

**THE DOCTORAL SCHOOL - COURSE SYLLABUS
TRAINING CYCLE 2021-2025**

GENERAL INFORMATION ON THE COURSE				
Course name	Doctoral seminar			
Name of unit teaching the course	Doctoral School, University of Rzeszów			
Type of the course (<i>obligatory, non-obligatory</i>)	obligatory			
Year/semester	I-IV/I-VIII sem.			
Discipline	Visual arts and conservation of works of art			
Language of instruction	Polish			
Course coordinator	Jadwiga Sawicka, Professor of the University of Rzeszów			
Course teacher	Jadwiga Sawicka, Professor of the University of Rzeszów			
Preliminary requirements	Learning outcomes achieved during second-cycle art studies; broad knowledge of contemporary culture, ability to critically analyze and interpret visual art works, artistic or design activity.			
COURSE ABSTRACT (synthetic description of course content and objectives; 100-200 words)				
<p>The objective of the seminar is to monitor the realization of the research plan, particularly in the form of one-to-one tutorials as well as arranging situations to facilitate exchange of thoughts in the form of critical discussion with other PhD students and experienced artists; discussion on phenomena and trends in contemporary art, analysis of texts on art theory and related fields of study relevant to the concept of a PhD thesis. Collaboration at and consultation about art projects falling into the scope of research interests of the PhD student.</p> <p>At this stage of learning the objective is to keep students company on their way to development, observe carefully and assist by suggesting options rather than providing specific solutions to artistic problems. That concerns both artistic work and its description.</p>				
COURSE LEARNING OUTCOMES AND VERIFICATION METHODS				
Symbol of course education outcome	Intended learning outcomes	Reference to the learning outcomes for qualifications at Level 8 of the Polish Qualifications Framework (symbol)	Form of education (lecture, practical class etc.)	Verification methods (e.g. test, oral exam, written exam, project etc.)
Knowledge	(Student) knows and understands:			
1	(so as to be able to revise existing paradigms) global achievements in the field of fine arts, including theoretical basis and general issues and selected detailed issues concerning visual culture	P8S-WG/1	One-to-one tutorial	Discussions, text analysis, description of artistic work
2	Major tendencies in contemporary art	P8S-WG/2	One-to-one tutorial	Discussions, text analysis, description of artistic work
3	Methodology of research in the field of visual arts and conservation of works of art and with reference to student's own artwork	P8S-WG/3		Artistic work and its description
4	The rules of disseminating research	P8S-WG/4	One-to-one	

	findings, including the open access mode		tutorial	
5	Basic rules of transferring knowledge to the social sphere	P8S-WG/3	One-to-one tutorial	Carrying out an art project
Skills	(Student) is able to:			
1	Apply the knowledge of various fields (humanities and fine arts) to creatively identify and inventively solve complex problems or carry out research tasks, in particular: - define the objective and subject of artistic research, formulate a research hypothesis, - develop methods, techniques, research tools and apply them creatively, - draw conclusions based on artistic research	P8S-UW/1	One-to-one tutorial	Description of artistic work
2	Perform critical analysis and assessment of the results of artistic research and other creative work as well as of their contribution to development of knowledge	P8S-UW/2	One-to-one tutorial, discussion	Description of artistic work
3	Transfer the results of artistic work to the social sphere	P8S-UW/3		Carrying out an art project
4	Communicate on specialist topics so as to be able to actively participate in academia worldwide	P8S-UK/1	Discussion, artistic work	Carrying out an art project
5	Disseminate the results of research activity, also in popular forms	P8S-UK/2	Discussion	Carrying out an art project
6	Participate in academic discourse	P8S-UK/4	Discussion	
7	Plan and implement individual and joint artistic events, also internationally	P8S-UO	One-to-one tutorial	Carrying out an art project
8	Make independent plans and act in favour of one's development; inspire and organize other persons' development	P8S-UU/1	One-to-one tutorial	Carrying out an art project
Social competence	(Student) is ready to:			
1	Critically assess achievements in the field „visual arts and conservation of works of art“	P8S-KK/1	Discussion, artistic work	
2	Critically assess one's own contribution to the development of contemporary art	P8S-KK/2	Discussion, artistic work	
3	Recognize the significance of knowledge in solving cognitive and practical problems	P8S-KK/3	Discussion, artistic work	
4	Maintain and enhance the ethos of academia, including:	P8S-KR	Artistic work	Description of artistic work, carrying out

