

SYLLABUS
DOCTORAL SCHOOL
THE QUALIFICATION CYCLE FROM 2019 TO 2023 AND FROM 2020 TO 2024

GENERAL INFORMATION ABOUT THE COURSE				
Course/Module title	Creative Process – Selected Aspects			
Name of the unit running the course	Doctoral School at the University of Rzeszów			
Course type (<i>compulsory, optional</i>)	Compulsory optional (specialist) elective			
Year/Semester	Year 2 and 3, summer semester			
Discipline	The Visual Arts and The Conservation of Works of Art			
Language of instruction	Polish			
Name of the course coordinator	Assoc. Prof. Joanna Janowska-Augustyn, Professor of The University of Rzeszów			
Name(s) of the person(s) teaching the course	Assoc. Prof. Joanna Janowska-Augustyn, Professor of The University of Rzeszów			
Prerequisites	The doctoral student has in-depth knowledge of the history and theory of art and culture, as well as basic knowledge of philosophy. He/she is able to use this knowledge for his own artistic and scientific research. He/she has practical skills, knows the technologies applied in his/her artistic field and is able to use them fluently and consciously in the creative process.			
ABSTRACT OF THE COURSE (a synthetic description of the content and objectives of the course; 100-200 words)				
<p>The classes are aimed at presenting and analyzing the specific character of the creative process – as a multidimensional phenomenon (both in an aesthetic and ethical sense) stretched over time – with particular reference to the doctoral students' own work regarding the visual arts.</p> <p>In the theoretical part – in the context of selected examples – we will attempt to briefly characterize the creative process, its individual stages, periods of "inspiration" and "impotence", a sense of freedom or enslavement, touching and revealing some existential truth or falsifying it, as well as the importance of inspiration (negative and positive stimuli) and the impact of other humanistic disciplines, such as music, poetry, philosophy, etc. on the dynamics of the creative process and its final outcome in the form of a work.</p> <p>We will also take into consideration the balancing on the boundary of what is a conscious assumption and what is assumed by chance. We will try to focus here on artistic graphics, particularly digital. In the latter, the aspect of "playing" with the recipient is clearly visible, as well as balancing between automated functions, resulting from technology – and one's own intuition, skills and creative invention – allowing to maintain the individual character of both the creation process and the created work.</p>				
LEARNING OUTCOMES FOR THE COURSE AND METHODS OF ASSESSMENT				
Learning outcome symbol	Intended learning outcomes	Reference to learning outcomes for PQF level 8 qualifications (symbol)	Format of classes (lectures, practical classes, etc.)	Methods of assessment of learning outcomes (e.g. tests, oral exam,

				written exam, project, etc.)
Knowledge No.	Knows and understands			
1.	world achievements in the field of fine arts and is able to critically and creatively address the issues of theoretical and artistic achievements of modern times. He/she is able to break the existing patterns and point out new possibilities for the expression and development of art.	P8S-WG/1	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.
2.	the specific nature of knowledge of art history and artistic techniques, which allows for a conscious and critical reference to the main developmental trends in the field	P8S-WG/2	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.
3.	the methodology of scientific research in the field of visual arts and the conservation of works of art	P8S-WG/3	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of work during the correction. Individual and collective correction.

Skills No.	Can			
1	<p>apply knowledge from various fields of science, including broadly understood humanities, to creative (and at the same time critical) interpretation and realization of set goals,</p> <p>combine the purpose of one's artistic research with a theoretical and scientific task,</p> <p>improve research methods, techniques and tools and apply them creatively, thus developing artistically</p>	<p>P8S-UW/1 P8S-UW/2</p>	<p>Lecture, practical classes</p>	<p>Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.</p>
2.	<p>initiate discussions on their own work and the work of other artists</p> <p>actively participate in debates on various aspects related to the issue of artistic creativity</p> <p>draw constructive conclusions - from the confrontation with different creative attitudes (as well as social attitudes, etc.) - allowing for further, deepened development of their own consciousness and sensitivity as an artist and a human being</p>	<p>P8S-UK/3</p>	<p>Lecture, practical classes</p>	<p>Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.</p>
3.	<p>hold a substantive scientific and artistic discussion in Poland and abroad; communicate in Polish and a foreign (conference) language, take part in disseminating and popularizing both scientific and artistic achievements</p>	<p>P8S-UK/1 P8S-UK/3 P8S-UK/5</p>	<p>Lecture, practical classes</p>	<p>Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.</p>
4.	<p>join in discussions on artistic issues, stating one's own, often critical, opinion</p>	<p>P8S-UK/4</p>	<p>Lecture, practical classes</p>	<p>Realization of the author's creative project; conversation, discussion and a review</p>

				of works during the correction. Individual and collective correction.
5.	publicize artistic works to the social sphere	P8S-UK/2	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.
Social competence No.	is ready to			
1.	is ready to critically evaluate his/her own and other artists' artistic output and is able to undertake a substantive argumentation in support of his/her evaluation	P8S-KK/1	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.
2.	Include, in the scope of his/her artistic activity, components of scientific knowledge which allows to solve specific theoretical and practical challenges	P8S-KK/3	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.

