29	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Patricia Biarincová, PhD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD204A/22	<b>Course title:</b> Figure Drawing 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers. Acquire and develop the concepts of the methodology of art education for the pedagogical practice of the student. Follow up on theoretical and practical knowledge and skills from drawing from previous studies. It was smooth to continue their	

systematic deepening with the intention of being able to apply the acquired knowledge for the pedagogical needs of art teachers.

**Course contents:**

Course contents:

1. Introduction to the issue of drawing still lifes and portraits, acquainting students with the characteristics of the following tasks according to the model and model.
2. Still life, getting acquainted with the drawing of still life, visualization , construction of ellipses, composing into a format. A2 format, pencil
3. Still life, work with a plastic line, use the line to build space, pay attention to the correct composition into the format. A2 format, pencil, carbon, ore. 4. Still life, work with valerian , shading, pay attention to composing into a format, transcribing the color of objects into a one-color scale. Format A2, carbon, ore.
5. Plaster bust, acquaintance with the proportions of the head, its construction and composition into a format. Format A2, pencil, carbon, ore.6. Plaster bust, work with a plastic line, use the line to build space. Emphasis on proportionality and expression, pencil, carbon, ore. Format A2.7. Plaster bust, hatching head , flat, without background, pencil, carbon, ore, format A2.
8. Still life with plaster bust, full-color drawing, modeling with light and contrast, dry pastel, format A1.9. Portrait / living model / , without background, plastic line drawing, carbon, ore, A2 format.
10. Portrait / living model / , head hatching , flat, without background, carbon, ore, format A2.
11. Portrait / living model, / color relations of figure and background, dry pastel, oil pastel, format A2.12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort to self- evaluate individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

Recommended literature:

1. FLIN, T.2008.Anatómia pre výtvarníkov / kresby, Bratislava, vyd.:Svojka&Co,2008.ISBN 978808170686.
2. PARRAMÓN, JM1996. How to draw charcoal, ore and chalk , Prague ed .: Svojka and Vašút, 1996. ISBN 8085521822.
3. NARDINI, B., 1990, Leonardo will give Vinci , Bratislava, ed .: Tatran, ISBN 80-222-0100-6
4. PARRAMÓN, JM1995. Light and Shadow , Prague: Svojka a Vašút, 1995. ISBN 8071800449.
5. KROUTVOR. J., 1991, Egon Schiele , Prague, ed .: Odeon , ISBN 80-207-0270-9

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
37.5	0.0	50.0	12.5	0.0	0.0

**Name of lecturer(s):** PaedDr. Jozef Zentko, PhD.

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD211A/22	<b>Course title:</b> Figure Drawing 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers. Acquire and develop the concepts of the methodology of art education for the pedagogical practice of the student. Follow up on theoretical and practical knowledge and skills from drawing from previous studies. It was smooth to continue their	

systematic deepening with the intention of being able to apply the acquired knowledge for the pedagogical needs of art teachers.

**Course contents:**

1. Introduction to the problems of figural drawing, acquaintance of students with the characteristics of the following drawing tasks according to the model.
2. Plaster model / life-size torso / acquaintance with the proportions of the figure, the construction of the figure and composition into a format. Format A1, pencil, carbon, ore.
3. Plaster model, working with a plastic line, using the line to build the space of the figure. Emphasis on proportionality and expression, pencil, carbon, ore. Format A1.
4. Plaster model, hatch modeling , flat, without background, pencil, carbon, ore, format A1.
5. Plaster model, figure and background, work with light and contrast, pencil, carbon, ore, format A1.
6. Half -length / living model / line drawing, ink, flat brush, A2 format.
7. Half -structure / living model / color relationships of figure and background, dry pastel, oil pastel, format A2.
8. Figure / living model / movement study, color contrast, exaggeration , expression, acrylic , format A2.
9. Figure / living model / building space using paint, acrylic , pastel, A2 format.
10. Figure / live model / fast motion recordings, A3 formats, media mix.
11. Fast motion recordings, A4 formats, media mix.
12. Final overview of results, analysis of the achieved level, presentation, evaluation.

**Recommended or required literature:**

Recommended literature:

1. FLIN, T.2008. Anatomia pre výtvarníkov / kresby, Bratislava, vyd.: Svojka&Co, 2008. ISBN 978808170686.
2. PARRAMÓN, JM1996. How to draw charcoal, ore and chalk , Prague ed .: Svojka and Vašút, 1996. ISBN 8085521822.
3. NARDINI, B., 1990, Leonardo will give Vinci , Bratislava, ed .: Tatran, ISBN 80-222-0100-6
4. PARRAMÓN, JM1995. Light and Shadow , Prague: Svojka a Vašút, 1995. ISBN 8071800449.
5. KROUTVOR. J., 1991, Egon Schiele , Prague, ed .: Odeon , ISBN 80-207-0270-9

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
37.5	37.5	25.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Jozef Zentko, PhD.

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD204B/22	<b>Course title:</b> Figure Drawing 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers. Acquire and develop the concepts of the methodology of art education for the pedagogical practice of the student. Follow up on theoretical and practical knowledge and skills from drawing from previous studies. It was smooth to continue their	

systematic deepening with the intention of being able to apply the acquired knowledge for the pedagogical needs of art teachers.

**Course contents:**

1. Introduction to the issue of figural drawing, follow up on the previous semester, master the shift in the perception and transformation of the figure.
2. Figure / living model / problems of figure stylization, material pastel, acrylic , format A2.
3. Figure / living model / movement, stylization of the figure, material pastel, acrylic , format A2
4. Figure / living model / movement studies, stylization of the figure, material pastel, acrylic , format A2.
5. Figure / living model / relationships of figure and background, monochrome color, contrast, pastel, acrylic , watercolor, A2 format.
6. Figure, proportional exaggeration , expression , series of sketches, media mix, A3 format.
7. Figural emblem, series of character sketches, mix of media, collage, format A3.
8. Figure, individual experiment in composition, proportions, materials and technical realization in the context of contemporary drawing, format A3.
9. Figure, individual experiment in composition, proportions, materials and technical realization in the context of contemporary drawing, format A3.
10. Reproduction of figures, work with templates, creation of compositions, author's approach in the selection of techniques and materials, format A2.
11. Reproduction of figures, work with templates, creation of compositions, author's approach in the selection of techniques and materials, format A1.
12. Final overview of results, analysis of the achieved level, presentation, evaluation.

**Recommended or required literature:**

Recommended literature:

1. Collective of authors / J.Binder , L.Kukurová , J.Cviková , M. Hvorecký , Z. Uličianska , B. Franke , R. Gregor / FEAR OF THE UNKNOWN / Fear of the Unknown / vyd. Goethe-Institut Bratislava, 2016, ISBN: 978-80-972591-2-9
2. Collective of authors, VERTICALITY AS FANTASTIC OCCUPATION / Štefan Papčo / published by Zahorian Van Espen , NERO, 2019, ISBN: 978-88-8056-079-1
3. Collective of authors TRIBUNA GRAPHIC 2018, Cluj, County Council , 2018, ISBN: 978-973-1878-87-4
4. PARRAMÓN, JM1995. How to paint watercolor. Prague: Svojka and Vašút, 1995. ISBN 8071800279.
5. PARRAMÓN, JM1995. Teřiebarev . Prague: Svojka and Vašút, 1995. ISBN 8071800465.
6. TETIVA. V., Czech drawing 20 stor.
7. VACULÍK. K., Mikulas Galanda
8. MAITRES. C., Picasso , Les Editions
9. BARTOŠOVÁ. Z., Sochár and his drawing Bratislava ed .: SNG

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
11.11	33.33	22.22	22.22	11.11	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD206B/22	<b>Course title:</b> Figure Drawing 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers. Acquire and develop the concepts of the methodology of art education for the pedagogical practice of the student. Follow up on theoretical and practical knowledge and skills from drawing from previous studies. It was smooth to continue their	

systematic deepening with the intention of being able to apply the acquired knowledge for the pedagogical needs of art teachers.

**Course contents:**

Course contents:

1. Introduction to the subject matter, work with the topic of analysis and free interpretation of figural work of authors of the 20th and 21st centuries according to the choice of the listener.
2. Selection of the work and its formal analysis on one page of the text in the A43 format. Consultations and presentation of individual author's analyzes of figural work according to personal choice in a group of students.
4. Preparation of sketches for free interpretation of a selected work, create a series of preparatory compositions, media mix, A4.5 formats. Preparation of sketches for free interpretation of a selected work, create a series of preparatory compositions, mix media, formats A4
6. Selection of specific sketches and their transformation and interpretation to A2 format. Use the experiment in painting technology and contemporary materials. combinations of techniques.
7. Implementation on A1 format, laboratory work and experimentation. Combinations of techniques.
8. Implementation on A1 format, laboratory work and experimentation. Combinations of techniques.
9. Realization of the composition on a larger format using an extended brush, format approx. 200x100cm paper / cardboard, use a combination of techniques.
10. Realization of the composition on a larger format using an extended brush, format approx. 200x100cm paper / cardboard, use a combination of techniques.
11. Corrections, consultations, pointing out the quality of compositions.
12. Final overview of results, analysis of the achieved level, evaluation.

**Recommended or required literature:**

Recommended literature:

1. Collective of authors / J.Binder , L.Kukurová , J.Cviková , M. Hvorecký , Z. Uličianska , B. Franke , R. Gregor / FEAR OF THE UNKNOWN / Fear of the Unknown / vyd. Goethe-Institut Bratislava, 2016, ISBN: 978-80-972591-2-9
2. Collective of authors, VERTICALITY AS FANTASTIC OCCUPATION / Štefan Papčo / published by Zahorian Van Espen , NERO, 2019, ISBN: 978-88-8056-079-1
3. Collective of authors TRIBUNA GRAPHIC 2018, Cluj, County Council , 2018, ISBN: 978-973-1878-87-4
4. MAITRES, C Picasso , Paris : Editions Braun - Cie , sa .
5. HLAVÁČEK. Z., Ľudovít Fulla
6. LAMAČ. M F. Kupka , Odeon
7. ABELOVSKÝ J., Milan Paštéka , ed. Koloman Kertész Bagala
8. MATUŠTÍK. R. Kubizmus, Bratislava, ed .: SFVU
9. RUSINOVÁ. Z., Bohdan Hostiňák
10. GROSVENOR Gallery Dilip Sur
11. JANKOVIČ, MACHO Catalog Bratislava ed .: NOVA Gallery

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 2

A	B	C	D	E	FX
50.0	0.0	0.0	50.0	0.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

<b>Last modification:</b> 28.06.2022
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD208B/22	<b>Course title:</b> Figure Drawing 5
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of a specific topic according to the assignment of the teacher. At the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of drawing. Mastering composition, proportions, expression, various technological procedures and experiments, creative search, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study art teaching. Acquire and develop the concepts of art education methodology for the student's pedagogical practice. Follow up on theoretical and practical knowledge and skills from drawing from previous studies. It was smooth to continue their systematic deepening with the intention of being able to apply the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1. Introduction to figural issues in the inspirational theme Hidden figural motifs. The theme is based on the discovery and imagination of the listener.	

2. Discovery and collection of information in nature, exterior and interior / paving, walls / through photographic records, printed on A4 format.
3. Discovering and collecting inspiration on the topic, consultations, creating a series of drawing and photographic records, A4 format.
4. Selection of motives and preparation of conceptual solution of transformation in combinations of techniques, textual conceptual solution on one A4 page.
5. Work with specific motifs for larger A3 formats. Intervention of line and color area in photo records. A series of compositions.
6. Work with specific motifs, motif variation, overlapping of several levels through transparent materials. A series of compositions.
7. Other experiments with compositions, tearing, cutting interventions, surface collage. A4 series of compositions.
8. Continuation of experiments with line, color, area, series of compositions A3.
9. Enlarged fragment of the composition, working with the structure and texture of the surface. Monochrome. A2 format.
10. Enlarged fragment of the composition, working with the structure and texture of the surface. Color composition. A2 format.
11. Corrections and consultations on submitted compositions.
12. Final overview of results, analysis of the achieved level, evaluation.

**Recommended or required literature:**

1. Kolektív autorov /J.Binder, L.Kukurová, J.Cviková, M. Hvorecký, Z. Uličianska, B. Franke, R. Gregor / FEAR OF THE UNKNOWN / Fear of the Unknown / vyd. Goethe-Institut Bratislava, 2016, ISBN: 978-80-972591-2-9
2. Collective of authors, VERTICALITY AS FANTASTIC OCCUPATION / Štefan Papčo / published by Zahorian Van Espen, NERO, 2019, ISBN: 978-88-8056-079-1
3. Collective of authors TRIBUNA GRAPHIC 2018, Cluj, County Council, 2018, ISBN: 978-973-1878-87-4
4. MARTINČEK. M., 1964, Nezbadaný svet, Bratislava ed.: SVKL. ISBN 61-356-6409
5. SCRIPTURE. D., Catalog. Liptovský Mikuláš. P.M.Bohúň Gallery
6. BOŠELOVÁ. M., The Phenomenon of Materials in Art, Ružomberok. Ed.: PF. KU. in Ružomberok
7. KUDLICKA. J., 2011 Kniha o krajine, Ružomberok, vyd.: Verbum ISBN 978-80-8084-663-6
8. YVES LE FUR., Résonances, ed.: Musée Dapper. ISBN 2-90-60-67-11-3

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
12.5	12.5	50.0	25.0	0.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD205B/22	<b>Course title:</b> Figure Sculpting 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the transcription of reality and its visual translation into a spatial work of art modeled from clay. At the individual exercises, the student tries to create an individual artistic representation of a given task on the topic: Sitting figure - movement study of the figure realized according to a living model, reduced to a size of about 30 - 40 cm. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research.	
<b>Learning outcomes of the course:</b> Transcription of reality and its visual translation into a spatial work of art modeled from clay. Composition, proportions, knowledge of the anatomy of the human body, location of the center of gravity of the figure, basic information about plastic materials. Learning outcomes: acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher - to master and develop the concepts of art education methodology for the student's pedagogical practice - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art - the aim of the course is to develop creativity for the needs of the production of art artifacts within the methodology of art education.	
<b>Course contents:</b> 1. Sitting character - introduction to the issue, acquainting students with the nature of the following tasks focused on the transcription of reality into exclusively realistically created art forms. 2. Sitting figure - drawing preparation. 3. Preparation of structures, preparation of clay. 4. Sitting figure - sculptural study according to a living model, realization in clay. 5. Sitting figure - sculptural study according to a living model, realization in clay.	

