

A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2025 TO 2029.
REGARDING THE QUALIFICATION CYCLE FROM 2024 TO 2028
REGARDING THE QUALIFICATION CYCLE FROM 2023 TO 2027

GENERAL INFORMATION ABOUT COURSE				
Course title	OPTIONAL SPECIALISED SUBJECT: Various aspects of graphic art in contemporary artistic practice.			
Name of the unit running the course	the Doctoral School of the University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	obligatory			
Year and semester of studies	year I, II and III, semester:II, IV and VI			
Discipline	fine arts and art conservation			
Language of Course	Polish language/English language			
Name of Course coordinator	Magdalena Uchman, PhD, Prof. UR			
Name of Course lecturer	Magdalena Uchman, PhD, Prof. UR			
Prerequisites	Knowledge of fine arts, including contemporary art and graphic art, and accurate interpretation of phenomena in these areas of art. Ability to interpret artistic phenomena and critically analyse graphic works. Experience in workshop work in the field of graphic art, including knowledge of creative and technological processes. Ability to respond creatively to verbal and visual content and willingness to formulate one's own artistic concepts. Creative and research activity in a selected area of artistic interest.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The optional specialist course Different Faces of Artistic Graphics in Contemporary Artistic Practice focuses on the analysis and practical use of artistic graphics as an autonomous medium of creative expression. The classes aim to provide an in-depth reflection on the relationship between man, nature, culture and society, with particular emphasis on universal aspects of human experience, such as landscape, community, cognition, psychology and abstraction.</p> <p>As part of the seminar, doctoral students analyse selected phenomena from the history and contemporary art of graphic art, both in the Polish and international context, engaging in critical discussion on the role of form, sign and symbol in graphic images. An important element of the course is the implementation of an original artistic project in the technique of screen printing, based on an individual conceptual idea.</p> <p>The aim of the course is to develop creative independence, the ability to synthesise visual content and consciously formulate and verbalise artistic concepts, as well as to shape a critical attitude towards contemporary graphic practices.</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.)	<i>Knows and understands, expresses knowledge</i>			
P8S_WG1	Has knowledge of Polish and world art, including graphic art. Understands the need to respond creatively and critically to artistic activities, especially those related to contemporary	P8S_WG	lecture, workshops	artistic project

	graphic art, to an extent that allows for the correction of existing views.			
P8S_WG2	Has extensive knowledge of global trends in artistic printmaking. Understands the relationship between the value of a printmaking work itself and the way it is disseminated and functions in the cultural space.	P8S_WG	lecture, workshops	artistic project
P8S_WG3	Knows, understands and applies the terminology appropriate to the artistic discipline of fine arts and art conservation in Polish and a foreign language leading in the discipline.	P8S_WG	lecture, workshops	artistic project
P8S_WK1	Knows and understands the mechanisms of civilisational dependencies in the context of existence.	P8S_WK	lecture, workshops	artistic project
Skills (no.)	<i>Able to</i>			
P8S_UW1	They are able to creatively develop their artistic skills based on research experience and substantive knowledge. Is able to set new ambitious goals in artistic work, discover new artistic areas, formulate research hypotheses, develop research methods, techniques and tools, and apply them creatively. Is able to draw constructive conclusions based on the results of creative and research work.	P8S_UW	seminar	artistic project
P8S_UW2	Based on interdisciplinary literature, they are able to recognise and solve creative problems that can be used to create new artistic elements.	P8S_UW	seminar	artistic project
P8S_UW3	They are able to use their interdisciplinary knowledge and practical experience to analyse and evaluate artistic and scientific achievements, formulating opinions, including critical judgements, on this basis.	P8S_UW	seminar	artistic project
P8S_UK6	Is able to carry out artistic and scientific work based on Polish and foreign literature and actively participate in the national and international artistic and scientific community.	P8S_UK	seminar	artistic project
<i>Social competence (no.)</i>	<i>Ready to</i>			

P8S_KK3	Is ready to discuss, argue and defend their own artistic beliefs. With their knowledge of the discipline, they can creatively influence the form and shape of the works being created.	P8S_KK	seminar	artistic project
---------	--	--------	---------	------------------

LEARNING FORMAT – NUMBER OF HOURS

Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
II, IV and VI	-	15	-	-	-	2

METHODS OF INSTRUCTION

- lecture
- multimedia presentation
- seminar
- project;
- correction;
- discussion.

