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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-MD217A/22	<b>Course title:</b> Art Education Teaching Final Thesis 13
<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> II.	
<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, the ability to apply the acquired knowledge in the field of artistic expression, knowledge of art language, the ability to understand it in the context of application in practice. The study is aimed at mastering and the ability to use art language in various art themes and areas conceptually based on art, language resources, compositional principles, selected art techniques, various materials and processes of art media. At the individual exercises, the student is looking for original and individual ways of solving five selected areas of issues in the field of didactics of art education, methodology of art education and art history processed into twenty tasks through presentations. 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". <b>Course evaluation:</b> 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 significantly deepen the knowledge, skills and abilities associated with art education, didactics and methodology of art education, to demonstrate the ability of independent creative work usable in pedagogical practice by applying theoretical and practical knowledge from previous studies.

Learning outcomes:

The course enables students to continue to systematically deepen their knowledge of the topics of art education in the field of individual disciplines of visual arts, art theory, didactics of fine arts and art education. It enables to understand and know how to apply in practice didactic, methodical and artistic procedures, which are the basis for the processes of learning, education, upbringing and artistic creation. The student is able to practically apply and use the acquired knowledge from the theory of art education, from the ways of applying the model of art language, from the methodology of art education and for the needs of the teacher of art education.

**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: Music and literature stimuli / 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:**

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. ROESELVÁ, V. 1999. Proudny ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELVÁ, 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.
10. BIARINCOVÁ, P. Ozveny histórie – tradičná ľudová kultúra inak. Ružomberok: Verbum. 2021. ISBN 978-80-561-0848-2

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

Assessed students in total: 3

A	B	C	D	E	FX
33.33	33.33	33.33	0.0	0.0	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-MD201C/22		<b>Course title:</b> Artistic and theoretical basis			
<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> 2 / 4 <b>hours per semester:</b> 26 / 52 <b>Teaching method:</b> on-site					
<b>Credits:</b> 6		<b>Working load:</b> 150 hours			
<b>Recommended semester/trimester:</b> 1.					
<b>Level of study:</b> II.					
<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: 1					
A	B	C	D	E	FX
100.0	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> 13.07.2023					
<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-MD206A/22	<b>Course title:</b> Concurrent Teaching Practice 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> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Require 100% participation in teaching and direct learning, analysis 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 pedagogical preparations for teaching units, pedagogical diary and percentage evaluation of performance by practicing 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> The aim of pedagogical practice is to introduce the future teacher into the whole complex of educational functions of the teacher through active participation in the teaching process in the form of practice, ie in the first phase observation and in the second phase pedagogical activity / learning. Learning outcomes: Through pedagogical practice, the student acquires real information and knowledge about the teaching process in a particular teaching unit. During the internship he acquires practical skills in the preparation and management of the pedagogical process, he improves the skills and abilities necessary in the management of the pedagogical process. Pedagogical practice enables the student to orientate himself in the issue of teaching the subject of art education at the second stage of primary schools, to get acquainted with the relevant pedagogical documentation. Gain practical skills in the preparation of the teaching unit, the selection of methods and means for achieving the set educational goals, the preparation of teaching and methodological aids for teachers and students. Demonstrate the ability of independent creative work, search for and develop the pedagogical competence of the student. In cooperation with the training teacher, carry out an analysis of teaching units and develop a pedagogical diary.	
<b>Course contents:</b>	

Continuous pedagogical practice takes the form of pedagogical-psychological observations, preparation and management of the pedagogical process. The student acquires the ability to observe, analyze and write in the hospital records and pedagogical diary pedagogical and psychological aspects of the educational process. It observes the work of the practicing teacher in the lesson, the work of colleagues / students, the choice of methods and means, as well as the level of management of students' educational activity. He / she will prepare a teaching unit in writing based on the request of a practicing teacher, which is related to the curriculum of the subject art education / art education at the second stage of primary schools to a specified extent. It implements a prepared teaching unit, which in cooperation with the training teacher analyzes, evaluates and documents in the form of a record 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. ISBN9788080783228

**Language of instruction:**

**Notes:**

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
75.0	0.0	25.0	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-MD213A/22	<b>Course title:</b> Concurrent Teaching Practice 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> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Require 100% participation in teaching and direct learning, analysis 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 pedagogical preparations for teaching units, pedagogical diary and percentage evaluation of performance by practicing 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> The aim of pedagogical practice is to introduce the future teacher into the whole complex of educational functions of the teacher through active participation in the teaching process in the form of practice, ie in the first phase observation and in the second phase pedagogical activity / learning. Through pedagogical practice, the student acquires real information and knowledge about the teaching process in a particular teaching unit. During the internship he acquires practical skills in the preparation and management of the pedagogical process, he improves the skills and abilities necessary in the management of the pedagogical process. Learning outcomes: Through the completion of continuous teaching practice, the student deepens the teaching skills and competencies of the future teacher with an emphasis on practicing communication, didactic, diagnostic and reflexive skills in the teaching process. The student gradually masters the ways of planning and creating the scenario of the art lesson, in such a way that the lesson is interesting, motivating to creative activity, dynamic, creative with logical continuity, taking into account the planned didactic and educational goal of the lesson. Pedagogical practice enables the student to orientate himself in the issue of teaching the subject of art education at the second stage of primary schools, to get acquainted with the relevant pedagogical documentation. Gain practical skills in the preparation of the teaching unit, the selection of methods and means for achieving the set educational goals, the preparation of teaching and methodological aids for teachers and students.	



Demonstrate the ability of independent creative work, search for and develop the pedagogical competence of the student. In cooperation with the training teacher, carry out an analysis of teaching units and develop a pedagogical diary.

**Course contents:**

Continuous pedagogical practice takes the form of pedagogical-psychological observations, preparation and management of the pedagogical process. The student acquires the ability to observe, analyze and write in the hospital records and pedagogical diary pedagogical and psychological aspects of the educational process. It observes the work of the practicing teacher in the lesson, the work of colleagues / students, the choice of methods and means, as well as the level of management of students' educational activity. He / she will prepare a teaching unit in writing based on the request of a practicing teacher, which is related to the curriculum of the subject art education / art education at the second stage of primary schools to a specified extent. It implements a prepared teaching unit, which in cooperation with the training teacher analyzes, evaluates and documents in the form of a record 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. ISBN9788080783228

**Language of instruction:**

**Notes:**

**Course evaluation:**

Assessed students in total: 4

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-MD219A/22	<b>Course title:</b> Continuous Teaching Practice 13
<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> 4 <b>hours per semester:</b> 52 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> Require 100% participation in teaching and direct learning, analysis 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 pedagogical preparations for teaching units, pedagogical diary and percentage evaluation of performance by practicing 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> To orient the student in the issue of teaching the subject art education / art education in selected primary, basic art and secondary art schools, to acquaint him with the relevant pedagogical documentation. Gain practical experience and skills in the written preparation and implementation of teaching blocks / units, selection of methods and means to achieve the set educational goals, preparation of teaching and methodological aids. In cooperation with the training teacher, carry out an analysis of teaching units and develop a pedagogical diary. Demonstrate the ability of independent creative work, search for and develop the pedagogical competence of the student. Use and evaluate knowledge, experience and activities from studies and completed previous teaching practice. To penetrate the essence of creative pedagogical work by solving specific pedagogical problems and situations in the educational process.	
<b>Course contents:</b> Course contents: Continuous pedagogical practice takes the form of pedagogical-psychological observations, preparation and management of the pedagogical process. Continuous pedagogical practice is a synthesis of all knowledge gained during the study. It takes the form of preparation, management and evaluation of the pedagogical process. The student prepares written teaching blocks / units based on the request of the practicing teacher, which is related to the curriculum of the subject at the	

selected type of school to the extent determined by the methodological instructions of the faculty. It implements the prepared teaching units and then, in cooperation with the training teacher, analyzes, evaluates and documents them in the form of a record 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. ISBN9788080783228

**Language of instruction:**

**Notes:**

**Course evaluation:**

Assessed students in total: 3

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-MD203A/22	<b>Course title:</b> Didactics of Art Education 11
<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> 2 / 2 <b>hours per semester:</b> 26 / 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<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> Orientation in the basic procedures of drawing, painting, graphics, plastic and spatial creation, in contemporary art forms in the context of didactics of art education. Apply the acquired theoretical knowledge of methodology, didactics of art education to the written preparation of the teaching process, its structure, organizational forms, methods. Prepare and implement teaching units related to the completion of the first continuous teaching practice. Exercises are focused on the context of 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 the correlation of the lectured 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 - 9th elementary school . Practicing and applying art tasks in practice. The student can apply and use the acquired knowledge from the theory of art education didactics,	

from the methods of practical application of art education didactics, from the methodology of art education methodology for the needs of art teacher.

**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. Educational process of art education
4. Plan and organization of teaching, curriculum for elementary schools
5. Visual literacy in art education, visual language
6. Art typology
7. Ontogenesis of children's artistic expression # older school age
8. Methods in art education. The relationship between theme and art
9. Art activities. Drawing in art education and its basic principles
10. Painting in art education and its basic principles
11. Art activities. Graphics in art education and its basic principles
12. Art activities. Plastic and spatial creation in art education and its basic principles. Basic principles of contemporary art practices
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 methodical series and educational topics / art problems in grades 5 - 7. practice and application of art tasks in practice. In the exercises it is possible to thematize the basic anthropological concepts introduced by SEP, Art Education ISCED 2 as concepts of space-time, cultural archetypes, categories of aesthetic experience, categories of awareness of personal and cultural identity, categories of affectivity.