6. Sitting figure - sculptural study according to a living model, realization in clay. 7. Sitting figure - sculptural study according to a living model, realization in clay. 8. Sitting figure - sculptural study according to a living model, realization in clay. 9. Sitting figure - sculptural study according to a living model, realization in clay. 10. Sitting figure - sculptural study according to a living model, realization in clay. 11. Sitting figure - sculptural study according to a living model, realization in clay. 12. Sitting figure - sculptural study according to a living model, realization in clay. 13. Final summary, evaluation of achieved results, public presentation.					
<b>Recommended or required literature:</b> 1. FEHÉR, G. 1999. Anatomy for artists. Prague: Slovart, 1999. 603 p. ISBN 8072091808 2. BELOHRADSKÁ, Ľ. 1976. Jan Koniarek. Bratislava: Pallas, 1976. 24 p.					
<b>Language of instruction:</b> slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					
<b>Last modification:</b> 13.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD207B/22	<b>Course title:</b> Figure Sculpting 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the transcription of reality and its visual translation into a spatial work of art modeled from clay. At the individual exercises, the student tries to create an individual artistic representation of a given task on the topic: Sitting figure - movement study of the figure realized according to a living model, reduced to a size of about 30 - 40 cm. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research.	
<b>Learning outcomes of the course:</b> Transcription of reality and its visual translation into a spatial work of art modeled from clay. Composition, proportions, knowledge of the anatomy of the human body, location of the center of gravity of the figure, basic information about plastic materials. Learning outcomes: acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher - to master and develop the concepts of art education methodology for the student's pedagogical practice - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art - the aim of the course is to develop creativity for the needs of the production of art artifacts within the methodology of art education.	
<b>Course contents:</b> 1. Act - character - introduction to the issue, acquaintance of students with the nature of the following tasks focused on the transcription of reality into exclusively realistically created art forms. 2. Nude - character - drawing preparation. 3. Preparation of structures, preparation of clay. 4. Nude - figure - sculptural study according to a living model, realization in clay. 5. Nude - figure - sculptural study according to a living model, realization in clay.	

6. Nude - figure - sculptural study according to a living model, realization in clay. 7. Nude - figure - sculptural study according to a living model, realization in clay. 8. Nude - figure - sculptural study according to a living model, realization in clay. 9. Nude - figure - sculptural study according to a living model, realization in clay. 10. Nude - figure - sculptural study according to a living model, realization in clay. 11. Nude - figure - sculptural study according to a living model, realization in clay. 12. Nude - figure - sculptural study according to a living model, realization in clay. 13. Final summary, evaluation of achieved results, public presentation.					
<b>Recommended or required literature:</b> 1. FEHÉR, G. 1999. Anatomy for artists. Prague: Slovart, 1999. 603 p. ISBN 8072091808 2. BELOHRADSKÁ, Ľ. 1976. Jan Koniarek. Bratislava: Pallas, 1976. 24 p.					
<b>Language of instruction:</b> slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 6					
A	B	C	D	E	FX
0.0	16.67	33.33	33.33	16.67	0.0
<b>Name of lecturer(s):</b> prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					
<b>Last modification:</b> 13.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD209B/22	<b>Course title:</b> Figure Sculpting 5
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the transcription of reality and its visual translation into a spatial work of art modeled from clay. At the individual exercises, the student tries to create an individual artistic representation of a given task on the topic: Sitting figure - movement study of the figure realized according to a living model, reduced to a size of about 30 - 40 cm. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research.	
<b>Learning outcomes of the course:</b> Transcription of reality and its visual translation into a spatial work of art modeled from clay. Composition, proportions, knowledge of the anatomy of the human body, location of the center of gravity of the figure, basic information about plastic materials. Learning outcomes: acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher - to master and develop the concepts of art education methodology for the student's pedagogical practice - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art - the aim of the course is to develop creativity for the needs of the production of art artifacts within the methodology of art education.	
<b>Course contents:</b> 1. Lying character - introduction to the issue, acquaintance of students with the nature of the following tasks focused on the transcription of reality into exclusively realistically created art forms. 2. Lying figure - drawing preparation. 3. Clay preparation. 4. Lying figure - sculptural study according to a living model, realization in clay. 5. Lying figure - sculptural study according to a living model, realization in clay.	

6. Lying figure - sculptural study according to a living model, realization in clay. 7. Reclining figure - sculptural study according to a living model, realization in clay. 8. Lying figure - sculptural study according to a living model, realization in clay. 9. Lying figure - sculptural study according to a living model, realization in clay. 10. Reclining figure - sculptural study according to a living model, realization in clay. 11. Lying figure - sculptural study according to a living model, realization in clay. 12. Lying figure - sculptural study according to a living model, realization in clay. 13. Final summary, evaluation of achieved results, public presentation.					
<b>Recommended or required literature:</b> 1. FEHÉR, G. 1999. Anatomy for artists. Prague: Slovart, 1999. 603 p. ISBN 8072091808 2. BELOHRADSKÁ, Ľ. 1976. Jan Koniarek. Bratislava: Pallas, 1976. 24 p.					
<b>Language of instruction:</b> slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 0					
A	B	C	D	E	FX
0.0	0.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					
<b>Last modification:</b> 13.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD226A/22	<b>Course title:</b> Final work from a selected visual medium
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completing the course and the method of verification of acquired knowledge, skills and competencies: The study is focused on research and development of (one) specific topic according to the student's choice. In the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of the above tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> acquire abilities, knowledge and skills for independent creative pedagogical work in field of study teacher of fine arts - to master and develop the concepts of the methodology of art education for the pedagogical practice of the student.	

- to continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art
- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education
- can acquire the acquired knowledge for the pedagogical needs of an art teacher.

### **Course contents:**

Course contents:

1. Introduction to the issue of surface art disciplines. To acquaint students with the nature of tasks focused on the use of abstract painting principles and their use in composition.
2. Problem number 1. The student sets his / her own topic in connection with the general art disciplines completed in previous semesters. The student uses various painting techniques and means of expression, focused on the abstract expression of the painting treatment of the area. Solution concepts, A5, A4 formats.
3. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
4. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
5. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), the use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
6. Task number 2, development of the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends of ink medium handling, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
7. Task number 2, development of the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends of ink medium handling, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
8. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use



- mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
9. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), the use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2.
10. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), the use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2. Presentation of previous results, corrections, other possibilities of the experiment.
11. Task number 2, developing the topic from the previous task with the use of painting techniques (for example, spraying paint, working with stencils, printing techniques (author's), use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners , invasive interventions in the area of composition, cutting, perforation and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2. Finalization of results created during the semester, completion of new compositions.
12. Recapitulation of works created during the semester, joint evaluation of results, self-evaluation of students in the achieved author's programs.
13. Final summary, evaluation of achieved results, public presentation.

#### **Recommended or required literature:**

Recommended literature:

1. GERŽOVÁ J., Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century Bratislava, 1999, ISBN: 80-968283-0-44
2. ZEMÁNEK J., Divočina, příroda , duše, jazyk, Praha, vyd .. Kant, 2003, ISBN: 80-86217-82-5
3. KÖB E., Painting : Process and Expansion , Wien ed. Numek , 2021, ISBN: 978-3-902490-62-9
4. KASTER J., Land and enviromental Art , London , ed. Phaidou Press, 1998, ISBN: 07148-4519-1
5. Wiadomości ASP, Kraków, wyd , ASP, 2011, ISSN: 1505-0661

#### **Language of instruction:**

slovak

#### **Notes:**

#### **Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
25.0	25.0	25.0	12.5	12.5	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 28.06.2022

#### **Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD219A/22	<b>Course title:</b> Graphics 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completing the course and the method of verification of acquired knowledge, skills and competencies: The study is focused on research and development of (one) specific topic according to the student's choice. In the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of the above tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> acquire abilities, knowledge and skills for independent creative pedagogical work in field of study teacher of fine arts - to master and develop the concepts of the methodology of art education for the pedagogical practice of the student. - build on theoretical knowledge from previous studies	

- to continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art
- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education

### **Course contents:**

Course contents:

1. acquaintance of students with the content of the subject Graphics 3, analysis of individual lessons of the semester, domestic and world authors dealing with graphic design.
2. Explanation of basic concepts and materials, such as graphics, graphic matrix, graphic sheet, vertical printing, surface printing, intaglio printing, use of graphic aids, graphic press, specification of graphic colors, thinners, graphic papers, numbering and signing graphic sheets, samples of means and materials, collecting.
3. Topic: - Contrast - the use of geometric and amorphous shapes (conceptual preparation of the concept).
4. printing from height (linocut, linocut, woodcut, woodcut), preparation of design compositions, variations, format A4, ink, acrylic .
5. Assessment of designs, possibilities of practical implementation, preparation of matrix formats in scale 1: 1.
6. Printing from matrices, experimentation.
7. Surface printing (screen printing), preparation of design compositions, variations, A4 format, ink, acrylic .
8. Design assessment, possibilities of practical realization, realization of matrix formats in scale 1: 1.
9. Surface printing (sieve), experimentation.
10. Intaglio printing (drypoint), preparation of design compositions, variations, A4 format, ink, acrylic .
11. Assessment of designs, possibilities of practical implementation, preparation of matrix formats in scale 1: 1.
12. Printing from matrices, experimentation.
13. Final summary, joint evaluation of achieved results of author's programs, public presentation.

### **Recommended or required literature:**

Recommended literature:

1. HUSZÁR T., Koloman Sokol, ed. Logan Investment as ., Bratislava, 1998, ISBN 80-967939-1-8
2. BAJCUROVÁ K., Fulla , ed. Sloart , SNG, 2009, ISBN: 978-80-8085-576-6
3. OBRASKOVO NANOVO / contemporary Slovak painting /, ed. Tatra Gallery in Poprad, 2012, ISBN: 978-80-88851-34-9
4. PLUTA, Union of Polish Artists, Krakow, 2009, ISBN: 978-83-89647-64-1

### **Language of instruction:**

Slovak

### **Notes:**

### **Course evaluation:**

Assessed students in total: 10

A	B	C	D	E	FX
80.0	20.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD.

<b>Last modification:</b> 28.06.2022
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD225A/22	<b>Course title:</b> Graphics 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for completing the course and the method of verification of acquired knowledge, skills and competencies: The study is focused on research and development of (one) specific topic according to the student's choice. In the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of the above tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> acquire abilities, knowledge and skills for independent creative pedagogical work in field of study teacher of fine arts	

- to master and develop the concepts of the methodology of art education for the pedagogical practice of the student. - build on theoretical knowledge from the subject Graphics 3 and from the previous study
- to continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art
- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education

### **Course contents:**

Course contents:

1. Familiarization of students with the content of the subject Graphics 4, schedule of individual lessons during the semester, domestic and world authors dealing with graphic design, experiment, the current direction of graphics.
2. continuation of lessons from the previous semester with emphasis on the development of author's presses within experiments and author's combinations of techniques.
3. Topic: students design their own topic within the author's programs and concepts, from design to implementation of prints in graphic techniques.
4. presentations and consultations on own topics, development stages, sketches, format A5, A4.
5. consultations on prepared sketches and conceptual solutions, interviews on possible technical procedures.
6. preparation of proposals for the implementation of printing matrices. Consultations on the possibilities of experiments in materials, author's techniques, printing tests (first prints).
7. Implementation in materials, preparation of printing matrices, consultations on the possibilities of experiments in materials, author's techniques, printing tests (first prints).
8. Black and white printing, multicolor printing, registration and shift of matrices, overlays, larger formats.
9. Using combinations of matrices (printing from height, printing from surface, printing from depth) creating large-area graphic sheets.
10. inclusion of calligraphic characters as part of compositions in graphic prints.
11. work with structures. textures, experimentation.
12. Free handling of matrices, tests printing on other materials, experimentation
13. Final summary, joint evaluation of achieved results, author's programs, public presentation.

