

Subject card

Subject name and code	Performance art in 20th century, PG_00157762						
Field of study	Romance Studies						
Date of commencement of studies	October 2023		Academic year of realisation of subject			2024/2025	
Education level	undergraduate studies		Subject group			Obligatory subject group in the field of study Optional subject group	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	2		Language of instruction			French	
Semester of study	4		ECTS credits			2.0	
Learning profile	academic		Assessment form				
Conducting unit	Zakład Literatur Romańskich -> Instytut Filologii Romańskiej -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Tomasz Swoboda				
	Teachers		dr hab. Tomasz Swoboda				
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		18.0	50
Subject objectives	Students will acquire a general and specific knowledge of performance, with particular emphasis on the place of this art form among other types of performance. They learn about different forms of performance and are able to place them in the history of performance. They Develop the ability to analyse and interpret performance. They know the role of new media in performance art.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FRL3_W14] Has general knowledge of history, history of arts, history of literature, economic, legal and diplomatic realities in French-speaking countries.	Has a general knowledge of performance.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FRL3_W12] Realizes the diversity of information sources, the complexity of the nature of language, and the historical variability of meanings in French and other Romance languages.	He is aware of the diversity of sources of information on audiovisual arts, the complex nature of language and the historical variability of meanings in French.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FRL3_U08] Can interpret cultural texts using typical philological methods.	Able to interpret the performances.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FRL3_K06] He participates in culture in the broadest sense using various media and understands the need to encourage others to interact with cultural, economic and social life, thinks and acts in an entrepreneurial manner, critically evaluates his knowledge.	Participates in audiovisual culture in its broadest sense using a variety of media and understands the need to encourage others to engage with artistic life, critically evaluates knowledge.	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written
	[FRL3_U16] He/she is able to express himself/herself precisely and coherently in French and communicatively in another Romance language in writing and in speech on a topic concerning selected philological and cultural issues.	Able to express himself/herself accurately and coherently in French on the subject of performance.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FRL3_K05] He is aware of the responsibility for preserving and promoting the cultural heritage of Europe and French-speaking countries, and is aware of the importance of this heritage for understanding social, cultural, economic and legal events.	Is aware of the responsibility for the preservation and promotion of the cultural heritage concerning audiovisual culture.	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written
	[FRL3_U06] Is able to use basic concepts of literary studies in typical professional situations.	Is able to use basic performance concepts.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FRL3_W02] Knows advanced literary terminology in French.	Knows advanced terminology on performance.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FRL3_U02] Knows and can use the main research methods and tools, develops and presents results in the field of literary studies.	Knows and is able to use the main research methods and tools, develops and presents results in the field of performance history.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FRL3_U15] Is able to make observations and interpret socio-cultural, economic and legal phenomena, analyze their connections with various fields and disciplines of the humanities.	Is able to analyse the links between performance and different fields and disciplines.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[FRL3_W07] Knows and understands the main contemporary trends in literary studies.	Knows and understands contemporary performance trends.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[FRL3_W15] Has general knowledge of humanistic and social thought in the countries of the Romance language areas.	Has a general knowledge of the philosophy of performance.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
Subject contents	Concepts of performance, performativity and performativity. Body and space in performance: co-presence of author and spectator. The material dimension of performance. Interpretation of performance art. Performance as spectacle. The history of performance. The role of the actor. The aesthetics of performance. Italian and Russian futurism. Dada. Surrealism. Bauhaus. Live art. American avant-garde. Minimalism. Media art. Contemporary performance.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written colloquium.	50.0%	80.0%
	Attendance and active participation in class.	50.0%	20.0%

Recommended reading	Basic literature	• M. Carlson, Performans, tłum. E. Kubikowska, red. naukowa T. Kulikowski, Warszawa 2007. • G. Dziamski, Henryk Gojewski, Jan St. Wojciechowski (red.), Performance, tłum. K. Biwojko, M. Gutkowska, H. M. Siodlak, M. Śpik-Dziamska, M. Zamecka, Warszawa 1984. • E. Fischer-Lichte, Estetyka performatywności, tłum. M. Borowski, M. Sugiera, Kraków 2008. • R. Schechner, Performatyka. Wstęp, tłum. T. Kubikowski, Wrocław 2006. • J. Wachowski, Performans, Gdańsk, słowo/obraz terytoria, 2011. • Ch. Balme, Wprowadzenie do nauki o teatrze, przeł. W. Dudzik, M. Lejko, Warszawa 2002.
	Supplementary literature	• J. Loxley, Performatywność i teoria performansu, Didaskalia 2011, nr 101. • Teatr w miejscach nieteatralnych, pod red. J. Tyszki, Poznań 1998.
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	1 Klein, Manzoni, Beuys 2. Late 20th century European performance 3 Cabaret Voltaire 4 Conceptualism 5. Performance in Poland - the communist period. 6. Relâche 7 Living sculpture 8 Manifestos of Futurism 9. Performance at the Bauhaus	
Work placement	Not applicable	

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