

Subject card

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| Subject name and code | Ancient art - Medieval (lecture II), PG_00142052 | | | | | | |
| Field of study | Museology and Preservation of Cultural Heritage | | | | | | |
| Date of commencement of studies | October 2024 | Academic year of realisation of subject | | | 2025/2026 | | |
| Education level | Bachelor's studies | Subject group | | | Obligatory subject group in the field of study | | |
| Mode of study | full-time studies | Mode of delivery | | | at the university | | |
| Year of study | 2 | Language of instruction | | | Polish | | |
| Semester of study | 3 | ECTS credits | | | 3.0 | | |
| Learning profile | academic | Assessment form | | | exam | | |
| Conducting unit | Division of Art Theory -> Institute of Art History -> Faculty of History -> Rector | | | | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | | prof. dr hab. Tomasz Torbus | | | | |
| | Teachers | | prof. dr hab. Tomasz Torbus | | | | |
| Lesson types | Lesson type | Lecture | Tutorial | Laboratory | Project | Seminar | SUM |
| | Number of study hours | 30.0 | 0.0 | 0.0 | 0.0 | 0.0 | 30 |
| | E-learning hours included: 0.0 | | | | | | |
| Learning activity and number of study hours | Learning activity | Participation in didactic classes included in study plan | | Participation in consultation hours | | Self-study | SUM |
| | Number of study hours | 30 | | 2.0 | | 45.0 | 77 |
| Subject objectives | To familiarize the student with the formation of forms of expression in the various stylistic phases of medieval art in the period ca. 250-1530. To develop the basis of the student's visual erudition and understanding of art of the medieval period | | | | | | |

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| Learning outcomes | Course outcome | Subject outcome | Method of verification |
| | [ODKML3_U02] Knows how to interpret works of art using typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural process | Knows how to interpret works of art by means of typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural process in the medieval period | [SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written |
| | [ODKML3_U11] Can effectively plan and organize his work, independently acquiring and consolidating knowledge in an orderly and systematic manner | Effectively plans and organizes their work, independently acquiring and consolidating knowledge about medieval art in an orderly and systematic manner. | [SU4] test/exam - oral or written |
| | [ODKML3_U04] Is able to use theoretical approaches and paradigms of research appropriate to the art sciences and cultural knowledge of a given era | Be able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the medieval period | [SU4] test/exam - oral or written |
| | [ODKML3_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 applies correctly orally and in writing the basic terms and concepts specific to art history and related sciences in working on selected topics within the medieval period | [SU4] test/exam - oral or written |
| | [ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art | Be able to critically analyze and evaluate the artistic value of works of medieval art | [SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written |
| | [ODKML3_W04] Has advanced, structured detailed knowledge of the specifics of culture and art of particular eras | Has advanced, structured detailed knowledge of the specifics of medieval culture and art | [SW4] test/exam - oral or written |
| | [ODKML3_K01] Critically evaluates his knowledge, demonstrates a willingness to constantly expand it and to consult experts when he has difficulty solving a problem on his own | Critically assesses their knowledge of medieval art, demonstrates a willingness to constantly expand it, and consults experts when encountering difficulties in solving problems independently. | [SK4] test/exam - oral or written |
| [ODKML3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to modern Times | Has a structured, advanced knowledge of the history of Polish and universal art during the Middle Ages | [SW4] test/exam - oral or written | |
| Subject contents | The classes present selected issues related to the evolution of architecture, painting, sculpture and handicraft in the medieval period. They present key works, trends, environments, artists and artistic currents of the period. | | |
| Prerequisites and co-requisites | | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | Exam | 51.0% | 100.0% |
| Recommended reading | Basic literature Architektura gotycka w Polsce, t. I-III, red. Mroczko T., Arsyński M., Warszawa 1995 (Dzieje Sztuki Polskiej); X. Barral i Altet, Wczesne średniowiecze. Od późnego okresu antycznego do roku tysięcznego, Warszawa 1998; J. Białostocki, Sztuka XV wieku od Parlerów do Durera, Warszawa 2010 Malarstwo gotyckie w Polsce, red. Labuda A. S., Secomska K., Warszawa 2004 (Dzieje Sztuki Polskiej); P. Skubiszewski, Sztuka Europy Łacińskiej od VI do IX wieku, Lublin 2001; Sztuka gotyku. Architektura, rzeźba, malarstwo. red. R. Toman, Warszawa 2000; Sztuka polska przedromańska i romańska do schyłku XIII wieku, red. M. Walicki, 1-2, Warszawa 1971; Sztuka romańska. Architektura, rzeźba, malarstwo. red. R. Toman, Warszawa 2000 | | |

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| | Supplementary literature | J. Białostocki, Sztuka XV wieku od Parlerów do Dürera, Warszawa 2010; A. Eorsi, Gotyk międzynarodowy, Warszawa 1980; G. Fossi, Sztuka romańska i gotycka, Warszawa 2006; G. Henderson, Wczesne średniowiecze, Warszawa 1984; E. Jastrzębowska, Sztuka wczesnochrześcijańska, Warszawa 1988; Myśliciele, kronikarze i artyści o sztuce od starożytności do 1500 r. Wybrał i opracował J. Białostocki (Historia doktryn artystycznych. Wybór tekstów, cz. 1, t. I), Warszawa 1978, rozdz. II. Bizancjum i średniowiecze, s. 173-294; E. Panofsky, Średniowiecze, Warszawa 2001; K. Secomska, Mistrzowie i księżeta. Malarstwo francuskie XV-XVI w., Warszawa 1989; O. von Simson, Katedra gotycka. Jej narodziny i znaczenie, Warszawa 1989; M. Skubiszewska, Malarstwo Italii w latach 1250-1400, Warszawa 1980; P. Skubiszewski, Malarstwo karolińskie i przedromańskie. Warszawa 1973; A. Ziemia, Sztuka Burgundii i Niderlandów 1380-1500. T. I: Sztuka dworu burgundzkiego oraz miast niderlandzkich, Warszawa 2008; T. II: Niderlandzkie malarstwo tablicowe 1430-1500, Warszawa 2011; T. III: Sztuka Burgundii i Niderlandów 1380-1500. T. III: Wspólnota rzeczy: sztuka niderlandzka i północnoeuropejska 1380-1520, Warszawa 2015; J. Żarnecki, Sztuka romańska, Kraków 2005; T. Chrzanowski, Sztuka w Polsce Piastów i Jagiellonów. Zarys dziejów, Warszawa 1993; J. Kęłowski, Polska sztuka gotycka, Warszawa 1976; T. Mroczo, Polska sztuka przedromańska i romańska, Warszawa 1978; Z. Świechowski, Romanizm (Sztuka polska), Warszawa 2004. |
| | eResources addresses | |
| Example issues/ example questions/ tasks being completed | <p>Carolingian art</p> <p>Origins of Gothic</p> <p>International Gothic</p> <p>Court art of the late Middle Ages</p> | |
| Work placement | Not applicable | |

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