### **Recommended or required literature:**

Recommended literature:

1. BAJCUROVÁ K., Fulla , ed. Sloart , SNG, 2009, ISBN: 978-80-8085-576-6
2. NASHGILL B., Woodcut , New York, Princetonarchitectural press, 2012, ISBN 978-1-61689-043-3
3. Flash Art , No. 28-29, ed. Flash art International , 2013, ISSN 1336-9644
4. POLÁKOVÁ P., Dragon se wakes up , ed. National Gallery Prague, 2014, ISBN 978-80-7035-562-6
5. KUNIAK J., KUDLIČKA J., Mystery of the Landscape, ed , Liptov Gallery of PM Bohúň in Liptovský Mikuláš, 2008, 978-80-85706-44-4

### **Language of instruction:**

Slovak

### **Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 10					
A	B	C	D	E	FX
90.0	10.0	0.0	0.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Pavlína Čierna, ArtD.					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD200A/22	<b>Course title:</b> History of Art 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about individual periods of art history, the ability to characterize the art of a given epoch or period, within individual types of art, architecture, sculpture, painting or applied art. The student should have the ability to know the main personalities within each period, to know the basic works of art and to be able to evaluate and describe them. He should have the ability to apply basic art historical facts and professional terminology in the field of fine arts and its history to visual material. He should be able to discuss topics related to the given period, critically evaluate the visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of basic works of art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge of art history, the ability to express themselves on a specific topic and argue appropriately. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Within four semesters, the student will be gradually acquainted with the history of visual art from prehistory to the present. Within Art History 1, he gets a general overview of art from prehistory, through the period of antiquity to the end of the Middle Ages. The overview will cover all types of fine arts, basic terminology, the student will be acquainted with important personalities of each period and the most important works. The result of education is to acquire and develop the knowledge necessary for the pedagogical practice of the student. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1. Introduction to the issues of art history in a defined period.	

2. Prehistoric art - art of the Paleolithic, Neolithic, Mesolithic, Eneolithic, Bronze Age, Hallstatt period and La Tène period. The oldest documents of painting and sculpture. Megalithic architecture.
3. Art of ancient Egypt - Architecture of ancient Egypt, painting, sculpture and arts and crafts of ancient Egypt.
4. Art of ancient Mesopotamia - Architecture of ancient Mesopotamia, painting, sculpture and arts and crafts of ancient Mesopotamia. The art of individual cultural policy units: Sumer, Akkad, Babylon and Assyria.
5. Art of Minoan and Mycenaean culture. The Aegean region in the Bronze Age, its cultural heritage.
6. Art of ancient Greece. Architecture, painting, sculpture and crafts of ancient Greece, in the archaic, classical and Hellenistic period. Important personalities of artistic life, canon and proportional schemes.
7. The art of the ancient Etruscans. Etruscan architecture, painting, sculpture and crafts.
8. The art of ancient Rome in the period of the kingdom, republic and empire. Architecture, painting, sculpture and crafts of ancient Rome.
9. Early Christian art and Byzantine art. Architecture, sculpture and painting in given epochs. Specifics of Byzantine art, heritage of Byzantine culture, iconography.
10. Pre-Romanesque art in Western Europe and the art of Great Moravia. Merovingian, Carolingian, Visigothic, Lombard, Ottonian and Great Moravian architecture, painting, sculpture and arts and crafts.
11. Romanesque art. Romanesque architecture, painting, sculpture and crafts. Situation in Europe and Slovakia.
12. Gothic art. Gothic architecture, painting, sculpture and arts and crafts. Situation in Europe and Slovakia. The phenomenon of pre-Renaissance in medieval art.
13. Final summary, evaluation of achieved results.

**Recommended or required literature:**

1. BURAN, D. a kol.: Gotika. Bratislava: SNG, Slovart 2003. ISBN 808059080
2. GOMBRICH, E. H.: Příběh umění. Praha: Argo 1995. ISBN 8020406859
3. HEROUT, J.: Staletí kolem nás. Praha: Panorama 1981
4. HOFFMAN, T.R.: Jak je poznáme? Umění románské. Praha: knižní klub 2006. ISBN 8024217422
5. Kol.: Gotika. Architektura – Sochařství – Malířství. Praha: Slovart 2000. ISBN 8072092480
6. Kol.: Románské umění. Architektura - Sochařství – Malířství. Praha: Slovart 2006. ISBN 8072097652
7. MRÁZ, B.: Dějiny výtvarné kultury 1. Praha: Idea Servis 2009. ISBN 9788085970654

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
0.0	11.11	22.22	11.11	44.44	11.11

**Name of lecturer(s):** prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD., Mgr. Andrea Smitková

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD207A/22	<b>Course title:</b> History of Art 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about individual periods of art history, the ability to characterize the art of a given epoch or period, within individual types of art, architecture, sculpture, painting or applied art. The student should have the ability to know the main personalities within each period, to know the basic works of art and to be able to evaluate and describe them. He should have the ability to apply basic art historical facts and professional terminology in the field of fine arts and its history to visual material. He should be able to discuss topics related to the given period, critically evaluate the visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of basic works of art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge of art history, the ability to express themselves on a specific topic and argue appropriately. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Within four semesters, the student will be gradually acquainted with the history of visual art from prehistory to the present. Within the history of art 2, he will receive a general overview of art from the Renaissance, through the art of Baroque, Rococo, Classicism to the art of the second half of the 19th century. The overview will cover all types of fine arts, basic terminology, the student will be acquainted with important personalities of each period and the most important works. The result of education is to acquire and develop the knowledge necessary for the pedagogical practice of the student. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b>	

1. Introduction to the history of art in the modern age.
2. The art of the Renaissance - The origin and development of Renaissance architecture in Italy and other European countries (including Slovakia). Characteristic features and principles of style, important architects and theorists of architecture.
3. The art of the Renaissance - The origin and development of Renaissance painting in Italy and other European countries (including Slovakia). Characteristic features and principles of style, important painters, development of geometric perspective.
4. The art of the Renaissance - The origin and development of Renaissance sculpture and arts and crafts in Italy and other European countries. Characteristic features and principles of style, important sculptors, goldsmiths, glassmakers and painters of ceramics.
5. Art of Baroque - Origin and development of Baroque architecture and painting in individual European countries (including Slovakia). Characteristic features and principles of style, important architects and painters.
6. Baroque art - Origin and development of baroque sculpture and arts and crafts in individual European countries (including Slovakia). Characteristic features and principles of style, important sculptors and representatives of arts and crafts (glass, ceramics, goldsmithing).
7. Rococo art - the origin of Rococo art and its development in Europe (including Slovakia). Overview of Rococo architecture, painting and sculpture. Characteristic features and principles of style, important artists.
8. The art of classicism - the origin and development of classicist art in the world and in Slovakia. An overview of classicist architecture, painting and sculpture. Characteristic features and principles of style, important artists.
9. The art of romanticism - the basic features of the art of romanticism and its development in the world. Principles of Romanticism in painting, important artists.
10. Art of realism - properties and development of art of realism in the world. Overview of painting and sculpture. Characteristic features and principles of style, important artists.
11. Architecture of historicism. The beginnings of the architecture of historicism, the development of disobedience in the world and in Slovakia, important architects and theorists of architecture.
12. New technologies in architecture. The beginnings of modern architecture. World exhibitions and their influence on the development of architecture.
13. Final summary, evaluation of achieved results.

**Recommended or required literature:**

1. GOMBRICH, E. H.: Příběh umění. Praha: Argo 1995. ISBN 8020406859
2. HEROUT, J.: Staletí kolem nás, Praha: Panorama 1981.
3. HOFFMAN, T. R.; HUTHOVÁ, A. C.: Jak je poznáme? Umění renesance. Praha: Knižní klub 2006. ISBN 8024217236
4. HOFFMAN, T. R.: Jak je poznáme? Umění baroka. Praha: Knižní klub 2006. ISBN 8024215853
5. JOHNSON, P.: Renesancia. Bratislava: Slovart 2002. ISBN 8071456810
6. TOMAN, R. (Ed.): Umění italské renesance. Architektura, sochařství, malířství, kresba, Praha: Slovart 1996. ISBN 808587194
7. TOMAN, R. (ed.): Baroko. Praha: Slovart 2007. ISBN 9788072097715
8. MRÁZ, B.: Dějiny výtvarné kultury 2. Praha: Idea Servis 2008. ISBN 9788085970616
9. MRÁZ, B.: Dějiny výtvarné kultury 3. Praha: Idea Servis 2003. ISBN 8085970473
10. RUSINA, I.: Barok. Bratislava: SNG 1998. ISBN 8080590141

**Language of instruction:**

Slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 9					
A	B	C	D	E	FX
0.0	0.0	22.22	44.44	33.33	0.0
<b>Name of lecturer(s):</b> Mgr. Andrea Smitková					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD214A/22	<b>Course title:</b> History of Art 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 3 / 1 <b>hours per semester:</b> 39 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about individual periods of art history, the ability to characterize the art of a given epoch or period, within individual types of art, architecture, sculpture, painting or applied art. The student should have the ability to know the main personalities within each period, to know the basic works of art and to be able to evaluate and describe them. He should have the ability to apply basic art historical facts and professional terminology in the field of fine arts and its history to visual material. He should be able to discuss topics related to the given period, critically evaluate the visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of basic works of art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge of art history, the ability to express themselves on a specific topic and argue appropriately. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Within four semesters, the student will be gradually acquainted with the history of visual art from prehistory to the present. In the history of art 3, he gets a general overview of art from Impressionism in the last third of the 19th century, through the art of the avant-garde in the first half of the 20th century to the Second World War. The overview will cover all types of fine arts, basic terminology, the student will be acquainted with important personalities of each period and the most important works. The result of education is to acquire and develop the knowledge necessary for the pedagogical practice of the student. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b>	

1. Introduction to the history of modern art.
2. Impressionism - Origin and development of impressionist painting and sculpture. Its characteristic features and principles, important artists.
3. Neo-impressionism and post-impressionism - Origin and development of painting neo-impressionism and post-impressionism. Their characteristic features and principles, important artists.
4. Symbolism and Art Nouveau - The origin and development of the painting of symbolism. Art Nouveau in architecture, painting, sculpture and arts and crafts. Characteristic features and principles of directions, important artists.
5. Fauvism and expressionism - Origin and development of painting Fauvism and expressionism. Their characteristic features and principles, important artists. Reflection of directions in sculpture.
6. Cubism and futurism - The origin and development of the art of cubism and futurism. Characteristic features and principles, important artists. Development of collage, object art in cubism. Futuristic architecture.
7. Russian revolutionary avant-garde - constructivism, suprematism and archism (rayonism). Characteristic features and principles, important artists. Architecture of Russian constructivists.
8. De Stijl and neoplasticism - Modernism in the Dutch environment. Characteristic features and principles of directions, important artists. Reflection of directions in sculpture and architecture.
9. Dadaism - the origin and development of the art of Dadaism. Specific art forms, overlaps in the intermediate environment. Notable artists, the involvement of Dadaists.
10. Bauhaus and ŠUR - development of modern art education. Basic principles of teaching the Bauhaus, visiting artists, the history of the school. History and specifics of ŠUR in Bratislava for Slovak fine arts.
11. Metaphysical painting and surrealism - Origin and development of metaphysical painting and surrealism. Their characteristic features and principles, important artists. Specifics of absolute and veristic surrealism.
12. Slovak art modern. An overview of the history of Slovak fine art from the end of the 19th century until the Second World War. Evaluation of the specifics of Slovak modernity, characteristics of the art of individual major artists.
13. Architecture of the first half of the 20th century - the beginnings and development of modern architecture. Purism and functionalism. Principles of new architecture. Specific positions of modern architecture - architecture of expressionism.

**Recommended or required literature:**

1. LAMAČ, M.: Maliari o sebe a svojom diele. Bratislava: SVKL 1963
2. GERŽOVÁ, J.: Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU 1998. ISBN 8088675553
3. RUHRBERG, K.: Umění 20. století. Praha: Slovart 2011. ISBN 9788073915728
4. SAGNER-DÜCHTING, K.: Jak je poznáme? Umění secese. Praha: Knižní klub 2007. ISBN 9788024217734
5. ABELOVSKÝ, J.; BAJCUROVÁ, K.: Výtvarná moderna Slovenska. Maliarstvo a sochárstvo 1890-1949. Bratislava: Slovart 1997. ISBN 8071451886
6. LAMAČ, M.: Maliari o sebe a svojom diele. Bratislava: SVKL 1963
7. GERŽOVÁ, J.: Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU 1998. ISBN 8088675553
8. RUHRBERG, K.: Umění 20. století. Praha: Slovart 2011. ISBN 9788073915728
9. SAGNER-DÜCHTING, K.: Jak je poznáme? Umění secese. Praha: Knižní klub 2007. ISBN 9788024217734

<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 9					
A	B	C	D	E	FX
33.33	22.22	22.22	11.11	11.11	0.0
<b>Name of lecturer(s):</b> prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD., Mgr. Andrea Smitková					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD220A/22	<b>Course title:</b> History of Art 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 3 / 1 <b>hours per semester:</b> 39 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about individual periods of art history, the ability to characterize the art of a given epoch or period, within individual types of art, architecture, sculpture, painting or applied art. The student should have the ability to know the main personalities within each period, to know the basic works of art and to be able to evaluate and describe them. He should have the ability to apply basic art historical facts and professional terminology in the field of fine arts and its history to visual material. He should be able to discuss topics related to the given period, critically evaluate the visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of basic works of art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge of art history, the ability to express themselves on a specific topic and argue appropriately. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Within four semesters, the student will be gradually acquainted with the history of visual art from prehistory to the present. Within the history of art 4, he will get a general overview of art after the Second World War up to the present. The overview will cover all types of fine arts, individual media and artistic strategies, basic terminology, the student will be acquainted with important personalities of each period and the most important works. The result of education is to acquire and develop the knowledge necessary for the pedagogical practice of the student. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1. Introduction to the history of art of late modern, postmodern and contemporary visual art.	