COURSE CONTENT

Seminar:

Analysis of selected issues in graphic art in the context of reflections on the condition of humans functioning in relation to nature, culture, and society. Discussion of graphic art as an autonomous medium of ideological expression, capable of communicating universal and timeless content.

Discussion of conceptual categories: **nature, cultural landscape, discovery and cognition, society and community, philosophy, psychology, and abstraction** as areas of creative inspiration in contemporary and historical art, with particular emphasis on the Polish context.

Analysis of selected examples of graphic art, painting, and artistic activities relating to the relationship between man and the environment, man and the community, and man and the inner world. Reflection on the processes of transforming nature into a cultural landscape and on the role of symbol, metaphor, and synthesis in graphic art.

Discussion of issues related to abstraction as an artistic strategy, reduction of form, the meaning of signs, rhythm, structure, and color in graphic art, with particular emphasis on the technique of screen printing.

Critical analysis of doctoral students' original concepts, presentation and discussion of the ideological assumptions of projects, individual consultations, and discussion of the relationship between content, form, and technology. Development of the ability to verbalize artistic ideas and formulate theoretical statements accompanying practical implementation.

Thematic task:

Project topic:

HUMAN NATURE – different faces of human experience in graphic art

Task description:

The aim of the task is to create an original graphic design using the screen printing technique, based on reflections on the condition of humans functioning in time and space. The design should refer to one or more of the following thematic areas, understood as universal categories of human experience:

- NATURE
- LANDSCAPE
- DISCOVERY (knowledge, science, faith)
- SOCIETY / COMMUNITY
- PHILOSOPHY
- PSYCHOLOGY (inner world, subconscious)
- ABSTRACTION

Context and inspiration:

The starting point for the project is man in relation to nature and culture. Nature—forests, mountains, rivers, the sea, the sky—is the primary environment of experience, which man gradually transforms, creating a cultural landscape: farmland, roads, cities, architecture.

The work may be inspired by, among other things:

- natural landscapes and their transformation under the influence of human activity,
- the relationship between the sacred and the profane, spirituality and cultural practices,
- the history of discovering and describing the world through science, travel, exploration, and documentation,
- the experience of community, social change, and collective memory,
- philosophical reflection on existence, time, and transience,
- the inner world of man – emotions, fears, dreams, memory, subconsciousness,
- the pursuit of abstraction as an attempt to transcend the literalness and materiality of the world.

It is important to focus not on anecdotes or historical details, but on what is universal, timeless, and relevant “here and now.”

Formal requirements:

- technique: screen printing
- format: optional (justified by the concept)
- number of colors: conscious artistic decision
- edition: original work (limited edition or unique)

Conceptual requirements:

1. Selection of one dominant thematic area or conscious combination of themes.
2. Development of an ideological concept in which content and form are consistent with each other.
3. Conscious use of the possibilities of screen printing (layering, repeatability, mark, stain, rhythm, color).
4. Avoidance of literalism and illustrativeness in favor of synthesis and metaphor.

Descriptive part (mandatory)

The project should be accompanied by a short text (approx. 1 A4 page) containing:

- a description of the idea and the chosen thematic area,
- justification for the choice of graphic form and technique,
- reference to the cultural, philosophical, or personal context.

COURSE ASSESSMENT CRITERIA

Examination requirements:

- completion of an artistic project entitled “Human nature” using the silkscreen printing technique,
- preparation of a short verbal commentary at a level appropriate for doctoral studies,
- active participation in classes and systematic work throughout the semester.

Requirements for artistic work

The doctoral student prepares one work using the silkscreen technique, referring to selected thematic issues of the project.

