

**A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2021 TO 2025**

GENERAL INFORMATION ABOUT COURSE				
Course title	Methodology of research in the field of visual arts and conservation of works of art			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	obligatory			
Year and semester of studies	I/I sem.			
Discipline	Visual arts and conservation of works of art			
Language of Course	Polish			
Name of Course coordinator	Jadwiga Sawicka, Professor of the University of Rzeszów			
Name of Course lecturer	Jadwiga Sawicka, Professor of the University of Rzeszów			
Prerequisites	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.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (no.)	(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	Lecture, classes	Homework assignments (classes) Carrying out an art project: visual essay) (Exam)
2.	Major tendencies in contemporary art	P8S-WG/2	Lecture, classes	Homework assignments (classes) Carrying out an art project: visual essay (Exam)
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	classes	Homework assignments (classes) Carrying out an art project: visual essay

					(Exam)	
4.	The rules of disseminating research findings, including the open access mode	P8S-WG/4	classes		Homework assignments	
Skills (no.)	(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	Lecture, classes		Homework assignments (classes) Carrying out an art project: visual essay	
Social competence (no.)	(Student) is ready to:					
1.	Critically assess achievements in the field „visual arts and conservation of works of art“	P8S-KK/1	classes			
2.	Critically assess one’s own contribution to the development of contemporary art	P8S-KK/2	classes			
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Practical classes	Internships	others	ECTS
I	10		20			0
METHODS OF INSTRUCTION						
Lecture supported by a multimedia presentation, text analysis and discussion, written assignments, art projects						
COURSE CONTENT						
<p>1. Lectures/ Seminars:</p> <ol style="list-style-type: none"> 1. Speaking in images; visual essays, searching for a new language for the Anthropocene. 2. Poor images: from Surrealism to Postinternet esthetics. 3. Artists statements and manifestos; artists on art. 4. Ready mades, found footage, appropriation art; images found and stolen and; copyrights and vandalism. 5. Images, objects and commodities. Capitalism and art. 6. Socially engaged art; interactions and participation; artists as citizens; activism. 7. Memory and images; the reconstruction of the past through images. 8. Art as an emancipation project. 9. Rites and ceremonies as metaphors of existence. 10. Body and its images: human and non-human bodies. 						

2. Practical classes:

During the course students do a number of assignments connected with the above topics. Assignments take form of talks with multimedia presentations or artwork.

COURSE ASSESSMENT CRITERIA

Lecture: credit; exam. Practical classes: credit with grade.

The condition to receive the credit is attendance (for lectures and classes); active participation in discussions and completion of assignments during the course (classes) , completion of the final project: a visual essay, a combination of text and artwork (exam).

The course teacher is going to assess attendance (100% for lectures and practical classes or justified absences), intellectual contribution to classes, mastering of subject matter based on instructional materials (for classes), knowledge from the field of visual arts, interdisciplinarity, mastering scientific style of writing and creativity and originality of artwork (exam).

Practical classes:

Grade 5 (excellent):

Attendance and active participation in classwork; completion of all assignments and addressing all specific requirements; demonstration of independent thinking and developing ideas

Grade +4/4 (fairly good/ good):

All the above requirements, but lacking independence of thought and/ or active engagement in classwork

Grade 3 (satisfactory):

Attendance 50%; lack of completed assignments; or assignments lacking in originality on intellectual or artistic level

Grade 2 (fail)

More than 50%; unexplained absences; more than 50% missing assignments.

Exam: visual essay on a topic of student's choice

Visual essay is a combination of text and original artwork. Inspired by intuition or intellect, images don't illustrate but contribute to narrative; images provide the meaning that words cannot express. The term "images" is understood broadly (photographs, drawing, moving image etc.) The text should be written in scientific style (footnotes, bibliography) and demonstrate the knowledge of both old and contemporary art; the reference to the humanities and the sciences are advisable (literature, music, theatre, anthropology etc.) if relevant to the chosen topic.

The length of the essay: 7 000- 10 000 characters with spaces. Images (in pdf format) should be 1/3 to 1/2 of the whole document.

Grade 5:

The essay meets all the requirements

Grade +4/4:

The essay meets all formal requirements but lacks independence of thought or originality of artwork, or despite interesting content has some formal shortcomings

Grade 3

The essay shows considerable formal shortcomings or/and lacks independence of thought or originality of artwork

Grade 2 (fail)

Lack of essay or it doesn't meet the above requirements

**TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES
– NUMBER OF HOURS AND ECTS CREDITS**

Activity	Number of hours
Scheduled course contact hours	30
Other contact hours involving the teacher (consultation hours, examinations)	5
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	60
Total number of hours	95
Total number of ECTS credits	0