2. European post-war abstraction - The origin and development of the art of informal and Tashism. Gross art phenomenon. Characteristic features and principles of directions, important artists. Influence on Slovak fine arts.
3. American post-war abstraction - The origin and development of action painting, painting of colored fields and painting of sharp edges. Characteristic features and principles of directions, important artists.
4. Pop art - development of British and American pop art and its influence on visual art. Gossip and consumer society as a theme of artistic creation. Development of new techniques, prominent artists. Influence on Slovak fine arts.
5. New realists - the origin and development of the movement of new realists. Creation of individual representatives, author's techniques. New figuration in fine arts and its representatives in painting and sculpture. Influence on Slovak fine arts.
6. Action art and body art - Origin and development of individual forms of action art: happening, performance and event. Evaluation of the body art phenomenon. Living sculpture in the visual arts. Influence on Slovak fine arts.
7. Minimalism and post-minimalism - Origin and development of minimalism and post-minimalism. Characteristic features and principles of directions, important artists. Influence on Slovak fine arts.
8. Fluxus movement. Intermedia art of the movement, evaluation of individual artistic strategies and their representatives. Influence on Slovak fine arts. Process art - characteristics of the phenomenon, basic types of process art.
9. Op art and kinetics - origin and development of both artistic directions. The difference between the two principles of creation, the basic types of art of kinetics. Evaluation of the work of world and Slovak representatives. Land art and Earth art in the world and in Slovakia.
10. Arte superstition - characteristics of the movement and its individual representatives. Principles of creation and materiality of the movement.
11. Postmodern art - characteristics of postmodern, difference from modern. Basic movements: neo-expressionism, transavant-garde, neo-conceptual art. Important representatives. Postmodern in Slovakia, important artists.
12. Contemporary visual art. Situation characterization, basic strategies, digital media, post-media situation, development of engaged and participatory art. Situation in the world and in Slovakia.
13. Architecture of the second half of the 20th century and at the beginning of the 21st century - current strategies and tendencies in architectural creation. Important architects in the world and in Slovakia.

**Recommended or required literature:**

1. GERŽOVÁ, J.: Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU 1998. ISBN 8088675553
2. RUHRBERG, K.: Umění 20. století. Praha: Slovart 2011. ISBN 9788073915728
3. TERRAROLI, V. (Ed.): Art of the Twentieth Century. 1969 – 1999. Neo-avant-gardes, Postmodern and Global Art. Milano: Skira Editore 2009. ISBN 978-88-6130-642-4
4. ŠEVČÍK, J. - MOGRANOVÁ, P. - NEKVINDOVÁ, T. - SVATOŠOVÁ, D. (eds.): České umění 1980-2010. Texty a dokumenty, Praha: VVP AVU 2011, ISBN 978-80-87108-27-7.
5. RUSNÁKOVÁ, K. História a teória mediálneho umenia na Slovensku. Bratislava: VŠVU, 2006. ISBN 8089259049.
6. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava: Slovart, 2017. ISBN 9788097184711.
7. DULLA, M. - MORAVČÍKOVÁ, H. Architektúra Slovenska v 20. storočí. Bratislava: Slovart, 2002. ISBN 80-7145-684-5.
8. FAIRS, M. Design 21. století. Praha: Slovart, 2007. ISBN 978-80-7209-970-2.
9. MORGANOVÁ, P. Akční umění. Praha, J. Vacl, 2010. ISBN 978-80-904149-1-4.

**Language of instruction:**

Slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
12.5	12.5	12.5	25.0	37.5	0.0

**Name of lecturer(s):** Mgr. Andrea Smitková

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD218A/22	<b>Course title:</b> Intermedia Art 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of a specific topic as assigned by the teacher. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving the set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For the final evaluation, the student submits the required number of tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. The condition for the final evaluation of the course is also the completion and submission of all sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of graphic design and intermedia creation. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Demonstrate the ability of independent creative work, define and develop the individual art program of the student. To orient the student in the issues of intermedia creation through graphic design, graphic programs and their use to express their own artistic-didactic opinion. Work with the acquired knowledge in graphic programs. Author's poster - semantic connection of text and image.	
<b>Course contents:</b> 1. Introduction to the issue. font - graphic design - author 's poster. 2. Individual application of the topic based on the student's predispositions. 3. Initials, logo, portfolio. Technical and ideological preparation of the topic. 4. Consultation of current results of individual solution of the topic. 5. Consultation of current results of individual solution of the topic. 6. Consultation of current results of individual solution of the topic. 7. Introduction. / author's poster, semantic connection of image and text /	

8. Selection of photography and slogan - ideological preparation of the topic.
9. Consultation of current results of individual solution of the topic.
10. Consultation of current results of individual solution of the topic.
11. Consultation # selection of the collection for printing.
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553
3. DABNER, D. 2004. Graphic design in practice. Prague: Slovart, 2004. 128 p. ISBN 8072095978.
4. RUSSIA, P. 2010. Computer graphics 2010. Ružomberok: Verbum, 2010. 99 p. ISBN 9788080846602. 3.
5. KOLESÁR, Z. 2006. Chapters from the history of graphic design. Bratislava: Slovenské centrum dizajnu, 2006. 213 p. ISBN 8096865854.

**Language of instruction:**

slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 10

A	B	C	D	E	FX
20.0	20.0	40.0	10.0	10.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD224A/22	<b>Course title:</b> Intermedia Art 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of a specific topic as assigned by the teacher. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving the set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For the final evaluation, the student submits the required number of tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. The condition for the final evaluation of the course is also the completion and submission of all sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of graphic design and intermedia creation. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Demonstrate the ability to work independently, define and develop the individual art program of the student. To orient the student in the issues of graphic design and creation of objects in Slovakia and abroad. Wrap paragraph text. Create brochures and leaflets. Use the means of graphic design for the creation of authorial objects and intermediate overlaps Demonstrate the ability of independent creative work, define and develop the individual art program of the student. To orient the student in the issues of intermedia creation through graphic design, graphic programs and their use to express their own artistic-didactic opinion. Work with the acquired knowledge in graphic programs. Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teaching. Acquire and develop the concepts of art education methodology for the student's pedagogical practice. Follow up on theoretical knowledge from previous studies. It continued to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art. The aim of the course is	

to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the issue. company brochure - author 's book.
2. Individual application of the topic based on the student's predispositions.
3. Company prospectus. Ideological and technical preparation of the topic.
4. Consultation of current results of the domestic solution of the topic.
5. Consultation of current results of the domestic solution of the topic.
6. Consultation of current results of the domestic solution of the topic.
7. Author's book # author's object. Ideological and technical preparation of the topic.
8. Consultation of current results of the domestic solution of the topic.
9. Consultation of current results of the domestic solution of the topic.
10. Consultation of current results of the domestic solution of the topic.
11. Implementation of the selected proposal.
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553
3. DABNER, D. 2004. Graphic design in practice. Prague: Slovart, 2004. 128 p. ISBN 8072095978.
4. RUSSIA, P. 2010. Computer graphics 2010. Ružomberok: Verbum, 2010. 99 p. ISBN 9788080846602.
5. KOLESÁR, Z. 2006. Chapters from the history of graphic design. Bratislava: Slovenské centrum dizajnu, 2006. 213 p. ISBN 8096865854.

**Language of instruction:**

slovak language

**Notes:****Course evaluation:**

Assessed students in total: 10

A	B	C	D	E	FX
20.0	20.0	60.0	0.0	0.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD230A/22	<b>Course title:</b> Listening practice
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Require 100% participation in lectures and analyzes to the extent determined by the methodological instructions of the faculty for this type of teaching practice. The condition for completing the course is also to develop a pedagogical diary and percentage evaluation of performance by training teachers. Course evaluation: A - 100% -94% B - 93% -88% C - 87% -81% D - 80% -75% E - 74% -69% Fx - 68% - 0%	
<b>Learning outcomes of the course:</b> Educational practice takes the form of pedagogical-psychological observations. Its aim is to carry out the internship through passive participation in the teaching process in the form of internship, ie to observe, analyze and write in the hospital records and pedagogical diaries pedagogical, didactic and psychological aspects of the educational process. Observe the work of the practicing teacher in the lesson, pay attention to the choice of teaching methods and tools, focus on the level of management of students' educational activities and then compare them with the acquired theoretical knowledge acquired in general didactics. When observing, also pay attention to the way the teacher communicates, the student's communication, and the evaluation of student performance. In cooperation with the training teacher, carry out an analysis of teaching units and develop a pedagogical diary. Learning outcomes: Through the completion of teaching practice, the student develops teaching skills with an emphasis on the practice of communicative, didactic, diagnostic and reflexive skills in the teaching process. The student gradually learns and learns how to plan and create a lesson scenario to be interesting, motivating, dynamic with logical continuity, to fulfill the planned didactic and educational goal of the lesson.	
<b>Course contents:</b>	



Preparatory phase before completing teaching practice. The student will get acquainted with the course of the internship, how and where the internship will take place, what to note, why to concentrate, what to write down, to know in the hospital record. The basis of teaching practice consists of teaching in a specific school in which the student participates in the internship. During the lessons, he records the course of the teaching unit, later he processes it into the observation record of lessons to the extent determined by the methodological instructions of the faculty for the type of pedagogical practice completed in selected primary schools, which he then analyzes with the training teacher in the form of analyzes. The student records the course of examinations and analyzes in the observation record and subsequently in the pedagogical diary.

**Recommended or required literature:**  
 1. PETLÁK, E.: Všeobecná didaktika. Bratislava, Iris 2016. ISBN 9788081530647  
 2. ŠTOFKO, M. Psychodidaktika procesuálnej výtvarnej výchovy. Bratislava: Veda, 2010. ISBN 978-80-224-1110-3.  
 3. TUREK, I. Didaktika. Bratislava: Martinus, 2010. ISBN 9788080783228

**Language of instruction:**

**Notes:**

**Course evaluation:**  
 Assessed students in total: 8

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	0.0	0.0

**Name of lecturer(s):** PaedDr. Mgr. art. Patricia Biarincová, PhD.

**Last modification:** 14.06.2022

**Supervisor(s):**  
 Person responsible for the delivery, development and quality of the study programme:  
 prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD203A/22	<b>Course title:</b> Natural Studio 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Completion of a lecture series focused on the knowledge and acquisition of theoretical knowledge about the ways of reflection on the landscape and nature in the history of fine arts. The final evaluation is based on the successful completion of a written examination in which it is need to get min. 60% points. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> The graduate will get acquainted with the beginnings and development of landscape painting, marina and sculptural relief depicting the natural environment. At the same time, he will gain an overview of ways of depicting the urban and rural rural environment in art. A separate category is working with natural products, incorporating them into the integrity of a work of art. Artificial landscapes - parks and gardens created according to well-thought-out artistic concepts - achieved three-dimensional quality, often of large proportions. Modern fine art has brought new perspectives on the perception of nature as an art medium - characterized by tendencies such as Land Art and Earth Art. A special phenomenon is the art work with the city, respectively. industrial landscape. Artistic interventions in public space are other possibilities of inspiration by the country. Students complete theoretical preparation for practical exercises, which the student will complete in higher semesters and years of study.	
<b>Course contents:</b> 1. Country and the role of the observer / introduction to the semester. Course completion conditions. Transformation of the real natural environment, landscape recording, natural habitats, natural segments, etc. into artistic recordings through various media, creating new environments. 2. Historical interpretation of the landscape 3. Ideal country and utopia	

4. Plein air
5. Records and wandering
6. Herbariums and other collections
7. Blue hour / light and atmosphere. Collective work
8. Natural elements and landscape
9. Industrial landscape
10. View from the window / perspective
11. Landscape pattern / cipher / network. Group work
12. Postproduction, adjustment, presentation / consultation
13. Presentation of works and final evaluation

**Recommended or required literature:**

1. ČARNÁ, D. Z mesta von. Umenie v prírode. Bratislava : GMB, 2007. ISBN 9788088762959
2. BIARINEC, R. - HAUGOVÁ, M. - JUROLEK, J. - KUDLIČKA, J. - KUNIAK, J. Krajina vo mne. Ružomberok : Verbum, 2015. ISBN 9788056102336
3. KUDLIČKA, J.: Kniha o krajine. Ružomberok : Verbum, 2011, 128 s., ISBN 978 – 80-8084-663-3 2
4. GERŽOVÁ, J. (Ed.). Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : Kruh súčasného umenia Profil, 1999. ISBN 80-968283-0-4
5. GERŽOVÁ, J. - HRUBANIČOVÁ, I. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia (Gramatická a sémantická charakteristika). Bratislava : Profil, 1998. ISBN 80-88675-55-3
6. ŠTOFKO, M. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava : Slovart, 2007. ISBN 9788080851088
7. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A.: Dve krajiny, Obraz Slovenska 19. storočie x súčasnosť. Bratislava: Slovenská národná galéria, 2014 ISBN 978-80-8059-180-9 5.
8. Magazines Profil (current editions)
9. Magazines FlashArt (current editions)
10. Magazines Vlha (current editions)

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
11.11	22.22	22.22	33.33	0.0	11.11

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD210A/22	<b>Course title:</b> Natural Studio 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Require 100% participation in exercises. The most important condition for completing the course is to document creative (artistic-pedagogical) research arising as a series of individuals, successive steps under the guidance of the providing teacher. Submission of finished art products / artifacts and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. Course evaluation: A - 100% -94% B - 93% -88% C - 87% -81% D - 80% -75% E - 74% -69% Fx - 68% - 0%	
<b>Learning outcomes of the course:</b> Through activities performed outdoors and subsequently indoors, students strive to transform inspirational landscape, land art and action stimuli into a creative process focused on spatial art disciplines such as sculpture, spatial installation, eart art, concept, virtual land art projects ... Acquired practical and theoretical knowledge and skills are applicable and usable for the needs of professional orientation of a teacher of art education. The aim of the course is to demonstrate the ability of independent creative work, search and development individual art program of the listener. The student builds artefacts based on theoretical knowledge of selected types of art and various artistic strategies, which are focused on action, landscape, nature. The natural studio uses a real landscape environment. It aims to observe and discover nature, the landscape, finding seen and hidden inspirations, from real recordings in the landscape, photographic records, through the collection and creative use of natural and natural fragments, to conceptual approaches and real activities "here and now".	
<b>Course contents:</b> 1. Introduction to land art, eart art.	

