University of Gdańsk

Subject card

Subject name and code	Introduction to the History of Art I - classes, PG_00203540		
Field of study	History of Art		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
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	1	Language of instruction	Polish Some classes take place outdoors. Warm clothes, comfortable shoes and writing pads suggested.
Semester of study	1	ECTS credits	4.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Early Modern Art -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Emiliana Konopka	
	Teachers	dr Emiliana Konopka	

Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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	68.0	100

Subject objectives	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.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[HISTSZL3_U08] Has the ability to argue substantively using the views of other authors and to formulate conclusions	Student provides substantive arguments in support of their position, drawing on the views of other authors, and formulates well-founded conclusions.	[SU1] oral statement/conversation/ discussion
[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	Student critically analyses works of art and evaluates their artistic value, formulating well-founded conclusions.	[SW1] oral statement/ conversation/discussion [SW2] 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	Student interprets works of art, taking into account their form and historical and cultural context.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art	Student knows and applies methods of analysing and interpreting works of art appropriate to the art historian’s research practice.	[SU2] 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	Student knows the terminology and fundamental theoretical and methodological approaches relevant to art studies.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[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	Student critically evaluates their knowledge of the subject and identifies the need to further expand it using scholarly literature and experts’ opinions.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
[HISTSZL3_U04] Is able to apply discipline-specific theoretical frameworks and research paradigms relevant to the arts and cultural studies of a given era	Dtudent applies theoretical approaches and research paradigms relevant to art studies in the analysis of works of art and artistic phenomena.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[HISTSZL3_W02] Knows to an advanced degree the terminology, theory and methodology of the art sciences	Student correctly defines and applies terminology from art studies and related disciplines in the analysis of selected works of art, issues and periods.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents

1. Introduction to the subject and its key issues
2. Fundamentals of describing a work of art (architecture, icon painting, narrative painting)
3. Genres of painting and ways of interpreting them
4. The problem of colour, light, and perspective in art
5. Sculpture and artistic craftsmanship
6. Fundamentals of analysing scholarly texts: writing about art and artists
7. Original, replica, copy: the problem of signing and attribution of artworks
8. The problem of the sketch: describing a drawing
9. Modus and style in the visual arts
10. Visual perception and the analysis of graphic works
11. Bibliographic references and citation practices
12. Analysing a painting according to Wölfflin's categories
13. Selected methods of analysing works of art (elements of iconology, hermeneutics, semiotics, and cultural history)
14. Final assessment

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	1. J. Berger, *Sposoby widzenia*, Poznań 1997 2. J. Białostocki, *Historia sztuki wśród nauk humanistycznych*, Warszawa 1980 3. J. Białostocki, *Kryzys pojęcia stylu*, Biuletyn Historii Sztuki, 1978, nr 1, s. 3-10 4. J. Białostocki, *Symbole i obrazy*, [w:] *Symbole i obrazy w świecie sztuki*, Warszawa 1982, s. 12-40 5. J. Białostocki, *Pojęcia, problemy i metody współczesnej nauki o sztuce*, Warszawa 1976 6. J. Białostocki, *O funkcjach sztuki i jej historyków*, [w:] *Funkcja dzieła sztuki, materiały sesji SHS*, Warszawa 1972. 7. J. Białostocki, *Innowacja i repetycja*, [w:] *Oryginał, replika, kopia. Materiały III Seminarium Metodologicznego SHS*, Warszawa 1971, s. 9-44 8. L. Kalinowski, *Max Dvořák i jego metoda w badaniach nad sztuką*, Warszawa 1974 9. A. Małkiewicz, *Z dziejów polskiej historii sztuki. Studia i szkice*. Kraków 2005 10. M.Poprzęcka, *Pochwała malarstwa. Studia z historii i teorii sztuki*, Gdańsk 2000 11. H. Wölfflin, *Podstawowe pojęcia historii sztuki*, Gdańsk 2006 12. *Wstęp do historii sztuki*, t. 1, *Przedmiot metodologia zawód*, Warszawa 1973 13. *Słownik terminologiczny sztuk pięknych*. Wydanie nowe, Warszawa 1997
	Supplementary literature	1. 1. R. Arnheim, *Sztuka i percepcja wzrokowa. Psychologia twórczego oka*, Warszawa 1978 2. 2. J. Białostocki, *Sztuka i myśl humanistyczna*, Warszawa 1966, s. 79-92 3. 3. B. Dąb-Kalinowska, *Ziemia Piekło - Raj. Jak czytać obrazy religijne*, Warszawa 1994 4. 4. A. Krejča, *Techniki sztuk graficznych. Podręcznik metod warsztatowych i historii grafiki artystycznej*, przekł. Andrzej Dulewicz Warszawa 1984 5. 5. P de Rynck., *Jak czytać malarstwo rozwiązywanie zagadek, rozumienie i smakowanie dzieł dawnych mistrzów,* Kraków 2005 6. 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)* 7. 7. Z. Waźbiński, *Vasari i nowożytna historiografia sztuki*, Wrocław 1975
	eResources addresses	
Example issues/ example questions/ tasks being completed	Style and modus in the visual arts Ways of seeing, artistic genres Basic concepts of the history of the arts as seen by Heinrich Wölfflin Description of the painting Description of the drawing	
Work placement	Not applicable	

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