

**A COURSE SYLLABUS – DOCTORAL SCHOOL**  
**regarding the qualification cycle from 2022/2023 to 2025/2026**

<b>GENERAL INFORMATION ABOUT COURSE</b>				
Course title		<i><b>OPTIONAL SPECIALISED SUBJECT:</b></i> <i><b>Absorption ← / → Explosion, or several aspects of the existence and impact of a work in the space of reception.</b></i>		
Name of the unit running the course		Doctoral School at University of Rzeszów		
Type of course ( <i>obligatory, optional</i> )		compulsory - optional specialist		
Year and semester of studies		year IV, semester VII		
Discipline		<b>fine arts and art conservation</b>		
Language of Course		Polish language/English language		
Name of Course coordinator		<b>Jarosław Sankowski, PhD, Professor at the University of Rzeszów</b>		
Name of Course lecturer		<b>Jarosław Sankowski, PhD, Professor at the University of Rzeszów</b>		
Prerequisites		Knowledge of basic phenomena in contemporary art. Orientation in the field of art history. Ability to link historical events in culture with current phenomena in art, and the ability to evaluate them individually. Ability to respond creatively to verbal and visual content. Own artistic and scientific activity in a selected research area.		
<b>BRIEF DESCRIPTION OF COURSE</b> <b>(100-200 words)</b>				
The aim of the course is to examine selected manifestations of artistic creation in the context of the creator's intentions and the expressive value of the work. The set of information has been divided in such a way as to differentiate the statements in terms of the impact of the visual message from 'silence to noise', hence the theme: absorption and explosion. Students are required to respond artistically to the lecture content by adapting their own imagination and individual study programme to selected manifestations of art in its diverse power. Students can refer to both Polish avant-garde art traditions and more classical manifestations of 20th-century art or historical works in their diversity.				
<b>COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES</b>				
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,...)
<b>Knowledge (no.)</b>	knows and understands, has knowledge			
<b>P8S_WG1</b>	Has knowledge of the basic manifestations of Polish and world art. Understands the need to respond critically and creatively to selected manifestations of contemporary art, also in the context of related scientific disciplines, especially those related to contemporary art.	<b>P8S_WG</b>	lecture, workshops	artistic project
<b>P8S_WG2</b>	Understands the relationship between the value of the visual work itself and the way it is disseminated and functions in the cultural space.	<b>P8S_WG</b>	lecture, workshops	artistic project

	Understands the connections and mutual influence of visual expression disciplines from various areas of creativity.			
<b>P8S_WG3</b>	Has knowledge of the artistic strategies of selected image creators and is able to name them using appropriate terminology.	<b>P8S_WG</b>	lecture, workshops	artistic project
<b>P8S_WK1</b>	Knows and understands the mechanisms of civilisational dependencies in the context of existence and the need for interpersonal communication.	<b>P8S_WK</b>	lecture, workshops	artistic project
<b>Skills (no.)</b>	can			
<b>P8S_UW1</b>	They are able to creatively develop their artistic skills based on their seminar experience and acquired knowledge. Based on the knowledge they have gained, they are able to set new goals in their artistic work and new areas of self-education.	<b>P8S_UW</b>	Seminar	artistic project
<b>P8S_UW2</b>	They are able to link selected examples of artistic activities and present proposals for solutions at the visual and ideological level. They are able to relate selected aspects of creativity to their own experiences and creative intentions.	<b>P8S_UW</b>	Seminar	artistic project
<b>P8S_UW3</b>	They are able to define their own artistic needs in the context of communication and language that will respond to the individual needs of artistic expression. They are able to use their interdisciplinary knowledge and practical experience to analyse and evaluate artistic and scientific achievements, formulating opinions on this basis, including critical judgements.	<b>P8S_UW</b>	Seminar	artistic project
<b>P8S_UK6</b>	They are able to carry out artistic and scientific work based on literature and actively participate in national and international artistic and scientific circles.	<b>P8S_UK</b>	Seminar	artistic project
<b>Social competence</b>	is ready to			

(no.)						
P8S_KK3	He is ready to discuss, argue and defend his own artistic beliefs. With his knowledge of his discipline, he can creatively influence the shape of group projects.		P8S_KK	Seminar	artistic project	
Semester (no.)	Lectures	Seminar	Conversatory/ Lab classes	Internships	others	ECTS
VII	-	<b>15 hrs.</b> (in the academic year 2025/2026, classes will be conducted in a face-to-face and remote format in synchronous time)	-	-	-	<b>2</b>

#### METHODS OF INSTRUCTION

- LECTURE;
- MULTIMEDIA PRESENTATION;
- SEMINAR;
- PROJECT;
- CORRECTION;
- DISCUSSION.