2. Inspirations from the history of art, author's approaches of the foreign scene
3. Inspirations from art history, author's approaches of the home scene
4. Field work, searching for specific inspirations # natural and fragments of nature
5. Field work, searching for specific inspirations, observing the space in the landscape, photographic and drawing record
6. Field work, searching for specific inspirations # natural products and fragments of nature, creation of compositions from natural products
7. Field work, searching for specific inspirations # eart art, components of natural resources
8. Field work, searching for specific inspirations # land art and conceptual projects
9. Field work, searching for specific inspirations # fragments of nature, creation of compositions combined techniques and materials
10. Transcription of real environment, natural, natural segments into artistic records through photographic shifts
11. Transformation of the real natural environment, landscape, natural resources, natural segments into artistic records through electronic media, creation of a new environment
12. Transformation of the real environment, natural resources, natural segments into artistic records through electronic media
13. Discussion about the specific use of knowledge and records from the country in the real educational process

**Recommended or required literature:**

1. BIARINEC, R. KUDLIČKA, J., HUDEC, J. 2015. Stratená krajina. Ružomberok: Verbum, 112 s. ISBN 978-80-561-0273-2
2. BIARINEC, R. 2015. 800. Ružomberok: Verbum, 114 s. ISBN 978-80-561-0208-4
3. Wallis, B., KASTNER, J. 1988. Land and environmental art. New York: Phaidon, ISBN 0714845191
4. MORGANOVÁ, P. 2009. Akční umění. Olomouc: Nakladatelství J. Vaci. 2009. ISBN 978-80-904149-1-4
5. BIARINCOVÁ, P. 2020. Art action v tvorbe človeka počas životnej cesty. Ružomberok: Verbum. ISBN 978-80-561-0787-4
6. BOŠELOVÁ, M.; KUDLIČKA, J. 2017. MYŠLIENKA – MATERIÁL – TVORIVOSŤ/ médium papier. Ružomberok: Verbum. ISBN 978-80-561-0459-0

**Language of instruction:**

**Notes:**

**Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
44.44	22.22	33.33	0.0	0.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 14.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD200C/22	<b>Course title:</b> Out-of-Studio Lessons
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The condition of the evaluation is 100% participation in the extraterrestrial study and subsequent presentation works created on the basis of this stay. The most important condition for completing the course is to document creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Course evaluation: A - 100% -94% B - 93% -88% C - 87% -81% D - 80% -75% E - 74% -69% Fx - 68% - 0%	
<b>Learning outcomes of the course:</b> Stay and creative artistic activity in a non-studio environment - in the country, in the gallery, in museums, in museums of folk culture; seek and develop an individual art program of the listener. Orienting the student in the issue of using these sources of inspiration in the spectrum of contemporary artistic expressions is a preparation for future pedagogical and artistic practice. Learning outcomes: Create your own inspiration database through photographic, drawing, painting and plastic records. Realize a set of art works that follow the research in the extraterrestrial environment and implement creative activities transformed into specific art outputs, present them in the form of an exhibition, public presentation. The acquired practical and theoretical knowledge and skills are applicable and applicable for the needs of the professional orientation of the art teacher.	
<b>Course contents:</b> During his stay in another environment, the student studies and seeks opportunities for reflection on the stimuli. Creates photographic and other records that are part of the creative process. Subsequently, it moves them within the individual subjects of art education, implements and presents the collected inspirational database as well as the created art artifacts into specific products. At the end of the studio, he presents the art products created publicly.	

**Recommended or required literature:**

1. BIARINEC, R. KUDLIČKA, J., HUDEC, J. 2015. Stratená krajina. Ružomberok: Verbum, 112 s. ISBN 978-80-561-0273-2
2. BIARINEC, R. 2015. 800. Ružomberok: Verbum, 114 s. ISBN 978-80-561-0208-4
3. WALLIS, B., KASTNER, J. 1988. Land and environmental art. New York: Phaidon, ISBN 0714845191
4. MORGANOVÁ, P. 2009. Akční umění. Olomouc: Nakladatelství J. Vaci. 2009. ISBN 978-80-904149-1-4
5. BIARINCOVÁ, P. 2020. Art action v tvorbe človeka počas životnej cesty. Ružomberok: Verbum. ISBN 978-80-561-0787-4

**Language of instruction:****Notes:****Course evaluation:**

Assessed students in total: 12

A	B	C	D	E	FX
50.0	25.0	16.67	0.0	0.0	8.33

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD.

**Last modification:** 14.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD205A/22	<b>Course title:</b> Painting 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> acquire abilities, knowledge and skills for independent creative pedagogical work in field of study teacher of fine arts - to master and develop the concepts of the methodology of art education for the pedagogical practice of the student. - build on theoretical knowledge from previous studies	



- to continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art
- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education

### **Course contents:**

Course contents:

1. Introduction to the issue of painting, acquainting students with the nature of the following tasks focused on painting techniques, directions and tendencies in painting of the 20th and 21st centuries.
2. Entering the Landscape theme. Real studies and records in the country, pencil, pen, dry pastel, photographic records. A5, A4 format.
3. Records in the country, preparation of inspirational material, series on A5, A4 formats. Consultations and corrections.
4. Records in the country, preparation of inspirational material, series on A5, A4 formats. Consultations and corrections.
5. Selection of compositions, transformation and application in impressionist composition, formats A3, A2, watercolor, acrylic .
6. Selection of compositions, transformation and application in cubist composition, formats A3, A2, acrylic , collage.
7. Selection of compositions, transformation and application in Fauvistic compositions, formats A3, A2, watercolor, pastel.
8. Selection of compositions, transformation and application in expressionist composition, formats A3, A2, acrylic , spatula, spray.
9. Selection of compositions, transformation and application in minimalist composition, formats A3, A2, mix of media.
10. Realization of a composition of your choice in the author's concept, format A1 and larger, experiment in materials.
11. Implementation, completion of a series of works.
12. Selection and preparation of the collection, correction of works.
13. Evaluation and public presentation.

### **Recommended or required literature:**

Recommended literature:

1. COLLECTIVE OF AUTHORS, 50 contemporary artists in Slovakia, Bratislava 2014, Slovart 2014, ISBN 978-80-556-0970-6
2. TEIGE. K., Koláže deklaky / Catalogs 1994 Prague, Gallery Hl. of the City of Prague 1994, ISBN 80-7010-027-3
3. PARTETT-Zurich , New York, Berlin. Zurich 1994 ISBN 3-907509-90-0
4. WIADOMOŚCI ASP, Krakow 2015, 1505-0661
5. Internet sources

### **Language of instruction:**

slovak

### **Notes:**

### **Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
0.0	37.5	62.5	0.0	0.0	0.0

<b>Name of lecturer(s):</b> doc. akad. mal. Pavol Rusko, ArtD.
<b>Last modification:</b> 28.06.2022
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD212A/22	<b>Course title:</b> Painting 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Conditions for passing the course and the subject and the method of verification of the acquired knowledge, skills and competences: The study is focused on research and development of a specific topic according to the assignment of the teacher. In the individual exercises, the student tries to define his own artistic opinion on drawing, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59 % - 0%	
<b>Learning outcomes of the course:</b> acquire abilities, knowledge and skills for independent creative pedagogical work in field of study teacher of fine arts - to acquire and develop the concepts of the methodology of art education for the pedagogical practice of the student, to build on the theoretical knowledge from the subject Painting 1 and from the previous study	

- to continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and laws of construction of works of art
- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education

### **Course contents:**

Course contents:

1. Introduction to the issue of painting, acquaintance of students with the nature of the following tasks, painting techniques, experiment.
2. Continuation of the topic from the previous semester (painting 1) in an independent creative process, use color as an emotion, work with structure and texture, color as a symbol.
3. Submit a series of designs and sketches using structures and textures. A4, A3 formats, media mix.
4. Submit a series of designs and sketches using color as emotion, contrast, monochrome. A4, A3 formats, media mix.
5. Present a series of designs and sketches using color in building compositional space, formats A4, A3, free technique.
6. Color composition and light, series of designs and sketches, formats A4, A3, watercolor, dry pastel.
7. Selection and realization of large format composition using previous tasks, media mix.
8. Selection and realization of large format composition using previous tasks, media mix.
9. Selection and realization of large format composition using previous tasks, media mix.
10. Selection and realization of large format composition using previous tasks, media mix.
11. Implementation, completion of a series of works.
12. Selection and preparation of the collection, correction of works.
13. Evaluation and public presentation.

### **Recommended or required literature:**

Recommended literature:

1. COLLECTIVE OF AUTHORS, 50 contemporary artists in Slovakia, Bratislava 2014, Slovart 2014, ISBN 978-80-556-0970-6
2. TEIGE. K., Koláže deklaky / Catalogs 1994 Prague, Gallery Hl. of the City of Prague 1994, ISBN 80-7010-027-3
3. PARTETT-Zurich, New York, Berlin. Zurich 1994 ISBN 3-907509-90-0
4. WIADOMOŚCI ASP, Krakow 2015, 1505-0661
5. Internet sources

### **Language of instruction:**

slovak

### **Notes:**

### **Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
22.22	33.33	44.44	0.0	0.0	0.0

**Name of lecturer(s):** doc. akad. mal. Pavol Rusko, ArtD.

**Last modification:** 28.06.2022

### **Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD202A/22	<b>Course title:</b> Plastic Art Disciplines 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is aimed at explaining basic terminology from the world of contemporary visual art. The term refers to current art techniques, strategies and concepts. At the same time, the student will theoretically master the general language of modern artistic expression, the origins of which can be found in art from the beginning of the 20th century and many are current to the present. The student will learn to describe and analyze visual material in terms of its content and form. Interpret visual material with regard to art language and its components and argue with the help of a suitable terminological apparatus. The final evaluation of the course is based on successful completion of the theoretical-visual written examination, in which it is necessary to obtain a min. 60% points. Written examination will verify the acquired knowledge of the subject. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Mastering professional terminology that touches on basic artistic strategies, trends and techniques, as well as current trends and groups. The aim of the course, with regard to subsequent practical exercises in higher years of study, is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. Ability to use the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1.Introduction to the issue / Material record in relation to space and meaning. Course completion conditions. Reflection of selected thematic areas through artistic expression, various technological approaches. 2. Relief footprint 3. Record body / body as record	

4. Object for public space / work with waste from cooperating companies 5. Environment 6. Object as appropriation of the concept 7. Small sculpture and narrative 8. Social sculpture. Collective work. 9. Snow intervention. Project concept. 10. Plastic structure and new technologies. Project concept. 11. Art and science / sound object 12. Postproduction, adjustment, presentation / consultation 13. Presentation of works and final evaluation					
<b>Recommended or required literature:</b> 1. GERŽOVÁ, J. (Ed.). Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : Kruh súčasného umenia Profil, 1999. ISBN 80-968283-0-4 2. GERŽOVÁ, J. - HRUBANIČOVÁ, I. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia (Gramatická a sémantická charakteristika). Bratislava : Profil, 1998. ISBN 80-88675-55-3 3. ŠTOFKO, M. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava : Slovart, 2007. ISBN 9788080851088 4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A.: Dve krajiny, Obraz Slovenska 19. storočie x súčasnosť. Bratislava: Slovenská národná galéria, 2014 ISBN 978-80-8059-180-9 5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava : Slovart, 2017. ISBN 9788097184711 6. Magazines Profil (current editions) 7. Magazines FlashArt (current editions) 8. Magazines Vlna (current editions)					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 8					
A	B	C	D	E	FX
25.0	50.0	12.5	0.0	12.5	0.0
<b>Name of lecturer(s):</b> Mgr. art. Pavlína Čierna, ArtD., Mgr. Andrea Smitková					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD209A/22	<b>Course title:</b> Plastic Art Disciplines 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is aimed at explaining basic terminology from the world of contemporary visual art. The term refers to current art techniques, strategies and concepts. At the same time, the student will theoretically master the general language of modern artistic expression, the origins of which can be found in art from the beginning of the 20th century and many are current to the present. The student will learn to describe and analyze visual material in terms of its content and form. Interpret visual material with regard to art language and its components and argue with the help of a suitable terminological apparatus. The final evaluation of the course is based on successful completion of the theoretical-visual written examination, in which it is necessary to obtain a min. 60% points. Written examination will verify the acquired knowledge of the subject. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Mastering professional terminology that touches on basic artistic strategies, trends and techniques, as well as current trends and groups. The aim of the course, with regard to subsequent practical exercises in higher years of study, is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. Ability to use the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1.Introduction to the issue / Material record in relation to space and meaning. Course completion conditions. Reflection of selected thematic areas through artistic expression, various technological approaches. 2. Detection of own space 3. Communicate and survive in the country	



