

Dalyko pavadinimas / Course title: Research as Praxis

Dalyko tipas / Type of course: Privalomas doktornatūros dalykas / Compulsory doctoral programme course

Apimtis kreditais / Number of credits allocated:

ECTS: 6

Dėstytojas / Name of lecturer: Professor Dr Marquard Smith

Dalyko anotacija / Objectives of the course:

To work with students on:

- Familiarizing them with the idea of a research project within the context of an art school
- Introducing them to research as itself a subject of research
- Facilitating an understanding of their PhD as a research project
- Developing their awareness of key historical/theoretical concerns that underpin all research projects in the art school, and embed them in their PhD project
- Advancing their ability to articulate their PhD project as research to their peers, supervisors, and their artistic, intellectual, and professional communities
- Rooting in their project and their practice (as artists, designers, historians, theorists, curators, etc.) a clear sense of how their PhD project as research contributes to and advances knowledge and understanding in their field of study/research/practice
- Beginning to establish their PhD as an independent research practice

Siekiami dalyko studijų rezultatai / At the end of the course a doctoral student is expected to be able to:

Qualifications that signify completion of the third cycle are awarded to students who:	Qualifications that signify completion of the doctoral studies program in art / design in VAA are awarded to students who:	At the end of the course a doctoral student is expected to be able to:
Žinios, jų taikymas / Knowledge and understanding: have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	<ul style="list-style-type: none"> • Must have knowledge at the highest international level within the research field. • Must have made a significant contribution to the development of new knowledge and understanding within the research field based on artistic/scientific research. 	Understand their PhD as a research project within an art school context; and demonstrated this understanding by way of spoken, creative, and text-based contributions.
Gebėjimai vykdyti tyrimus / Applying knowledge and understanding: have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	<ul style="list-style-type: none"> • Must master the scientific methods and tools as well as other skills related to research and development tasks within the field. • Must be able to participate in the field's international discussions and disseminate scientific results and advances to a wide audience. 	Be familiar with research as a subject of research (including issues of PhD-ness, research as praxis, knowledge, history, materiality, etc.); and evidence this by 'translating' the course's concerns into their work and words.
Specialieji gebėjimai / Making judgements: have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication; are capable of critical analysis, evaluation and synthesis of new and complex ideas;	<ul style="list-style-type: none"> • Must be able to analyse, assess and develop new ideas, including designing and developing new techniques and skills within the field. 	Contextualize their PhD project (as a research project) and their practice (as research), and 'speak on its behalf' in these terms; so that it can be understood (by them and others) as an original contribution to knowledge.
Socialiniai gebėjimai / Communication: can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	<ul style="list-style-type: none"> • Must be able to organise and carry out research and development tasks in complex and unpredictable contexts. • Must be able to independently initiate and form part of national and international collaboration about research and development with scientific integrity. 	Speak compellingly about their PhD project as an independent research practice to their cohort, staff at VAA, and wider artistic/design communities of practice both nationally and internationally.

Dalyko turinys / Course content:

Schedule

1st Intensive

Thursday October 25th and Friday October 26th 2018: Research as Praxis

Day 1: PhD-ness in the Art School

9.00am-11.00am: Lecture/Seminar

Led by Prof. Dr. Marquard Smith

12.00-2.00pm: Seminar/Workshop/Reading Group: On Curiosity

Screening: Sally O'Reilly, 'For the Curious', <https://vimeo.com/13129648> (21.08 minutes), 2010

Day 2: What is Research?

10.00am-12.00pm: closed Seminar/Workshop at VAA/National Gallery of Art

Screening: Screening: Patrick Keiller, 'London' (85 minutes), 1994

1.00pm-3.00pm: public event at National Gallery of Art: Research: Practitioner | Curator | Educator

Contributors include: Professor Tom Corby (artist, Associate Dean of Research, Central Saint Martins, University of the Arts London); Dr Lolita Jablonskienė (National Gallery of Art/VAA); Dr Emily Pringle (Head of Learning Practice and Research, Tate, London) Assoc. Prof. Dr. Žygimantas Augustinas (VAA); Assoc. Prof. Dr. Vytautas Michelkevičius (VAA).

