

**A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2022 TO 2026**

GENERAL INFORMATION ABOUT COURSE				
Course title	Doctoral Laboratory			
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-VIII			
Discipline	Visual arts and conservation of works of art			
Language of Course	Polish			
Name of Course coordinator				
Name of Course lecturer	Jadwiga Sawicka			
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)				
<p>The main aim of the course is to use of the artistic process as a primary way of understanding and examining life experience and selected problems. Another aim is to develop the ability to construct the theoretical background for creative practice, perfect artistic skills, vision and conceptual thinking To this end artists' writings, statements and their creative strategies will be analysed. Interdisciplinarity and conceptual approach will be of special importance as well as artwork influenced by sociology, anthropology, history, or literature. Interdisciplinarity and openness to the variety of media will expand the theoretical knowledge and enrich the artistic practice.</p> <p>The aim of the course is also to reflect on the language of writing about art in the context of one's own work; to prepare the description of doctoral thesis i.e. the work of art.</p>				
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.)	(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_WG1	Lab Classes	Art practice, carrying out an art project: visual essay)
2.	Major tendencies in contemporary art	P8S_WG2	Lab Classes	Art practice, carrying out an art project: visual essay)
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_WG3	Lab Classes	Art practice, carrying out an art project: visual essay)

4.	Methodology of artistic research, including research planning principles and their implementation, making use of interdisciplinary research techniques and tools.	P8S_WG4	Lab Classes	Art practice		
Skills (no.)	(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_UW1	Lab Classes	Art practice, carrying out an art project: visual essay)		
2.	use scientific literature to identify and solve research and innovation problems; can use the appropriate workshop to create new elements of these achievements.	P8S_UW2	Lab Classes	Art practice		
3.	conduct a critical analysis and evaluation of artistic research results, expert activity and other creative works and their contribution to the development of knowledge.	P8S_UW3	Lab Classes	Art practice		
Social competence (no.)	(Ready to)			Art practice		
1.	Critically assess achievements in the field „visual arts and conservation of works of art“	P8S_KK1	Lab Classes	Art practice, carrying out an art project: visual essay)		
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
I-VIII	–		240			24
METHODS OF INSTRUCTION						
Art projects, text analysis and discussion						

COURSE CONTENT

Course content is developed on the basis of a doctoral student personal research plan and his area of interest.

These include the following

- Visuality of text
- Artists statements and manifestos; artists on art.
- Socially engaged art, art activism
- Art agency
- Visual text, visual essays, developing a new language for an Anthropocene
- Poor images; from surrealists to post-internet aesthetics
- Images, objects, and commodities. Capitalism and art.
- Art as an emancipation project
- Rites and ceremonies as metaphors of existence

COURSE ASSESSMENT CRITERIA

The pass mark is an active participation in the seminar consisting in asking questions and conducting a substantive discussion on the presentation of the research results presented during the seminar
Credit with grade.

The condition to receive the credit is presentation of artwork produced during the semester, also knowledge from the field of visual arts, interdisciplinarity, mastering scientific style of writing and creativity and originality of artwork.

Art project: visual essay.

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	240
Other contact hours involving the teacher (consultation hours, examinations)	40
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	320

Total number of hours	600
Total number of ECTS credits	24
INSTRUCTIONAL MATERIALS	
Compulsory literature:	<p>Artyści o sztuce, red. E. Grabska i H. Morawska, Warszawa 1969</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>Si: wykraczając poza sztukę</i>, [w:] <i>Sztuczne piekła</i>, tłum. J. Staniszewski, wyd. Bęc zmiara, Warszawa 2015</p> <p>Debord G., <i>Spoleczeństwo spektaklu. Rozważania o społeczeństwie spektaklu</i>, tłum. M. Kwaterko, Warszawa 2006</p> <p>Krajewski P., <i>Obrazy z recyklingu, obrazy z odzysku. Remiks, sampling, scratching... O kinie found footage</i> w: WIDOK. WRO Media Art Reader 1,</p> <p>Małkowicz-Daszkowska Z., <i>Przypadek „artistic research” albo rzecz o artystycznych strategiach przetrwania w XXI wieku</i>, Czas Kultury, 2/2019</p> <p>Mitchell W.J.T., <i>Czego chcą obrazy?</i>, przeł. Ł. Zaręba, wyd. NCK, Warszawa 2013</p> <p>Niziołek K., <i>Sztuka społeczna. Koncepcje – dyskursy – praktyki</i>, Fundacja Uniwersytetu w Białymstoku, Białystok 2015</p> <p><i>Skuteczność sztuki</i>, red. T. Załuski, wyd. Muzeum Sztuki w Łodzi, 2014</p> <p>Turner V., <i>Proces rytualny</i>, [w:] <i>Antropologia widowisk. Zagadnienia i wybór tekstów</i>. Red. L. Kolankiewicz, wyd. WUW, Warszawa 2005 s.121-138</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>Elementy. Sztuka i dizajn</i>. Czasopismo naukowo-artystyczne, wyd. ASP Kraków</p>

9.12.2022

Michał Nawicki

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Date and signature of the Course lecturer

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Approved by the Head of the Department or an authorised person