University of Gdańsk

Subject card

Subject name and code	Seminar in a foreign language, PG_00168323		
Field of study	History of Art		
Date of commencement of studies	October 2025	Academic year of realisation of subject	2026/2027
Education level	Master'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	English
Semester of study	4	ECTS credits	2.0
Learning profile	academic	Assessment form	credit
Conducting unit	Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Bartłomiej Łyczak	
	Teachers	dr Bartłomiej Łyczak	

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	20.0	52

Subject objectives

Students will be introduced to selected problems concerning European sculpture in the early modern period. The main centers of sculptural production (Italy, Germany, France, Spain, and the Czech Republic) and their interconnections will be presented, along with most important artists of the Renaissance, Mannerism, Baroque and Rococo periods and their oeuvre.

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZMU2_W01] Has in-depth, structured knowledge of the subject specifics, terminology, theory and methodology of the art sciences	K_W01 Has in-depth, structured knowledge of the subject matter specifics, terminology, theory and methodology of the early modern sculpture	[SW1] oral statement/ conversation/discussion
	[HISTSZMU2_U08] Communicates in Polish and foreign languages using professional terminology specific to the arts sciences	K_U08 Communicates in English language using professional terminology concerning sculpture	[SU1] oral statement/conversation/ discussion
	[HISTSZMU2_U04] Is able to carry out a critical analysis and interpretation of different types of works of art and other cultural artefacts, using original approaches, taking into account new developments in the humanities in order to determine the meanings, social impact and place of the object under study in the historical-cultural process	K_U04 Is able to carry out a critical analysis and interpretation of sculpture, using original approaches, taking into account new developments in the humanities in order to determine the meanings, social impact and place of the object under study in the historical-cultural process	[SU1] oral statement/conversation/ discussion
	[HISTSZMU2_U02] Acquires, verifies, analyses and systematises information relating to the humanities and related sciences, using bibliographies, archival aids, databases and internet resources useful for researching issues related to the arts sciences	K_U02 Acquires, verifies, analyses and systematises information concerning the humanities and related sciences, using bibliographies, archival aids, databases and internet resources useful in researching issues related to early modern sculpture	[SU1] oral statement/conversation/ discussion
	[HISTSZMU2_K08] Participates systematically in cultural life, is interested in current cultural events, innovative forms of artistic expression, new phenomena in art	K_K08 Systematically participates in cultural life, is interested in current cultural events concerning early modern sculpture	[SK1] oral statement/conversation/ discussion
	[HISTSZMU2_U01] Can correctly select sources, correctly apply research methods appropriate to the research skills of an art historian and effectively select non-source information to solve a task formulated by themselves or others	K_U01 Is able to correctly select sources, correctly apply research methods research methodsK_U01 Is able to correctly select sources, correctly apply research methods research methods proper for the research workshop of an art historian, and effectively select non-source information concerning early modern sculpture a task formulated by him/herself or others K_U04 Is able to carry out a critical analysis and interpretation of sculpture, using original approaches, taking into account new developments in the humanities in order to determine the meanings, social impact and place of the object under study in the historical-cultural process proper for the research workshop of an art historian, and effectively select non-source information in order to solve a formulated a task formulated by him/herself or others	[SU1] oral statement/conversation/ discussion
	[HISTSZMU2_W02] Has in-depth, structured detailed knowledge in selected areas of the art sciences	K_W02 Has in-depth, structured detailed knowledge of early modern sculpture	[SW1] oral statement/ conversation/discussion
	[HISTSZMU2_U03] Possesses in-depth research skills, including analysis of the work of other authors, synthesis of different ideas and views, selection of methods and construction of research tools, elaboration and presentation of results, enabling original solutions to complex problems in art history	K_U03 Has in-depth research skills, including analysis of the works of other authors, synthesis of different ideas and views, selection of methods and construction of research tools, elaboration and presentation of results in field of early modern sculpture	[SU1] oral statement/conversation/ discussion