Compulsory Reading for the 1st Intensive

Holert, Tom, 'Art in the Knowledge-based Polis (e-flux, 2009: <https://www.e-flux.com/journal/03/68537/art-in-the-knowledge-based-polis/>)

Pringle, Emily, 'Developing the Practitioner-Researcher Within the Art Museum Context', 2018 (and <https://practitionerresearchintheartmuseum.com>)

Rust, Chris, Mottram, Judith, and Till, Jeremy, 'Review of practice-led research in art, design & Architecture, London: Arts and Humanities Research Council, 2007 (<http://shura.shu.ac.uk/7596/1/Pactice-ledReviewNov07.pdf>)

Slager, Henk, *The Pleasure of Research*, Ostfildern, Germany: Hatje Cantz Verlag, 2015.

<http://www.bbk.ac.uk/english/our-research/downloads/practice-based-PhD-english-and-humanities> (practice-based PhD in English and the Humanities, Birkbeck, UK)

<https://www.gold.ac.uk/pg/mphil-phd-art/> (Goldsmiths, UK)

https://www.khm.lu.se/en/sites/khm.lu.se/en/files/general_syllabus_for_third_cycle_studies_in_visual_arts_170531.pdf (Malmo/Lund, Sweden)

<https://kadm.dk/en/kursusprogram-201718> (Royal Danish Academy of Fine Arts/Architecture/Design, Denmark)

<https://www.kabk.nl/en/programmes/phd/phdarts> (Royal Academy of Art, The Hague, Netherlands)

<https://www.akbild.ac.at/Portal/organisation/uber-uns/news/call-for-applications-for-phd-in-practice-program-2018> (Academy of Fine Arts Vienna) and

http://www.dieangewandte.at/en/studies/programmes/doctoral_programmes/artistic_research_phd_programme (University of Applied Arts Vienna)

Supplementary Reading for the 1st Intensive

Appadurai, Arjun, 'Globalization and the Research Imagination', *International Social Science Journal*, 51, no. 160, 1999, 229-38.

Appadurai, Arjun, 'Grassroots Globalization and the Research Imagination', *Public Culture*, 12/1, Winter 2000, 1-19.

Balkema Annette W. and Henk Slager, eds., 'Artistic Research', *L&B*, Series of Philosophy of Art and Art Theory, Volume 18, 2004.

Barrett, Estelle, and Barbara Bolt, *Practice as Research: Approaches to Creative Arts Equality*, London: I.B. Tauris, 2010.

Candlin, Fiona, 'A Proper Anxiety? Practice- based PhDs and Academic Unease,' *Working Papers in Art*

and Design, Volume 1, 2000 [<http://herts.ac.uk/artdes1/research/papers/wpades/vol1/candlin2full.html>]

Clark Hazel and David Brody, eds., *Design Studies: A Reader*, London: Berg, 2009.

Dillon, Brian et al, *Curiosity: Art and the Pleasures of Knowing*, London: Hayward Publishing, 2013.

Dunne, Anthony and Fiona Raby, *Speculative Everything: Design, Fiction, and Social Dreaming*, Cambridge: The MIT Press, 2014.

Elkins, James, ed., *Artists with PhDs: On the new Doctoral Degree in Studio Art*, Washington DC: New Academia Publishing, 2009.

Hockey, J., 'Practice based research degree students in Art & Design: identity and adaption', n R. Hickman, ed., *Research in Art and Design Education: Issues and Exemplars*, Bristol: Intellect, 2008.

Holert, Tom, 'Artistic Re-search: Anatomy of an Ascent', *Text zur Kunst*, June 2011,, 38-63.

Holert, Tom, and Johanna Schaffer, eds., *Troubling Research: Performing Knowledge in the Arts*, Berlin: Sternberg Press, 2014.

Julier, Guy, *The Culture of Design* (3rd edition), London: Sage, 2013.

MacLeod, Katy, and Lin Holdridge, eds., *Thinking Through Art: Reflections on Art as Research*, London: Routledge, 2006.

Madoff, Steven Henry, ed., *Art School (Propositions for the 21st Century)*, Cambridge: The MIT Press, 2009.

Manifesta 6, 'Notes for an Art School', Amsterdam.

O'Neill, P. and Wilson, M. (eds) (2010) *Curating Research*. London: Open Editions, 2015.

Rogers, Paul A. and Joyce Yee, eds., *The Routledge Companion to Design Research*, London: Routledge, 2017.

Smith, Marquard, and susan pui san lok, 'Journeys, documenting, indexing, archives and practice-based research: A conversation with susan pui san lok.' *Art Journal* 65(4), Winter, 2006, 18–35.

