

	<b>Doctoral School of Humanities</b> University of Adam Mickiewicz in Poznań
	Name of course  <b>Methodology</b>

### I. General information

<b>Name of course</b>	Methodology
<b>Code*</b>	
<b>Field / discipline</b>	Art studies
<b>Course module*</b> (mandatory, mandatory for choice, optional)	
<b>Specialist course*</b> (Yes/No)	
<b>Seminar*</b> (Yes/No)	
<b>Course type and number of hours</b> (e.g. lecture 30h) If the course is conducted by more than one lecturer, please indicate the number of hours for each lecturer separately.	Piotr Podlipniak lecture 7,5 Magdalena Radomska, lecture 7,5
<b>Year of education at the doctoral school *</b>	
<b>Form of passing the course</b> (grade exam or passing with grade)	Passing with grade
<b>Language</b>	Polish
<b>First and last name, title/degree of the lecturer</b>	Piotr Podlipniak, associate professor Magdalena Radomska, PhD

\* This field is filled in by the Office of the Doctoral School.

## II. Detailed information

<b>Course aim</b>	Presentation of the chosen research paradigms that are used in contemporary art studies and sciences
<b>Requirements (if applicable)</b>	No applicable

Learning outcomes for courses (EU) and their reference to learning outcomes for the Doctoral School AMU (EK)<sup>1</sup>:

EU codes for courses	After completing the course and confirming the achievement of the learning outcomes, the PhD student will be able to:	EK codes for the Doctoral School AMU
EU_01	recognize the difference between scientific and pseudoscientific statements	E_W01; E_W08; E_U01
EU_02	the main assumptions of naturalistic paradigm	E_W01; E_W08; E_U01
EU_03	what are the reductive interdisciplinary studies of music and other arts	E_W02; E_W08; E_U01
EU_04	explain the methodological specificity of historical-, systematic-, and ethno-musicology	E_W02
EU_05	characterize main methodological currents in contemporary art history	E_W01; E_W07; E_W08
EU_06	apply main entries and notions in practice	E_U01; E_U02; E_U06
EU_07	frame main methodological currents in contemporary art history with historical context	E_U02;
EU_08	understand their mutual relationship in the context of contemporary philosophy	E_W01; E_W02; E_W08

<sup>1</sup> Learning outcomes for the Doctoral School AMU (EK) are provided here: [Załącznik nr 1 do uchwały nr 295/2018/2019 Senatu UAM z dnia 27 maja 2019 r.](#)

**Learning content providing learning outcomes for courses (EU) with reference to the relevant learning outcomes (EU) for the course:**

Learning contents	EU codes for courses
The issue of demarcation in art studies and sciences	EU_01
Marxism and Freudism as the examples of pseudoscience	EU_01
The naturalistic paradigm in the research of music and other arts	EU_02
Reductionism and the interdisciplinary studies of music and other arts	EU_03
The methodological specificity of historical-, systematic-, and ethno-musicology	EU_04
Poststructuralism and Postmodernism	EU_05
Postcolonialism	EU_06
Marxism, Postmarxism and New Materialism	EU_07
Posthumanism	EU_08

