

# SYLLABUS

REGARDING THE QUALIFICATION CYCLE FROM 2024 TO 2027  
ACADEMIC YEAR 2025/2026

## 1. BASIC COURSE/MODULE INFORMATION

Course/Module title	History and Influence of Modern Art
Course/Module code *	K6
Faculty (name of the unit offering the field of study)	College of Humanities
Name of the unit running the course	Institute of Modern Languages
Field of study	Media, Visual and Social Communication
Qualification level	Bachelor's degree
Profile	general academic
Study mode	full-time
Year and semester of studies	Year 2, semester 3
Course type	major
Language of instruction	English
Coordinator	Dr Anna Steliga
Course instructor	Dr Anna Steliga

\* - as agreed at the faculty

### 1.1. Learning format – number of hours and ECTS credits

Semester (no.)	Lectures	Classes	Laboratories	Seminars	Practical classes	Internships	others	ECTS credits
3	20							1

### 1.2. Course delivery methods

- conducted in a traditional way

### 1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

- pass without a grade

## 2. PREREQUISITES

Basic knowledge of visual arts and art history at the primary and secondary education level.

### 3. OBJECTIVES, LEARNING OUTCOMES, COURSE CONTENT, AND INSTRUCTIONAL METHODS

#### 3.1. Course/Module objectives

O <sub>1</sub>	The objective of the course is to acquire basic knowledge of art history and the importance of modern art.
O <sub>2</sub>	The lectures present modern art with regard to the various conditions related to its origin, functioning and also its impact on the viewer.
O <sub>3</sub>	Students will be familiarised with the leading styles and trends in the field of visual arts throughout the 20 <sup>th</sup> (since 1945) and 21 <sup>st</sup> centuries, along with the works and output of the most influential artists, and learn about opinion-forming and creative centres, galleries and museums.
O <sub>4</sub>	The aim is to acquire methodological tools for interpreting multi- and intermedia works and applying them to current cultural and social contexts.
O <sub>5</sub>	Students should be able to make an informed, objectivised analysis of how multi- and intermedia works function.
O <sub>6</sub>	The course is intended to integrate knowledge and skills from different disciplines and combine them in the creative process, as well as to develop an informed choice of strategies and argumentation.

#### 3.2. COURSE/MODULE LEARNING OUTCOMES (TO BE COMPLETED BY THE COORDINATOR)

Learning Outcome	The description of the learning outcome defined for the course/module	Relation to the degree programme outcomes
LO_01	Student is able to distinguish between art trends of the 20 <sup>th</sup> (since 1945) and the 21 <sup>st</sup> centuries. Identifies and explains the variety of phenomena in contemporary art (e.g. event, video art, new media art, happening, performance, etc.).	K_W01
LO_02	Recognises the works of the most important representatives of art of that time in the world and in Poland. Knows the characteristics of the means of artistic expression developed from the neo-avant-garde period to the present day. Can analyse, interpret and evaluate works of modern art in the context of art history and contemporary culture.	K_W01
LO_03	Possesses knowledge of contemporary civilisation and is able to juxtapose it with recent developments in the field of visual arts.	K_W01
LO_04	Develops the ability to think flexibly, is capable of expressing opinions critically, producing written and oral reflections on artistic topics related to art in its many aspects.	K_U05

LO_05	Manages to be an active participant in contemporary visual culture and also does so by managing and working with an interdisciplinary team.	K_U05
LO_06	Can independently interpret the content of a work of art in textual form and presents their own views, both in their native language and in a foreign language of their choice.	K_U05