Smith, Marquard, 'Why "What is Research in the Visual Arts?: Obsession, Archive, Encounter"?'', in Michael Ann Holly and Marquard Smith, eds., *What is Research in the Visual Arts? Obsession, Archive, Encounter*, Williamstown: Sterling and Francine Clark Art Institute, 2008, x-xxvi.

Smith, Marquard, 'Theses on the Philosophy of History: The Work of Research in the Age of Digital Searchability and Distributability,' *Journal of Visual Culture*, Vol 12(3), 2014, 375–403

Thorne, Sam, *School: A Recent History of Independent Art Schools*, Berlin: Sternberg Press, 2017.

de Ville, Nicholas, and Stephen Foster, eds., *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context*, Southampton: John Hansard Gallery, 1994.

Wilson, M., & Van Ruiten, S., eds., *Handbook for Artistic Research Education*. Amsterdam: ELIA, 2014.

2nd intensive

Thursday December 6th and Friday December 7th 2018: Knowledge

Day 3: What is Knowledge?

10.00am-12.00pm: Lecture/Seminar

Led by Prof. Dr. Marquard Smith

1.00pm-3.00pm: Seminar/Workshop/Reading Group

Day 4: Decolonizing the Curriculum/Art School/Museum

10.00am-12.00pm: closed Seminar/Workshop at National Gallery of Art/VAA

Screenings:

- Fraser, Andrea: 'Little Frank and his Carp', 2001 (<https://www.youtube.com/watch?v=auOKsXnMmkg>)
- Haake, Hans: <https://www.sfmoma.org/watch/hans-haacke-fighting-the-establishment/> (5 min)
- Martin, Simon: 'Wednesday Afternoon', 2005 (<http://www.tate.org.uk/art/artworks/martin-wednesday-afternoon-t12765/text-summary>]
- Wilson, Fred: at the museum of glass as artist in residence: <https://www.youtube.com/watch?v=lcZmz0KqAKI> (5 minutes)
- Wilson, Fred: on the idea of mining the museum (collaborating with museums): <https://www.youtube.com/watch?v=csFP2YldloQ> (7 minutes)

1.00pm-3.00pm: public event at National Gallery of Art: De-Colonizing

Contributors include: Dr Michelle Williams Gamaker (artist, Goldsmiths); Dr Danah Abdulla, (designer, founder of *Kalimat Magazine*, Brunel University; Professor Almira Ousmanova (European Humanities University)..

Compulsory Reading for the 2nd Intensive

Dyer, Sonya, Questions asked but answers avoided at 'What Should White Culture Do?' Symposium', a-n, November 2017 (<https://www.a-n.co.uk/news/questions-asked-answers-avoided-white-culture-symposium/>)

Ginzburg, Carlo, "Morelli, Freud, and Sherlock Holmes: Clues and Scientific Method," trans. Anna Davin, *History Workshop: A Journal of Socialist Historians*, No. 9, Spring 1980, pp. 5-36 (<http://users.clas.ufl.edu/burt/filmphilology/ginzburgmorellifreudholmes.pdf>)

Mbembe, Achille, 'Decolonizing Knowledge and the Question of the Archive', 2015 (<https://wiser.wits.ac.za/system/files/Achille%20Mbembe%20-%20Decolonizing%20Knowledge%20and%20the%20Question%20of%20the%20Archive.pdf>)

Magloire, Kerian, <http://shadesofnoir.org.uk/creating-opportunities-for-creativity-by-decolonising-the-institution/>, review of 'Decolonising the Institution', RCA event in January 2018 <https://www.rca.ac.uk/news-and-events/events/decolonising-institution/>

Schultz, Tristan et al, 'What Is at Stake with Decolonising Design? A Roundtable', *Design and Culture*, Volume 10, Issue 1, 2018 pp. 81-101.

<http://www.decolonisingdesign.com>

Supplementary Reading for the 2nd Intensive

Bennett, Jane, 'The Force of Things: Steps Towards an Ecology of Matter.' *Political Theory*, 2004, 32: 347-372.

Butt, Gavin, *Between You and Me: Queer Discourses in the New York Art World*, Durham, NC: Duke University Press, 2005.

Borges JL, 'On exactitude in Science', in A Hurley, trans., *Collected Fictions*. London: Penguin, 1998[1946].

