University of Gdańsk

Subject card

Subject name and code	History of medieval art I - classes, PG_00203544		
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 Subject group related to scientific research 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	2	ECTS credits	4.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Medieval Art -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Monika Czapska	
	Teachers	dr Monika Czapska	

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	To familiarise the student with the development of expressive forms in the various style phases in painting, sculpture and handicrafts of the medieval period from around 250-1530. To develop the student's visual erudition and understanding of painting, sculpture and handicrafts of the medieval period. To develop the student's ability to refer to and discuss research issues.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[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	Correctly defines, explains, and applies terminology specific to medieval art when analyzing works of architecture, sculpture, and painting and describing their formal and stylistic characteristics.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[HISTSZL3_U08] Has the ability to argue substantively using the views of other authors and to formulate conclusions	Is able to formulate and substantiate conclusions concerning medieval art, drawing on arguments and views presented in the relevant literature.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[HISTSZL3_K04] Is willing to acknowledge and respect different points of view determined by different national and cultural backgrounds; show understanding of the world of values and attitudes of people in different periods and historical contexts	Is able to interpret medieval works of art with consideration of their historical, religious, and cultural contexts, as well as the diversity of artistic traditions in medieval Europe.	[SK1] oral statement/conversation/ discussion [SK2] 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	K_U02 Is able to interpret works of medieval art by means of typical methods of interpretation, taking into account the formal shape of statements and their place in the historical-cultural process	[SU2] presentation/project/paper/ report
[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art	K_U03 Is able to critically analyse and evaluate the artistic value of works of medieval art	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
[HISTSZL3_W04] Has advanced, structured detailed knowledge of the specific culture and art of particular periods	K_W04 Has advanced, structured detailed knowledge of the specific culture and art in Middle Ages	[SW2] presentation/project/paper/ report

Subject contents

The classes focus on selected issues in medieval art, including the emergence and phases of major stylistic formationsRomanesque and Gothic, the role of monasteries, courts, and cities in the development of art, the relationship between artist and patron, the function of models in the creative process, the transmission of artistic patterns, and the altarpiece: its types and evolution. The classes also aim to develop students ability to work independently with scholarly texts and to present their findings during class sessions.

As part of the tutorials, each student is required to deliver one presentation based on a foreign-language scholarly text and to successfully pass visual colloquia.

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Colloquia	51.0%	60.0%
Attendance	75.0%	0.0%
Presentation	51.0%	40.0%

Recommended reading

Basic literature	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., t. 1-3, Warszawa 2004; P. Skubiszewski, Sztuka Europy Łacińskiej od VI do IX wieku, Lublin 2001; Sztuka romańska. Architektura, rzeźba, malarstwo. red. R. Toman, Warszawa 2000; Paul Williamson, Gothic Sculpture, 1140-1300, Yale University Press, 1995; Gotyk: architektura - rzeźba - malarstwo, red, Rolf Toman, Tandem Verlag GmbH 2007

	Supplementary literature	A. Eorsi, Gotyk międzynarodowy, Warszawa 1980 G. Fossi, Sztuka romańska i gotycka, Warszawa 2006 G. Henderson, Wczesne średniowiecze, Warszawa 1984 W. Marcinkowski, Przedstawienie dewocyjne jako kategoria sztuki gotyckiej, Kraków 1994 E. Panofsky, Średniowiecze, Warszawa 2001 O. von Simson, Katedra gotycka. Jej narodziny i znaczenie, Warszawa 1989. M. Skubiszewska, Malarstwo Italii w latach 1250-1400, Warszawa 1980 A. Ziemba, 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. Gadomski, Gotyckie malarstwo tablicowe Małopolski 1420-1470, Warszawa 1981 Idem, Gotyckie malarstwo tablicowe Małopolski 1460-1500, Warszawa 1988 Idem, Gotyckie malarstwo tablicowe Małopolski 1500-1540, Warszawa 1995 Idem, Jan Wielki, krakowski malarz z drugiej połowy wieku XV, Kraków 2005 J. Kębłowski, Polska sztuka gotycka, Warszawa 1976 T. Mroczko, Polska sztuka przedromańska i romańska, Warszawa 1978 Z. Świechowski, Romanizm (Sztuka polska), Warszawa 2004
	eResources addresses	
Example issues/ example questions/ tasks being completed	The role of the funder in the creation of an artwork Migration of artists, works, artistic concepts Medieval art versus antiquity	
Work placement	Not applicable	

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