#### COURSE CONTENT

##### Seminar:

##### Substantive description of the course content:

1. Lecture and presentation of artists selected for the nature of their work - Absorption: Leonardo da Vinci, Claude Lorrain, Rembrandt van Rijn, Juan Sánchez Cotán, Lubin Baugin, Nicolas Poussin, Francisco de Goya, John Constable, Jean Baptiste Camille Corot, Józef Szermentowski, Stanislaw Wyspiański, Alberto Giacometti, Sesshū Tōyō, Stanislaw Baj, Richard Diebenkorn, Abelardo Morell, Ives Tanguy, Mina Loy, Giorgio Morandi, Joseph Cornell, Peter Gabriëlse, Jerzy Mierzejewski, Stephen and Timothy Quay, Yayoi Kusama, Jakob Mattner, Daniel Flavin, Marina Aramović, Arnold Böcklin,
2. 1. Lecture and presentation of artists selected for the nature of their work – Explosion: Erna Rozenstein, Jerzy Tchurzewski, Konrad Krzyzanowski, Pablo Picasso, Jackson Pollock, Jean-Dubuffet, Niki de Saint Phalle, Julian Schnabel, Peter Paul Rubens, Sesilly Brown, Jimmi Hendrix, Roy Lichtenstein, Georges Matieu, David Hockney, Arnaldo Pomodoro, Wladyslaw Podkowinski, Otto Dix, Edward Dwurnik, Francisco de Goya, Renato Bertelli, Tony Cragg, Anish Kapoor, Sky Lader, Fatboy Slim, Bob Fosse.

#### COURSE ASSESSMENT CRITERIA

The examination takes place after each semester of the course (semester 2, semester 4, semester 6, semester 7).

##### Examination requirements:

- completion of an artistic project in the form of a photomontage accompanied by a short verbal commentary at a level appropriate to the rank of the studies;
- activity, systematic work of the doctoral student;
- activity during classes.

The doctoral student prepares two works in the form of photomontages related to selected topics discussed in the lecture. The works should be their own original commentary on artistic expressions. The works should be completed in physical form, ready for exhibition, and copied (documentation, comments, sketches, solutions, design) to files on the electronic platform of the remote class group.

**Very good grade:**

- very high activity and engagement during classes,
- visible ability to lead discussions and draw constructive conclusions,
- evident awareness of one's own artistic attitude, characterised by openness to substantive discourse and, at times, constructive criticism;
- very high substantive value of the paper and artistic value of the visual project;
- attendance at least 4/5 of the total number of classes;
- active use of the suggested literature, expanded and deepened on one's own.

**Good plus grade:**

- high level of activity during classes;
- high substantive value of the paper 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,
- visible satisfactory ability to lead discussions and draw conclusions;
- active use of the recommended literature.

**Good grade:**

- satisfactory activity during classes;
- satisfactory substantive value of the paper 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.

**Pass with distinction:**

- moderate level of activity during classes
- relatively poor substantive value of the paper 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 draw conclusions;
- moderate use of the recommended literature.

**Satisfactory grade:**

- low level of activity during classes
- poor substantive value of the paper 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:**

- lack of activity during classes;
- unacceptable substantive value of the paper and artistic value of the visual project;
- lack of ability to lead discussions and draw conclusions;
- absence from more than 3/5 of the total number of classes;
- failure to use 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	<b>15</b>
Other contact hours involving the teacher (consultation hours, examinations)	<b>1</b>
Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.)	<b>44</b>

<b>Total number of hours</b>	<b>60</b>
<b>Total number of ECTS credits</b>	<b>2</b>
<b>INSTRUCTIONAL MATERIALS</b>	
Compulsory literature:	<ul style="list-style-type: none"> <li>• Read H., The Meaning of Art, Warsaw 1982.</li> <li>• Mieczysław Porębski, Art and Information, Wydawnictwo Literackie</li> <li>• Monographs of great masters</li> <li>• Exhibition catalogues, specialist journals</li> <li>• Albums of museum collections</li> </ul>
Complementary literature:	<ul style="list-style-type: none"> <li>• Zbigniew Taranienko, Alchemy of Image, Conversations with Stanisław Fijałkowski, Książka i Prasa 2012</li> <li>• Gage John, Colour and Culture, Universitas, Krakow 2008</li> <li>• Arnheim R., Art and Visual Perception. The Psychology of the Creative Eye, Warsaw 1978.</li> <li>• Józef Czapski, 'Looking' Znak, reprinted 2016</li> <li>• Adam Radajewski, 'The Living Art of the Present Day,' Ossolineum</li> </ul>

\*(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