4. Interventions in public space 5. Artistic cooperation. Group work. 6. Syncretism and cross-border / intermedia 7. Expansion in different directions / monumental object. Collective work. 8. Superheroes and superheroes. Group work. 9. Reflection of social problems in art 10. Reflection of ecological and global threats in art 11. Art and science / 3D 12. Postproduction, adjustment, presentation / consultation 13. Presentation of works and final evaluation					
<b>Recommended or required literature:</b> 1. GERŽOVÁ, J. (Ed.). Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : Kruh súčasného umenia Profil, 1999. ISBN 80-968283-0-4 2. GERŽOVÁ, J. - HRUBANIČOVÁ, I. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia (Gramatická a sémantická charakteristika). Bratislava : Profil, 1998. ISBN 80-88675-55-3 3. ŠTOFKO, M. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava : Slovart, 2007. ISBN 9788080851088 4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A.: Dve krajiny, Obraz Slovenska 19. storočie x súčasnosť. Bratislava: Slovenská národná galéria, 2014 ISBN 978-80-8059-180-9 5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava : Slovart, 2017. ISBN 9788097184711 6. Magazines Profil (current editions) 7. Magazines FlashArt (current editions) 8. Magazines Vlna (current editions)					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 8					
A	B	C	D	E	FX
12.5	25.0	12.5	25.0	25.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Pavlína Čierna, ArtD., Mgr. Andrea Smitková					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD216A/22	<b>Course title:</b> Plastic Art Disciplines 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of plastic art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: - acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers - to master and develop the concepts of art education methodology for the student's pedagogical practice. - build on theoretical knowledge from Plastic Art Disciplines 1.2 from the previous study - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art	

- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education.

**Course contents:**

1. Introduction to the problems of spatial art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract sculptural forms with the limitation of the use of realistic transcription of reality.
2. Abstract sculpture - determination of an individual theme according to the student's choice, use of plastic sculptural techniques, work in clay or plasticine.
3. Accumulation, New realism, New Figuration - developing the topic from the previous task, use of art technique accumulation with possible involvement of various assembly techniques, experiment, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
4. Assemblage - developing the topic from the previous task, the use of art technique assemblage. Working with plastic art materials - clay, plasticine, etc. is not allowed.
5. Compression, Packaging, Authoring techniques, Arte superstition - developing the topic from the previous task, the use of art compression technique. Working with plastic art materials - clay, plasticine, etc. is not allowed.
6. Ready-made, Object trouvé - developing the theme from the previous task, the use of ready-made in the resulting art object with the possible involvement of various sculptural techniques, but also assembly, combined techniques, experiment, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
7. Object - developing the topic from the previous task, the use of various sculptural techniques, but especially assembly, disassembly, assemblage, accumulation, multiplication, environment, spatial installation, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
8. Sound object, Light object, Book as object, Mobile, Multiply - developing the theme from the previous task, the use of light in the resulting art object with the possible involvement of various sculptural techniques, but also assembly, combined techniques, experiment, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
9. Appropriation, Quote, Art Interpretation, Simulacrum - developing the theme from the previous task, the use of art interpretation in the resulting art object with the possible involvement of various sculptural techniques, but also assembly, author's techniques, experiment, combinations of techniques, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
10. Tribute to the current world sculptor - developing the theme from the previous task, the use of various sculptural techniques, especially sculptural techniques, assembly, experiment, combinations of techniques, author's techniques ... Working with plastic art materials - clay, plasticine, etc. is not allowed.
11. Environment, Art from waste - developing the topic from the previous task, the use of various sculptural techniques, especially sculptural techniques, assemblage, assembly, ready-made, installation, experiment, combinations of techniques ... Working with plastic art materials - clay, plasticine etc. is not allowed.
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4 2.
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553 3.
3. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.:TA - three. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5 4.
4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-5.
5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 - 2015. Socha a objekt. Bratislava: Slovart, 2017. ISBN 9788097184711

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
11.11	0.0	44.44	22.22	11.11	11.11

**Name of lecturer(s):** prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

**Last modification:** 13.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD222A/22	<b>Course title:</b> Plastic Art Disciplines 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of plastic art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: - acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers - to master and develop the concepts of art education methodology for the student's pedagogical practice. - build on theoretical knowledge from Plastic Art Disciplines 1.2 from the previous study - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art	

- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education.

**Course contents:**

1. Introduction to the problems of spatial art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract sculptural forms with the limitation of the use of realistic transcription of reality.
2. Archetype - determination of an individual topic according to the choice of the listener, or continuation of the topic from the winter semester. Use of various sculptural techniques, especially sculptural sculptural techniques, assembly, experiment, combinations of techniques, author's techniques ... Work with plastic art materials - clay, plasticine, etc. is not allowed.
3. Soft sculpture - developing the topic from the previous task, work focused on the use of various soft or flexible materials realized using various techniques of assembly, experiment, author's techniques, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
4. Body-art, Living sculpture - developing the theme from the previous task, the possibility of expressing the listener's theme through the human body in spatial realizations captured by photographic recording.
5. Conceptual art, Minimalism - developing the topic from the previous task, elevating the idea to the most important aspect of art work, reducing art form to a minimum, using various sculptural techniques, sculptural techniques, assembly, experiment, combinations of techniques, author's techniques, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
6. Art in the landscape, Land-art, Earth work - developing the topic from the previous task, creative search from the possibilities of working with nature and natural materials to the use of materials of artificial origin in the natural environment or landscape, captured by photographic record.
7. Art of installation, Site-specific art, Alternative scene - developing the theme from the previous task, the use of various sculptural techniques or sculptural procedures, assembly, experiment, combinations of techniques, author's techniques, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
8. Tribute to the current Slovak sculptor - developing the topic from the previous task, the use of various sculptural techniques, especially sculptural sculptural techniques, assembly, experiment, combinations of techniques, author's techniques, etc. Working with plastic art materials - clay, plasticine, etc. is not allowed.
9. Process art, Documentation - developing the topic from the previous task, work that is not focused on creating a definitive artifact, but focuses on presenting the process of creation, respectively. the extinction of the work, or emphasizes the actual course of mechanical, chemical or biological transformation of art material.
10. Postmodern, Postminimalism - developing the theme from the previous task, reducing the art form to a minimum, overcoming the strict definition of minimalism and its geometric forms by leaning towards softer shapes. Use of various sculptural techniques and procedures, work with non-traditional sculptural materials such as. rubber, fiberglass, felt, resin, plastic, textiles ... The use of clay, plasticine and similar plastic materials is not permitted in this task.
11. Neoconceptual art - developing the topic from the previous task, the use of various sculptural techniques, sculptural sculptural, assembly, ready-made, experiment, combinations of techniques, but especially the appropriation of the commodity world of consumer society ... Working with plastic art materials - clay, plasticine etc. is not allowed.
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4 2.
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553 3.
3. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.:TA - three. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5 4.
4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-5.
5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 - 2015. Socha a objekt. Bratislava: Slovart, 2017. ISBN 9788097184711

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 9

A	B	C	D	E	FX
11.11	11.11	44.44	0.0	22.22	11.11

**Name of lecturer(s):** prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

**Last modification:** 13.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD228A/22	<b>Course title:</b> Plastic Art Disciplines Final Thesis
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 5	<b>Working load:</b> 125 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks (or 8 tasks), which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of plastic art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: - acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teachers - to master and develop the concepts of art education methodology for the student's pedagogical practice. - build on theoretical knowledge from Plastic Art Disciplines 1.2 from the previous study - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art	



- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education.

**Course contents:**

1. Introduction to the problems of spatial art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract sculptural forms with the limitation of the use of realistic transcription of reality.
2. Task no. 1 - determination of an individual topic according to the student's choice, or connection to one's own topic solved on the subjects of Plastic Art Disciplines 3 and 4 in the previous academic year. Use of a variety of sculptural techniques and techniques in addition to clay, plasticine and related plastic materials. Realization of a small spatial composition in the material.
3. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
4. Task no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
5. Task no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
6. Task no. 5 - developing the topic from the previous task,
6. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
7. Task no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
8. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... Realization of a small spatial composition in the material.
9. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... In agreement with the teacher, if necessary, it is possible to realize a more demanding spatial composition in the material, which the student gradually completes in the remaining exercises. During joint meetings, at individual weekly intervals, it then documents the status of its development.
10. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through

accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... In agreement with the teacher, if necessary, it is possible to realize a more demanding spatial composition in the material, which the student gradually completes in the remaining exercises. During joint meetings, at individual weekly intervals, it then documents the status of its development.

11. Problem no. 2 - developing the theme from the previous task, the use of any sculptural techniques and materials (except clay, plasticine, etc.), from classical sculptural techniques, through accumulation, compression, assemblage, ready-made, object, soft sculpture, etc. after various author's techniques or combinations of techniques, experiment ... In agreement with the teacher, if necessary, it is possible to realize a more demanding spatial composition in the material, which the student gradually completes in the remaining exercises. During joint meetings, at individual weekly intervals, it then documents the status of its development. Rekapitulácia diel vytvorených počas celého semestra, spoločné a zároveň vzájomné hodnotenie dosiahnutých výsledkov, snaha o sebahodnotenie individuálnych autorských programov a stratégií.

12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.

13. Final summary, evaluation of achieved results, public presentation.

#### **Recommended or required literature:**

1. BIARINEC, R. 2011. Catalog of sculptural works 1990 - 2010. Ružomberok: Verbum, 2011, 154 p. ISBN 9788080842734
2. COL. A. 2002. Sculpture. Koln: Taschen, 2002. 1151 p. ISBN 3822816620.
3. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
4. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.: TA - three. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5

#### **Language of instruction:**

slovak

#### **Notes:**

#### **Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
25.0	12.5	37.5	0.0	25.0	0.0

**Name of lecturer(s):** prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

**Last modification:** 13.06.2022

#### **Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD206A/22	<b>Course title:</b> Sculpture 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of plastic art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: <ul style="list-style-type: none"> <li>- acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher</li> <li>- to master and develop the concepts of art education methodology for the student's pedagogical practice</li> <li>- continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art</li> </ul>	

- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education.

**Course contents:**

1. Introduction to the problems of sculptural art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract sculptural forms with the limitation of the use of realistic transcription of reality.
2. Determination of an individual topic, according to the student's choice, within the defined issues of Organic Sculpture. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
3. Development of an individual theme, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and also responds, or brings new solutions inspired by the theme Proportion - the golden ratio. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
4. Development of an individual topic, according to the student's choice, which seamlessly follows the results of practical exercises from the previous task and at the same time responds, or brings new solutions inspired by the topic Contrast, opposites and chords. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
5. Development of an individual topic, according to the student's choice, which seamlessly follows the results of practical exercises from the previous task and at the same time responds, or brings new solutions inspired by the topic Structure and texture. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
6. Development of an individual theme, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and also responds, or brings new solutions inspired by the theme Footprint, Pushing, Compression, Experiment. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
7. Development of an individual theme, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and at the same time responds, or brings new solutions inspired by the theme of Rhythm. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
8. Development of an individual topic, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and also responds, or brings new solutions inspired by the topic of movement, tension, dynamics. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
9. Development of an individual theme, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and also responds, or brings new solutions inspired by the theme of symmetry and asymmetry, balance and imbalance. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
10. Development of an individual topic, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task and also responds, or brings new solutions inspired by any combination of topics from previous tasks. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
11. Final collection - selection of the best moments and final realization of the mentioned individual topic of the listener. Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures on an enlarged scale - size approx. 15 - 20 cm.

12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation and definition of individual author's programs and strategies. 13. Final summary, evaluation of achieved results, public presentation.					
<b>Recommended or required literature:</b> 1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4 Page: 2 2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553 3. 3. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.:TA - three. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5 4. 4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-9 5. 5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 - 2015. Socha a objekt. Bratislava: Slovart, 2017. ISBN 9788097184711 6. BIARINEC, R. 2011. Catalog of sculptural works 1990 - 2010. Ružomberok: Verbum, 2011, 154 p. ISBN 9788080842734 2 7. 6. COL. A. 2002. Sculpture. Koln: Taschen, 2002. 1151 p. ISBN 3822816620.					
<b>Language of instruction:</b> slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 10					
A	B	C	D	E	FX
0.0	10.0	50.0	20.0	0.0	20.0
<b>Name of lecturer(s):</b> prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					
<b>Last modification:</b> 13.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD213A/22	<b>Course title:</b> Sculpture 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving the six set tasks so as to achieve a comprehensive and unified author's statement in terms of both formal and content. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 6 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of plastic art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher - to master and develop the concepts of art education methodology for the student's pedagogical practice - continue to systematically deepen knowledge in the field of art education methodology related to the field of art language, grammar of visual forms, expressive elements, means and regularities of construction of works of art	

- the aim of the course is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education.