- Cachia, Amanda, 'Disability, Curating, and the Educational Turn: The Contemporary Condition of Access in the Museum', *oncurating journal*, issue 24 (<http://on-curating.org/index.php/issue-24-reader/disability-curating-and-the-educational-turn-the-contemporary-condition-of-access-in-the-museum.html#.V-jQi84YLgU>)
- Connor, Steve, 'Fascination, Skin and the Screen', *Critical Quarterly*, Volume 40, Issue 1, April 1998, pp. 9-24.
- Daston, Lorraine, ed., *Things That Talk: Object Lessons for Art and Science*, New York: Zone Books, 2007.
- Eddo-Lodge, Reni, *Why I'm No Longer Talking to White People About Race*, London: Bloomsbury, 2018.
- Freire, Paulo, *Pedagogy of the Oppressed*, trans. by Myra Bergman Ramos, London: Penguin Books, 1970.
- Foucault, Michel, 'What is Enlightenment?', in Rabinow, P, ed., *The Foucault Reader*, Pantheon Books, 1984, pp. 32-50. (<https://www.libarts.colostate.edu/leap/wp-content/uploads/sites/24/2017/01/Foucault-What-is-enlightenment.pdf>)
- Foucault M, 'Nietzsche, Genealogy, History' in Bouchard DF, ed. *Language, Counter-Memory, Practice: Selected Essays and Interviews*, Ithaca, NY: Cornell University Press, 1977.
- Guins, Raiford and Fiona Candlin, eds., *The Object Reader*. London: Routledge, 2009.
- Haraway, Donna, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, Vol. 14, No. 3 (Autumn 1988), pp. 575-599.
- Harney, Stefano and Fred Moten, 'The University and the Uncommons', in *The Uncommons: Fugitive Planning & Black Study*, Autonomedia: Brooklyn, NY, pp. 22-43.
- hooks, bell, *Teaching to Transgress: Education as the Practice of Freedom*, New York: Routledge, 1994.
- hooks, bell, *Teaching Community: A Pedagogy of Hope*. New York: Routledge, 2003.
- hooks, bell, *Teaching Critical Thinking: Practical Wisdom*, London: Routledge, 2010.
- Mignolo, Walter D. and Catherine E. Walsh, *On Decoloniality: Concepts, Analytics, Praxis*, London and Durham: Duke University Press, 2018.
- Mulvey, Laura, *Fetishism and Curiosity*, London: BFI, 1996.
- Muñoz, José Esteban, 'Ephemera as Evidence: Introductory Notes to Queer Acts', *Women and Performance*, Volume 8, Issue 2, pp. 5-16. (<http://liu.xplorex.com/sites/liu/files/Publications/MunozEphemera.pdf>)
- van Mourik Broekman, Pauline, Gary Hall, Ted Byfield Shaun Hides, and Simon Worthington, *Open Education: A Study in Disruption*, Rowan & Littlefield, 2014. (<https://ws1.nbni.co.uk/widgets/page/546dcb3f07a9521f8456314d/0>)
- Obrist, Hans-Ulrich, Agency for Unrealized Projects: <http://www.serpentinegallery.org/projects/>
- Ofield, Simon, 'Cruising the Archive', *journal of visual culture* 3, no. 3.
- O'Neil, Paul, and Mick Wilson, eds., *Curating and the Educational Turn*, London/Amsterdam: Open Editions/de Appel, 2010
- Ranciere, Jacques, *The Emancipated Spectator*, London: Verso, 2009
- Ranciere, Jacques, *The Ignorant Schoolmaster*, trans. Kristin Ross, Stanford: Stanford University Press, 1991 (<http://abahlali.org/files/Ranciere.pdf>)

Rehberg, Vivian Sky et al, 'Working for the Commons: An interview with Casco', by Vivian Sky Rehberg, Binna Choi and Yolande Van Der Heide, Frieze, November 2017 (<https://frieze.com/article/working-commons>)

Rogoff, I. (2008) 'Turning' (http://www.lot.at/sfu_sabine_bitter/Rogoff_Turning.pdf), originally published in e-flux journal (<http://www.e-flux.com/journal/00/68470/turning/>)

Schaffner, Ingrid and Matthias Winzen, eds., *Deep Storage: Collecting, Storing, and Archiving in Art*, Prestel, 1998.

Sekula, Alan, 'The Body as Archive,' *October*, Vol. 39, Winter 1986, pp. 3-64.

Spivak, Gayatri Chakravorty, *Death of a Discipline*, New York: Columbia University Press, 2003.