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:**

Odporúčaná literatúra:

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. ROESELVÁ, V. 1999. Proudny ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELVÁ, 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: 4					
A	B	C	D	E	FX
0.0	25.0	75.0	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-MD210A/22	<b>Course title:</b> Didactics of Art Education 12
<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> 2 / 2 <b>hours per semester:</b> 26 / 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<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> Orientation in the development of art training and art education, the specifics of teaching art education in primary schools, primary art schools and secondary art schools. In the issues of the historical development of art training, the specifics of the artistic expression of the child's older school age, educational goals, methods and didactic principles of art education at the primary and secondary level of selected schools. To be able to compile worksheets and teaching aids for the subject of art education. Acquire orientation and the ability to apply project, problem and activating teaching methods for the subject of art education. Apply the acquired theoretical knowledge to the written preparation of teaching units / units, their structure, organizational forms, methods. Prepare and implement teaching units related to the completion of the second continuous teaching practice. Exercises focus on connections with 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 the correlation of the lectured topic or in the context of SEP, Art	

Education ISCED 2, in connection with methodological advice and educational topics / art problems in grades 5 - 9 elementary school and also for ZUŠ. Practicing and applying art tasks in practice. The student can apply and use the acquired knowledge from the theory of art education didactics, from the methods of practical application of art education didactics, from the methodology of art education methodology for the needs of art teacher.

**Course contents:**

1. Introduction to the issue. Art education, art education
2. Development of art training
3. Bauhaus, ŠUR
4. Characteristics of education concepts: Folk art schools / Basic art schools, Schools of applied arts / Schools of art industry, VŠVU concept
5. Art / visual language
6. The crisis of children's artistic expression
7. Influences of children's artistic expression in the work of important artists
8. Worksheets, teaching aids
9. Activating teaching methods
10. Problem teaching in art education
11. Project teaching in art education
12. Alternative currents in art education
13. Final summary, evaluation of achieved results

The topics of the exercises are focused on the possibilities of practical application of the lecture topic to pedagogical practice, practical topics and procedures in correlation of the lectured topic or in the context of SEP, Art Education ISCED 2, from methodical series and educational topics / art problems in grades 5 - 7. , ZUŠ for practice and application of art tasks in practice. In the exercises it is possible to thematize the basic anthropological concepts introduced by SEP, Art Education ISCED 2 as concepts of space-time, cultural archetypes, categories of aesthetic experience, categories of awareness of personal and cultural identity, categories of affectivity.

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. ROESELVÁ, V. 1999. Proudny ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELVÁ, 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.
10. ŠUPŠÁKOVÁ, B.: 1999. Projekty a alternatívne formy vo výtvarnej výchove. Bratislava: Gradient, ISBN 8096723146
11. BOŠELOVÁ, M. 2009. Detské výtvarné súťaže a osobnosť pedagóga. In: Voľnočasové aktivity ako prostriedok personálnej výchovy. Zborník z vedeckej konferencie. [CD-ROM]. Ružomberok, PF KU, 2009. ISBN 978-80-8084-467-7. s. 70- 73.
12. ŠICKOVÁ-FABRICI, J. 2008. Základy arteterapie. Praha: Portál. 176 s. ISBN 978-80-7367-408-3.
13. KRIVOŠÍKOVÁ, M. 2011. Úvod do ergoterapie. Praha: Grada. 368 s. ISBN 978-80-247-7346-9.

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

Assessed students in total: 4

A	B	C	D	E	FX
0.0	50.0	50.0	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-MD218A/22	<b>Course title:</b> Didactics of Art Education 13
<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> 2 / 2 <b>hours per semester:</b> 26 / 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<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> Demonstrate the ability of independent creative, pedagogical and educational activities, search for and develop an individual pedagogical program of the student. The course is focused on the study of specific problems of art and the use of its psychohygienic, relaxation and therapeutic potential in education. Introduce the specifics of basic art schools, work with children in galleries and museums (museum and gallery pedagogy) and in nature / landscape. Apply the acquired theoretical knowledge to the written preparation of teaching units / units, their structure, organizational forms, methods. Prepare and implement teaching units related to the completion of continuous teaching practice. Exercises focus on connections with the topics of the lecture in connection with practical application in pedagogical practice for art education classes, on the possibilities of preparation and implementation of art projects and innovative procedures, on alternatives of practical application of topics, topics and procedures in correlation of the lectured topic or in the context of SEP. ISCED	

2 education, in connection with methodological advice and educational topics / art problems in the grades 5th - 9th elementary school and also for ZUŠ. Practicing and applying art tasks in practice. The student can apply and use the acquired knowledge from the theory of art education didactics, from the methods of practical application of art education didactics, from the methodology of art education methodology for the needs of art teacher.

**Course contents:**

1. Introduction to the issue - current trends in art education
2. Art education and its competencies. Art education and art education
3. Creativity, creative process, creative product
4. Motivation and evaluation of the student in art classes
5. The issue of interdisciplinary relationships in connection with art education
6. Gallery and museum education within art lessons
7. Art techniques and procedures in art therapy in connection with artistic expression in individuals with personality disorder
8. Art education and shaping the child's personality
9. Art education and art education
10. Art techniques and procedures in artefiletics
11. Personality of a teacher of art education
12. Evaluation criteria in art education. Forms and phases of evaluation. Relationship between motivation and evaluation
13. Final summary, evaluation of achieved results

The topics of the exercise 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 methodical series and educational topics / art problems in grades 5 - 9. , ZUŠ for practice and application of art tasks in practice. In the exercises it is possible to thematize the basic anthropological concepts introduced by SEP, Art Education ISCED 2 as concepts of space-time, cultural archetypes, categories of aesthetic experience, categories of awareness of personal and cultural identity, categories of affectivity. As part of the exercises, students complete a selected program of museum or gallery pedagogy, which is provided by museum or gallery staff.

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. BIARINCOVÁ, P. Ozveny histórie – tradičná ľudová kultúra inak. Ružomberok: Verbum. 2021. ISBN 978-80-561-0848-2
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. ROESELVÁ, V. 1999. Proudny ve výtvarné výchově. Praha: Sarah, 1999. ISBN 80-902261-3-6
7. ROESELVÁ, 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.
10. BOŠELOVÁ, M. 2009. Detské výtvarné súťaže a osobnosť pedagóga. In: Voľnočasové aktivity ako prostriedok personálnej výchovy. Zborník z vedeckej konferencie. [CD-ROM]. Ružomberok, PF KU, 2009. ISBN 978-80-8084-467-7. s. 70- 73.
11. ŠICKOVÁ-FABRICI, J. 2008. Základy arteterapie. Praha: Portál. 176 s. ISBN 978-80-7367-408-3.
12. KRIVOŠÍKOVÁ, M. 2011. Úvod do ergoterapie. Praha: Grada. 368 s. ISBN 978-80-247-7346-9.
13. ŠTOFKO, M. Od abstrakcie po živé umenie (Slovník pojmov moderného a postmoderného umenia. Bratislava: Slovart, 2007. ISBN 978-80-8085-108-8

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

Assessed students in total: 3

A	B	C	D	E	FX
33.33	33.33	33.33	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-MD200B/22	<b>Course title:</b> Figure Drawing 11
<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> II.	
<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. - to follow up on theoretical knowledge from the subject of Figural Drawing 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:**

**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. MARTINČEK. M., 1964, Nezbadaný svet, Bratislava ed .: SVKL. ISBN 61-356-6409
5. SOCHOROVÁ. D., Catalog. Liptovský Mikuláš. PMGohúňa 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
9. SPOLOK FIGURAMA, Figurama 18, catalog, Prague, 2018, ISBN: 978-80-904888-0-9

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
0.0	75.0	0.0	25.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, 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-MD202B/22	<b>Course title:</b> Figure Drawing 12
<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> II.	
<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. - to follow the theoretical knowledge from the subject of Figural Drawing 11. 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 problems of drawing and painting disciplines, acquaintance of the student with the nature of the following tasks, orientation in the topic.
2. Determining the topic Figure - exaggeration and deformation, developing individual skills to work independently with the topic.
3. Sources of inspiration, presentation of concepts and sketches, formats A5, A4, free means of expression, exaggeration and deformation as a part of figural composition.
4. Monitoring the process of exaggeration and deformation within the transcription from reality, use one's own studies, series of sketches, format A4, A3, free means of expression.
5. Author's approach in the process of exaggeration and deformation of a drawing figure in A4, A3 formats, free means of expression.
6. Interpretation and transcription of the topic with the selection of the author of the 20th and 21st century, a series of sketches, format A4, A3, free means of expression.
7. Selection and elaboration of the topic in larger formats A1 and larger, mix of media.
8. Work on the topic in larger formats, an attempt at an experiment in composition and selection of materials.
9. Enlarged fragment of a figure, A1 format, media mix.
10. Development of the topic in an individual approach, format A1 and larger, mix of media.
11. Final works on larger formats, corrections 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 / 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 / ed. 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. SOCHOROVÁ. D., Catalog. Liptovský Mikuláš. PM 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
9. SPOLOK FIGURAMA, Figurama 18, catalog, Prague, 2018, ISBN: 978-80-904888-0-9

**Language of instruction:**

slovak

**Notes:**



<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> 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-MD204B/22	<b>Course title:</b> Figure Drawing 14
<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> II.	
<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 drawing. 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. - build on theoretical knowledge from the subject of Figural Drawing 11, 12 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 painting art disciplines, acquaintance of students with the nature of the following tasks, focused on the use of abstract means of expression in individual realizations in the topic of figuration.
2. determination of individual concept within the topic of Figuration differently. In the author's conception, to prepare a program in which the student is to orient himself in new alternative manifestations of drawing and painting with an overview of the current most important personalities in figuration at home and abroad.
3. Submission of a series of sketches and conceptual solutions within the topic, verbal record of the author's program. A5, A4 formats, media mix.
4. Submission of a series of sketches and their correction. A5, A4 formats, media mix.
5. Submission of a series of sketches, new materials for implementation, creation of authoring techniques. A5, A4 formats, media mix.
6. Realization according to choice in a larger format (for example 150 x 100 cm) to use the possibilities of author's methods of realization in non-traditional materials.
7. Realization according to choice in a larger format (for example 150 x 100 cm) to use the possibilities of author's methods of realization in non-traditional materials.
8. Realization according to choice in a larger format (for example 150 x 100 cm) to use the possibilities of author's methods of realization in non-traditional materials.
9. Realization according to choice in a larger format (for example 150 x 100 cm) to use the possibilities of author's methods of realization in non-traditional materials, experiment.
10. Realization according to choice in a larger format (for example 150 x 100 cm) to use the possibilities of author's methods of realization in non-traditional materials, experiment.
11. Implementation, completion of a series of works.
12. Collection selection and preparation, work corrections.
13. Evaluation and public presentation.