	- carrying out independent artistic activity - respecting the rule of public ownership of the results of artistic activity, honouring the rules of protection of intellectual property				an art project	
EDUCATION FORMS, NUMBER OF HOURS AND POINTS						
Semester (no.)	Lecture	Practical class/Seminar	Laboratory classes	Trainee ship	Other	Number of ECTS points
I-VIII	-	-	-	-	240	0
TEACHING METHODS						
Discussions based on artwork in progress , written assignments, art projects which fall into the scope of the PhD student's interests						
COURSE CONTENT						
<p>Seminar: In their artistic work PhD students make independent decisions about the nature of their expression, according to the concept of their doctoral thesis, research plan and their own disposition for artistic work. Implementation of art projects may transcend media boundaries and apply means of expression typical of other art disciplines, like drawing, painting, sculpture, multimedia on the Internet, happening, performance, installation, activity in public space or social sculpture. Depending on their sensitivity and interests, PhD students seek inspiration in old and contemporary art, but also contemporary events, the humanities and the sciences, analyzing social issues, consciously translating various means of expressions into the language of visual arts.</p>						
CONDITIONS TO RECEIVE CREDIT FOR THE COURSE (ASSESSMENT CRITERIA)						
The course teacher is going to assess the progress of the PhD dissertation and the quality of art work and its description based on individual research plan, including work schedule. The condition to receive the credit is completion of the planned work, allowing for justified plan modifications.						
TOTAL WORKLOAD OF THE PHD STUDENT NECESSARY TO ACHIEVE THE INTENDED OUTCOMES IN HOURS AND ECTS POINTS						
Form of activity				Average number of hours to complete the activity		
Hours of direct contact resulting from the study plan				240		
Other forms with the course teacher (participation in tutorials, examination)						
PhD student's own work (preparation for classes, examination, writing papers etc.)						
NUMBER OF HOURS						
TOTAL NUMBER OF ECTS POINTS				0		
LITERATURE						
BASIC LITERATURE	Brach-Czaina J. <i>Szczeliny istnienia</i> , Warszawa 1998; Brach-Czaina J. <i>Błony umysłu</i> , Warszawa 2003; Chollet. M., <i>Witches: The Unbeaten Power of Women</i> , Paris, La Découverte, coll. "Zones",2018, Douglas M., <i>Purity and Danger: An Analysis of Concepts of Pollution and Taboo</i> , Routledge 2002 Eliade M., <i>The Sacred and Profane</i> , Harvest Books 1968 Gennep A. , <i>The Rites of Passage</i> , trans. M. B. Vizedom G. L. Caffee , 2019 Frazer, J.G., <i>The Golden Bough</i> , Dover Publications, 2002 Kolankiewicz L. (ed.) <i>Antropologia widowisk. Zagadnienia i wybór tekstów</i> . Warszawa 2005; Korsmeyer C., <i>Gender and Aesthetics</i> , Routledge 2004 Matysiak A., (red.) <i>Antropologia kultury wizualnej. Zagadnienia i wybór tekstów</i> . Warszawa, 2011					

	Kristeva J., <i>Powers of Horror. An Essay on Abjection</i> , trans. L.S. Roudiez, New York 1982
ADDITIONAL LITERATURE	Didi-Huberman G., <i>Images in Spite of All</i> , trans. S.B. Lillis, Chicago 2008 Krauss R., <i>The Originality of the Avant-Garde and Other Modernist Myths</i> , MIT Press 1986, Jakubowska A., <i>Na marginesach lustra. Ciało kobiece w pracach polskich artystek</i> . Kraków 2004; Kowalczyk I., <i>Matki-Polki, Chłopcy i Cyborgi. Sztuka i feminizm w Polsce</i> , Poznań 2010; Kluszczyński R., <i>Odbiorca jako performer. Rizomatyczny archipelag sztuki interaktywnej</i> Stepanowa M., <i>In Memory of Memory: A Romance</i> , trans. S. Dugdale, New Directions, 2021