**Recommended literature:**

- Agamben G., *Nagość*, tłum. K. Żaboklicki, Warszawa 2009
- Bakke M., *Biotransfiguracje. Sztuka i estetyka posthumanizmu*, Poznań 2010.
- Bhabha, Homi K., *Miejsca kultury*, tłum. T. Dobrogoszcz, Kraków 2010.
- Braidotti R., *Po człowieku*, tłum. J. Bednarek, Agnieszka Kowalczyk, Warszawa 2014.
- Hemingway A., *Marxism and the history of art: From William Morris to the New Left*, London 2006.
- Latour B., *Splatając na nowo to, co społeczne: wprowadzenie do teorii aktora-sieci*, tłum. A. Derra, K. Abriszewski, Kraków 2010
- Pinker, S. (2005). *Tabula rasa: spory o naturę ludzką* (A. Nowak (trans.)). Gdańskie Wydaw. Psychologiczne.
- Podlipniak, P., & Przybysz, P. (2013). *Sztuka, mózg, muzyka: perspektywy neuroestetyki muzyki*. In M. Bogucki, A. Foltyn, P. Podlipniak, P. Przybysz, & H. Winiszewska (Eds.), *Neuroestetyka muzyki* (pp. 11–38). Wydawnictwo PTPN.
- Przybysz, P., & Markiewicz, P. (2010). *Neuroestetyka. Przegląd zagadnień i kierunków badań*. In P. Francuz (Ed.), *Na ścieżkach neuronauk* (pp. 107–149). Wydawnictwo KUL.
- Rancièrè J., *Estetyka jako polityka*, tłum. J. Kutyla, P. Mościcki, Warszawa 2007
- Sborgi Lawson, F. R. (2012). *Consilience Revisited: Musical and Scientific Approaches to Chinese Performance*. *Ethnomusicology*, 56(1), 86–111. <https://doi.org/10.5406/ethnomusicology.56.1.0086>
- Wilson, E. O. (1978). *On human nature*. Harvard University Press.
- Wilson, E. O. (1998). *Consilience: the unity of knowledge*. Knopf.

### III. Additional information

a) Forms of verification of learning outcomes:

<b>Methods and forms of courses that enable to achieve learning outcomes (EU)</b> Please indicate (X) of the suggested method(s) appropriate to the course or suggest other)	
Lecture with multimedia presentation	
Debates	x
Lecture	X
Discussions	x
Work with text	
Case studies	
Problem-based learning	X
Exercise method	
Research-based learning	x
Workshop	
Project	
Show and observation	
Audio and/or video demonstrations	x
Activating methods (e.g. SWOT, brainstorm)	
Group work	x
Others (what kind?)	

b) **Methods of assessing achievement of learning outcomes (EU) (please indicate from the suggested methods specific to a given EU or provide other methods)**

Methods of assessing	EU codes for course			
Written exam				
Spoken exam				
The "open book" exam				
Written colloquium				
Spoken colloquium	EU_01	EU_02	EU_03	EU_04
Test				
Project				
Essay	EU_05	EU_06	EU_07	EU_08
Report				
Multimedia presentation				
Portfolio				
Others (what kind?)				

**c) Contact hours with lecturer**

Course hours (according the program)	Including the number of hours in direct contact with the lecturer
15	Piotr Podlipniak 7,5 Magdalena Radomska 7,5

**d) Assessment criteria according to the scale used by AMU**

Grade	Requirements
<b>Very good (bdb, 5,0)</b>	Is able to critically adapt methodologies in her/his own practice and is familiar with theories discussed during the course
<b>Good plus (db +, 4,5)</b>	Is able to compare various methodological approaches and familiar with theories discussed during the course

<b>Good (db, 4,0)</b>	Is able to present the essence and main entries of methodological approaches discussed during the course in a critical way
<b>Satisfactory plus (dst +, 3,5)</b>	Is able to present the essence and main entries of methodological approaches discussed during the course
<b>Satisfactory (dst, 3,0)</b>	Is able to name main entries of methodological approaches discussed during the course
<b>Unsatisfactory (ndst, 2,0)</b>	Non of the above

#### IV. Organisational information

<b>Course venue</b>	Instytut Muzykologii UAM, Collegium Historicum ul. Uniwersytetu Poznańskiego 7, I piętro 61-614 Poznań
<b>Course date</b>	
<b>Date and venue of lecturer's duty</b>	
<b>Contact to lecturer (e-mail, website, Facebook, Twitter etc.)</b>	Piotr Podlipnia: <a href="mailto:kpodlip@poczta.onet.pl">kpodlip@poczta.onet.pl</a> lub <a href="mailto:piotr.podlipniak@amu.edu.pl">piotr.podlipniak@amu.edu.pl</a> , Magdalena Radomska: <a href="mailto:radomska@amu.edu.pl">radomska@amu.edu.pl</a>