	Course outcome	Subject outcome	Method of verification
	[HISTSZMU2_K03] Is ready to initiate and carry out activities for the protection and promotion of national and world cultural heritage	K_K03 Is ready to initiate and carry out activities for the protection and promotion of European sculpture in the early modern period	[SK1] oral statement/conversation/ discussion
	[HISTSZMU2_K01] He/she is aware of the scope of his/her knowledge and workshop skills and demonstrates readiness for further, continuous development of his/her professional competence as well as personal, social and professional competences	K_K01 Is aware of the scope of his/her knowledge and skills, demonstrates readiness for further, continuous development of his/her competences in history of sculpture as well as personal, social and professional competences	[SK1] oral statement/conversation/ discussion
	[HISTSZMU2_U10] Has the ability to conduct and participate in debates, in particular to argue substantively using one's own views and those of other authors, to formulate conclusions and to produce synthetic summaries	K_U10 Has the ability to conduct and participate in debates, in particular to argue substantively on early modern sculpture using one's own views and those of other authors, to formulate conclusions and to produce synthetic summaries	[SU1] oral statement/conversation/ discussion
	[HISTSZMU2_W03] Knows and understands to an in-depth degree the interrelationship of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines	K_W03 Knows and understands to a deeper degree the connections of history of sculpture with other humanities and social sciences, which enables the integration of perspectives appropriate to several scientific disciplines.	[SW1] oral statement/ conversation/discussion
Subject contents	This seminar will focus on selected topics related to sculpture in the early modern period in Europe. The main centers of production and the work of key artists from Italy, the German states, France, and Spain will be discussed. Emphasis will be put on the influence of individual centers and contacts between them.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Attendance	80.0%	20.0%
	Activity during classes	51.0%	80.0%

Recommended reading	Basic literature	L.E. Lock, *Picturing the Use, Collecting and Display of Plaster Casts in Seventeenth- and Eighteenth-Century Artists' Studios in Antwerp and Brussels*, [in:] *Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present*, eds. Rune Frederiksen, Eckart Marchand, Berlin-New York 2010. J. Zapletalová, *Swiss artists in Alpine passes… How artists travelled from the Lombard-Ticino lakes to Central Europe*, "Quart" 2020/2. N.Ben-Aryeh Debby, *Giambologna's Salviati reliefs of St Antoninus of Florence: saintly images and political manipulation*, "Renaissance Studies" Vol. 22 No. 2. J. van Gastel, *Likeness and Recognition: The Portrait Bust*, [in:] *Il Marmo Spirante: sculpture and experience in seventeenth-century Rome*, Berlin 2013. C.Hall-van den Elsen, *Life at Court: Luisa Roldán in Madrid 1689-1706*, [in:] *Women Artists in the Early Modern Courts of Europe (c. 1450-1700)* , ed. Tanja L. Jones, London 2021. J. Strobl, I. Schemper-Sparholz, M. Klemenčič *Between Academic Art and Guild Traditions*, [in:] *Tracing the Art of the Straub Family*, Zagreb – Ljubljana – München 2019. N. Stainer, *'Wie das Zeichnen wol zu begreiffen sey?' The Role of Sculptors' Drawings in the Seventeenth Century*, "Re·bus A journal of art history and theory", 9: 2020. L. Pestilli, *Michelangelo's Pieta': Lombard Critics and Plinian Sources*, "Source. Notes in the History of Art", vol. XIX: 2000, No. 2. W. Wallace, *Michelangelo: Separating Theory and Practice*, [in:] *Imitation*, *representation and printing in the Italian Renaissance*, eds. Roy Eriksen, Magne Malmanger, Pisa-Rome 2009.
	Supplementary literature	*Die Bildhauerfamilie Schwanthaler 1633-1848 vom Barock zum Klassizismus*, Hrsg. O. Wutzel, Linz 1974 M. Trusted, *Baroque Sculpture in Germany and Central Europe (1600-1770)*, London 2022. T. Żuchowski, *Poskromienie materii: nowożytne zmagania rzeźbiarzy z marmurem kararyjskim. Michał Anioł, Bernini, Canova*, Poznań 2011. *Adriaen de Vries 1556-1626*, Amsterdam 1999 Ch. Avery, *Bernini. Genius of the Baroque*, London 1997. A.E. Dawson, *Learning Processes: The Workshop Education of the Sculptor*, [w:] *Children of Mercury. The Education of Artists in the Sixteenth and Seventeenth Century*, Providence 1984, s. 40-48. J. Montagu, *Roman Baroque Sculpture. The Industry of Art*, New Haven-London 1992; C. Jeancolas, *Sculpture Française*, Paris 1992 Baroque: *Architecture Sculpture - Painting*, ed. U. Toman, Cologne 2015 (fragments concerning sculpture).

	eResources addresses	
Example issues/ example questions/ tasks being completed	Sculpture of italian renaissance Baroque sculpture in Spain Sculpture in Bohemia and Moravia	
Work placement	Not applicable	

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