**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
9. Spolok Figurama, FIGURAMA 18, catalog, Prague, 2018, ISBN: 978-80-904888-0-9

**Language of instruction:**

slovak language

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	0.0	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.					

## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-MD201B/22	<b>Course title:</b> Figure Sculpting 11
<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> II.	
<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: Portrait - a study carried out according to a living model (or an ancient plaster bust) in real size. 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, emphasis on proportionality, connection to the knowledge of the basics of human body structure, anatomy, development of individual modeling skills of the student. 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. Portrait - introduction to the issue, acquaintance of students with the nature of the following tasks focused on the transcription of reality into exclusively realistically rendered art forms. 2. Portrait - sculptural study according to a living (or plaster) model, drawing preparation. 3. Preparation of structures, preparation of clay. 4. Portrait - sculptural study according to a living (or plaster) model, realization in clay. 5. Portrait - sculptural study according to a living (or plaster) model, realization in clay. 6. Portrait - sculptural study according to a living (or plaster) model, realization in clay.	

7. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
8. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
9. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
10. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
11. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
12. Portrait - sculptural study according to a living (or plaster) model, realization in clay.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

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.

**Language of instruction:**

slovak

**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):** prof. PaedDr. Mgr. art. Rastislav Biarinec, 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-MD203B/22	<b>Course title:</b> Figure Sculpting 12
<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> II.	
<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: Portrait - a study carried out according to a living model (or an ancient plaster bust) in real size. 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, emphasis on proportionality, connection to the knowledge of the basics of human body structure, anatomy, development of individual modeling skills of the student. 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 - torso - 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 - torso-sculptural study according to a living (or plaster) model, drawing preparation. 3. Preparation of structures, preparation of clay. 4. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay. 5. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay. 6. Nude - torso - sculptural study according to a living (or plaster) model, realization in clay.	

- 7 Nude - torso - sculptural study according to a living (or plaster) model, realization in clay.
8. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay.
9. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay.
10. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay.
11. Nude - torso - sculptural study according to a living (or plaster) model, realization in clay.
12. Nude - torso-sculptural study according to a living (or plaster) model, realization in clay.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

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.

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
0.0	25.0	50.0	25.0	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-MD205B/22	<b>Course title:</b> Figure Sculpting 14
<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> II.	
<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: Portrait - a study carried out according to a living model (or an ancient plaster bust) in real size. 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, emphasis on proportionality, connection to the knowledge of the basics of human body structure, anatomy, development of individual modeling skills of the student. 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 - half-face - 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 - half-figure - sculptural study according to a living model, drawing preparation. 3. Preparation of structures, preparation of clay. 4. Nude - half-figure - sculptural study according to a living model, realization in clay. 5. Nude - half-figure - sculptural study according to a living model, realization in clay. 6. Nude - half-figure - sculptural study according to a living model, realization in clay.	

7. Nude - half-figure - sculptural study according to a living model, realization in clay.
8. Nude - half-figure - sculptural study according to a living model, realization in clay.
9. Nude - half-figure - sculptural study according to a living model, realization in clay.
10. Nude - half-figure - sculptural study according to a living model, realization in clay.
11. Nude - half-figure - sculptural study according to a living model, realization in clay.
12. Nude - half-figure - sculptural study according to a living model, realization in clay.
13. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

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.

**Language of instruction:**

slovak

**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):** 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-MD214A/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> 2	<b>Working load:</b> 50 hours
<b>Recommended semester/trimester:</b> 3.	
<b>Level of study:</b> II.	
<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.	

- 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 surface, compositions, cutting, perforations 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 surface, compositions, cutting, perforations 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 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 in ink media, combinations of oil and water thinners, invasive interventions in the surface, compositions, cutting, perforations 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. 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 surface, compositions, cutting, perforations 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. 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 surface, compositions, cutting, perforations 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), the use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners, invasive interventions in the surface, compositions, cutting, perforations 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), use of xerography, dripping , innovations in current trends in ink medium handling, combinations of oil and water thinners, invasive interventions into the surface, compositions, cutting, perforations and others) Use mainly their own authorial research techniques, tests of various background materials, overlaps in drawing, graphics, photography, experiment, formats A3, A2. Partial assessment of the achieved results of the consultation, change of materials, preparation for larger A1 formats and larger.

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), use of xerography, dripping , innovations in current trends in ink media, combinations of oil and water thinners, invasive interventions in the surface, compositions, cutting, perforations 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 larger formats.

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 surface, compositions, cutting, perforations 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 larger formats.

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, joint 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 environmental Art, London , ed. Phaidou Press, 1998, ISBN: 07148-4519-1
5. Wiadomości ASP, Kraków, wyd , ASP, 2011, ISSN: 1505-0661
6. KUNIAK J., KUDLIČKA J., Mystery of the Landscape, ed , Liptov Gallery of PM Bohúň in Liptovský Mikuláš, 2008, ISBN: 978-80-85706-44-4
7. KUDLIČKA J., SIGNS, ed , Liptov gallery PM Bohúňa in Liptovský Mikuláš, 2014, ISBN: 978-80-85-706-54-3

**Language of instruction:**

slovak

**Notes:**

<b>Course evaluation:</b>					
Assessed students in total: 3					
A	B	C	D	E	FX
100.0	0.0	0.0	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-MD200A/22	<b>Course title:</b> History of Art 11
<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> 2 / 2 <b>hours per semester:</b> 26 / 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about the contemporary world of visual art and architecture, the ability to orient themselves in individual artistic strategies, tendencies and media manifestations of contemporary visual artists in the world and in Slovakia. The student should have the ability to know the representative personalities within the individual tendencies of visual art, 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 individual topics, critically evaluate visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of the basic works of visual art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge, 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 two semesters, the student will be gradually acquainted with the various strategies and trends in the world of visual arts and architecture. He will gain an overview of the basic characteristics of contemporary art, the specific post-media situation in which the media hybridizes. The overview will cover basic terminology, the student will be acquainted with important personalities of individual media speeches 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 contemporary visual art. Defining the concept of contemporary art.	

2. Postmodern vs. contemporary art - Theoretical definition of postmodernism to contemporary visual art. Topics of simulacra, appropriation and spectacle.
3. Contemporary world architecture - an overview of the basic tendencies of contemporary world architectural creation. Notable architects and their works.
4. Contemporary Slovak architecture - an overview of the basic tendencies of contemporary Slovak architectural work. Notable architects and their works.
5. Globalization in the visual arts. Under the influence of globalization and the crisis of the Western canon of art history, the world map of art is changing.
6. Post-media situation, old and new media, digital media. The process of media hybridization, their intertwining and influencing.
7. Identity in visual art. Reflection on the phenomenon of identity in art practice. Postfeminism.
8. Postconceptual and non-conceptual tendencies in visual art. Based on appropriation, simulation, manipulation, irony and simulacra.
9. The art of decadence. It deals with fringe topics such as pain, sex, pop, madness, or death.
10. Contemporary painting - characterization of basic tendencies in contemporary painting. The phenomenon of the death of the painting and the author and its reflection on contemporary work.
11. Contemporary object art and sculpture - characterization of basic tendencies in contemporary object and sculptural work.
12. Art of installation in gallery and non-gallery space. Site-specific installation. Art in public space.
13. Final summary, evaluation of achieved results.

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

Odporúčaná literatúra:

1. BELTING, H.: Konec dějin umění. Praha : Mladá fronta, 2000. ISBN: 80-204-0856-8.
  2. GABLIK, S. Selhala moderna? Olomouc : Votobia, 1995. 80-85885-20-4.
  3. NELSON, R. S. - SCHIFF, R. (eds.). Kritické pojmy dejín umenia. Bratislava : Nadácia - Centrum súčasného umenia, 2004. ISBN 80-7145-978-X.
  4. MORAVČÍKOVÁ, H. Nová slovenská architektúra. Bratislava : Slovart, 2009. ISBN: 978-80-8085-871-1.
  5. FLUSSER, V.: Do universa technických obrazů. Praha : Občanské sdružení pro podporu výtvarného umění 2001. ISBN 8023875698.
  6. BAJCUROVÁ, K. Slovenské sochárstvo 1945 – 2015. Socha a objekt. Bratislava : Slovart, 2017. ISBN 9788097184711.
  7. 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.
  8. RUSNÁKOVÁ, K. História a teória mediálneho umenia na Slovensku. Bratislava : VŠVU, 2006. ISBN 8089259049.
  9. RUSNÁKOVÁ, K. (ed.). V toku pohyblivých obrazov. Antológia textov o elektronickom a digitálnom umení v kontexte vizuálnej kultúry. Bratislava : VŠVU, 2005. ISBN 8088675979.
  10. GERŽOVÁ, J. Smrt' malby a súvisiace problémy. In: Profil 1/2017.
  11. PACHMANOVÁ, M. (ed.). Neviditeľná žena. Antologie súčasného amerického myšlení o feminizmu, dejinách a vizualitě. Praha : One Woman Press, 2002. ISBN 80-86356-16-7.
  12. OATES-INDRUCHOVÁ, L. Dívčí válka s ideologií: klasické texty angloamerického feministického myšlení. Praha : Sociologické nakladatelství, 1998. Studijní texty. ISBN 80-85850-67-2.
  13. PACHMANOVÁ, M.: Neznámá území českého moderního umění: pod lupou genderu. Praha : Argo, 2004. ISBN 80-7203-613-0.
- Jazyk, ktorého znalosť je potrebná na absolvovanie predmetu: slovenský