**Course contents:**

1. Introduction to the problems of sculptural art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract sculptural forms with the limitation of the use of realistic transcription of reality.
2. Development of an individual theme, according to the choice of the student, which seamlessly follows the results of practical exercises in the subject Sculpture 1 (from the previous semester). Use of plastic sculptural techniques, work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
3. Development of an individual topic, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task. Preparation of proposals for the implementation of this topic in classical sculptural materials (plaster, stone, wood, etc.) through sculptural sculptural techniques. Use of plastic sculptural materials - work in clay or plasticine. Creation of a collection of 3 - 5 sculptures in the size of 10 - 15 cm.
4. Development of an individual topic, according to the choice of the student, which seamlessly follows the results of practical exercises from the previous task. Preparation of a specific proposal for the implementation of the theme in classical sculptural materials (plaster, stone, wood, etc.) through sculptural sculptural techniques. Use of plastic sculptural materials - work in clay or plasticine. Creating an enlarged model in clay in the size of about 20 - 25 cm.
5. Preparation of the gypsum form of the final realization in clay for the subsequent casting of the final work into gypsum (wet form) or into metals (lead, tin), epoxy resins, polyesters, etc. (dry form).
6. Casting of the final work into gypsum (wet form) or into metals (lead, tin), epoxy resins, polyesters, etc. (dry form).
7. Surface treatment of the casting (retouching, chiselling, patination, polishing, etc.)
8. Development of the individual theme of the student, the formal side of which in this exercise is technically and technologically conditioned by the sculptural sculptural process of artistic translation of an artistic idea in the material wood.
9. Development of the student 's individual theme, the formal side of which is technically and technologically conditioned in this exercise by the sculptural sculptural process of artistic translation of an artistic idea in the material wood - finishing of the work, (grinding, polishing, patination, etc.)
10. Development of the student's individual theme, the formal side of which in this exercise is technically and technologically conditioned by the sculptural sculptural process of artistic translation of artistic ideas in the material stone, aerated concrete, plaster, etc.
11. Development of the student's individual theme, the formal side of which is technically and technologically conditioned in this exercise by the sculptural sculptural process of artistic interpretation of an artistic idea in stone, (alt. Aerated concrete, plaster ...) - final work, (grinding, polishing, patination ap.)
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation and definition of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4 Page: 2
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553 3.
3. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.:TA - three. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5 4.
4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-9 5.
5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 - 2015. Socha a objekt. Bratislava: Slovart, 2017. ISBN 9788097184711
6. BIARINEC, R. 2011. Catalog of sculptural works 1990 - 2010. Ružomberok: Verbum, 2011, 154 p. ISBN 9788080842734 2 7.
7. COL. A. 2002. Sculpture. Koln: Taschen, 2002. 1151 p. ISBN 3822816620.

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
0.0	12.5	75.0	12.5	0.0	0.0

**Name of lecturer(s):** prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

**Last modification:** 13.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:

prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok					
<b>Faculty:</b> Faculty of Education					
<b>Course code:</b> KVV/Vv-BD200S/22		<b>Course title:</b> State final exam - Art education			
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> <b>Recommended study range:</b> <b>hours weekly:</b> <b>hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 10		<b>Working load:</b> 250 hours			
<b>Recommended semester/trimester:</b> 5., 6..					
<b>Level of study:</b> I.					
<b>Prerequisites:</b>					
<b>Requirements for passing the course:</b>					
<b>Learning outcomes of the course:</b>					
<b>Course contents:</b>					
<b>Recommended or required literature:</b>					
<b>Language of instruction:</b>					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 25					
A	B	C	D	E	FX
8.0	12.0	32.0	32.0	8.0	8.0
<b>Name of lecturer(s):</b>					
<b>Last modification:</b>					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD200B/22	<b>Course title:</b> Textile 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression that are associated with the medium of textiles. In individual exercises, the student creates original and individual ways of solving ten set areas of tasks through the creation of artifacts related to textile material or textile creation. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to teach students to transform artistic stimuli from the medium of textiles, from textile techniques and textile crafts to the current tangible form in the form of various products in art, design using a range of different types of materials of natural and synthetic character. Based on the combination of classical techniques and technological principles, materials in new processes to develop creativity, creativity, skill, a sense of material expression with an emphasis on the needs of the production of art artifacts. To work with one's own individual artistic expression on the basis of mastering the forms of artistic and craft expression, current art techniques and materials. The	

student can practically apply and use the acquired knowledge from the field of textile media and methodology of work with various textile materials for the needs of a teacher of art education.

**Course contents:**

1. Introduction to the issues of textiles and textile materials. Samples from the creation of spatial and surface works realized by various art and craft techniques, CET ART, ÚEUV
2. Material study of textile demonstration from the Center of Ethnography and Art. Area study of textiles. Material realization - material tests from various types of textile materials
3. Material realization of surface work - author's transcription of embroidered textile pattern by adding various textile materials / components - textile collage
4. Material realization of plastic work, textile object - author's transcription of embroidered textile pattern by adding various textile materials / components - textile object collage
5. Felt technique - felt preparation, relief creation, dry felting
6. Felt technique - felt preparation, object creation
7. Weaving. Textile medium. Weaving on a frame, creation of a surface composition
8. Weaving. Textile medium. Weaving into a circle, creating a flat composition from various textile materials
9. Weaving, sewing. Creation of free spatial composition / object by combining different fragments of textile materials
10. Weaving, sewing, embroidery. Creation of a design object, textile accessory, combining various fragments of textile materials
11. Medium textiles various ways of joining textiles, non-textile ways of joining textiles, alternative ways of joining (ribbons) creation of clothing object from different types of textiles, hand and industrially created, composition with detail of embroidery (machine, manual)
12. Closing the issues of the medium of textile. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection
13. Final summary, evaluation of achieved results, public presentation

**Recommended or required literature:**

1. ŠIDLÍKOVÁ, Z. Textilná tvorba a dizajn v 20.-21. storočí. Bratislava: Slovart, spol.s.r.o. 2013. ISBN 9-788089-259748
2. MINTALOVÁ ZUBERCOVÁ, Z. Príbeh vlákna textilné remeslá na Slovensku. Bratislava: Slovart.2006.ISBN 9-788055-623658
3. KOMPANÍK, T. AHA100. Bratislava: Ahaslovakia s.r.o.2020.ISBN 978-80-972946-8-7
4. DANGLOVÁ,O. Modrotlač na Slovensku. Bratislava: Ústredie ľudovej umeleckej výroby: Ústav etnológie SAV. 2014. ISBN 978-80-89639-12-0
5. DANGLOVÁ,O. Vyšivka na Slovensku. Bratislava: Ústredie ľudovej umeleckej výroby. 2009. ISBN 978-80-88852-66-7
6. ZAJONC,Z. Tkanie ripsu a kepru. Bratislava: Ústredie ľudovej umeleckej výroby , 2009. ISBN 978-80-88852-68-1
7. ŠKROPILOVÁ, A. Mokré plstění. Praha: Grada. 2011. ISBN 978-80-247-3326-5
8. STAŇKOVÁ,J., BARAN,L. Tradiční textilné techniky. Praha: Grada. 2011. ISBN 978-80-247-2035-7
9. CAMPBELL,J., BAKEWELL,A. Vyšívání. Brno: Computer Press,a.s. 2007. ISBN 978-80-251-1579-8
10. KOCOUREK, J. Stará řemesla. Olomouc: Agentura Rubico. 2017. ISBN 978-80-7346-213-0

**Language of instruction:**

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 15					
A	B	C	D	E	FX
26.67	33.33	20.0	6.67	0.0	13.33
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Patricia Biarincová, PhD.					
<b>Last modification:</b> 15.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD202B/22	<b>Course title:</b> Textile 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study focuses on the means of artistic expression that are associated with the medium of textiles. In individual exercises, the student creates original and individual ways of solving ten set areas of tasks through the creation of artifacts related to textile material or textile creation. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished art products and assessment of their quality in the final evaluation is not accepted without the above research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX". Course evaluation: A - 100% -93% B - 92% -85% C - 84% -77% D - 76% -69% E - 68% -60% Fx - 59% - 0%	
<b>Learning outcomes of the course:</b> The aim of the course is to teach students to transform artistic stimuli from the medium of textiles, from textile techniques and textile crafts to the current tangible form in the form of various products in art, design using a range of different types of materials of natural and synthetic character. Based on the combination of classical techniques and technological principles, materials in new processes to develop creativity, creativity, skill, a sense of material expression with an emphasis on the needs of the production of art artifacts. To work with one's own individual artistic expression on the basis of mastering the forms of artistic and craft expression, current art techniques and materials. The	

student can practically apply and use the acquired knowledge from the field of textile media and methodology of work with various textile materials for the needs of a teacher of art education.

**Course contents:**

1. Introduction to the issues of textiles and textile materials. Samples from the creation of spatial and surface works realized by various art and craft techniques, CET ART, ÚĽUV
2. Blueprint. Material study of a textile sample from the Center of Ethnography and Art. Area study of textiles. Material realization - material tests, creation of designs, preparation for realization of blueprint.
3. Blueprint. Material realization of surface work - author's transcript of blueprint fragment, textile pattern - collage
4. Blueprint. Material realization of plastic work, textile object - author's transcript of blueprint - textile object collage by adding various textile materials / components
5. Embroidery, embroidery techniques - creation of material tests.
6. Embroidery, embroidery techniques - creation of area artifact using selected technique.
7. Embroidery, street art embroidery techniques - creation of a piston artifact using a selected technique.
8. Blueprint associated with author's embroidery - creation of a flat artifact using a selected technique.
9. Embroidery, sewing. Creation of free spatial composition / object by combining various fragments of textile materials embroidery, blueprints
10. Author's textile techniques, sewing, embroidery. Creation of a design object, textile accessory, combining various fragments of textile materials
11. Medium textiles various ways of joining textiles, non-textile ways of joining textiles, alternative ways of joining (ribbons) creation of clothing object from different types of textiles, hand and industrially created, composition with detail of blueprint (machine, manual)
12. Closing the issues of the medium of textile. Dialogue, recapitulation, joint and at the same time mutual evaluation of achieved results, effort for self-reflection
13. Final summary, evaluation of achieved results, public presentation

**Recommended or required literature:**

1. ŠIDLÍKOVÁ, Z. Textilná tvorba a dizajn v 20.-21. storočí. Bratislava: Slovart, spol.s.r.o. 2013. ISBN 9-788089-259748
2. MINTALOVÁ ZUBERCOVÁ, Z. Príbeh vlákna textilné remeslá na Slovensku. Bratislava: Slovart. 2006. ISBN 9-788055-623658
3. KOMPANÍK, T. AHA100. Bratislava: Ahaslovakia s.r.o. 2020. ISBN 978-80-972946-8-7
4. DANGLOVÁ, O. Modrotlač na Slovensku. Bratislava : Ústredie ľudovej umeleckej výroby : Ústav etnológie SAV. 2014. ISBN 978-80-89639-12-0
5. DANGLOVÁ, O. Vyšivka na Slovensku. Bratislava : Ústredie ľudovej umeleckej výroby. 2009. ISBN 978-80-88852-66-7
6. STAŇKOVÁ, J., BARAN, L. Tradiční textilné techniky. Praha: Grada. 2011. ISBN 978-80-247-2035-7
7. CAMPBELL, J., BAKEWELL, A. Vyšívání. Brno: Computer Press, a.s. 2007. ISBN 978-80-251-1579-8
8. KOCOUREK, J. Stará řemesla. Olomouc: Agentura Rubico. 2017. ISBN 978-80-7346-213-0

**Language of instruction:**

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 13					
A	B	C	D	E	FX
23.08	53.85	15.38	7.69	0.0	0.0
<b>Name of lecturer(s):</b> PaedDr. Mgr. art. Patricia Biarincová, PhD.					
<b>Last modification:</b> 15.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD201A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 1
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is aimed at explaining basic terminology from the world of contemporary visual art. The term refers to current art techniques, strategies and concepts. At the same time, the student will theoretically master the general language of modern artistic expression, the origins of which can be found in art from the beginning of the 20th century and many are current to the present. The student will learn to describe and analyze visual material in terms of its content and form. Interpret visual material with regard to art language and its components and argue with the help of a suitable terminological apparatus. The final evaluation of the course is based on successful completion of the theoretical-visual written examination, in which it is necessary to obtain a min. 60% points. Written examination will verify the acquired knowledge of the subject. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Mastering professional terminology that touches on basic artistic strategies, trends and techniques, as well as current trends and groups. The aim of the course, with regard to subsequent practical exercises in higher years of study, is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. Ability to use the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1.Introduction to the issue / Area record in relation to meaning. Course completion conditions. Reflection of selected thematic areas through artistic expression, various technological approaches. 2. Children's drawing 3. Graphic recording and expression 4. Monotype as a situational record	



5. Collage of found realities
6. Newsletter on the current situation. Group work
7. Identity on an area of 2 m<sup>2</sup>
8. Coded meaning. Internet projects. Collective work
9. Family archive
10. Brain teasers and other games
11. Scenarios / storyboards
12. Postproduction, adjustment, presentation / consultation
13. Presentation of works and final evaluation

