

SYLLABUS
DOCTORAL SCHOOL
THE QUALIFICATION CYCLE FROM 2020 TO 2024

GENERAL INFORMATION ABOUT THE COURSE				
Course/Module title		Doctoral Seminar		
Name of the unit running the course		Doctoral School at the University of Rzeszów		
Course type (<i>compulsory, optional</i>)		Compulsory		
Year/Semester		YEAR 1-4/ semesters 1-8		
Discipline		Visual Arts and The Conservation of Works of Art		
Language of instruction		Polish		
Name of the course coordinator		Assoc. Prof. Jadwiga Sawicka, Professor of The University of Rzeszów		
Name of the person teaching the course		Assoc. Prof. Jadwiga Sawicka, Professor of The University of Rzeszów		
Prerequisites		Learning outcomes obtained during 2nd-cycle studies; knowledge of a wide range of contemporary culture, the ability to critically analyze and interpret works related to musical arts, artistic or design activity. Openness to crossing the boundaries of disciplines.		
ABSTRACT OF THE COURSE (a synthetic description of the content and objectives of the course; 100-200 words)				
The objective of the seminar is to monitor the implementation of a research plan, primarily in the form of individual consultations, but also to initiate situations facilitating the exchange of ideas in the form of a critical discussion with other doctoral students, as well as with experienced artists; discussion of phenomena and tendencies in modern art, analysis of texts regarding art theory and related fields, referring to the concept of a doctoral thesis. Cooperation and consultation in the completing of artistic projects within the area of research interests of the doctoral student. At this stage of education, it is an accompaniment on the road to development, careful observation and help in the form of suggesting various options rather than a specific solution to an artistic problem. This applies to both artistic work and its description.				
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.	He/she knows and understands			
1	knows and understands to a degree that allows for a revision of existing paradigms – the world's achievements in the field of fine arts, including theoretical foundations as well as general issues and selected specific issues related to visual culture.	P8S-WG/1	seminar	Progress in the preparation of the doctoral dissertation (artistic work and its description) will be assessed on the basis of an individual research plan containing a schedule. The condition for passing the course
2	knows and understands the main developmental trends in contemporary art	P8S-WG/2	seminar	

3	knows and understands the methodology of scientific research in the discipline of visual arts and the conservation of works of art	P8S-WG/3	seminar	is the completion of the intended work, taking into account justified modifications to the plan.
4	knows and understands the principles of popularization of artistic activity, including the open access mode	P8S-WG/4	seminar	
5	knows and understands the basic principles of knowledge transfer to the social sphere and commercialization of artistic activity results and know-how related to these results	P8S-WK/3	seminar	
Skills No.	He/she can			
1	<ul style="list-style-type: none"> - use knowledge in the field of arts to creatively identify and innovatively solve complex problems or perform research tasks, in particular: - can define the objective and subject of scientific research, formulate a research hypothesis, - can develop methods, techniques, research tools and apply them in a creative manner - can draw conclusions on the basis of scientific research 	P8S-UW/1	seminar	Progress in the preparation of the doctoral dissertation (artistic work and its description) will be assessed on the basis of an individual research plan containing a schedule. The condition for passing the course is the completion of the intended work, taking into account justified modifications to the plan.
2	can carry out a critical analysis and evaluation of scientific research results, expert activity and other creative works and their contribution to the development of knowledge	P8S-UW/2	seminar	
3	can transfer artistic activity results to the social sphere	P8S-UW/3	seminar	
4	can communicate on specialist topics to a degree that ensures active participation in the international scientific community	P8S-UK/1	seminar	
5	can popularize scientific activity results, also in popular forms	P8S-UK/2	seminar	
6	can initiate debate.	P8S-UK/3	seminar	
7	participate in scientific discourse	P8S-UK/4	seminar	
8	plan and implement individual and team research projects, also in an international community	P8S-UO	seminar	
9	make independent plans and act for his/her own development and inspire and organize the development of others	P8S-UU/1	seminar	
Social competence	He/she is ready to			

No.						
1	carry out a critical evaluation of his/her artistic achievements	P8S-KK/1	seminar	Progress in the preparation of the doctoral dissertation (artistic work and its description) will be assessed on the basis of an individual research plan containing a schedule. The condition for passing the course is the completion of the intended work, taking into account justified modifications to the plan.		
2	carry out a critical evaluation of his/her own contribution to the development of the discipline of visual arts and the conservation of works of art	P8S-KK/2	seminar			
3	recognize the importance of knowledge in solving cognitive and practical problems	PS-KK/3	seminar			
4	maintain and develop the ethos of research and creative communities, including: - conducting artistic activity in an independent manner - respecting the principle of public property of artistic activity results, taking into account the principles of intellectual property protection	P8S-KR	seminar			
FORMAT OF CLASSES, NUMBER OF HOURS AND ECTS CREDITS						
Semester (no.)	Lectures	Practical classes/Colloquia	Lab classes	Internships	Others	Number of ECTS credits
1-8	—	—	—	—	240	0
TEACHING METHODS						
Discussions based on artistic works, written papers, artistic projects within the doctoral students' research						
COURSE CONTENT						
Seminar: In their artistic work, doctoral students make independent decisions on the nature of expression in accordance with the concept of the doctoral thesis and their creative temperament. The implementation of artistic projects may cross the boundaries of multimedia towards the use of means of expression characteristic of other disciplines of art, such as: drawing, painting, sculpture, multimedia in the Internet space, happening, installation. In accordance with their sensitivity and interests, doctoral students seek inspiration in the old and recent art, but also in current events, exact sciences, they analyze social problems, making conscious translations of various means of expression into the language of visual arts.						
REQUIREMENTS FOR PASSING THE COURSE (COURSE ASSESSMENT CRITERIA)						
Progress in the preparation of the doctoral dissertation (artistic work and its description) will be assessed on the basis of an individual research plan containing a schedule. The condition for passing is the performance of the assumed work, taking into account justified modifications to the plan.						
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			240			
Other contact hours involving the teacher (consultation hours, examination)			—			
Non-contact hours - doctoral student's own work (preparation for classes, examination, writing a paper, etc.)			480			