<b>Language of instruction:</b> Slovak					
<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
0.0	50.0	0.0	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-MD207A/22	<b>Course title:</b> History of Art 12
<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> 2 / 2 <b>hours per semester:</b> 26 / 26 <b>Teaching method:</b> on-site	
<b>Credits:</b> 4	<b>Working load:</b> 100 hours
<b>Recommended semester/trimester:</b> 2.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The most important condition for completing the course is the acquisition of knowledge about the contemporary world of visual art, the ability to orient themselves in individual artistic strategies, tendencies and media manifestations of contemporary visual artists in the world and in Slovakia. The student should have the ability to know the representative personalities within the individual tendencies of visual art, 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 individual topics, critically evaluate visual material and adequately argue. The final evaluation consists of a written test, in which the student demonstrates knowledge of the basic works of visual art, can identify them and classify art history. The exam includes an oral part, in which the student presents knowledge of theoretical knowledge, the ability to express themselves on a specific topic and argue appropriately. <p>Hodnotenie predmetu:</p> 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 two semesters, the student will be gradually acquainted with the various strategies and trends in the world of visual arts and architecture. He will gain an overview of the basic characteristics of contemporary art, the specific post-media situation in which the media hybridizes. The overview will cover basic terminology, the student will be acquainted with important personalities of individual media speeches 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 contemporary visual art.	

2. Politically engaged art. An overview of the formats of politically engaged visual art in the world and in Slovakia. National mythology and artistic reaction.
3. Socially engaged art in the world and in Slovakia. Elaboration of topics of basic human rights, protection of human values, immigration and religious freedoms.
4. Environmental and ecological involvement in contemporary visual art. Strategies and tendencies in Slovakia and in the world.
5. Landscape phenomenon in contemporary visual art.
6. Institutional criticism. Artistic reaction to the activities of institutions operating in the world of visual art.
7. Participatory art. Strategies of participatory art and categories of relational aesthetics.
8. Documentary strategies in visual arts. Documentary turn in artistic practice and its media formats.
9. Curatorial projects in contemporary visual art. The position of the curator in gallery practice.
10. The nineties in world and Slovak visual art.
11. Zero years in world and Slovak visual art.
12. Tenth years in world and Slovak visual art.
13. Final summary, evaluation of achieved results.

**Recommended or required literature:**

1. ZÁLEŠÁK, J. Umění spolupráce. Praha – Brno : VVP AVU – MU, 2011. ISBN 978-80-87108-26-0.
2. BOURRIAUD, N. „Vztahová estetika“. In: Umělec, 2002, č. 4, s. 86–91.
3. 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
4. LIND, M.: Obrat k spolupráci. In Sešit pro umění, teorii a příbuzné zóny, 2007, č. 1–2, s. 39–63.
5. BENJAMIN, W. Umelecké dielo vo veku svojej technickej reprodukovateľnosti. Bratislava : Iluminácie : Kalligram, . 1999. ISBN 80-7149-248-5.
6. DEBORD, G. Společnost spektaklu. Praha : into, 2007. ISBN 8090335554.
7. POSPISZYL, T. Před obrazem. Antologie americké výtvarné teorie a kritiky. Praha : OSVU, 1998. ISBN 80-238-1286-6.
8. GERŽOVÁ, J. Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava : VŠVU, 1999. ISBN 80-968283-0-4
9. KUKUROVÁ, L. Strach z neznámeho. Bratislava : Goethe-Institut, 2016. ISBN 978-80-972591-2-9
10. HRABUŠICKÝ, A. Slovenský mýtus. Bratislava : SNG a SNM, 2006. ISBN: 978-80-8059-125-0

**Language of instruction:**

Slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

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



## COURSE INFORMATION SHEET

<b>University:</b> Catholic University in Ružomberok	
<b>Faculty:</b> Faculty of Education	
<b>Course code:</b> KVV/Vv-MD211A/22	<b>Course title:</b> Intermedia Art 12
<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> II.	
<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 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 conceptual art - land art - action art. Demonstrate the ability of independent creative work and the expression of one's artistic-didactic opinion. Work with the acquired knowledge in postphotography and electronic media. Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teaching. Acquire and to develop 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. conceptual art - land art - action art.
2. Individual application of the topic based on the student's predispositions.
3. Conceptual art, landart and action art. Ideological and technical preparation of the topic.
4. Snow. Joint action in nature. Video documentation.
5. Action painting. Realization of joint work.
6. Application of knowledge from joint creation to one's own solution of the topic.
7. Consultation of current results of individual solution of the topic
8. Development of current results of individual solution of the topic.
9. Realization of own project.
10. Presentation of the state of implementation of own project
11. Digital processing of the implemented project.
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. ČARNÁ, D. : Z mesta von. Art in nature. Bratislava: GMB, 2007, ISBN 978 8088 762 959
4. RUSNÁKOVÁ, K. (ed.). In the flow of moving images. Anthology of texts on electronic and digital art in the context of visual culture. Bratislava: VŠVU, 2005. ISBN 8088675979.
5. RUSSIA, P. 2010. Computer graphics 2010. Ružomberok: Verbum, 2010. 99 p. ISBN 9788080846602.
6. ČARNÁ, D. : TRIBULOVA, B. : Open Gallery, Slovak Center for Visual Arts, Kunsthalle Bratislava, 2018, ISBN 80-968283-0-4

**Language of instruction:**

slovak language

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

Assessed students in total: 4

A	B	C	D	E	FX
25.0	75.0	0.0	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-MD212A/22	<b>Course title:</b> Natural Studio 12
<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> II.	
<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> To provide students with specific information and experience of the reaction to the natural environment in the intentions of conceptual, process art and landart. 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 conceptual art - land art - action art. Demonstrate the ability of independent creative work and the expression of one's artistic-didactic opinion. Work with the acquired knowledge in postphotography and electronic media. Acquire abilities, knowledge and skills for independent creative pedagogical work in the field of study of fine arts teaching. Acquire and to develop 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.	
<b>Course contents:</b>	

14. Introduction. conceptual art - land art - action art.
15. Individual application of the topic based on the student's predispositions.
16. Snow - Ideological-technical preparation of the topic, / white on white /.
17. Snow. Joint action in nature. Photo and video documentation.
18. Snow - processing of photo and video documentation with the author's concept of the student.
19. Snow - finalization of the student's author's project.
20. Spring - Ideological and technical preparation of the theme, / rediscovery of color in nature /
21. Spring - Joint action in nature. Photo and video documentation.
22. Spring - processing of photo and video documentation with the author's concept of the student.
23. Spring - finalization of the student's author's project.
24. Application of knowledge and experience from the subject to the teaching process.
25. 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.
26. Final summary, evaluation of achieved results, public presentation.

**Recommended or required literature:**

7. GERŽOVÁ, J.: Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Bratislava. VŠVU, 1999. ISBN 80-968283-0-4
8. GERŽOVÁ, J.: 1998. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: VŠVU, ISBN 8088675553
9. ČARNÁ, D.: Z mesta von. Umenie v prírode. Bratislava: GMB, 2007, ISBN 978 8088 762 959
10. RUSNÁKOVÁ, K. (ed.). V toku pohyblivých obrazov. Antológia textov o elektronickom a digitálnom umení v kontexte vizuálnej kultúry. Bratislava : VŠVU, 2005. ISBN 8088675979.
11. RUSKO, P. 2010. Počítačová grafika 2010. Ružomberok: Verbum, 2010. 99 s. ISBN 9788080846602.
12. ČARNÁ, D.: TRIBULOVÁ, B.: Otvorená galéria, Slovenské centrum vizuálnych umení, Kunsthalle Bratislava, 2018, ISBN 80-968283-0-4

**Language of instruction:**

slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
50.0	50.0	0.0	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-MD200C/23	<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> 1.	
<b>Level of study:</b> II.	
<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% Aim of the course: 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.	
<b>Learning outcomes of the course:</b> 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: 3

A	B	C	D	E	FX
66.67	33.33	0.0	0.0	0.0	0.0

**Name of lecturer(s):** Mgr. art. Pavlína Čierna, ArtD.**Last modification:** 13.07.2023**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-MD204A/22	<b>Course title:</b> Painting 11
<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> II.	
<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 previous 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 processes, current trends in painting in Slovakia and abroad, important authors.
2. Assignment of the topic Reflection of an experienced work of art. In an individual process to process the experience of the literature of art, music, film, architecture, consultations.
3. Presenting concepts and sketches on a given topic, looking for important authors in drawing and painting close to their own conception of artistic intent.
4. Submission of sketches and solutions to the artistic intent of the consultation. Formats A5, A4 use the knowledge from previous semesters of the subject, mix of media.
5. Submission of sketches and solutions, consultations, corrections, formats A5, A4, mix of media.
6. Submission of sketches and solutions, consultations, corrections, formats A5, A4, mix of media.
7. Selection and realization of a composition for a larger format 150 x 100 cm, author's technique, consultations.
8. Continuation of implementation on a larger format, experimentation in materials and techniques.
9. Continuation of implementation on a larger format, experimentation in materials and techniques.
10. Continuation of implementation on a larger format, experimentation in materials and techniques.
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: 4

A	B	C	D	E	FX
50.0	25.0	25.0	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-MD202A/22	<b>Course title:</b> Plastic Art Disciplines 11
<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> 1.	
<b>Level of study:</b> II.	
<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 from the end of the 20th century to the present. 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 the methodology of art education for the pedagogical practice of the student - to continue to systematically deepen the knowledge in the field of art education methodology concerning 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
- be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

### **Course contents:**

1. Introduction to the issues of spatial art disciplines, acquaint students with the nature of the following tasks aimed at the use of exclusively abstract means of expression and abstract sculptural forms with the limitation of the use of transcription of reality.