Tlostanova, Madina, *What Does it Mean to be Post-Soviet? Decolonial Art from the Ruins of the Soviet Empire*, Durham and London: Duke University Press, 2018.

Trinh T. Minh-ha, "Gossip and Science: A Conversation on What I Love According to Truth," in Trinh T. Minh-ha, *Woman Native Other* (Bloomington: Indiana University Press).

Turkle, Sherry, ed., *Evocative Objects: Things We Think With*, Cambridge: The MIT Press, 2007.

3rd Intensive

21st-22nd February 2018: Words and Work (exact dates and times to be confirmed, please note that the schedule below is provisional)

Day 5

10.00am-12.00pm: Lecture/Seminar

Led by Prof. Dr. Marquard Smith

1.00pm-3.00pm: Seminar/Workshop/Reading Group

Day 6: Writing

10.00am-12.00pm: closed Seminar/Workshop at National Gallery of Art/VAA

1.00pm-3.00pm: public event at National Gallery of Art: Writing: Academic | Critical | Performative

Contributors to be confirmed include: Sally O'Reilly (critic, filmmaker, Editor-at-Large, *Cabinet Magazine*, Birkbeck College) and Dr Gilda Williams (author of *How to Write About Contemporary Art*, Goldsmiths).

Compulsory Reading for the 3rd Intensive

Scott, Joan W, 'The Evidence of Experience', *Critical Inquiry*, Vol. 17, No. 4, Summer 1991, pp. 773-797 (<https://conceptsinsts.wikispaces.com/file/view/Joan+Scott+Experience.pdf>)

Supplementary Reading for the 3rd Intensive

Allen, Felicity, *Education*. London: Whitechapel/The MIT Press, 2011.

Butler J, *Notes Toward a Performative Theory of Assembly*. Cambridge, MA: Harvard University Press, 2015.

Doctorow, Cory, *Makers*, Harper Voyager, 2010.

Filipovic, Elena, 'When Exhibitions Become Form: On the History of the Artist as Curator,' Issue #0, *Mousse* #41, 2013–15.

Fusco, Maria, *The Happy Hypocrite*, passim.

Green, Alison, *When Artists Curate: Contemporary Art and the Exhibition as Museum*, London: Reaktion Books, 2018.

Hustvedt, Siri, *The Blazing World*, 2015

Krauss, Kris, *I Love Dick*, 1997.

Maitland, Sara, *A Book of Silence*, London: Granta Books, 2009.

McCarthy, Tom, *Remainder*, Alma Books, 2006.

Nelson, Maggie, *The Argonauts*, London: Melville House, 2016.

Palmer, Katerina, *The Dark Room*, London: Book Works, 2010.

Rankine, Claudia, *Citizen: An American Lyric*, Minneapolis: Graywolf Press, 2014.

Sebald, W. G., *Austerlitz*, Penguin, 2001.

Steyerl, Hito, *How Not To Be Seen*, 2013.

<https://www.bookworks.org.uk>

<https://fitzcarraldoeditions.com>

<http://www.openeditions.com>

<https://thesiswhisperer.com/2016/06/15/critical-thinking-the-hardest-doctoral-skill-of-all/>

4th Intensive

Thursday May 9th and Friday May 10th 2018: History in Post-Truth Times

Day 7: Wither History?

10.00am-12.00pm: Lecture/Seminar

Led by Prof. Dr. Marquard Smith

1.00pm-3.00pm: Seminar/Workshop/Reading Group

Screening: Adam Curtis, 'HyperNormalisation', 2016 (166 minutes)

Day 8: Back to the Future

10.00am-12.00pm: closed Seminar/Workshop at National Gallery of Art/VAA

Screenings:

Chris Marker, *La Jetée*, 1962, 28 min

Deimantas Narkevičius, 'Once in the XX Century' 2004 (7 minutes, 56 seconds)

The Otolith Group, 'The Otolith Timeline', 2003 (30 minutes)

1.00pm-3.00pm: public event at National Gallery of Art/VAA: The Future is History in Post-Truth Times

Contributors include Dr Vivian Rehberg (historian, course director of the MFA Fine Art at Piet Zwart Institute, and Contributing Editor of *Frieze*); Noam Toran (speculative designer, teaches at the Sandberg Institute, Amsterdam/HEAD, Geneva); Dr Ieva Pleikienė (VAA); Dr Rasa Antanaviciute (VAA), and

Professor Kostas Bogdanas (VAA).