INSTRUCTIONAL MATERIALS

Compulsory literature:	<p>Agamben G., <i>Sovereign Body and Sacred Body</i>, in: <i>Homo Sacer. Sovereign Power and Bare Life</i>, trans. D. Heller-Roazen, Stanford University Press 1998</p> <p>Barthes R. <i>Camera Lucida. Reflections on Photography</i>, Random House 1993,</p> <p>Brylska A., <i>Fotosynteza pamięci. Roślinna pamięć o katastrofie</i>, „Widok. Teorie i Praktyki Kultury Wizualnej” 2018 nr 22</p> <p>Bishop C., <i>Artificial Hells</i>, Verso 2012</p> <p>Drenda O., <i>Krakowskie przedmieście zalane jest słońcem</i>, [in:] <i>Duchologia polska. Rzeczy i ludzie w latach transformacji</i>. Wyd. Karakter, Kraków 2016</p> <p>Gennep A., <i>The Rites of Passage</i>, trans. M. B. Vizedom G. L. Caffee, 2019</p> <p>Krajewski M. <i>Kultura czwarta: kultura repetycji (PRL w kulturze popularnej)</i> [in:] <i>Kultury kultury popularnej</i></p> <p>Małkowicz-Daszkowska Z., <i>Przypadek „artistic research” albo rzecz o artystycznych strategiach przetrwania w XXI wieku</i>, <i>Czas Kultury</i>, 2/2019</p> <p>Marzec L., <i>Piraci – archiwiści i innowatorzy</i>. <i>Czas Kultury</i>, 2/2014</p> <p>McKim-Smith G., <i>The Rhetoric of Rape, the Language of Vandalism</i>, „Women's Art Journal” 2002, https://www.jstor.org/stable/1358965</p> <p>Steyerl H., <i>In Defense of the Poor Image</i>, https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/</p> <p>Sendyka R., <i>Spolia (o obrazach na/w obrazach)</i>, <i>Konteksty</i>, nr 3 (302)</p> <p>Taborska A., <i>Bezwartościowe skarby Paula Eluarda, Spiskowcy wyobraźni. Surrealizm. słowo/obraz terytoria</i>, Gdańsk 2007</p> <p>Turner V., <i>The Ritual Process: Structure and Anti-structure</i>, London 1961</p> <p>Zaręba Ł., <i>Działać jako piksel. Rozmowa z Hito Steyerl</i> https://magazynsum.pl/dzialac-jako-piksel-rozmowa-z-hito-steyerl/</p>
Complementary literature:	<p><i>Antropologia widowisk. Zagadnienia i wybór tekstów</i>. Red. L. Kolankiewicz, wyd. WUW, Warszawa 2005</p> <p><i>Antropologia kultury wizualnej. Zagadnienia i wybór tekstów</i>. Red. A. Matysiak, WUW, Warszawa, 2011</p> <p><i>Artyści o sztuce</i>, red. E. Grabska i H. Morawska, Warszawa 1969</p> <p><i>Badania wizualne w działaniu</i>, red. M. Frąckowiak, K. Olechnicki, wyd. Bęc zmiana, Warszawa 2011,</p> <p>Berger J., <i>Ways of Seeing</i>, Penguin Books 2029</p> <p>Debord G., <i>Society of the Spectacle</i>, trans. F. Perlman, Black&Red 2002,</p> <p>Draaisma D., <i>Metaphors of Memory: A History of Ideas about the Mind</i>, Cambridge University Press 2000,</p> <p>Krajewski P., <i>Obrazy z recyklingu, obrazy z odzysku. Remiks, sampling, scratching... O kinie found footage w: WIDOK. WRO Media Art Reader 1</i>, Wrocław 2009,</p>

	<p>Mitchell W.J.T., <i>What Do Pictures Want? The Lives and Loves of Images</i>, The University of Chicago Press 2004</p> <p>Nead L., <i>The Female Nude: Art, Obscenity and Sexuality</i>, Routledge 1992</p> <p>Szydłowska A., <i>Od solidarycy do TypoPoło. Typografia a tożsamości zbiorowe w Polsce po roku 1989</i>, Ossolineum, Wrocław 2018</p> <p>Taborska A., <i>Spiskowcy wyobraźni. Surrealizm. słowo/obraz terytoria</i>, Gdańsk 2007</p> <p>Zaręba Ł., <i>Obrazy wychodzą na ulice. Spory w polskiej kulturze wizualnej</i>, wyd. Fundacja Bęc Zmiana, Warszawa 2018</p> <p>Partycypacja. Przewodnik Krytyki Politycznej, red. J.Erbel, P. Sadura, Warszawa 2012,</p> <p>Sienkiewicz K., <i>Zatańczą ci, co drżeli. Polska sztuka krytyczna</i>, Kraków 2014</p> <p>Stiegler B., <i>Obrazy fotografii. Album metafor fotograficznych</i>, tłum. J. Czudec, wyd. Universitas, Kraków 2009,</p> <p>Żmijewski A., <i>Drżące ciała. Rozmowy z artystami</i>, Kraków-Bytom 2006</p>
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