2. Globalization.

Under the influence of globalization and the crisis of the Western canon of art history, the world map of art is changing - its form is also beginning to be co-created by artists who have so far been excluded from Western society and its art world.

(Chris Ofili, Kara Walker, Isaak Julien, Fred Wilson, Doris Salcedo, Antony Gormly, Marlene Dumas, Mona Hatoum, Felix Gonzalez-Torres, Gabriel Orozco, Vic Muniz, Huang Yong Ping).

Determining the individual theme according to the choice of the listener, the use of any sculptural materials and procedures.

3. Identity in art

Reflection on the phenomenon of identity in art practice. Postfeminism has a strong position in this area.

(Guerrilla Girls, Jana Želibská, Ilona Németh, Denisa Lehocká, Petra Nováková-Ondreičková, Jana Bodnárová, Mária Čorejová, Anna Daučíková, Lucia Dovičáková, Eva Filová, Milan Mikuláščík, Martin Piaček, Ivana Šáteková, Jana Štěpánová, Anetta Mona Chişa, Lucia Tkáčová). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

4. The art of decadence

An artistic reaction to fringe topics such as pain, sex, pop, madness, gossip or death.

(Gilbert & George, Damien Hirst, Jürgen Klauke, Robert Mapplethorpe, Catherine Opie, Cindy Sherman, Joel-Peter Witkin, David Wojnarowicz, Nobuyoshi Araki, Martin Gerboc, Jake and Dinos Chapman, ORLAN, Jan van Oost, Andres Serrano, Ondřej Brody, Jiří Černický, David Černý, Ivan Pinkava, Maurizio Cattelan). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

5. Paradox 90

Artistic reaction to the phenomenon of the 90s in art in Slovakia.

(Juraj Bartusz, Marko Blažo, Klára Bočková, Ivan Csudai, Anton Čierny, Pavlína Fichta Čierna, Daniel Fischer, Vladimír Havrilla, Július Koller, Bohuš and Monika Kubinskí, Otis Laubert, Peter Meluzin, Monogramista T.D, Ilona Németh, Roman Ondák, Boris Ondreička, Karol Pichler, Peter Rónai, Dorota Sadovská, Rudolf Sikora, Ľubo Stacho, Laco Teren, Jana Želibská). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

6. Zero years

Reflection on the specifics of the zero years in the visual arts in Slovakia.

(Štefan Balázs, Peter Bartoš, Juraj Bartusz, Marko Blažo, Erik Binder, Binderfresh (Viktor Frešo & Erik Binder, Radovan Čerevka, Pavlína Fichta Čierna, Anton Čierny, Ivan Csudai, Ladislav Černý, Anna Daučíková, Lucia Dovičáková, Stano Filko, Daniel Fischer, Zuzana Flimelová, Viktor Frešo, Květa Fulierová, Roman Galovský, Anetta Mona Chişa & Lucia Tkáčová, Peter Janáčik, Martin Kollár, Július Koller and Květa Fulierová, Marek Kvetan, Otis Laubert, Matúš Lányi, Stano Masár, Milan Mikula, Svätopluk Míkyta, Eva Moflárová, Monogramista TD, Boris Németh, Ilona Németh, Miroslav Nicz, Roman Ondák, Igor Ondruš, Rastislav Podoba, Mikuláš Podprocký, Vladimír Popovič, Juraj Puchovský, Veronika Rónaiová, Jarmila Sabová-Džuppová, Dorota Sadovská, Ľuba Sajkalová, Martin Sedlák, Rudolf Sikora, Boris Sirka, Adam Szentpétery, Erik Šille, Veronika

Šramatyová, Ján Triaška, Emöke Vargová, Ján Vasilko, XYZ (Milan Tittel and Juraj Gavula). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

#### 7. Gloria in Excelsis Deo - spirituality and reason

Artistic reaction to current religious topics in society, such as intolerance, religious intolerance, persecution, etc.

(Maurizio Cattelan, Erik Binder, Štefan Papčo, Ladislav Čarný, Ján Kudlička, Pavol Rusko, Rastislav Biarinec, Kristián Németh, Janka Duchoňová). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

#### 8. Slovak myth

Taking an artistic attitude towards the manifestations of Slovak national mythology. (Alexandra Anušev Borsíková, Dalibor Bača, Juraj Bartusz, Anton Čierny, Jozef Jankovič, Peter Kalmus, Kassaboys, Noro Knap, Daniela Krajčová, Jaroslav Kyša, Radko Mačuha, Svätopluk Mikyta, Jarmila Mitříková and Dávid Demjanovič, Ilona Németh, Martin Piaček, Rastislav Image, Nóra Ružičková, Rudolf Sikora, Anabela Sládek, Ľubo Stacho, Martin Šutovec, Milan Vagač, Jaroslav Varga). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

#### 9. The power of the helpless

Artistic interventions responding to current political events after 1989.

(Darina Alster & Tamara Moyzes, Dalibor Bača, Zbyněk Baladrán, Blažej Baláž, Pavlína Fichta Čierna, Jiří Černický, Eva Filová, Daniel Fischer, Andreas Gajdošík, Guma Guar, Oto Hudec, Anetta Mona Chiša & Lucia Tkáčová, Peter Kalmus, Kassaboys, Michal Kindernay, Krištof Kintera, Šymon Kliman, Lenka Klodová, Zdena Kolečková, Jan J. Kotík, Marie Lukáčová, Marcel Mališ, Peter Meluzin, Michal Moravčík, Mothers Artlovers, Michal Murin, Ilona Németh, Martin Piaček, Pode Bal, Tomáš Rafa, Reaction, Emília Rigová, Rafani, Maroš Rovňák, Rudolf Sikora, We Stand by Culture, Kateřina Šedá, Maja Štefančíková, Nová Věctvo, Martin Zet). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

#### 10. Sen vs. reality

Political activism in the visual arts focused on naming serious social problems in the country, respectively. on a global scale.

(Tomáš Rafa, Artur Żmijewski, Daniela Krajčová, Joanna Rajkowska, Dudas Brothers, Mr. Bra, XYZ, Kassaboys, Anetta Mona Chisa & Lucia Tkáčová, Jarmila Mitříková & Dávid Demjanovič, Jana Kapelová, P.O.L.E., Public Pedestal, Magdaléna Kuchtová). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

#### 11. Fear of the unknown - a socially engaged art of the last decade

Reflections on the topics of protection of human works, respect for basic human values, or criticism of manifestations of intolerance and intolerance.

(Kristián Németh, Janka Duchoňová, Artur Żmijewski, Daniela Krajčová, Kateřina Šedá, Dan Perjovschi, Tomáš Rafa, Mario Chromý, Daniela Krajčová, Alena Foustková, Mandy Gehrt, Oto Hudec, Radovan Čerevka, Martin Piaček). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

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. Fear of the unknown

Publisher: Goethe-Institut, Bratislava 2016

Texts: Jana Binder, Richard Gregor, Michal Hvorecký, Lenka Kukurová, Zuzana Uličianska

Editor: Lenka Kukurová

## 2. OBJECTIVE

First edition, Slovak Center for Visual Arts, Kunsthalle Bratislava, Bratislava 2019

Editors: Vladimír Beskid, Katarína Trnovská, Nina Vrbanová

Authors of texts: Vladimír Beskid, Jana Písaříková, Petr Ingerle

## 3. OPEN GALLERY

Proceedings of the Gallery Pedagogy Conference, Slovak Center for Visual Arts, Kunsthalle Bratislava, Bratislava, 2018

Editors: Daniela Čarná, Barbora Tribulová

Authors of texts: Oldřich Bystrický, Daniela Čarná, Hana Dočkalová, Marie Fulková, Ivona Hasalová, Ondřej Horák, Iveta Horáková, Hana Hudcovičová Lukšů, Lucia Kotvanová, Marcela Kvetková, Martina Martincová, Jozef Matuška, Ida Muráňová, Soňa Patúcová, Alice Sovadinová, Barbora Skaloudova, Barbora Tribulova

## 4. Two countries: the image of Slovakia: 19th century x present

Almášiová, Lucia (Author), Čičo, Martin (Editor), Bratislava: Slovak National Gallery, 2014.

## 5. Slovak myth

Editor: Aurel Hrabušický, Introduction: Aurel Hrabušický

Authors of texts: Ján Abelovský, Katarína Bajcurová, Petra Hanáková, Aurel Hrabušický, Gábor Hushegyi, Rudolf Chmel, Eva Krekovičová, Alexandra Kusá, Ute Raßloff, Tomáš Štrauss, Peter Zajac, Number of pages: 240, Published by: SNG in cooperation with SNM, Bratislava 2006.

ISBN: 978-80-8059-125-0

6. RUSNÁKOVÁ, Katarína: History and Theory of Media Art in Slovakia. Bratislava: Academy of Fine Arts, 2006.

7. RUSNÁKOVÁ, K. (ed.). In the flow of moving images. Anthology of texts on electronic and digital art in the context of visual culture. Bratislava: VŠVU, 2005. ISBN 8088675979.

8. GERŽOVÁ, J. Death of painting and related problems. In: Profile 1/2017.

9. ORIŠKOVÁ, M. (ed.): Museum effect: subjects, practices, audience. An anthology of the museum's Anglo-American Critical Theory texts. Bratislava: VŠVU.

10. ZÁLEŠÁK, J. Art of Cooperation. Prague - Brno: VVP AVU - MU, 2011. ISBN 978-80-87108-26-0.

11. PACHMANOVÁ, M. (ed.). Invisible woman. An anthology of contemporary American thought about feminism, history and visuality. Prague: One Woman Press, 2002. ISBN 80-86356-16-7.

