University of Gdańsk

Subject card

Subject name and code	Introduction to the History of Art I - lecture, PG_00203541		
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
Semester of study	1	ECTS credits	3.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	prof. dr hab. Rafał Makała	
	Teachers	prof. dr hab. Rafał Makała	

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	43.0	75

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.

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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_W05] Has advanced knowledge of the relationship between art history and other humanities and social sciences: history, cultural studies, philosophy, psychology, economics, sociology, ethnology, anthropology, theology		
	[HISTSZL3_W01] Has advanced knowledge of the place and significance of the humanities in the system of sciences, has advanced knowledge of their terminology, subject and methodological specifics	K_W01 Has advanced knowledge of the place and significance of the humanities in the system of sciences, and has advanced knowledge of their terminology, subject matter and methodological specificity	[SW4] test/exam - oral or written [SW5] implementation of a problem task
	[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 sciences	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW5] implementation of a problem task
	[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 Be able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of a given epoch	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task

Subject contents	Lecture Object of art history research : evolution of the concept of art from antiquity to the 20th century. 2. literature on art 3 Outline of the history of art history as a scientific discipline . Introduction to methodology. History of art among the humanities. 4. 4. Basic concepts of art history. The concept of style and its criticism . 5 Sources for the history of art. 6 Inscriptions and signs in works of art. 7 Description and analysis of a work of art. 8 The history of ornament. Modern ornaments as tools for dating works of art 15th - 18th century). 9. visual arts techniques : drawing , watercolour , gouache . 10 - 11 Painting (wall , panel , oil , book) , mosaic , stained glass . Sculpture techniques: sculpture in stone , wood and bronze Goldsmithing techniques , textiles . 14. History of art and conservation . Exercises semester 1 Classes introducing the subject matter Analysis of scientific text. About art and artists Painting genres and ways of reading them Modus and style in the visual arts Church. St. Nicholas. Description of the artwork (icon painting, narrative painting) The original, the replica, the copy, the problem of signing works of art The problem of the sketch The problem of colour, light and perspective in art Sculpture and artistic craftsmanship. Analysis of works of art at Malbork Castle. Bibliographic notes Visual perception and analysis of graphic works (woodcut, copperplate, etching) Selected methods of artwork analysis (elements of iconology, hermeneutics, iconics and cultural history) Repetition of the material Pass mark test Exercises semester 2 Concept of beauty, form, "art", definition and historical evolution. Concepts and elements of the research method. First and second art history. Description and interpretation of a work of art. Content versus subject matter. H. Wölfflin's method Style and type in art history. General introduction to Christian symbolism Iconography and iconology (scope of the term, iconographic analysis and iconological method, theme/ content, allegory and symbol, emblematics) Ornament in art. Overview of ornamentation in. XV-XVIII - methods of dating Artistic craft terminology (goldsmithing, ceramics, furniture) History of art history in Europe Credit test
Prerequisites and co-requisites	Basic knowledge of the baccalaureate programme
Assessment methods and criteria	

Subject passing criteria	Passing threshold	Percentage of the final grade
Colloquia	51.0%	45.0%
Attendance	75.0%	10.0%
Exam	51.0%	45.0%

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, s. 9- 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. K. Piwocki, Pierwsza nowoczesna teoria sztuki. Poglądy Aloisa Riegla, Warszawa 1970 11. M.Poprzęcka, Pochwała malarstwa. Studia z historii i teorii sztuki, Gdańsk 2000 12. H. Wölfflin, Podstawowe pojęcia historii sztuki, Gdańsk 2006 13. Wstęp do historii sztuki, t. 1, Przedmiot metodologia zawód, Warszawa 1973 1. R. Arnheim, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, Warszawa 1978 2. J. Białostocki, Sztuka i myśl humanistyczna, Warszawa 1966, s. 79-92 3. B. Dąb-Kalinowska, Ziemia Piekło - Raj. Jak czytać obrazy religijne, Warszawa 1994 4. M. Gradowski, Dawne złotnictwo. Technika i terminologia, Warszawa 1984 5. D. Forstner, Świat symboliki chrześcijańskiej, Warszawa 1990 6. S. Hinz, Wnętrza mieszkalne i meble. Od starożytności po współczesność, tłum. Barbara Ostrowska, Warszawa 1980 E.Gombrich, Sztuka i złudzenie. O psychologii przedstawienia obrazowego, Warszawa 1981

		7. A. Krejča, Techniki sztuk graficznych. Podręcznik metod warsztatowych i historii grafiki artystycznej, przekł. Andrzej Dulewicz Warszawa 1984 8. P de Rynck., Jak czytać malarstwo rozwiązywanie zagadek, rozumienie i smakowanie dzieł dawnych mistrzów, Kraków 2005 9. 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) 10. Słownik terminologiczny sztuk pięknych. Wydanie nowe, Warszawa 1997 11. Z. Waźbiński, Vasari i nowożytna historiografia sztuki, Wrocław 1975
	Supplementary literature	1. R. Arnheim, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, Warszawa 1978 2. J. Białostocki, Sztuka i myśl humanistyczna, Warszawa 1966, s. 79-92 3. B. Dąb-Kalinowska, Ziemia Piekło - Raj. Jak czytać obrazy religijne, Warszawa 1994 4. M. Gradowski, Dawne złotnictwo. Technika i terminologia, Warszawa 1984 5. D. Forstner, Świat symboliki chrześcijańskiej, Warszawa 1990 6. S. Hinz, Wnętrza mieszkalne i meble. Od starożytności po współczesność, tłum. Barbara Ostrowska, Warszawa 1980 E.Gombrich, Sztuka i złudzenie. O psychologii przedstawienia obrazowego, Warszawa 1981 7. A. Krejča, Techniki sztuk graficznych. Podręcznik metod warsztatowych i historii grafiki artystycznej, przekł. Andrzej Dulewicz Warszawa 1984 8. P de Rynck., Jak czytać malarstwo rozwiązywanie zagadek, rozumienie i smakowanie dzieł dawnych mistrzów, Kraków 2005 9. 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) 10. Słownik terminologiczny sztuk pięknych. Wydanie nowe, Warszawa 1997 11. Z. Waźbiński, Vasari i nowożytna historiografia sztuki, Wrocław 1975
	eResources addresses	
Example issues/ example questions/ tasks being completed	Alois Riegl and the first modern theory of art Basic concepts of the history of the arts as seen by Heinrich Wölfflin Max Dvořák and his method in the study of art	
Work placement	Not applicable	

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