

A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2022/2023 TO 2025/2026
REGARDING THE QUALIFICATION CYCLE FROM 2023/2024 TO 2026/2027
REGARDING THE QUALIFICATION CYCLE FROM 2024/2025 TO 2027/2028

| GENERAL INFORMATION ABOUT COURSE | | | | |
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| Course title | OPTIONAL SPECIALIZED SUBJECT: <i>Graphic design workshop and contemporary art.</i> | | | |
| Name of the unit running the course | Doctoral School at University of Rzeszów | | | |
| Type of course (<i>obligatory, optional</i>) | compulsory - optional specialist subject | | | |
| Year and semester of studies | year I, semester II, year II, semester IV, year III, semester VI | | | |
| Discipline | fine arts and art conservation | | | |
| Language of Course | Polish language / English language | | | |
| Name of Course coordinator | dr hab. Joanna Janowska-Augustyn, prof. UR | | | |
| Name of Course lecturer | dr hab. Joanna Janowska-Augustyn, prof. UR | | | |
| Prerequisites | In-depth knowledge of history and theory of art, as well as knowledge of philosophy. Awareness of contemporary cultural phenomena, the ability to analyze and critically interpret them. The ability to creatively use the possessed theoretical knowledge and practical experience to their own artistic and scientific research. Proficient knowledge of the technologies used in the artistic field practiced. Active participation in artistic life - both as creator and and recipient. | | | |
| BRIEF DESCRIPTION OF COURSE (100-200 words) | | | | |
| <p>The class aims to develop both the awareness and skills of doctoral students in the area of fine arts, with a particular focus on the graphic arts (classical and digital) in the context of contemporary art. Emphasis will be placed on the specificity and richness of contemporary printmaking in relation to the past and present. Our approach will take into account the historical context, boiling down to the question: to what extent does contemporary printmaking fit into the in historically shaped graphic traditions? However, it will be aimed at sensitizing doctoral students to the dependence or independence of currently created art (graphic, but also other) on its former forms. We will look at this issue on a national and world scale (using concrete examples), as well as on examples of art created by the class participants themselves. We will discuss the contemporary graphic arts workshop, with a particular emphasis on the new possibilities associated with technical development (e.g. digital graphics). Each participant will be able to present his or her own works (especially graphic art, but not only) and discuss together the aspects related to them (as well as to the creative process). This will allow a closer acquaintance with the work of other participants, as well as confront one's own approach to the broadly understood graphic workshop in the context of contemporary 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, has knowledge | | | |
| P8S_WG1 | He has advanced theoretical knowledge and is familiar with current world achievements in the field of art. Is able to critically and creatively address contemporary art issues, | P8S_WG | * conversation | paper/ art project |

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| | including in the context of related academic disciplines, especially those using new technologies. | | | |
| P8S_WG2 | Understands the specificity of knowledge in the field of art history and art techniques (including graphic arts), which enables him/her to consciously and critically relate to the main development trends in the discipline of fine arts and art conservation. | P8S_WG | conversation | paper/ art project |
| P8S_WG3 | Has knowledge of development trends, recent developments in the practiced discipline of fine arts and conservation of works of art, including those of global scope. | P8S_WG | conversation | paper/ art project |
| P8S_WK1 | Has interdisciplinary knowledge, knows and understands the terminology used in the discipline of fine arts and conservation of works of art in native and foreign languages. Knows and understands the impact of the development of technology and technology on the progress of civilization, including the discovery of new areas of art and creative possibilities. | P8S_WK | conversation | paper/ art project |
| Skills (no.) | can | | | |
| P8S_UW1 | Can, based on interdisciplinary knowledge of art history, theory and technology, substantively formulate and set for implementation ambitious goals at a high artistic level. Is able to identify and improve the workshop applied in the practiced field of art, as well as to draw constructive conclusions on the basis of the obtained results of artistic and scientific work. | P8S_UW | conversation | paper/ art project |
| P8S_UW2 | He is able to use the available professional literature to diagnose and solve artistic-scientific problems (both from the theoretical-conceptual and technological side) and innovative activities related to the creative activity, as well as apply the appropriate course of action to create new elements of artistic-scientific output. | P8S_UW | conversation | paper/ art project |

