

SYLLABUS
DOCTORAL SCHOOL
THE QUALIFICATION CYCLE FROM 2020 TO 2024 AND FROM 2019 TO 2023

GENERAL INFORMATION ABOUT THE COURSE				
Course/Module title		WORKSHOP INNOVATION AND ARTISTIC TRANSGRESSION IN THE VISUAL ARTS – IN SEARCH OF AN ORIGINAL ARTISTIC FORM OF EXPRESSION		
Name of the unit running the course		Doctoral School at the University of Rzeszów		
Course type (<i>compulsory, optional</i>)		Compulsory optional (specialist) elective		
Year/Semester		Year 2 and 3; winter semester		
Discipline		The Fine Arts and The Conservation of Works of Art		
Language of instruction		Polish		
Name of the course coordinator		Assoc. Prof. Marek Olszyński, Professor of The University of Rzeszów		
Name(s) of the person(s) teaching the course		Assoc. Prof. Marek Olszyński, Professor of The University of Rzeszów		
Prerequisites		Expert knowledge acquired during artistic studies, covering the area of high culture, with particular emphasis on the visual arts; ability to analyze and interpret a work of art, artistic activity in the field of visual arts, broadly understood		
ABSTRACT OF THE COURSE (a synthetic description of the content and objectives of the course; 100-200 words)				
<p>The objective of the course - in the theoretical part of classes - will be to learn and analyze the artistic directions and options in the visual arts that are important for the development of contemporary art. An important goal is also to develop the doctoral student's ability to discuss, to formulate precisely his or her judgments and statements on the artistic problems raised, and the phenomena that occur - above all - in the broadly understood field of the visual arts. The main objective of the course is to stimulate the process of a conscious artistic transgression, that is, the courage to cross rigid workshop canons and seek formal innovations, as part of the development of knowledge and practice regarding creative solutions that are aimed to prepare the doctoral student to use his/her skills in order to serve, because the original visual artist cannot be a slave to the chosen workshop. This will allow for the free expression of artistic concepts and an increase in its creative potential. This course is therefore to show doctoral students the full range of possibilities of using experiments which are both practical and formal. The final goal of the workshops will be to develop one's own concept of artistic activity, based on the aforementioned creative transgression, in the form of a completed work or a conceptual record.</p>				
LEARNING OUTCOMES FOR THE COURSE AND METHODS OF ASSESSMENT				
Learning outcome symbol	Intended learning outcomes	Reference to learning outcomes for PQF level 8 qualifications (symbol)	Format of classes (lectures, practical classes, etc.)	Methods of assessment of learning outcomes (e.g. tests, oral exam, written)

				exam, project, etc.)
Knowledge No.				
1.	Knows and understands Polish and world artistic achievements – mainly from the 20th and the 21st centuries, covering theoretical foundations as well as general and specific issues, specific to the discipline: fine arts and the conservation of works of art, to the extent that allows for a conscious, creative transgression based on a review of the existing paradigms – of a formal and workshop nature.	P8S-WG/1	Lectures	Oral Pass on the lecture
2.	Knows and understands the developmental trends of disciplines in the field of the visual arts and artistic techniques which are being taught	P8S-WG/2	Lectures	Oral Pass on the lecture
3.	Knows scientific research methodology in the field of the visual arts and the conservation of works of art	P8S-WG/3	Lectures, practical classes	Oral Pass on the lecture and a Grade for practical classes
Skills No.				
1.	Uses the knowledge acquired in the field of the visual arts for a creative transgression and innovative solutions regarding workshop and formal research, as part of research tasks. He/she is able to define the objective and subject matter of his/her scientific research, to formulate research hypotheses, to develop research methods, techniques and tools and apply them in a creative manner	P8S-UW/1	Lectures, practical classes	Oral Pass on the lecture and a Grade for the practical classes

