

**Subject card**

<b>Subject name and code</b>	Introduction to the History of Art I - classes, PG_00203540						
<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>				4.0	
<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 Anna Sobecka				
	<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		68.0	100
<b>Subject objectives</b>	<p>Propaedeutics of art history, propaedeutics of art research. The main objective is to develop the ability to verbalise visual observations and to use narrative and art-historical terminology, as well as to become aware of different approaches and methodological approaches to the procedures of description, analysis and interpretation of works of visual art and to orient oneself in a variety of scientific discourses. In this course, students learn to work with a scientific text and to analyse and critically evaluate the discourse contained therein.</p>						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZL3_K01] Critically evaluates his/her knowledge, demonstrates a willingness to continually expand his/her knowledge and to seek expert advice if he/she has difficulty solving a problem on his/her own		
	[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_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		
	[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		
	[HISTSZL3_U04] Is able to apply discipline-specific theoretical frameworks and research paradigms relevant to the arts and cultural studies of a given era	K_U04 Is able to use theoretical approaches and research paradigms appropriate to the art sciences in order to verbalize visual experiences	[SU2] presentation/project/paper/report
	[HISTSZL3_W02] Knows to an advanced degree the terminology, theory and methodology of the art sciences	K_W02 Knows to an advanced degree the terminology, theory and methodology of the art history and can use it to describe a work of art	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/report
[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	K_U06 Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to art history and related sciences when working on the specified artistic object	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report	
Subject contents	<ol style="list-style-type: none"> <li>1. Introduction</li> <li>2. St. Nicholas Church. Basics of art description</li> <li>3. Painting genres and how to interpret them</li> <li>4. The problem of color, light, and perspective in art</li> <li>5. Sculpture and artistic crafts (St. Mary's Basilica)</li> <li>6. Inventory card based on the example of artistic crafts</li> <li>7. Basics of scientific text analysis. On art and artists</li> <li>8. Original, replica, copy, the problem of signing works</li> <li>9. The problem of sketches. Description of drawings</li> <li>10. Modus and style in the visual arts</li> <li>11. Visual perception and analysis of graphic works</li> <li>12. Bibliographic records</li> <li>13. Analysis of a painting according to Wölfflin's categories</li> <li>14. Selected methods of analyzing a work of art (elements of iconology, hermeneutics, iconics, and cultural history)</li> <li>15. Final test</li> </ol>		
Prerequisites and co-requisites	Basic knowledge of the baccalaureate programme		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Presentation	51.0%	10.0%
	Colloquium	51.0%	70.0%
	Attendance	75.0%	10.0%
	Activity	51.0%	10.0%

Recommended reading	Basic literature	<ol style="list-style-type: none"> <li>1. J. Berger, Sposoby widzenia, Poznań 1997</li> <li>2. J. Białostocki, Historia sztuki wśród nauk humanistycznych, Warszawa 1980</li> <li>3. J. Białostocki, Kryzys pojęcia stylu, Biuletyn Historii Sztuki, 1978, nr 1, s. 3-10</li> <li>4. J. Białostocki, Symbole i obrazy, [w:] Symbole i obrazy w świecie sztuki, Warszawa 1982, s. 12-40</li> <li>5. J. Białostocki, Pojęcia, problemy i metody współczesnej nauki o sztuce, Warszawa 1976</li> <li>6. J. Białostocki, O funkcjach sztuki i jej historyków, w: Funkcja dzieła sztuki, materiały sesji SHS, Warszawa 1972, s. 9-</li> <li>7. J. Białostocki, Innowacja i repetycja, w: Oryginał, replika, kopia. Materiały III Seminarium Metodologicznego SHS, Warszawa 1971, s. 9-44</li> <li>8. L. Kalinowski, Max Dvořák i jego metoda w badaniach nad sztuką, Warszawa 1974</li> <li>9. A. Małkiewicz, Z dziejów polskiej historii sztuki. Studia i szkice. Kraków 2005</li> <li>10. M. Poprzęcka, Pochwała malarstwa. Studia z historii i teorii sztuki, Gdańsk 2000</li> <li>11. H. Wölfflin, Podstawowe pojęcia historii sztuki, Gdańsk 2006</li> <li>12. Wstęp do historii sztuki, t. 1, Przedmiot metodologia zawód, Warszawa 1973</li> </ol>
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	Supplementary literature	<ol style="list-style-type: none"> <li>1. R. Arnheim, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, Warszawa 1978</li> <li>2. J. Białostocki, Sztuka i myśl humanistyczna, Warszawa 1966, s. 79-92</li> <li>3. B. Dąb-Kalinowska, Ziemia Piekło - Raj. Jak czytać obrazy religijne, Warszawa 1994</li> <li>4. A. Krejča, Techniki sztuk graficznych. Podręcznik metod warsztatowych i historii grafiki artystycznej, przekł. Andrzej Dulewicz Warszawa 1984</li> <li>5. P de Rynck., Jak czytać malarstwo rozwiązywanie zagadek, rozumienie i smakowanie dzieł dawnych mistrzów, Kraków 2005</li> <li>6. Gombrich E., Pisma o sztuce i kulturze, wybór R. Woodfield, red. D. Folga-Januszewska, Kraków 1996, wybrane fragmenty, np. s. 65-81 (O sztuce i artystach); s. 211-221 (Leonardo i jego metoda kompozycji)</li> <li>7. Słownik terminologiczny sztuk pięknych. Wydanie nowe, Warszawa 1997</li> <li>8. Z. Ważbiński, Vasari i nowożytna historiografia sztuki, Wrocław 1975</li> </ol>
	eResources addresses	
Example issues/ example questions/ tasks being completed	<p>Style and modus in the visual arts Ways of seeing, artistic genres</p> <p>Basic concepts of the history of the arts as seen by Heinrich Wölfflin</p> <p>Description of the painting Description of the drawing</p>	
Work placement	Not applicable	

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