TOTAL HOURS	380
TOTAL NUMBER OF ECTS CREDITS	0
LITERATURE	
Primary literature:	<p><i>The reading list is agreed on depending on an individual research plan and will be modified and expanded.</i></p> <p>Bauman Z., <i>Postmodernity as a Source of Suffering</i>, Warsaw 2000; Buchowski M., <i>Ethnological Interpretation of the Rites of Passage</i>, "The People", vol. 69, 1985; Byrska A., <i>The Polish Mother Today? The Working Woman of the 21st century</i> [in:] https://fragile.net.pl/home/matka-polka-dzisiaj-kobieta-pracujaca-xxi-wieku/ Didi-Huberman G., <i>Pictures after all</i>, translated by M. KubiakHo-Chi, Kraków 2008; Eliade M., <i>Sacrum, Myth, History. A Selection of Essays</i>, trans. A. Tatariewicz, Warsaw 1974; Friedan B., <i>Mysticism of Femininity</i>, trans. A. Grzybek, Warsaw 2012; Goffman E., <i>Man in the Theatre of Everyday Life</i>, translated by. H. Datner-Śpiewak, P. Śpiewak, Warsaw 2011; Graff A., <i>The Feminist Mother</i>, Warsaw 2014; ETC. Group, <i>Narrations, Esthetics, Geography: Fluxus in three acts</i>, Warsaw 2015; <i>Local Cultural Centers: Actions and Diagnoses. Report 2016</i> https://issuu.com/aagap/docs/lokalne_centra_kultury_raport_2016_db66a372931bea Kowalczyk I., <i>Polish Mothers, Boys and Cyborgs. Art and Feminism in Poland</i>, Poznań 2010; Kluszczyński R., <i>The Recipient as a Performer. Rhizomatic Archipelago of Interactive Art</i> Korsmeyer C., <i>Gender in Aesthetics</i>, trans. A. Nacher, Cracow 2008, Kozłowski M., Sowa J., Szroeder K., (eds.) <i>The Art Factory. Division of Labor and Distribution of Capital in the Field of Visual Arts in Contemporary Poland</i>, Warsaw 2014; Krajewski M. (ed.) <i>An Invisible City</i>, Warsaw 2012; Krauss R., <i>The Originality of the Avant-Garde and Other Modernist Myths</i>, trans. M. Szuba, Gdańsk 2011; Kristeva J., <i>The Power of Disgust. An Essay on Disgust</i>, trans. M. Falski, Cracow 2007; Kwaterko M. (ed.), <i>Guide for Drifters. An Anthology of Situationist Texts about the City</i>, trans. M. Kwaterko, Warsaw 2014 Niziołek K., <i>Social Art. Concepts – Discourses – Practices</i>, Białystok 2015 Nawratek K., <i>The City as a Political Idea</i>, 2008; Nead L., <i>The Women's Nude</i>. E. Franus, ed. Rebis, Poznań 1998 Niziołek K., <i>Public, Engaged, Social? On Art as a Form of Civic Activity</i>, https://www.academia.edu/27786143/KSI%24%84%25%BBKA_SZTUKA_SPO%25%81ECZNA_KONCEPCJE_-_DYSKURSY_-_PRAKTYKI_T.1_email_work_card=title Świątkowska B., <i>Place. Instructions for Use</i>. https://issuu.com/beczmania/docs/place_do_odzyskania Douglas M., <i>Cleanliness and Stain</i>, trans. M. Bucholc, Warsaw 2007; Załoski T., (ed.), <i>The Effectiveness of Art</i>, Łódź 2014</p>
Supplementary literature:	<p>Berger J., <i>Ways of Seeing</i>, trans. M. Bryl, Warsaw 2008; Brach-Czaina J. <i>The Rifts of Existence</i>, Warszawa 1998; Brach-Czaina J. <i>Mind Membranes</i>, Warsaw 2003; Chollet. M., <i>Witches. The Invincible Power of Women</i>, trans. S. Królak, Kraków 2019; Debord G., <i>Film Works</i>, trans. M. Kwaterko, Kraków 2007; Drozdowski R., <i>Insulting the Images</i>, Poznań 2009; Jakubowska A., <i>On the Margins of the Mirror. The Female Body in the Works of Polish Artists</i>. Cracow 2004; Kolankiewicz L. (ed.) <i>Anthropology of shows. Issues and selection of texts</i>. Warsaw 2005; Quarterly Format P No. 3, Manifestos, 2009; Matysiak A., (ed.) <i>An Anthropology of Visual Culture. Issues and Selection of Texts</i>. Warsaw, 2011</p>