### 3.3. Course content (to be completed by the coordinator)

#### A. Lectures

Content outline
What is contemporary art? An attempt to define, among others, by exploring definitions from the 20 <sup>th</sup> century (e.g. nominative, contextual, institutional, postmodern, alternative, as well as 'elimination of definition').
Analysis of Polish modern art from 1945 to the current year (analysis of various decades such as the avant-garde period, socialist realism or consumer art, etc.).
Presentation of an outline of modern art problems (e.g. analysis of form, symbol and sign, feminism, LGBT Studies and Queer theory, cultural studies, psychology and perception in art, etc.) in terms of selected art theories enhanced by iconographic (including film) and theoretical materials from other sources.
Profiles of prominent contemporary Polish artists including Fangor, Kozyra, Libera, Sasnal, Althamer, Sosnowska, Sawicka, and phenomena in art e.g. The Krasnals.
Analysis of international modern art from 1945 to the current year (including informel, Group Zero, arte povera ("poor art"), installations, minimal art, pop art, op art, etc.).
Profiles of world-renowned contemporary artists including John Cage, Joseph Beuys, Christo and Jeanne-Claude, Ai Weiwei, Cattelan Maurizio, Damien Hirst, Jeff Koons.
Within the framework of the lectures, students will be introduced to selected interpretations of modern art by acclaimed authorities in the humanities, and will make a verbal and written analysis of the proposed iconographic material.

#### B. Classes, laboratories, seminars, practical classes

Content outline
Not applicable

### 3.4. Methods of Instruction

a problem-solving lecture, a lecture supported by a multimedia presentation

#### 4. Assessment techniques and criteria

##### 4.1 Methods of evaluating learning outcomes

Learning outcome	Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes)	Learning format (lectures, classes,...)
LO-01	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES
LO-02	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES
LO-03	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES
LO-04	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES
LO-05	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES
LO-06	<i>DISCUSSION, OBSERVATION DURING LECTURES, TEST</i>	LECTURES

##### 4.2 Course assessment criteria

To pass the course, a student must obtain at least 60% of the possible points on the final test. The test consists of 10 multiple-choice questions and covers topics discussed during the lecture.

#### 5. Total student workload needed to achieve the intended learning outcomes – number of hours and ECTS credits

Activity	Number of hours
Course hours	20
Other contact hours involving the teacher (consultation hours, examinations)	4
Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.)	3
Total number of hours	27
Total number of ECTS credits	1

\* one ECTS point corresponds to 25-30 hours of total student workload

#### 6. Internships related to the course/module

Number of hours	Not applicable
Internship regulations and procedures	Not applicable

#### 7. Instructional materials

Compulsory literature:  
*Art Now. 137 Artists at the Rise of the New Millenium*, red. Grosenick U., Riemschneider B., Berlin, 2002.

Ossian Ward, *Ways of Looking: How to Experience Contemporary Art*, 2014.  
S. Ferrari, *Sztuka XX wieku. Kierunki, twórcy, kontrowersyjne zjawiska artystyczne, nowe środki wyrazu*, przeł. H. Borkowska, Arkady, Warszawa, 2002.  
Black Holly, *Artists on Art: How They See, Think & Create*, Thames & Hudson Ltd, 2020.  
Jessica Cerasi, Kyung An, *Who's Afraid of Contemporary Art?* Orion, 2017.  
Piotr Piotrowski, *Znaczenia modernizmu. W stronę sztuki polskiej po 1945 roku*, Rebis, Poznań, 1999.  
Anda Rottenberg, *Sztuka w Polsce 1945-2005*, Stentor, Warszawa, 2007.  
*Sztuka dzisiaj*. red. M. Poprzęcka, SHS, Warszawa, 2002.  
J. Thompson, *Jak czytać malarstwo współczesne. Od Courbeta do Warhola*, przeł. J. Holzman, Universitas, Kraków, 2006.

Complementary literature:

J. Margolis: *Czym, w gruncie rzeczy, jest dzieło sztuki?* Kraków, Universitas, 2004.  
K. Sienkiewicz, *Zatańczą ci, co drżeli. Polska sztuka krytyczna*, Karakter i Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa, 2014.  
K. Sienkiewicz, *Patriota Wszechświata. O Pawle Althamerze*, Karakter i Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa, 2017.

Approved by the Head of the Department or an authorised person