3.	actively participate in social life related to creative artistic attitude, initiate actions for public interest	P8S-KO/1 P8S-KO/2	Lecture, practical classes	Realization of the author's creative project; conversation, discussion and a review of works during the correction. Individual and collective correction.
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FORMAT OF CLASSES, NUMBER OF HOURS AND ECTS CREDITS

Semester (no.)	Lectures	Practical classes/Colloquia	Lab classes	Internships	Others	Number of ECTS credits
2	5	10	—	—	—	0

TEACHING METHODS

Lecture - presentation

Practical classes – presentations, discussion

COURSE CONTENT

1. Lecture / Seminar:

As part of the lectures, the concept of the creative process will be presented and developed on the basis of selected examples. Emphasis will be placed on the specific nature of the creative act, and its individual character. The basic issue will be incorporated into a broader theoretical context through reference to other fields of humanities: history of art, theory of art, philosophy, literature, music, etc. An important problem will also be a reflection on the dialogic and dynamic character of the creative process, which "is not" but "becomes" in the temporal extension and in the space "in between" understood differently.

2. Practical classes / laboratories / others:

As part of the practical classes, doctoral students will carry out their own visual project, which is not only the final work, but also includes a broadly understood, temporal creative process. Participants will also have the opportunity to share their own experience and reflection on the creative process.

REQUIREMENTS FOR PASSING THE COURSE (COURSE ASSESSMENT CRITERIA)

Systematic contact with the teacher is required (attendance at classes).

The requirement for passing the course is:

- performance of tasks,
- active participation, regularity of the doctoral student's work,
- inventiveness and creative interpretation of the topics assigned,
- attendance

Course Grading (Assessment of Practical Classes):

Very good (5.0)

- very high class participation
- realization of the required minimum of classes to a very good degree;
- attendance at no less than 4/5 of the total number of classes;
- outstanding ingenuity and inventiveness in the performance of tasks;
- introduction of individual, creative working methods;
- visible creative maturity and awareness of one's own artistic attitude;
- very active use of the suggested literature, extended self-study of the literature.

Good Plus (4.5)

- high class participation
- realization of the required minimum of classes to a good degree and above;
- attendance at no less than 4/5 of the total number of classes;
- ingenuity and inventiveness in the performance of tasks;
- introduction of individual, creative working methods;
- manifestations of creative maturity and awareness of one's own artistic attitude;
- active use of the recommended literature.

Good (4.0)

- satisfactory class participation
- realization of the required minimum of classes to a good degree;
- attendance at no less than 4/5 of the total number of classes;
- moderate ingenuity and inventiveness in the performance of tasks;
- attempts to introduce individual, creative methods of work;
- sufficient and active use of the recommended literature.

Satisfactory plus (3.5)

- moderate degree of class participation
- realization of the required minimum of classes to a satisfactory degree and above;
- attendance at no less than 3/5 of the total number of classes;
- occasional ingenuity and inventiveness in the performance of tasks;
- moderately active use of the recommended literature.

Satisfactory (3.0)

- low degree of class participation;
- realization of the required minimum of classes to a satisfactory degree;
- attendance at no less than 3/5 of the total number of classes;
- moderately sporadic use of the recommended literature.

Unsatisfactory/Fail (2.0)

- lack of class participation;
- very poor substantive value of the tasks completed
- failure to complete the required minimum of classes to a satisfactory degree;
- absence at over 3/5 of the total number of classes;
- exiguous use of the recommended literature.

Due to the particular immeasurability of assessment in the field of fine arts, these criteria may be subject to change in justified cases.

**TOTAL DOCTORAL STUDENT WORKLOAD NEEDED TO ACHIEVE THE INTENDED LEARNING OUTCOMES
NUMBER OF HOURS AND ECTS CREDITS**

Form of activity	Average number of hours to complete the activity
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	5
Non-contact hours - doctoral student's own work (preparation for classes, examinations, projects, etc.)	25
TOTAL NUMBER OF HOURS	45
TOTAL NUMBER OF ECTS CREDITS	0
LITERATURE	
Primary literature:	<ol style="list-style-type: none"> 1. R. Barthes <i>Light Image. Notes on Photography</i>, translated by J. Trznadel, Warsaw 2008. 2. J. Brach-Czaina, <i>The Rifts of Existence</i>, Warsaw, 1992. 3. W. Kandinsky, <i>On Spirituality in Art</i>, translated by S. Fijałkowski, Łódź 1996. 4. M. Poprzęcka, <i>Impas</i>, Gdańsk 2020. 5. A. Tarkovsky <i>Mirror. In an interview with J. Illg and L. Neuger</i>, Cracow 2016.
Complementary literature:	<ol style="list-style-type: none"> 1. R. Arnheim, <i>Art and Visual Perception. Psychology of the Creative Eye</i>, Word/Image Territories 2005. 2. M. Buber <i>Me and You. A Selection of Philosophical Writings</i>. translated by J. Doktor, Warsaw 1992. 3. L. Brogowski, <i>Afterimages and after... Unizm and "The Theory of Vision" by Władysław Strzemiński</i>, Gdańsk 2001. 4. J. Gage, <i>Color and Culture. Theory and Meaning of Color from Antiquity to Abstraction</i>, Cracow 2008. 5. W. Kandinsky <i>Point, Line and Plane. A contribution to the Analysis of Painting Elements</i>, Warsaw 1986. 6. W. Stróżewski <i>Around Beauty. Sketches of Esthetics</i>, Kraków 2002. 7. W. Strzemiński, <i>The Theory of Vision</i>, Cracow 1958. 8. J. Tischner, <i>The Philosophy of Drama</i>, Cracow 2012. 9. B. Ziembicka. <i>The Easiest Way. Conversations with Artists</i>, Cracow 1998. 10. Albums, catalogues and magazines (e.g. <i>Format</i>, <i>ASP News</i>, <i>Arteon</i>, <i>Art & Business</i>, etc.), online journals / online materials – related to the research area of the course.

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Date and Signature of the Course Teacher

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Approved by the Head of the Department or an authorized person