**Recommended or required literature:**

1. GERŽOVÁ, J. (Ed.). Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : Kruh súčasného umenia Profil, 1999. ISBN 80-968283-0-4
2. GERŽOVÁ, J. - HRUBANIČOVÁ, I. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia (Gramatická a sémantická charakteristika). Bratislava : Profil, 1998. ISBN 80-88675-55-3
3. ŠTOFKO, M. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava : Slovart, 2007. ISBN 9788080851088
4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A.: Dve krajiny, Obraz Slovenska 19. storočie x súčasnosť. Bratislava: Slovenská národná galéria, 2014 ISBN 978-80-8059-180-9
5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava : Slovart, 2017. ISBN 9788097184711
6. Časopisy Profil (current editions)
7. Časopisy FlashArt (current editions)
8. Časopisy Vlna (current editions)

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
25.0	25.0	25.0	0.0	25.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD., Mgr. Andrea Smitková

**Last modification:** 28.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD208A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 2
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Lecture / Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 / 1 <b>hours per semester:</b> 13 / 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is aimed at explaining basic terminology from the world of contemporary visual art. The term refers to current art techniques, strategies and concepts. At the same time, the student will theoretically master the general language of modern artistic expression, the origins of which can be found in art from the beginning of the 20th century and many are current to the present. The student will learn to describe and analyze visual material in terms of its content and form. Interpret visual material with regard to art language and its components and argue with the help of a suitable terminological apparatus. The final evaluation of the course is based on successful completion of the theoretical-visual written examination, in which it is necessary to obtain a min. 60% points. Written examination will verify the acquired knowledge of the subject. Hodnotenie predmetu: A – 100%-93% B – 92%-85% C – 84%-77% D – 76%-69% E – 68%-60% Fx – 59%- 0%	
<b>Learning outcomes of the course:</b> Mastering professional terminology that touches on basic artistic strategies, trends and techniques, as well as current trends and groups. The aim of the course, with regard to subsequent practical exercises in higher years of study, is to combine classical and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. Ability to use the acquired knowledge for the pedagogical needs of an art teacher.	
<b>Course contents:</b> 1.Introduction to the issue / Area record in relation to meaning. Course completion conditions. Reflection of selected thematic areas through artistic expression, various technological approaches. 2. Doodles 3. Narrative structures in art 4. Pandemic diaries	

5. Migration today 6. Geo-social contexts. Group work 7. Gender aspects in contemporary art 8. Selfi - new identity / Internet projects. Collective work 9. Explicit intimacy / Archives 10. Simulation and hyperreality 11. POST 12. Postproduction, adjustment, presentation / consultation 13. Presentation of works and final evaluation					
<b>Recommended or required literature:</b> 1. GERŽOVÁ, J. (Ed.). Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : Kruh súčasného umenia Profil, 1999. ISBN 80-968283-0-4 2. GERŽOVÁ, J. - HRUBANIČOVÁ, I. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia (Gramatická a sémantická charakteristika). Bratislava : Profil, 1998. ISBN 80-88675-55-3 3. ŠTOFKO, M. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava : Slovart, 2007. ISBN 9788080851088 4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A.: Dve krajiny, Obraz Slovenska 19. storočie x súčasnosť. Bratislava: Slovenská národná galéria, 2014 ISBN 978-80-8059-180-9 5. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava : Slovart, 2017. ISBN 9788097184711 6. Magazines Profil (current editions) 7. Magazines FlashArt (current editions) 8. Magazines Vlna (current editions)					
<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 8					
A	B	C	D	E	FX
12.5	25.0	25.0	12.5	25.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Pavlína Čierna, ArtD., Mgr. Andrea Smitková					
<b>Last modification:</b> 28.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD215A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 3
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher. Acquire and develop the concepts of art education methodology for the student's pedagogical practice. Follow up on theoretical knowledge from Area Art Disciplines 1 from the previous study. Continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and the laws of construction of works of art. The aim of the course is to combine classical	

and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. He / she can apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the problems of surface art disciplines, acquaintance of students with the character of the following tasks focused on the use of exclusively abstract artistic means of expression and abstract forms of painting. Transcription of reality possible in adequate topics in agreement with the teacher.
2. Abstract painting - determination of an individual theme according to the student's choice using any painting materials and procedures.
3. Abstract expressionism, Action painting, Dripping development of the theme from the previous task with the application of painting techniques contained in the title of the theme and research of works by renowned creators / expression, gesture, spraying /. A2 format
4. Collage, Combined painting development of the theme from the previous task with the application of painting techniques contained in the title of the theme and a search of works by renowned creators / pure collage, or a combination with painting /. A2 format
5. Dekoláž, Frotáž developing the theme from the previous task with the application of painting techniques contained in the title of the theme and a search of works by renowned creators / decooláž, frotáž /. A2 format
6. New figuration, New realism, development of the theme from the previous task with the application of painting techniques contained in the title of the theme and a search of works by renowned creators. A2 format
7. Informel, Fascism, Material image development of the theme from the previous task with the application of painting techniques contained in the title of the theme and research of works by renowned creators / in the material image, the background must be an integrated part of the work /. A2 format
8. Letrism development of the topic from the previous task with the application of techniques contained in the title of the topic and a search of works by renowned creators / the use of fonts and graphics programs is possible /. A2 format
9. Author's books, Interpreted book, Art of paper developing the topic from the previous task with the application of techniques contained in the title of the topic and research of works by renowned creators / we understand the book as an object /. Format 20x20x20cm
10. Experimental poetry developing the topic from the previous task with the application of techniques contained in the title of the topic and research of works by renowned creators / experiment and visual poetry /. The use of graphics programs is possible. A2 format
11. A tribute to the contemporary world painter developing the theme from the previous task using any painting materials and techniques from classical to photography and electronic media.
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553
3. RUSSIA, P. : 2015, Painting, 2005-2015, Verbum, 2015, ISBN: 978 - 80 - 561 - 0344 - 9
4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-9

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
25.0	25.0	37.5	12.5	0.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD221A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 4
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 1 <b>hours per semester:</b> 13 <b>Teaching method:</b> on-site	
<b>Credits:</b> 3	<b>Working load:</b> 75 hours
<b>Recommended semester/trimester:</b> 4.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to acquire theoretical and practical knowledge and skills in the field of art disciplines of the second half of the 20th century. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher. Acquire and develop the concepts of art education methodology for the student's pedagogical practice. Follow up on theoretical knowledge from Area art disciplines 1,2,3 from the previous study. Continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and the laws of construction of works of art. The aim of the course is to combine classical	

and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. He / she can apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the current semester issues of surface art disciplines, acquaint students with the nature of the following tasks aimed at the use of exclusively abstract artistic means of expression and abstract forms of painting. Transcription of reality possible in adequate topics in agreement with the teacher.
2. Geometric abstraction, New geometry, Concrete art, Painting of colored surfaces, Painting of sharp edges determination of individual theme according to the student's choice using any painting materials and procedures.
3. Electronic art, Computer art, Computer graphics development of the topic from the previous task with the application of techniques contained in the title of the topic and research of works by renowned creators / use of computers, graphics programs and applications /.
4. Video art, Virtual reality, Multimedia, Individual mythology, development of the topic from the previous task with the application of techniques contained in the title of the topic and research of works by renowned creators / use of cameras, mobile phones and applications /.
5. Imaginative art, Imaginative photography, Manipulated photography, Post-photography developing the theme from the previous task with the application of painting techniques contained in the title of the theme and research of works by renowned creators / the use of analog or digital photography and graphic programs is possible /.
6. Tribute to the current Slovak painter developing the theme from the previous task with the application of painting techniques contained in the title of the theme and a search of works by renowned creators. A2 format
7. Alternative graphics, Graphic score, development of the theme from the previous task with the application of painting techniques contained in the title of the theme and research of works by renowned creators / imprints of structures, rhythm /. A2 format
8. Graffiti, Comics, Postal art, Stamp art developing the topic from the previous task with the application of techniques contained in the title of the topic and searching for works by renowned creators / the use of sprays and graphic programs is possible /. A2 format
9. Action art, Fluxus, Antiumenie developing the theme from the previous task with the application of the techniques contained in the title of the theme and researching the works of renowned creators.
10. Performance, Happening, Event development of the topic from the previous task with the application of techniques contained in the title of the topic and a search of works by renowned creators / video /.
11. Analytical painting, Neodadaism, Neo-expressionism developing the topic from the previous task with the application of techniques contained in the title of the topic and research of works by renowned creators. A2 format
12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.
13. Final summary, evaluation of achieved results, public presentation.



**Recommended or required literature:**

1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century
3. 2. RUSSIA, P. 2010. Computer graphics 2010. Ružomberok: Verbum, 2010. 99 p. ISBN 9788080846602. 3.
4. RUSSIA, P. : 2015, Painting, 2005-2015, Verbum, 2015, ISBN: 978 - 80 - 561 - 0344 - 9

**Language of instruction:**

slovak

**Notes:****Course evaluation:**

Assessed students in total: 8

A	B	C	D	E	FX
12.5	37.5	25.0	25.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD.

**Last modification:** 15.06.2022

**Supervisor(s):**

Person responsible for the delivery, development and quality of the study programme:  
prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-BD227A/22	<b>Course title:</b> Two-dimensional Art Disciplines Final Thesis
<b>Type and range of planned learning activities and teaching methods:</b> <b>Form of instruction:</b> Seminar <b>Recommended study range:</b> <b>hours weekly:</b> 2 <b>hours per semester:</b> 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 5	<b>Working load:</b> 125 hours
<b>Recommended semester/trimester:</b> 5.	
<b>Level of study:</b> I.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of (one) specific topic according to the student's choice. At the individual exercises, the student tries to define his own art program, looking for a unique and individual way of solving ten set tasks so as to achieve a comprehensive and unified author's statement in both formal and content terms. The most important condition for completing the course is the documentation of creative (artistic-pedagogical) research arising as a series of individual, consecutive steps under the guidance of the providing teacher. Submission of finished works of art and assessing their quality in the final evaluation is not accepted without that research. For each of these tasks, photographic documentation must be prepared for each teaching unit, as an important part of the pedagogical process in joint presentations or consultations. For the final evaluation, the student submits the required amount - 10 tasks, which were created gradually, as a result of the pedagogical process in ten compulsory exercises. Therefore, it is not possible to combine the set exercises into larger units and thus reduce the prescribed number of consultations with the teaching teacher. The condition for the final evaluation of the course is also the completion and submission of all ten sub-tasks with a minimum grade of "E" - no task can be missing or be graded "FX".	
<b>Learning outcomes of the course:</b> The aim of the course is to present theoretical and practical knowledge and skills in the field of art disciplines. Mastery of individual concepts, approaches and procedures, search and creative, artistic development of individual visual forms and artistic means of expression. Learning outcomes: Acquire abilities, knowledge and skills for independent creative pedagogical work in fine arts teacher. Acquire and develop the concepts of art education methodology for the student's pedagogical practice. Follow up on theoretical knowledge from Area art disciplines from the previous study. Continue smoothly in the systematic deepening of knowledge in the field of methodology of art education related to the field of art language, grammar of visual forms, expressive elements, means and the laws of construction of works of art. The aim of the course is to combine classical	

and interdisciplinary principles of creation, to develop creativity for the needs of the production of art artifacts within the methodology of art education. He / she can apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the issues of the final work of surface art disciplines, acquaintance of students with the nature of the following tasks aimed at the use of mostly abstract artistic means of expression and forms. Transcription of reality possible in adequate topics in agreement with the teacher.
2. Task no. 1 - determination of an individual topic according to the student's choice, or connection to one's own topic solved on the subjects of Area Art Disciplines 3 and 4 in the previous academic year. Use of various painting techniques and procedures. Realization of small drawings, sketches or studies.
3. Problem no. 2 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
4. Task no. 3 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
5. Task no. 4 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
6. Problem no. 5 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
7. Task no. 6 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
8. Problem no. 7 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
9. Problem no. 8 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
10. Problem no. 9 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.
11. Problem no. 10 - developing the topic from the previous task, the use of any painting techniques and materials from classical drawing and painting techniques through various authoring techniques or combinations of techniques, experiment to photography and electronic media. Realization of surface composition in at least A2 format.

12. Recapitulation of works created during the whole semester, joint and at the same time mutual evaluation of achieved results, effort for self-evaluation of individual author's programs and strategies.					
13. Final summary, evaluation of achieved results, public presentation.					
<b>Recommended or required literature:</b> 1. GERŽOVÁ, J. : Dictionary of World and Slovak Fine Arts of the Second Half of the 20th Century. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4 2. GERŽOVÁ, J. : 1998. Key terms of fine arts of the second half of the 20th century. Bratislava: VŠVU, ISBN 8088675553 3. RUSSIA, P. : 2015, Painting, 2005-2015, Verbum, 2015, ISBN: 978 - 80 - 561 - 0344 - 9 4. ALMÁŠIOVÁ, L., BAJCUROVÁ, K., BEŇOVÁ, K., ČIČO, M., ČIERNA, K., STACHOVÁ, L. G., HANÁKOVÁ, P., HRABUŠICKÝ, A. : Dve krajiny, Obraz Slovenska 19. storočie x the present. Bratislava: Slovak National Gallery, 2014 ISBN 978-80-8059-180-9					
<b>Language of instruction:</b> slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 8					
A	B	C	D	E	FX
62.5	0.0	12.5	25.0	0.0	0.0
<b>Name of lecturer(s):</b> Mgr. art. Pavlína Čierna, ArtD.					
<b>Last modification:</b> 15.06.2022					
<b>Supervisor(s):</b> Person responsible for the delivery, development and quality of the study programme: prof. PaedDr. Mgr. art. Rastislav Biarinec, ArtD.					