12. Rusnáková, Katarína [editor] -

Two studies: Gender aspects in contemporary visual art in Slovakia / Gilles Deleuze and thinking about the film image: University textbooks. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2009. - S. 124. - ISBN 978-80-89078-55-4

13. Rusnáková, Katarína: The Visual Representation of Gender and Sexual Identities in the New Media in Slovakia In: Transitland. Video Art from Central and Eastern Europe 1989 - 2009: anthology. Budapest: Ludwig Museum - Museum of Contemporary Art, 2009. - ISBN 978-963-9537-21-7. - with. 139 - 148

14. ČARNÁ, D. Z mesta von. Art in nature. Bratislava: GMB, 2007. ISBN 9788088762959

**Language of instruction:**

slovak

<b>Notes:</b>					
<b>Course evaluation:</b> Assessed students in total: 5					
A	B	C	D	E	FX
20.0	0.0	60.0	20.0	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-MD209A/22	<b>Course title:</b> Plastic Art Disciplines 12
<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> II.	
<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 from the end of the 20th century to the present. 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 the methodology of art education for the pedagogical practice of the student - to continue to systematically deepen the knowledge in the field of art education methodology concerning 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
- be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

### **Course contents:**

1. Introduction to the issues of spatial art disciplines, acquaint students with the nature of the following tasks aimed at the use of exclusively abstract means of expression and abstract sculptural forms with the limitation of the use of transcription of reality.

2. Migration - a socially engaged art of the last decade

The current issue of postcolonial migration, which also concerns the environment of Slovakia, and its reflection by works of art.

(Danh Vo, Daniela Krajčová, Oto Hudec, Monogramista T.D., Ynka Shonibare, Isaac Julien, Tomáš Rafa, Janka Duchoňová, Kristián Németh, Mandy Gehrt, Radovan Čerevka, Pavlína Fichta Čierna, Anna Witt, Eliška Vrbová, Dan Perjovschi, Big Hope) . Determining the individual theme according to the choice of the listener, the use of any sculptural materials and procedures.

3. Reflection of mass media - socially engaged art of the last decade in Slovakia

Ability to respond artistically to the activities of the media, finding appropriate artistic means to express the pitfalls of their work.

(Peter Kalmus, Erik Sikora, Tomáš Rafa, Pavlína Fichta Čierna, Radovan Čerevka, Gustav Metzger, Aleksandra Mirová). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

4. Civic activism and manifestations of socially engaged art in the world

A reaction to visual artists who deal with socio-critical and political issues in individual countries.

(Ai Weiwei, Adel Abdessemed, Eija-Liisa Ahtilová, Paul Chan, Jeremy Deller, Emily Jacir, Brian O'Doherty, Taryn Simons, Omer Fast, Christoph Büchel, Thomas Hirschhorn). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

5. Landscape phenomenon - current trends in 21st century art. abroad

Artistic interpretation of the landscape, its intensive research, artistic expression of its character, naming of historical changes and transformations.

(Georg Dietzler, Georg Steinmann, Vito Acconci, Maya Linová, Milton Becerra, Januchi Kakizaki, Mel Chin, Ugo Rondinone, Richard Shilling, Strijdom van der Merwe, Maya Lin, Eberhard Bosslet). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

6. Landscape phenomenon - current trends in 21st century art. in Slovakia

Possibilities of imitating the landscape in the contemporary language of visual art.

(Július Koller, Rastislav Biarinec, Štefan Papčo, Oto Hudec, Filip Jurkovič, Michal Kern, Michal Machciník, Erika Miklášová, Monika Pascoe Mikyšková, Juliana Mrvová, Rastislav Podoba, Ludwik Holesz, Rastislav Sedlačík). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

7. Landscape phenomenon - environmental interventions

An artistic response to environmental problems, referring to political, historical and social contexts.

(Blažej Baláž, Matej Vakula, Oto Hudec, Elena Pätoprstá, Andrej Poliak, Erik Sikora, Michal Šimonfy and Martinka Bobriková and Oscar de Carmen). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

8. Lost country

Artistic research and documentation of a country undergoing fundamental changes.

(Rastislav Biarinec, Pavol Rusko, Ján Kudlička, Radovan Čerevka, Alex Mlynárčik, Jana Želibská, Artprospekt P.O.P., Július Koller, Ľubomír Ďurček, Otis Laubert, Vladimír Kordoš, Matej Krén, Marián Mudroch, Michal Kern, Dezider Tóth, Daniel Fischer, Rudolf Sikora, Juraj Melis).

Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

9. Current personalities of Czech fine art

Artistic reaction to stimuli from the current Czech art scene.

(Krištof Kintera, Eva Kotátková, Kateřina Šedá, Jiří Kovanda, Jiří David, Jiří Surůvka, Vladimír Kokolia, Milena Dopitová, Jan Náleverka, Pavla Sceranková, Zbyněk Baladrán, Dominik Lang, Ján Mančuška, Josef Bolf, Jakub Nepraš, Filip Cenek, Mark Ther, Vasil Artamotov / Alexej Kluykov, Jiří Skála, Michal Pěchouček, Barbora Klímová, Tomáš Vaněk, Markéta Othová, Tomáš Vaněk, Jiří Černický, Michal Pěchouček, Alena Kotzmanová, Michaela Thelenová, Alexandra Vajd, Hynek Alt). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

10. Current personalities of world art

Reflection on current personalities of visual art in the world.

(Tomás Saraceno, Olafur Eliasson, Claire Fontaine, Kader Attia, Benjamin Sabatier, Nairy Baghramian, Chiharu Shiota, Jon Rafman, Doris Salcedo, Felix Gonzalez-Torres, Mona Hatoum, Damián Ortega, Pablo Rasgado, Gabriel Orozco, Michael Sailstorfer, Monika Sosnowska , Mirosław Bałka, Konrad Smolenski, Franz West, Dan Perjovschi, June Crespo, Maurizio Cattelan, Fabio Mauri, Dan Graham, Paul McCarthy, Roxy Payne, Anish Kapoor, Cornelia Parker, Damien Hirst, David Nash, Marc Quinn, Michael Dean, Phyllida Barlow, Richard Deacon, Ryan Gander, Sarah Lucas, Tony Cragg). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

11. Individual artistic strategies of the last decade

An artistic reaction to the visual art of the tenth years of the 21st century.

(Tomás Saraceno, Olafur Eliasson, Claire Fontaine, Kader Attia, Benjamin Sabatier, Nairy Baghramian, Chiharu Shiota, Jon Rafman, Doris Salcedo, Felix Gonzalez-Torres, Mona Hatoum, Damián Ortega, Pablo Rasgado, Gabriel Orozco, Michael Sailstorfer, Monika Sosnowska , Mirosław Bałka, Konrad Smolenski, Franz West, Dan Perjovschi, June Crespo, Maurizio Cattelan, Fabio Mauri, Dan Graham, Paul McCarthy, Roxy Payne, Anish Kapoor, Cornelia Parker, Damien Hirst, David Nash, Marc Quinn, Michael Dean, Phyllida Barlow, Richard Deacon, Ryan Gander, Sarah Lucas, Tony Cragg). Developing the topic from the previous task, the use of any sculptural materials and techniques - spatial composition.

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. Fear of the unknown

Publisher: Goethe-Institut, Bratislava 2016

Texts: Jana Binder, Richard Gregor, Michal Hvorecký, Lenka Kukurová, Zuzana Uličianska

Editor: Lenka Kukurová

## 2. OBJECTIVE

First edition, Slovak Center for Visual Arts, Kunsthalle Bratislava, Bratislava 2019

Editors: Vladimír Beskid, Katarína Trnovská, Nina Vrbanová

Authors of texts: Vladimír Beskid, Jana Písaříková, Petr Ingerle

## 3. OPEN GALLERY

Proceedings of the Gallery Pedagogy Conference, Slovak Center for Visual Arts, Kunsthalle Bratislava, Bratislava, 2018

Editors: Daniela Čarná, Barbora Tribulová

Authors of texts: Oldřich Bystrický, Daniela Čarná, Hana Dočkalová, Marie Fulková, Ivona Hasalová, Ondřej Horák, Iveta Horáková, Hana Hudcovičová Lukšů, Lucia Kotvanová, Marcela Kvetková, Martina Martincová, Jozef Matuška, Ida Muráňová, Soňa Patúcová, Alice Sovadinová, Barbora Skaloudova, Barbora Tribulova

## 4. Two countries: the image of Slovakia: 19th century x present

Almášiová, Lucia (Author), Čičo, Martin (Editor), Bratislava: Slovak National Gallery, 2014.

## 5. Slovak myth

Editor: Aurel Hrabušický, Introduction: Aurel Hrabušický

Authors of texts: Ján Abelovský, Katarína Bajcurová, Petra Hanáková, Aurel Hrabušický, Gábor Hushegyi, Rudolf Chmel, Eva Krekovičová, Alexandra Kusá, Ute Raßloff, Tomáš Štrauss, Peter Zajac, Number of pages: 240, Published by: SNG in cooperation with SNM, Bratislava 2006.

ISBN: 978-80-8059-125-0

6. RUSNÁKOVÁ, Katarína: History and Theory of Media Art in Slovakia. Bratislava: Academy of Fine Arts, 2006.

7. RUSNÁKOVÁ, K. (ed.). In the flow of moving images. Anthology of texts on electronic and digital art in the context of visual culture. Bratislava: VŠVU, 2005. ISBN 8088675979.

8. GERŽOVÁ, J. Death of painting and related problems. In: Profile 1/2017.

9. ORIŠKOVÁ, M. (ed.): Museum effect: subjects, practices, audience. An anthology of the museum's Anglo-American Critical Theory texts. Bratislava: VŠVU.

10. ZÁLEŠÁK, J. Art of Cooperation. Prague - Brno: VVP AVU - MU, 2011. ISBN 978-80-87108-26-0.

11. PACHMANOVÁ, M. (ed.). Invisible woman. An anthology of contemporary American thought about feminism, history and visuality. Prague: One Woman Press, 2002. ISBN 80-86356-16-7.

