

Subject card

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| Subject name and code | Performance studies of music and musical criticism, PG_00131325 | | | | | | |
| Field of study | Cultural Studies | | | | | | |
| Date of commencement of studies | October 2024 | Academic year of realisation of subject | | | 2026/2027 | | |
| Education level | Bachelor's studies | Subject group | | | Obligatory subject group in the field of study Optional subject group 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 | 3 | Language of instruction | | | Polish Polish | | |
| Semester of study | 6 | ECTS credits | | | 3.0 | | |
| Learning profile | academic | Assessment form | | | credit | | |
| Conducting unit | | | | | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | | dr hab. Grzegorz Piotrowski | | | | |
| | Teachers | | | | | | |
| 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 | | 43.0 | 75 |
| Subject objectives | The aim of the course is to reflect on music and musical performance and their practical application in the work of a critic and popularizer of culture. Students learn the goals, scope and methods of music criticism and music popularization; The workshop part of the course includes creating various critical statements. | | | | | | |

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| Learning outcomes | Course outcome | Subject outcome | Method of verification |
| | [KULL3_W02] Student is familiar with the terminology in the field of cultural and religious studies, as well as art studies. | The student knows well selected terminology in the field of performance studies and music criticism. | [SW1] oral statement/ conversation/discussion [SW3] text preparation/written work |
| | [KULL3_W07] Student is familiar with and understands selected theories and methods for analyzing and interpreting various cultural and artistic texts. | The student has structured theoretical and methodological knowledge regarding the interpretation of music and musical performances. | [SW1] oral statement/ conversation/discussion [SW3] text preparation/written work |
| | [KULL3_U04] Student recognizes various cultural and artistic texts and conducting their analysis and interpretation using typical research methods from cultural studies and art studies. | The student analyzes, interprets and evaluates musical works and performances. | [SU1] oral statement/conversation/ discussion [SU3] text preparation/written work [SU6] demonstration of practical skills |
| | [KULL3_K05] Student actively participates in cultural and artistic life. | The student actively participates in artistic and cultural life. | [SK1] oral statement/conversation/ discussion [SK3] text preparation/written work [SK6] demonstration of practical skills |
| | [KULL3_U06] Student prepares written papers in Polish and a chosen foreign language on issues related to culture and art, based on various sources and current literature in the field. | The student prepares various critical texts about music. | [SU1] oral statement/conversation/ discussion [SU3] text preparation/written work [SU6] demonstration of practical skills |
| | [KULL3_U05] Student demonstrates the ability to present well-substantiated arguments (utilizing the views of other authors) and formulating conclusions. | The student formulates conclusions about music and justifies the assessment. | [SU1] oral statement/conversation/ discussion [SU3] text preparation/written work [SU6] demonstration of practical skills |
| [KULL3_K03] Student correctly identifies and resolves problems related to the cultural studies profession, whether specializing in cultural criticism and popularization, cultural animation, or electronic media culture and website editing. | The student correctly recognizes and solves dilemmas related to the profession of a critic and popularizer of culture. | [SK1] oral statement/conversation/ discussion [SK3] text preparation/written work [SK6] demonstration of practical skills | |
| Subject contents | <p>According to the teacher's decision, e.g.1) Music as performative art;2) Musical performance - aspects and conditions;3) Perception, reception, artistic and aesthetic values;4) Criteria and contexts for assessing musical works and performances;5) Tasks and methods of music criticism;6) Language of expression about music;7) Musical review of the album and concert;8) Interview with the musician;9) Column and note to the concert program;10) Evaluation of the play, music video and musical film;11) Work in the music editorial office;12) Music programming (festival, radio and television);13) Music and exhibition and museum space; 14) Protection of musical heritage and popularization of music.</p> | | |
| Prerequisites and co-requisites | | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | A review, an interview, a note for a concert program or a festival program concept | 51.0% | 80.0% |
| | interpretive and analytical exercises | 51.0% | 20.0% |

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| Recommended reading | Basic literature | <ol style="list-style-type: none"> 1. Chęćka-Gotkiewicz A., Dysonanse krytyki. O ocenie wykonania dzieła muzycznego, Gdańsk 2008. 2. Chłopecki A., Dziennik ucha. Słuchane na ostro. Felietony, Warszawa 2013. 3. Cook N., Music as Performance, [w:] The Cultural Study of Music. A Critical Introduction, ed. by M. Clayton, T. Herbert, R. Middleton, New York 2003. 4. Czekanowska A., Akt wykonania interpretacja czy reinterpretacja, [w:] Interpretacja muzyki, red. L. Bielawski i K. Dadak-Kozicka, Warszawa 1998. 5. Goehr L., Dzieło muzyczne w muzeum wyobraźni, Kraków 2022. 6. Kofin E., Krytyka muzyczna. Skrypt dla studentów akademii muzycznych i uniwersytetów, Wrocław 2010. 7. Krytyka muzyczna: krytyka czy krytyki?, red. M. Bristiger, R. Ciesielski, Zielona Góra 2012. 8. Krytyka muzyczna: teoria, historia i współczesność, red. M. Bristiger, Zielona Góra 2009. 9. Kultura dźwięku. Teksty o muzyce nowoczesnej, wybór i red. Ch. Cox, D. Warner, Gdańsk 2010. 10. Musical Performance. A Guide to Understanding, ed. by J. Rink, Cambridge 2002. |
| | Supplementary literature | <ol style="list-style-type: none"> 1. Mycielski Z., Postludia. Artykuły, felietony, eseje, Kraków 1977. 2. Performance and Popular Music. History, Place and Time, ed. by I. Inglis, Aldershot 2006. 3. Piotrowski G., Syndrom Pogorelicia. Muzyka - opera - performatywność, Kraków 2020. 4. Strawiński I., Poetyka muzyczna, Kraków 1980. 5. Warszawska Jesień w zwierciadle polskiej krytyki muzycznej. Antologia tekstów z lat 1956-2006, wybór tekstów K. Droba, Warszawa 2007. |
| | eResources addresses | |
| Example issues/ example questions/ tasks being completed | What are the criteria for assessing musical performance? | |
| Work placement | Not applicable | |

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