

**Subject card**

<b>Subject name and code</b>	Analysis of Artwork, PG_00203533						
<b>Field of study</b>	History of Art						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	1	<b>ECTS credits</b>			5.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Early Modern Art -> Institute of Art History -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Magdalena Staręga				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		93.0	125
<b>Subject objectives</b>	The aim of the course is to master and improve the skills of describing, analyzing, and interpreting works of art, which involves translating visual observations into verbal language. Familiarization with the scheme of description and analysis of works of art and its application in relation to works from various fields and historical periods. Familiarization with the basic terminology necessary for the description of works of art, as well as pointing out the multifaceted nature of the perception and reception of selected works based on various approaches and methodological perspectives.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZL3_K04] Is willing to acknowledge and respect different points of view determined by different national and cultural backgrounds; show understanding of the world of values and attitudes of people in different periods and historical contexts		
	[HISTSZL3_U08] Has the ability to argue substantively using the views of other authors and to formulate conclusions		
	[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art		
	[HISTSZL3_U06] Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to the art sciences and related sciences in working on selected topics and eras	Defines, explains, and correctly uses in speech and writing basic terms and concepts specific to art history and related sciences in the work of describing, analyzing, and interpreting selected works of art created at different times and in different artistic environments.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[HISTSZL3_U02] Knows how to interpret works of art by means of typical methods of interpretation, taking into account the formal shaping of statements and their place in the historical-cultural process	Is able to interpret works of art using typical methods, constructing a coherent oral or written statement	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
[HISTSZL3_W06] Knows to an advanced degree the research methods and tools of the art historian's workshop, in particular the methods of analysis and interpretation of art products of different epochs	Has an advanced knowledge of research methods and tools used by art historians, in particular methods of description, analysis, and interpretation of works of art from different periods.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report	
Subject contents	<p>Conditions affecting the perception of a work of art</p> <p>The original and reproduction of a work of art in research practice</p> <p>Changes in the form and content of a work of art since its creation</p> <p>Scheme for describing and analyzing a work of art</p> <p>Description of a work of art and the record card of a museum and non-museum object</p> <p>Basic methodological approaches</p> <p>Issues of composition, perspective, color, light, and expression in works of art</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Coursework	51.0%	100.0%
	Attendance	75.0%	0.0%

Recommended reading	Basic literature	<p>Sylvan Barnet, <i>A Short Guide To Writing about Art</i>, 2014 lub wcześniejsze (wydanie z 2008 dostępne online: <a href="https://archive.org/details/shortguidetowrit00barn_1/mode/2up">https://archive.org/details/shortguidetowrit00barn_1/mode/2up</a>)</p> <p>John Berger, <i>Sposoby widzenia</i>, Warszawa 2008</p> <p>Ernst Gombrich, <i>Sztuka i złudzenie. O psychologii przedstawiania obrazowego</i>, Warszawa 1981</p> <p>Rudolf Arnheim, <i>Sztuka i percepcja wzrokowa, Psychologia twórczego oka</i>, Warszawa 1978</p> <p>Daniel Arasse, <i>Nie widać nic. Opowiadanie obrazów</i>, Kraków 2012</p> <p>Liz Rideal, <i>Jak czytać obrazy. Treść, forma, technika</i>, Warszawa 2024</p> <p>Anne D'Alleva, <i>Jak studiować historię sztuki</i>, Kraków 2008</p> <p>Anne D'Alleva, <i>Metody i teorie historii sztuki</i>, Kraków 2008</p> <p>Erwin Panofsky, <i>Ikonografia i ikonologia</i>, [w:] Tenże, <i>Studia z historii sztuki</i>, red. Jan Białostocki, Warszawa 1971</p> <p>Antonella Fuga, <i>Techniki i materiały</i>, Warszawa 2008</p> <p>Maria Poprzęcka, <i>Galeria. Sztuka patrzenia</i>, Warszawa 2003</p> <p>Grażyna Bastek, <i>Rozmowy obrazów</i>, tom I i II, Warszawa 2020</p> <p>Grażyna Bastek, <i>Ilustrownik. Przewodnik po sztuce malarskiej</i>, Warszawa 2024</p>
	Supplementary literature	<p>Alexander Sturgis, <i>Zrozumieć malarstwo. Najważniejsze tematy w sztuce</i>, Poznań 2006</p> <p>Patrick de Rynck, <i>Jak czytać malarstwo. Rozwiązywanie zagadek, rozumienie i smakowanie dzieł dawnych mistrzów</i>, Kraków 2005</p> <p>Stefano Zuffi, <i>Jak czytać włoskie malarstwo renesansowe</i>, Kraków 2016</p> <p>Dorota Folga-Januszewska, <i>Jak czytać malarstwo polskie. Od XI wieku do 1914 roku</i>, Kraków 2012</p> <p>Jon Thompson, <i>Jak czytać malarstwo współczesne. Rozwiązywanie zagadek, rozumienie i smakowanie dzieł mistrzów od Courbeta do Warhola</i>, Kraków 2006</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	<p>Description, analysis and interpretation of a sculptural work</p> <p>Application of selected art history methods in practice</p> <p>Perspective in painting</p>	
Work placement	Not applicable	