12. Rusnáková, Katarína [editor] -

Two studies: Gender aspects in contemporary visual art in Slovakia / Gilles Deleuze and thinking about the film image: University textbooks. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2009. - S. 124. - ISBN 978-80-89078-55-4

13. Rusnáková, Katarína: The Visual Representation of Gender and Sexual Identities in the New Media in Slovakia In: Transitland. Video Art from Central and Eastern Europe 1989 - 2009: anthology. Budapest: Ludwig Museum - Museum of Contemporary Art, 2009. - ISBN 978-963-9537-21-7. - with. 139 - 148

14. ČARNÁ, D. Z mesta von. Art in nature. Bratislava: GMB, 2007. ISBN 9788088762959

**Language of instruction:****Notes:**

<b>Course evaluation:</b> Assessed students in total: 4					
A	B	C	D	E	FX
0.0	50.0	50.0	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-MD216A/22	<b>Course title:</b> Plastic Art Disciplines Final Thesis 13
<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> II.	
<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 from the end of the 20th century to the present. 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 the methodology of art education for the pedagogical practice of the student - to continue to systematically deepen the knowledge in the field of art education methodology concerning 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
- be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the issues of spatial art disciplines, acquaint 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.

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 - tri. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5

**Language of instruction:**

slovak language

**Notes:**

**Course evaluation:**

Assessed students in total: 3

A	B	C	D	E	FX
33.33	0.0	66.67	0.0	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-MD205A/22	<b>Course title:</b> Sculpture 11
<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> II.	
<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 from the end of the 20th century to the present. 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 the methodology of art education for the pedagogical practice of the student - to continue to systematically deepen the knowledge in the field of art education methodology concerning 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
- be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

**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.

**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. BIARINEC, R, PURDEŠ, Ľ, MELIŠ, J.:TA-tri. (Tribute to Juraj Meliš). Poprad: Tatra Gallery in Poprad, 2017, ISBN 978-80-88851-58-5 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: Slovak National Gallery, 2014 ISBN 978-80-8059-180-9 5. BAJCUROVÁ, K. Slovak Sculpture 1945 - 2015. Statue and object. Bratislava: Slovart, 2017. ISBN 9788097184711 6. BIARINEC, R. 2011. Catalog of sculptural works 1990 - 2010. Ružomberok: Verbum, 2011, 154 p. ISBN 9788080842734 2 7. COL. A. 2002. Sculpture. Koln: Taschen, 2002. 1151 p. ISBN 3822816620.

**Language of instruction:**

slovak

**Notes:**

**Course evaluation:**

Assessed students in total: 4

A	B	C	D	E	FX
25.0	0.0	75.0	0.0	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-MD200S/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:   hours per semester:</b> <b>Teaching method:</b> on-site					
<b>Credits:</b> 16		<b>Working load:</b> 400 hours			
<b>Recommended semester/trimester:</b> 3., 4..					
<b>Level of study:</b> II.					
<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: 22					
A	B	C	D	E	FX
13.64	27.27	40.91	18.18	0.0	0.0
<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-MD201A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 11
<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> 1.	
<b>Level of study:</b> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of specific topics 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 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. <b>Learning outcomes:</b> 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. It continued to systematically deepen knowledge in the field of art education methodology concerning 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 in 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 mostly abstract artistic means of expression and abstract forms of painting. Use of realistic transcription of reality only in agreement with the teacher and in topics where such a form is required.

2. Globalization (Anetta Mona Chişa, Lucia Tkáčová, Mladen Stilinović, Liu Ding, Vladimír Havlík, Michaela Thelenová, Mona Hatoum, Felix Gonzalez-Torres, Gabriel Orozco, Vic Muniz, Huang Yong Ping). Determining the individual way of solving the topic according to the choice of the listener using any painting materials and procedures from classical to photography and electronic media.

3. Identity in Art (J. Chicago, V. Export, C. Schneemann, M. Abramovic, C. Sherman, B. Kruger, S. Levin, J. Holzer, Guerrilla Girls, M. Kelly, J. Želibská, I Krošláková, A. Daučíková, I. Németh, D. Lehocká, O. Nováková-Ondreičková, E. Filová, P. Čížková, L. Dovičáková, Jana Bodnárová, Mária Čorejová, Anna Daučíková, Lucia Dovičáková, Eva Filová, Milan Mikulášтик , Martin Piaček, Ivana Šáteková, Jana Štěpánová).

Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.

4. The Art of Decadence (Gilbert & George, Damien Hirst, Jürgen Klauke, Robert Mapplethorpe, Catherine Opie, Cindy Sherman, Joel-Peter Witkin, David Wojnarowicz, Nobuyoshi Araki, Martin Gerboc, Jake and Dinos Chapman, ORLAN, Jan van Oost, Andres Serrano, Ondřej Brody, Jiří Černický, David Černý, Ivan Pinkava, Maurizio Cattelan). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.

5. Paradox 90 (Juraj Bartusz, Marko Blažo, Klára Bočkayová, Ivan Csudai, Anton Čierny, Pavlína Fichta Čierna, Daniel Fischer, Vladimír Havrilla, Július Koller, Bohuš and Monika Kubinskí, Otis Laubert, Peter Meluzin, Monogramista T.D, Ilona Németh, Roman Ondák, Boris Ondreička, Karol Pichler, Peter Rónai, Dorota Sadovská, Rudolf Sikora, Ľubo Stacho, Laco Teren, Jana Želibská). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.

6. Zero Years (Štefan Balázs, Peter Bartoš, Juraj Bartusz, Marko Blažo, Erik Binder, Binderfresh (Viktor Frešo & Erik Binder, Radovan Čerevka, Pavlína Fichta Čierna, Anton Čierny, Ivan Csudai, Ladislav Čarný, Anna Daučíková, Lucia Dovičáková, Richard Fajnor, Stano Filko, Eva Filová, Daniel Fischer, Zuzana Flimelová, Viktor Frešo, Květa Fulierová, Roman Galovský, Anetta Mona Chişa & Lucia Tkáčová, Peter Janáčik, Peter Kalmus, Juraj Kollár, Martin Kollár, Július Koller and Květa Fulierová, Marek Kvetan, Otis Laubert, Matúš Lányi, Stano Masár, Milan Mikula, Svätopluk Mikyta, Eva Moflárová, Monogramista T • D, Boris Németh, Ilona Németh, Miroslav Nicz, Lucia Nimcová, Roman Ondák, Igor Ondruš, Rastislav Podoba, Mikuláš Podprocký, Vladimír Popovič, Juraj Puchovský, Veronika Rónaiová, Jarmila Sabová-Džuppová, Dorota Sadovská, Ľuba Sajkalová, Martin Sedlák, Rudolf Sikora, Boris Sirka, Adam Szentpétery, Erik Šille, Veronika Šramatyová, Ján Triaška, Emöke Vargová, Ján Vasilko, XYZ (Milan Tittel and Ju Paradise Gavula), Dušan Zahoranský, Vlasta Žáková, Gabriela Binderová, Mira Gáberová, Mario Chromý and Mark Ther, Kassaboys (Radovan Čerevka, Tomáš Makara, Peter Vráběl), Jaroslav Kyša, Michal Murin, Peter Rónai, Anabela Žigová). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.

7. Gloria in Excelsis Deo - spirituality and reason (Maurizio Cattelan, Erik Binder, Štefan Papčo, Ladislav Čarný, Ján Kudlička, Pavol Rusko, Rastislav Biarinec). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.



8. The Slovak Myth (Alexandra Anušev Borsíková, Dalibor Bača, Juraj Bartusz, Anton Čierny, Jozef Jankovič, Peter Kalmus, Kassaboys, Noro Knap, Daniela Krajčová, Jaroslav Kyša, Radko Mačuha, Svätopluk Mikyta, Jarmila Mitříková and Dávid Demjanovič, Ilona Németh, Martin Piaček, Rastislav Podoba, Nora Ružičková, Rudolf Sikora, Anabela Sládek, Ľubo Stacho, Martin Šutovec, Milan Vagač, Jaroslav Varga). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
9. The Power of the Powerless (Darina Alster & Tamara Moyzes, Dalibor Bača, Zbyněk Baladrán, Blažej Baláž, Pavlína Fichta Čierna, Jiří Černický, Eva Filová, Daniel Fischer, Andreas Gajdošík, Guma Guar, Oto Hudec, Anetta Mona Chiša & Lucia Tkáčová, Peter Kalmus, Kassaboys, Michal Kindernay, Krištof Kintera, Šymon Kliman, Lenka Klodová, Zdena Kolečková, Jan J. Kotík, Marie Lukáčová, Marcel Mališ, Peter Meluzin, Michal Moravčík, Mothers Artlovers, Michal Murin, Ilona Németh, Martin Piaček, Pode Bal , Tomáš Rafa, Reakcia, Emília Rigová, Rafani, Maroš Rovňák, Rudolf Sikora Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
10. Sen vs. fact (T. Rafa, A. Żmijewski, J. Rajkowska, Dudas Brothers, Mr. Bra, XYZ, Kassaboys, Anetta Mona Chisa & Lucia Tkáčová, Jarmila Mitříková & Dávid Demjanovič, Jana Kapelová, Chto Delat ?, P.O.L.E., Public pedestal, Magdalena Kuchtova). Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
11. Fear of the unknown - a socially engaged art of the last decade (). Developing a special approach to solving the topic 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 of didactic use of experience, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. KUKUROVÁ, L. : Fear of the Unknown, Bratislava, Goethe-Institut, 2016, ISBN 80-968283-0-4
2. BESKID, V. : TRNOVSKÁ, K. : VRBANOVA, N. : OBJECTIVE, Slovak Center for Visual Arts, Kunsthalle Bratislava, 2019, ISBN 80-968283-0-4
3. ČARNÁ, D. : TRIBULOVÁ, B. : Open Gallery, Slovak Center for Visual Arts, Kunsthalle Bratislava, 2018, ISBN 80-968283-0-4
4. HRABUŠICKÝ, A. : Slovak Myth, SNG in cooperation with SNM, Bratislava 2006. ISBN: 978-80-8059-125-0
5. RUSNÁKOVÁ, Katarína: History and Theory of Media Art in Slovakia. Bratislava: University of Fine Arts, 2006. ISBN 80-89259-04-9
6. RUSNÁKOVÁ, K. (ed.). In the flow of moving images. Anthology of texts on electronic and digital art in the context of visual culture. Bratislava: VŠVU, 2005. ISBN 8088675979.
7. GERŽOVÁ, J. Death of painting and related problems. In: Profile 1/2017.
8. ORIŠKOVÁ, M. (ed.): Museum effect: subjects, practices, audience. An anthology of the museum's Anglo-American Critical Theory texts. Bratislava: VŠVU. ISBN 80-89259-08-1
9. ZÁLEŠÁK, J. Art of Cooperation. Prague - Brno: VVP AVU - MU, 2011. ISBN 978-80-87108-26-0.
10. PACHMANOVÁ, M. (ed.). Invisible woman. An anthology of contemporary American thought about feminism, history and visuality. Prague: One Woman Press, 2002. ISBN 80-86356-16-7.
11. RUSNÁKOVÁ, K. : Two studies: Gender aspects in contemporary visual art in Slovakia / Gilles Deleuze and thinking about the film image: Vysokoškolské učebné texty. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2009. - S. 124. - ISBN 978-80-89078-55-4
12. RUSNÁKOVÁ, K. : The Visual Representation of Gender and Sexual Identities in the New Media in Slovakia In: Transitland. Video Art from Central and Eastern Europe 1989 - 2009, anthology. Budapest: Ludwig Museum - Museum of Contemporary Art, 2009. - ISBN 978-963-9537-21-7. - with. 139 - 148
13. ČARNÁ, D. : Z mesta von. Art in nature. Bratislava: GMB, 2007, ISBN 978 8088 762 959
14. 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: 4

