

**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 art conservation		
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		Obtained education or learning outcomes in art studies of the second degree and master's uniform studies, adequate knowledge covering the scope of culture and contemporary art, ability to analyse and interpret works of visual arts, ability to formulate an argumentative statement, artistic and exhibition activity.		
<b>ABSTRACT OF THE SUBJECT</b>				
<p>The course is designed to provide substantive support for ongoing doctoral activities. It supplements and clarifies issues in the doctoral student's area of research. It suggests professional literature and other materials helpful in deepening awareness of the artistic value of a work, historical phenomena and self-evaluation of one's own activities. Verifies, deepens and suggests new workshop and technological solutions in the chosen medium. Consolidates acquired knowledge and experience in the basic area of research and supporting areas (painting - drawing - text). Raises awareness of the issue of individual characteristics, or style of expression, and the links to current contemporary ideas. Raises awareness of the issue of the existence and function of the work of art (painting) in the gallery circuit and in the space outside the studio. Raises awareness of the characteristics of painting, its specificity in the landscape of multidisciplinary contemporary activities, emphasising the role of decisions in planning the direction of expression. Exercises the ability to verbalise one's own reflections and artistic goals in the context of short and further workshop and personal goals, as an essential 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 that enables the revision of existing paradigms-worldly achievements encompassing theoretical attitudes and general issues and selected specific issues specific to the visual arts.	P8S_WG1	Laboratory/ seminar	Presentation, discussion – review of works

2.	Has knowledge of the development of contemporary art directions, especially within the scope of own research project, understands the mechanism of transformations and changes enabling creative and innovative development of them especially within the scope of own artistic research.	P8S_WG2	Laboratory/ seminar	Presentation, discussion - review of works
3.	Knows and understands the conceptual grid relevant to the visual arts to an extent that enables an appropriate selection of research tools, formal elements of the visual work within the progress of own research.	P8S_WG3	Laboratory/ seminar	Presentation, discussion - review of works
4.	Knows and understands research methodology, applicable principles of planning and implementation using new workshop technologies, techniques of combining interdisciplinary tools in the development of their research.	P8S_WG4	Laboratory/ seminar	Presentation, discussion - review of works
<b>Abilities No.</b>	<b>Can</b>			
1.	He/she is able to recognize complex research problems and formulate related theses and objectives, use knowledge from various fields allowing for the introduction of innovative solutions in his/her creative search, within the area of the defined research subject.	P8S_UW1	Laboratory/ seminar	Discussion - review of works
2.	He/she is able, on the basis of the available literature, to critically analyse and evaluate the results of scientific research and works of creative character and their contribution to the development of science and art. Establish an appropriate creative workshop for the subject.	P8S_UW2	Laboratory/ seminar	Discussion - review of works
3.	He/she is able to critically analyse and evaluate the results of works of a creative nature and their contribution to the development of world culture and the arts.	P8S_UW3	Laboratory/ seminar	Discussion - review of works
<b>Social competence No.</b>	<b>Is ready to</b>			
1.	He/she is prepared to critically self-assess and confront the	P8S_KK1	Laboratory/ seminar	Discussion – review of works

	creative attitudes of others. He/she is prepared to discuss the value of the freedom of the artist's ideas in his/her artistic endeavours.					
<b>FORMS OF TEACHING METHODS, THE NUMBER OF HOURS AND POINTS<sub>1</sub></b>						
Term (no.)	Lecture	Exercises	Laboratories	Traineeship	Other	Number of points ECTS
I -VIII	-	-	8 x 30 hrs. – 240 hrs.	-	-	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>Programme contents of the course implemented in the educational cycle (semesters I to VIII):  Presentation of the state of the doctoral student's own workshop explorations within the direction of research and artistic activities.  Evaluation of the workshop disposition in the context of the planned artistic effects.  Discussion in areas related to the main direction of artistic activities.  A lecture whose topic arises from the content and problems discussed, supplemented by an electronic or other visual presentation.  Discussion of supporting literature items.  The creation of a sketch, a note, an outline of a problem, or a fleeting observation, combined with an argumentation, or a question to be developed.  Construction of a series, set as a proposal, or statement.  Workshop, technological correction (if necessary).  Monitoring and stimulation of artistic achievements including exhibitions and others during the reporting period.  Supervision of the realisation from a workshop and content point of view.  Working on the text of the self-report in the context of the progress of the artistic and research task and correlating the two.  The issue of progress and completion of the work in the various stages.</p>						
<b>CONDITIONS OF PASSING THE SUBJECT (ASSESSMENT CRITERIA)</b>						
Progress in the realisation of the assumed artistic concept, planned realisation of the Individual Research Plan, exhibition activity will be assessed. Credit for the course after each semester, applicable grading scale: 2.0, 3.0, 3.5, 4.0, 4.5, 5.0.						
<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			8 x 30 hrs. – 240 hrs.			
Other with the participation of the teacher (participation in consultations, exam)			20 hrs.			
Hours carried out independently by the PhD student (preparation for classes, exam, writing a paper, etc.)			460 hrs.			
<b>SUM OF HOURS</b>			720 hrs.			

<b>TOTAL NUMBER OF ECTS POINTS*</b>		24
<b>LITERATURE</b>		
Primary literature:	<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 Poprzędzka, <i>Impast</i>, word/image territories, 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>	
Supplementary literature:	<p>David Hockney, <i>Secret Knowledge, Secrets of painting techniques of the Old Masters</i>, Universitas, Kraków 2006  David Hockney, 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>	

\*(1 ECTS credit corresponds to 25-30 HOURS of total student workload required to achieve the expected results)

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Date and signature of course leader

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Approval of the Head of the Unit or authorised person