The work should:

- constitute an original artistic commentary,
- be produced in physical form, ready for exhibition,
- be documented and made available on the electronic course platform (documentation, comments, sketches, design solutions).

Assessment criteria:

Very good grade

- very high level of activity and engagement during classes,
- ability to lead discussions and formulate constructive conclusions,
- clear awareness of one's own artistic attitude, openness to substantive discourse and constructive criticism,
- very high value of the visual project,
- attendance at least 4/5 of the total number of classes,
- active, in-depth and independently expanded use of the proposed literature.

Good plus grade

- high level of activity during classes,
- high substantive and artistic value of the visual project,
- attendance at least 4/5 of the total number of classes,
- signs of creative maturity and awareness of one's own artistic attitude,
- satisfactory ability to lead discussions and draw conclusions,
- active use of the recommended literature.

Good grade

- satisfactory activity during classes,

- satisfactory substantive and artistic value of the visual project,
- attendance at least 4/5 of the total number of classes,
- moderate ability to lead discussions and draw conclusions,
- satisfactory use of the recommended literature.

Satisfactory plus grade

- moderate level of activity during classes,
- relatively poor substantive and artistic value of the visual project,
- attendance at least 3/5 of the total number of classes,
- moderately poor ability to lead discussions and formulate conclusions,
- moderate use of the recommended literature.

Satisfactory grade

- low level of activity during classes,
- poor substantive and artistic value of the visual project,
- attendance at least 3/5 of the total number of classes,
- poor ability to lead discussions and draw conclusions,
- sporadic use of the recommended literature.

Fail grade

- lack of activity during classes,
- unacceptable substantive and artistic value of the visual project,
- lack of ability to lead discussions and formulate conclusions,
- absence from more than 3/5 of the total number of classes,
- lack of use of the recommended 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.)	44
Total number of hours	60
Total number of ECTS credits	2 ECTS

LITERATURE

The literature includes selected works on art theory, graphic art, aesthetics, philosophy, psychology, and reflections on the relationship between humans, nature, and society, providing a theoretical context for the artistic project.

INSTRUCTIONAL MATERIALS

Compulsory literature:	<ul style="list-style-type: none"> • Herbert Read, <i>Znaczenie sztuki</i> • Ernst H. Gombrich, <i>Sztuka i złudzenie</i> • Rudolf Arnheim, <i>Sztuka i percepcja wzrokowa</i> • Władysław Strzemiński, <i>Teoria widzenia</i> • Rosalind Krauss, <i>Oryginalność awangardy i inne mity modernistyczne</i>
Complementary literature:	<p>Artistic graphics and the language of images</p> <ul style="list-style-type: none"> • Janusz Bogucki, <i>Art as Art</i> • Mieczysław Porębski, <i>Iconosphere</i> • Richard Sennett, <i>The Craftsman – in the context of process, matter, and medium</i>

	<p>awareness</p> <ul style="list-style-type: none"> • Susan Sontag, On Photography (especially when working with photomontage and reproduced images) <p>Man – nature – landscape – culture</p> <ul style="list-style-type: none"> • Yi-Fu Tuan, Space and Place • Simon Schama, Landscape and Memory • Timothy Morton, Ecology Without Nature or Being Ecological • Andrzej Turowski, Polish Art After 1945 (selected excerpts) <p>Society, community, identity</p> <ul style="list-style-type: none"> • Zygmunt Bauman, Liquid Modernity • Hannah Arendt, The Human Condition • Nicolas Bourriaud, Relational Aesthetics <p>Psychology, subconscious, abstraction</p> <ul style="list-style-type: none"> • Carl Gustav Jung, Man and His Symbols • Gaston Bachelard, The Poetics of Space • Wassily Kandinsky, Concerning the Spiritual in Art • Kazimir Malevich, The Non-Objective World (excerpts)
--	---

**(1 erts credit correspondes to 25–30 hours of total workload of the doctoral student, needed to achieve the intended outcomes)*

.....

Date and signature of the subject instructor

.....

Approval of the Head of the Unit or an authorized person