A	B	C	D	E	FX
25.0	50.0	25.0	0.0	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-MD208A/22	<b>Course title:</b> Two-Dimensional Art Disciplines 12
<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> II.	
<b>Prerequisites:</b>	
<b>Requirements for passing the course:</b> The study is focused on research and development of specific topics 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 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. <b>Learning outcomes:</b> 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. It continued to systematically deepen knowledge in the field of art education methodology concerning 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 in 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 mostly abstract artistic means of expression and abstract forms of painting. Use of realistic transcription of reality only in agreement with the teacher and in topics where such a form is required.
2. Migration - a socially engaged art of the last decade.  
Determining the individual way of solving the topic according to the choice of the listener using any painting materials and procedures from classical to photography and electronic media.
3. Reflection of mass media - socially engaged art of the last decade in Slovakia (Peter Kalmus).  
Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
4. Civic activism and manifestations of socially engaged art in the world (Ai Weiwei).  
Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
5. Landscape phenomenon - current trends in 21st century art. abroad. Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
6. Landscape phenomenon - current trends in 21st century art. in Slovakia. Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
7. Landscape phenomenon - environmental interventions. Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
8. Lost Landscape (Rastislav Biarinec, Pavol Rusko, Ján Kudlička, Radovan Čerevka).  
Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
9. Current personalities of Czech fine arts (Krištof Kintera, Eva Kořátková, Kateřina Šedá, Jiří Kovanda, Jiří David, Jiří Surůvka, Vladimír Kokolia, Milena Dopitová, Jan Nálevka, Pavla Sceranková, Zbyněk Baladrán, Dominik Lang, Ján Mančuška, Josef Bolf, Jakub Nepraš, Filip Cenek, Mark Ther, Vasil Artamotov / Alexej Kluykov, Jiří Skála, Michal Pěchouček, Barbora Klímová, Tomáš Vaněk, Markéta Othová, Tomáš Vaněk, Jiří Černický, Michal Pěchouček, Alena Kotzmanová, Michaela Thelenová, Alexandra Vajd, Hynek Alt ).  
Developing a special approach to solving the theme using any painting materials and techniques from classical to photography and electronic media.
10. Current personalities of world art (Tomás Saraceno, Olafur Eliasson, Claire Fontaine, Kader Attia, Benjamin Sabatier, Nairy Baghramian, Chiharu Shiota, Jon Rafman, Doris Salcedo, Felix Gonzalez-Torres, Mona Hatoum, Damian Ortega, Pablo Rasgado, Gabriel Orozco, Michael Sailstorfer, Monika Sosnowska, Mirosław Balka, Konrad Smolenski, Franz West, Dan Perjovschi, June Crespo, Maurizio Cattelan, Fabio Mauri, Dan Graham, Paul McCarthy, Roxy Payne, Anish Kapoor, Cornelia Parker, Damien Hirst, David Nash , Marc Quinn, Michael Dean, Phyllida Barlow, Richard Deacon, Ryan Gander, Sarah Lucas, Tony Cragg).
11. Individual artistic strategies of the last decade (Tomás Saraceno, Olafur Eliasson, Claire Fontaine, Kader Attia, Benjamin Sabatier, Nairy Baghramian, Chiharu Shiota, Jon Rafman, Doris Salcedo, Felix Gonzalez-Torres, Mona Hatoum, Damian Ortega, Pablo Rasgado, Gabriel Orozco, Michael Sailstorfer, Monika Sosnowska, Mirosław Balka, Konrad Smolenski, Franz West, Dan Perjovschi, June Crespo, Maurizio Cattelan, Fabio Mauri, Dan Graham, Paul McCarthy, Roxy Payne, Anish Kapoor, Cornelia Parker, Damien Hirst, David Nash , Marc Quinn, Michael Dean, Phyllida Barlow, Richard Deacon, Ryan Gander, Sarah Lucas, Tony Cragg).

Developing a special approach to solving the theme 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 of didactic use of experience, evaluation of achieved results, public presentation.

**Recommended or required literature:**

1. KUKUROVÁ, L. : Fear of the Unknown, Bratislava, Goethe-Institut, 2016, ISBN 80-968283-0-4

2. BESKID, V. : TRNOVSKÁ, K. : VRBANOVÁ, N. : OBJECTIVE, Slovak Center for Visual Arts, Kunsthalle Bratislava, 2019, ISBN 80-968283-0-4

3. ČARNÁ, D. : TRIBULOVÁ, B. : Open Gallery, Slovak Center for Visual Arts, Kunsthalle Bratislava, 2018, ISBN 80-968283-0-4

4. HRABUŠICKÝ, A. : Slovak Myth, SNG in cooperation with SNM, Bratislava 2006. ISBN: 978-80-8059-125-0

5. RUSNÁKOVÁ, Katarína: History and Theory of Media Art in Slovakia. Bratislava: University of Fine Arts, 2006. ISBN 80-89259-04-9

6. RUSNÁKOVÁ, K. (ed.). In the flow of moving images. Anthology of texts on electronic and digital art in the context of visual culture. Bratislava: VŠVU, 2005. ISBN 8088675979.

7. GERŽOVÁ, J. Death of painting and related problems. In: Profile 1/2017.

8. ORIŠKOVÁ, M. (ed.): Museum effect: subjects, practices, audience. An anthology of the museum's Anglo-American Critical Theory texts. Bratislava: VŠVU. ISBN 80-89259-08-1

9. ZÁLEŠÁK, J. Art of Cooperation. Prague - Brno: VVP AVU - MU, 2011. ISBN 978-80-87108-26-0.

10. PACHMANOVÁ, M. (ed.). Invisible woman. An anthology of contemporary American thought about feminism, history and visuality. Prague: One Woman Press, 2002. ISBN 80-86356-16-7.

11. RUSNÁKOVÁ, K. : Two studies: Gender aspects in contemporary visual art in Slovakia / Gilles Deleuze and thinking about the film image: Vysokoškolské učebné texty. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2009. - S. 124. - ISBN 978-80-89078-55-4

12. RUSNÁKOVÁ, K. : The Visual Representation of Gender and Sexual Identities in the New Media in Slovakia In: Transitland. Video Art from Central and Eastern Europe 1989 - 2009, anthology. Budapest: Ludwig Museum - Museum of Contemporary Art, 2009. - ISBN 978-963-9537-21-7. - with. 139 - 148

13. ČARNÁ, D. : Z mesta von. Art in nature. Bratislava: GMB, 2007, ISBN 978 8088 762 959

14. 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: 4

A	B	C	D	E	FX
50.0	50.0	0.0	0.0	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-MD215A/22	<b>Course title:</b> Two-dimensional Art Disciplines Final Thesis 13
<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> II.	
<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. To be able to apply the acquired knowledge for the pedagogical needs of an art teacher.

**Course contents:**

1. Introduction to the issues of the Final Thesis of Area Art Disciplines 13, as to acquaint 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.

**Recommended or required literature:**

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10. PACHMANOVÁ, M. (ed.). Invisible woman. An anthology of contemporary American thought about feminism, history and visuality. Prague: One Woman Press, 2002. ISBN 80-86356-16-7.
11. RUSNÁKOVÁ, K. : Two studies: Gender aspects in contemporary visual art in Slovakia / Gilles Deleuze and thinking about the film image: Vysokoškolské učebné texty. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2009. - S. 124. - ISBN 978-80-89078-55-4
12. RUSNÁKOVÁ, K. : The Visual Representation of Gender and Sexual Identities in the New Media in Slovakia In: Transitland. Video Art from Central and Eastern Europe 1989 - 2009, anthology. Budapest: Ludwig Museum - Museum of Contemporary Art, 2009. - ISBN 978-963-9537-21-7. - with. 139 - 148
13. ČARNÁ, D. : Z mesta von. Art in nature. Bratislava: GMB, 2007, ISBN 978 8088 762 959
14. 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 language

**Notes:**

**Course evaluation:**

Assessed students in total: 3

A	B	C	D	E	FX
100.0	0.0	0.0	0.0	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.