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| P8S_UW3 | He is able to use his interdisciplinary knowledge and practical experience to analyze and evaluate artistic-scientific achievements, forming an opinion on this basis, including critical judgments. | P8S_UW | conversation | paper/ art project |
| P8S_UK6 | He is able to carry out artistic-scientific work on the basis of foreign-language literature and actively participate in the international scientific and professional environment. | P8S_UK | conversation | paper/ art project |
| Social competence (no.) | is ready to | | | |
| P8S_KK3 | He is ready to engage in substantive scientific and artistic discussion and to solve cognitive and practical problems using his knowledge of the studied discipline of fine arts and art conservation and related disciplines such as philosophy, musical arts, literary studies, etc. | P8S_KK | conversation | paper/ art project |

LEARNING FORMAT – NUMBER OF HOURS

| Semester (no.) | Lectures | Seminars | Lab classes | Internships | others | ECTS |
|-------------------|----------|----------|---|-------------|--------|------|
| II, IV, VI | - | - | 15 hrs. (in the academic year 2024/2025 classes implemented in remote form in synchronous time) | - | - | 2 |

METHODS OF INSTRUCTION

- *CONVERSATION CLASSES;*
- *CLASSES WITH MULTIMEDIA PRESENTATION;*
- *PROJECT;*
- *PROOFREADING;*
- *DISCUSSION.*

COURSE CONTENT

Conversation:

Substantive description of the thematic content of the class

1. New technological possibilities in the creation of graphics and the resulting dilemmas.
2. Graphic arts/painting workshop and the creative process in relation to the artistic activities of doctoral students.
3. Graphic arts workshop in historical and contemporary terms on selected examples.
4. Homogeneity vs. hybridity in graphic design, that is, about crossing boundaries in contemporary art.
5. The question of the possibility of interdisciplinary and timeless dialogue.

COURSE ASSESSMENT CRITERIA

The exam is held after each semester of the course (semester 2, semester 4, semester 6, semester 7).

Conditions of the exam:

- realization of a paper and an artistic project with a short self-commentary at a sufficiently high level;
- activity, regularity of the doctoral student's work;
- ability to conduct discussions and draw constructive conclusions;
- attendance.

The doctoral student/doctoral candidate prepares a paper on a topic indicated by the teacher on issues related to the subject matter of the course, as well as realizes a visual project with a brief self-commentary (in the form of a series of artistic works), which (due to the remote nature of the class) will be presented in the form of photographic/multimedia documentation, etc. If possible, the artistic realizations will be presented in an exhibition.

Very good grade:

- very high activity and involvement during the class,
- demonstrable ability to lead discussions and draw constructive conclusions,
- apparent awareness of one's own artistic attitude, characterized by openness to substantive discourse and sometimes constructive criticism;
- very high substantive value of the paper and artistic value of the visual project;
- attendance at at least $4/5$ of the total class size;
- active use of the proposed literature, expanded and deepened on one's own.

Plus good grade:

- high activity during the class;
- high content value of the paper and artistic value of the visual project;
- attendance at least $4/5$ of the total class time;
- manifestations of creative maturity and awareness of one's own artistic attitude,
- apparent satisfactory ability to discuss and draw conclusions;
- active use of suggested literature.

Good grade:

- satisfactory activity in the course of classes;
- satisfactory content value of the paper and artistic value of the visual project;
- attendance at least $4/5$ of the total class time;
- Moderate ability to discuss and draw conclusions;
- satisfactory use of the proposed literature.

A plus rating of sufficient:

- moderate degree of activity in the course of classes
- relatively poor content value of the paper and artistic value of the visual project;
- attendance at least $3/5$ of the total class time;
- moderately weak ability to discuss and draw conclusions;
- moderate use of proposed literature.