Compulsory Reading for the 4th Intensive

Broadnax, Jamie, 'What the Heck is Afrofuturism?', *The Huffington Post*, February 2018 (https://www.huffingtonpost.com/entry/opinion-broadnax-afrofuturism-black-panther_us_5a85f1b9e4b004fc31903b95)

Davies, William, ed, *Economic Science Fictions*, Perk Papers/The MIT Press, 2018.

Foster, Hal, "An Archival Impulse," *October* 102, Volume 110, 2004, pp. 3-22.

Minamore, Bridget, 'Black to the Future' *The Guardian*, May 2018 (<https://www.theguardian.com/stage/2018/may/04/rachael-young-interview-nighclubbing-grace-jones-afrofuturism>)

Quaintance, Morgan, 'The New Conservatism: Complicity and the World's Performance of Progression', e-flux, October 2017 (<https://conversations.e-flux.com/t/the-new-conservatism-complicity-and-the-uk-art-worlds-performance-of-progression/7200>)

Supplementary Reading for the 4th Intensive

Benjamin W, *The Archive*, trans. E Leslie. London: Verso, 2007.

Berardi F 'bifo', *After the Future*, ed. G Genosko and N Thoburn, trans. A Bove, Edinburgh: AK Press, 2011.

Derrida, Jacques, 'Archive Fever: A Freudian Impression,' trans. by Eric Prenowitz, Chicago and London: The University of Chicago Press, 1996.

Enwezor O, *Archive Fever: Uses of the Document in Contemporary Art*. New York/Göttingen: International Center of Photography/Steidl Publishers, 2008.

Ernst W, *Digital Memory and the Archive*, ed. and intro. J Parikka. Minneapolis: University of Minnesota Press, 2013.

Foster, H. 'The Artist as Ethnographer?' In: George E. Marcus and Fred R. Myers (eds) *The Traffic in Culture: Refiguring Art and Anthropology*. Berkeley: University of California Press, 1995.

Godfrey, M., 'The Artist as Historian', *October*, Spring 2007, no. 120, pp. 140-172, 2007.

Green, D. and Seddon, P. (2000) 'Introduction: Art, Historiographical Practice and the Ends of History.' In: *History Painting Reassessed*. Manchester: Manchester University Press.

Merewether, Charles, *Archive*, London: Whitechapel Gallery; Cambridge, MA: MIT Press, 2006.

Museums as Memory Practice (<http://photoclec.dmu.ac.uk/content/museums-and-memory-0>)

Roelstraete, Dieter, 'The Way of the Shovel: On the Archeological Imaginary in Art', e-flux, March 2009 (<https://www.e-flux.com/journal/04/68582/the-way-of-the-shovel-on-the-archeological-imaginary-in-art/>)

Steedman, Carolyn, *Dust*, Manchester: Manchester University Press, 2001.

Studijų metodai / Teaching methods:

Teaching and learning take place by way of lectures, seminars, workshops, group presentations, reading groups both onsite and off-site; plus preparation and delivery of exhibition project with accompanying publication.

Vertinimo kriterijai ir metodai/ Criteria and methods of assessment:

- Accuracy
- Currency
- Depth
- Impact
- Legibility
- Originality
- Succinctness
- Relevance

Atsiskaitymo formos / Forms of assessment:

Student performance on this course will be evaluated on:

- class participation ((attendance, preparatory reading, active contribution in class)
- a group presentation based on one of the course's assigned (i.e. compulsory) readings that will lead to in-class discussion
- contribution to [a] the PhD exhibition at Titanikas (compulsory for 1st year students; voluntary for years 2, 3, and 4), and [b] a 250-word text for the accompanying publication BOTH of which evidence the student's understanding of how the idea of 'research as praxis' can be articulated by way of their work and words.

The grade is holistic, and each form of assessment must be passed for the student to pass the course.

Užduotys, atsiskaitymo formos, vertinimas / During the course students are expected to fulfill the following assignments:

Užduotis / Assignment	Procentinė galutinio įvertinimo vertė / Value in per cent from the final grade
Class participation	10%
Group presentation	10%
Contribution to exhibition and accompanying publication	80%

Dėstymo kalba / Language of instruction:

English

Privaloma literatūra / Reading list:

Please see above.

Papildoma literatūra / Additional literature:

Please see above.