2.	Carries out a critical analysis and workshop evaluation of visual works	P8S-UW/3	Lecture, practical classes	Oral Pass		
3.	Can initiate debate, participate in scientific discourse	P8S-UK/1 P8S-UK/3 P8S-UK/4 P8S-UK/5	Lectures, practical classes	Oral Pass		
4.	Can make a presentation of his/her workshop achievements	P8S-UK/2	Practical classes	Oral Pass		
Social competence No.						
1.	Recognizes the importance of knowledge in solving cognitive and practical problems	P8S-MM/3	Lectures, practical classes	Oral Pass		
2.	Makes a critical evaluation of achievements regarding a given artistic discipline	P8S-MM/1	Practical classes	Oral Pass		
3.	Can initiate activity for the public interest	P8S-KO/2	Practical classes	Oral Pass		
FORMAT OF CLASSES, NUMBER OF HOURS AND ECTS CREDITS						
Semester (no.)	Lectures	Practical classes/Colloquia	Lab classes	Internships	Others	Number of ECTS credits
3 and 5	5	10	—	—	—	0
TEACHING METHODS						
Lectures, practical classes. Assimilation of knowledge (lecture, talk, presentation), Practical activity (classes–workshop demonstrations, individual classes in the area of the preferred art workshop, using the so-called creative error						
COURSE CONTENT						
Lecture / Seminar: The course content is the assimilation of knowledge (through a lecture, talk, presentation) in order to learn and analyze artistic directions and options which are important for the development of contemporary art, as well as the already developed strategies: workshop and formal, used by the creators of the 20th and the 21st centuries. Lectures and presentations will focus, among other things, on directions in art such as Dadaism and Expressionism, including Conceptualism and postmodern strategies of creating a work. A course such as this is aimed at introducing doctoral students to the full spectrum of possibilities of using their experiments in the workshop and formal area, by giving their creators a chance of successful artistic dialogue with the recipient and of finding an original technique and form of artistic expression.						
Practical classes / laboratories / other: As part of practical classes, doctoral students will be obliged to carry out their own artistic projects, in the chosen style and in the area of their workshop technological preferences. In this way, they produce an effect of the so-called artistic transgression, based on selected means of expression, essential for the realization of an artistic idea, during the process of transition from an analysis to a synthesis of the created work. The practical classes will deal with selected workshop demonstrations, and will be concluded with individual practice using a preferred artistic technique, with the possibility of inclusion of the so-called creative error.						

REQUIREMENTS FOR PASSING THE COURSE

Passing the course involves the doctoral student's participation and attendance at lectures and during the classes; an oral pass of knowledge of the history and development of the artistic transgression strategy in the visual arts and the conscientious completion of a final project in the form of a pass with a grade. The evaluation will include the doctoral student's personal contribution, the originality of a task corresponding to the subject matter of such a transgression from the selected field of visual arts, considerable knowledge of the recommended material and the so-called degree of creativity. In order to receive a *very good* grade for the final project in 2D, 3D, or (in the case of costs or a long execution of the idea) only in the form of a conceptual record, the doctoral student must realize it in an original form or concept on the basis of his/her own workshop or a unique idea or subject matter of the work. In order to receive a *good* grade, the doctoral student's project must contain decisions of a workshop or formal nature, inspired by selected examples of the realization of an artistic transgression in the history of art. A *satisfactory* grade is given to a doctoral student whose concept of the task, the skills used or the formal side of the work performed is only satisfactorily original or is insufficiently related to such a method of artistic work creation.

TOTAL DOCTORAL STUDENT WORKLOAD NEEDED TO ACHIEVE THE INTENDED LEARNING OUTCOMES NUMBER OF HOURS AND ECTS CREDITS

Form of activity	Average number of hours to complete the activity
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examination)	—
Non-contact hours - doctoral student's own work (preparation for classes, reading literature, writing a chapter, etc.)	25
TOTAL HOURS	40
TOTAL NUMBER OF ECTS CREDITS	—

LITERATURE

Primary literature:	Publications accompanying artistic presentations and conferences, exhibition catalogues and artistic websites www – analyzed in terms of the subject matter; websites of museums and galleries for thematic analysis; John Willett – "Expressionism", Paul Levinson – "New New Media", Andrzej Szczerski – "Transformation. Art in Central and Eastern Europe After the Year 1989", Silvia Ferrari - "Art of the 20th Century. Directions, Creators, Controversial Artistic Phenomena, New Means of Expression", Christa Baumgarth – "Dadaism - Art and Anti-Art", Paweł Moźdzysłowski – "Initiations and Transgressions. Anti-structurality of the 20th and the 21st centuries Art Through the Eyes of a Sociologist", Aleksandra Chmielińska-" The Dynamics of Creative Transgressions", Andrzej Dulewicz – "Expressionism", Agnieszka Kurant – "Polish Conceptual Art", Ewa Partum – "Polish Conceptual Art", Eugeniusz Józefowski – "Creative Workshops in Artistic Creation as an Experience of Participation in Art"
Complementary literature:	Rideal Liz – "How to Read Images. Content, Form, Technique", Magdalena Ujma – "The Visual Arts", Anda Rottenberg – "Draft. Texts about Polish Art of the 80s", Józef Koziński – "Transgression and Culture", Bożena Kowalska – "From Impressionism to Conceptualism"

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Date and Signature of the Course Teacher

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Approved by the Head of the Department or an authorized person