

**SUBJECT SYLLABUS – DOCTORAL SCHOOL  
EDUCATION CYCLE FROM 2022 TO 2026**

<b>GENERAL INFORMATION ABOUT THE SUBJECT</b>				
The title of the subject		<b>Doctoral Laboratory</b>		
Name of the unit realizing the subject		Doctoral School at the University of Rzeszów		
Subject type ( <i>compulsory, optional</i> )		Compulsory		
Year/term		I-IV term: I-VIII		
Discipline		Fine arts and conservation of works of art		
Language of lecture		Polish		
Name and surname of the subject coordinator		dr hab. Dorota Sankowska, prof. UR		
Name and surname of the course instructor		dr hab. Dorota Sankowska, prof. UR		
Prerequisites		Learning outcomes obtained during the graduate studies and uniform Master's studies in art, possession of adequate knowledge covering the field of culture and contemporary art, the ability to analyze and interpret works of visual arts, the ability to formulate an argumentative statement, artistic and exhibition activity		
<b>ABSTRACT OF THE SUBJECT</b>				
<p>The subject is aimed at substantive support of activities related to the doctorate. It complements and specifies the issues in the area of the doctoral research. It suggests professional literature and other materials helpful in deepening awareness of the artistic value of the work, historical phenomena and self-assessment of one's own actions. Verifies, deepens and suggests new workshop and technological solutions in the selected medium. It consolidates the acquired knowledge and experience in the basic research area and supporting areas (painting - drawing - text). It reveals the issue of individual characteristics or the style of speech, and references to current ideas of the present. It sensitizes and makes visible the issue of the existence and functioning of a work (a painting) in the circulation of galleries and space outside the studio. It makes people aware of the features of painting, its specificity in the landscape of multidisciplinary activities of the present. It emphasizes the role of decisions in planning the direction of expression. It trains the ability to verbalize one's own thoughts and artistic goals in the context of short and further workshop and personality goals, as an important skill when defending one's own work.</p>				
<b>LEARNING OUTCOMES FOR THE SUBJECT AND VERIFICATION METHODS</b>				
Learning effect symbol	Expected learning outcomes	Reference to learning outcomes for qualifications at PQF level 8 (symbol)	Form of classes (workshops., exercises., etc.)	Methods of verification (e.g.: colloquium, oral exam, written exam, project, etc.)
<b>Knowledge No.</b>	<b>Knows and understands</b>			
1.	Knows and understands to a degree enabling the revision of existing paradigms – the world achievements covering theoretical attitudes as well as general issues and selected detailed ones, specific to the visual arts.	P8S_WG1	Laboratory/ seminar	Presentation, discussion – review of works

2.	Has knowledge about the development of contemporary art trends, especially in the field of their own research project, understands the mechanism of transformations and changes that enable creative and innovative development, especially as part of their own artistic research.	P8S_WG2	Laboratory/ seminar	Presentation, discussion - review of works
3.	Knows and understands the research methodology appropriate for the visual arts to the extent that enables the proper selection of research tools, formal elements of a visual work as part of the progress of their own activities.	P8S_WG3	Laboratory/ seminar	Presentation, discussion - review of works
4.	Knows and understands the methodology of scientific research, the applicable rules of planning and implementation, using new workshop technologies, techniques of combining interdisciplinary tools in the development of his research.	P8S_WG4	Laboratory/ seminar	Presentation, discussion - review of works
<b>Abilities No.</b>	<b>Can</b>			
1.	Can recognize complex research problems and formulate theses and goals related to them, use knowledge from various fields to introduce innovative solutions in their creative search, within the area of the defined research topic.	P8S_UW1	Laboratory/ seminar	Discussion - review of works
2.	Can critically analyse and evaluate the results of scientific research and works, which have creative character as well as their contribution to the development of science and art. It establishes the artist's workshop appropriate for a given issue.	P8S_UW2	Laboratory/ seminar	Discussion - review of works
3.	Can critically analyse and evaluate the results of works, which have creative character and their contribution to the development of the world culture and art.	P8S_UW3	Laboratory/ seminar	Discussion - review of works
<b>Social competence</b>	<b>Is ready to</b>			