Sufficient evaluation:

- a small degree of activity during the class
- poor content value of the paper and artistic value of the visual project;
- attendance at least $3/5$ of the total class size;
- poor ability to discuss and draw conclusions;
- sporadic use of the proposed literature.

Unsatisfactory grade:

- lack of activity during the class;
- unacceptable content value of the paper and artistic value of the visual project;

- lack of ability to discuss and draw conclusions;
- absence from more than 3/5 of the total class time;
- lack of use of the proposed literature.

**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 | 15 |
| Other contact hours involving the teacher (consultation hours, examinations) | 1 |
| Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.) | 39 |
| Total number of hours | 55 |
| Total number of ECTS credits | 2 |

INSTRUCTIONAL MATERIALS

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| Compulsory literature: | <ul style="list-style-type: none"> - DUDZIK S., LANGUAGE OF PROCESS IN CONTEMPORARY POLISH GRAPHICS, WYD. NAUKOWE UMK, TORUŃ 2022. - DUDZIK.S., MACIUDZIŃSKA-KAMCZYCKA M., HYBRIDITY IN GRAPHICS. THE MEDIUM IN SEARCH OF ITS TIME AND MEANING, WYD. NAUKOWE UMK, TORUŃ 2020. - MULTIPLICITY IN UNITY, COLLECTIVE WORK; ED. CHOJNACKA B., WOZNIAK M.F. - PUBLICATIONS ACCOMPANYING EXHIBITIONS PRESENTING VARIOUS GRAPHIC TECHNIQUES, ED. L. WYCZÓŁKOWSKI DISTRICT MUSEUM IN BYDGOSZCZ (2013, 2015, 2018). - CATALOGS OF GRAPHIC EXHIBITIONS IN POLAND AND ABROAD, SUCH AS: INTERNATIONAL GRAPHICS TRIENNIAL, POLISH GRAPHICS TRIENNIAL, DIGITAL GRAPHICS TRIENNIAL, ETC. - CATALOGUES/ MONOGRAPHS OF CONTEMPORARY GRAPHIC ARTISTS; - ONLINE MATERIALS RELATED TO THE RESEARCH AREA, E.G., ARTICLES RELATED TO CURRENT EXHIBITIONS AT HOME AND ABROAD, WEBSITES OF GALLERIES AND MUSEUMS, ART COLLEGES, CULTURAL INSTITUTIONS, ARTISTS' WEBSITES, CURATORIAL TEXTS, POST-CONFERENCE MATERIALS, MULTIMEDIA MATERIALS RELATED TO EXHIBITIONS (E.G., ON YOUTUBE), ETC. |
| Complementary literature: | <ul style="list-style-type: none"> -Bóbr M., Masters of European graphics, Warsaw 2000. - Catafal J., Clara O., Graphic techniques, Warsaw 2005. - Grabowski B., Bill F., Graphics. Techniques and materials. Guide, Kraków 2011. - Krejca A., Techniques of graphic arts, Artistic and Film Publishers, 1984. - Wróblewska D., Polska grafika współczesna, Warsaw 1988. - Kossowska I., Narodziny polskiej grafiki artystycznej 1897-1917, Universitas Publishing House, 2000. - Jakimowicz I., Five centuries of Polish graphic art, published by the National Museum in |

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| | <p>Warsaw, Warsaw 1997.</p> <ul style="list-style-type: none">- Gadamer H.G. Truth and Method. Outline of philosophical hermeneutics, Wydawnictwo Naukowe PWN, 2014.- Poprzęcka M., Impasse, published by Słowo/ Obraz/ Terytoria, Gdańsk 2020.- W. Kandinsky Point, line and plane. Contribution to the analysis of the elements of painting, Warsaw 1986. |
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*(1 ECTS CREDIT CORRESPONDS TO 25 - 30 HOURS OF THE TOTAL WORKLOAD OF A DOCTORAL STUDENT, NEEDED TO ACHIEVE THE ESTABLISHED EFFECTS).

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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