<b>No.</b>						
1.	Is ready for a critical self-assessment and confrontation with the creative attitudes of other people. Is ready to discuss the value of the artist's freedom of ideas in their artistic activities.	P8S_KK1	Laboratory/ seminar	Discussion – review of works		
<b>FORMS OF TEACHING METHODS, THE NUMBER OF HOURS AND POINTS<sub>1</sub></b>						
Term (no.)	Lecture	Exercises	Laboratories	Traineeship	Other	<b>Number of points ECTS</b>
I -VIII	-	-	240	-	-	24
<b>TEACHING METHODS</b>						
Lecture, show, presentation, discussion about the ongoing works, oral correction, implementation of written works, formulation of artistic projects within the subject of artistic research.						
<b>PROGRAMME CONTENT</b>						
<p>Presentation of the state of the doctoral student's own workshop search within the field of research and artistic activities.</p> <p>Evaluation of workshop disposition in the context of planned artistic effects.</p> <p>Discussion in areas related to the main direction of artistic activities.</p> <p>A lecture whose topic results from the content and problems discussed, supplemented by an electronic or other visual presentation.</p> <p>Discussion of supporting literature items.</p> <p>Creation of a sketch, note, problem outline, or fleeting observation, combined with argumentation, or an issue to be developed.</p> <p>Construction of a cycle, set as a proposal or declaration.</p> <p>Workshop and technological correction (if necessary).</p> <p>Monitoring and stimulating artistic achievements, including exhibitions and others, in the reporting period.</p> <p>Supervision over the implementation from the workshop and content side.</p> <p>Work on the text of the self-report in the context of the progress of the artistic and research task and the correlation of these two elements.</p> <p>The issue of progress and completion of work on individual stages.</p>						
<b>CONDITIONS OF PASSING THE SUBJECT (ASSESSMENT CRITERIA)</b>						
The following will be assessed: the progress in the implementation of the assumed artistic concept, planned implementation of the assumptions of the Individual Research Plan and exhibition activity.						
<b>TOTAL WORK OUTPUT OF A PHD STUDENT NEEDED TO ACHIEVE THE ESTIMATED EFFECTS IN HOURS AND ECTS POINTS</b>						
Form of activity	The average number of hours to complete the activity					
Hours carried out in direct contact resulting from the plan of studies	220					
Other with the participation of the teacher (participation in consultations, exam)	20					
Hours carried out independently by the PhD student (preparation for classes, exam, writing a paper, etc.)	480					
<b>SUM OF HOURS</b>	720					
<b>TOTAL NUMBER OF ECTS POINTS</b>	24					
<b>LITERATURE</b>						

<p>Primary literature:</p>	<p>The list of items is hypothetical and can change.</p> <p>E.H. Gombrich, <i>About art</i>, Publishing house Rebis, Poznań,  Maurice Marleau Ponty, <i>An eye and mind: sketches about painting</i>, word/image territory, Gdańsk 2011  Maurice Marleau Ponty, <i>The phenomenology of perception</i>, Aletheia, 2017  Jacek Sempoliński, <i>Power and service</i>, Printing house L-Print, Lublin  Maria Poprzedzka, <i>Impast</i>, word/image territory, Gdańsk 2020  Jolanta Brach-Czajna, <i>The Ethos of New Art</i>, National Scientific Publishing House, 1984  Jolanta Brach-Czajna, <i>Rifts of existence</i>, Evidence for the existence, Publishing house, 2022  Jolanta Brach-Czajna, <i>Membranes of the mind</i>, Evidence for the existence, Publishing house, 2022</p>
<p>Supplementary literature:</p>	<p>David Hockney, <i>Secret Knowledge, Secrets of painting techniques of the Old Masters</i>, Universitas, Kraków 2006  David Hocney, Martin Gayford, <i>The history of paintings</i>, Publishing house REBIS, Poznań 2016  Hubert Damisch, <i>Theory /of a cloud/</i>, word/image territory, Gdańsk 2011  Hubert Damisch, <i>Window in cadmium yellow</i>, word/image territory, Gdańsk 2006  Wiesław Myśliwski, <i>We are a fairy tale inside</i>, Sign, Kraków 2022</p> <p>Exhibition catalogues, websites of prestigious cultural centres, museum digital archives of artists' works, gallery websites disseminating important and current events in the field of culture and art</p>