University of Gdańsk

Subject card

Subject name and code	Introduction to Performative Arts, PG_00189696						
Field of study	Management of Artistic Institutions						
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 practical vocational preparation			
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	practical		Assessment form	credit			
Conducting unit	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Agnieszka Żukowska				
	Teachers						
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	The student acquires knowledge of the theory, specifics, and various aesthetics of performing arts. They explore the origins of performative practices, learning to identify their key characteristics, conventions, styles, and movements. They distinguish between performance and theatre, as well as other related arts. They study fundamental categories, tools, and research methodologies used in the field of performing arts studies. They become familiar with the reasons and consequences of the 20th-century performative turn and develop sensitivity towards the boundaries of performance studies.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZIAL3_W02] They have an advanced understanding of fundamental theories, methodologies, and terminology in fields of arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Has an advanced understanding of fundamental theories, methodologies, and terminology in the field of performing arts studies.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[ZIAL3_K06] They are prepared to engage in artistic and cultural life as recipients and managers, interacting with its diverse forms. They recognize the importance of the cultural heritage of the region, country, and Europe, and acknowledge their own responsibility in preserving them.	Is prepared to engage in artistic and cultural life as a recipient and a manager, interacting with its diverse forms; recognizes the importance of the cultural heritage of the region, country, and Europe, especially in the field of performing arts, and acknowledges his/her own responsibility in preserving it.	[SK1] oral statement/conversation/ discussion
	[ZIAL3_K01] They are prepared for a critical assessment of their knowledge and skills in the fields of art studies and the management of artistic institutions.	Is prepared for a critical assessment of his/her skills and knowledge in the field of performing arts studies.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
	[ZIAL3_W03] They possess advanced detailed knowledge of specific topics within arts studies, management and quality studies, literary studies, as well as auxiliary and related studies, with a focus on practical applications in managerial and/or artistic activity.	Has advanced detailed knowledge of specific topics within performing arts studies, with a focus on practical applications in managerial activity.	[SW2] presentation/project/paper/ report [SW3] text preparation/written work
	[ZIAL3_U03] They are capable of communicating effectively using specialized terminology in arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Is able to communicate effectively using specialized terminology in performing arts studies.	[SU1] oral statement/conversation/ discussion
	[ZIAL3_U04] They are capable of actively participating in debates regarding art, literature, and arts management, presenting, evaluating, and discussing various viewpoints.	Is able to actively participate in debates regarding performing arts, presenting, evaluating, and discussing various viewpoints.	[SU1] oral statement/conversation/ discussion
	[ZIAL3_U02] They are able to select appropriate sources and conduct the selection, evaluation, critical analysis, and synthesis of information drawn from these sources in the fields of arts studies, management and quality studies, and literary studies.	Is able to select appropriate sources and conduct the selection, evaluation, critical analysis, and synthesis of information drawn from these sources in the field of performing arts studies.	[SU2] presentation/project/paper/ report [SU3] text preparation/written work
	[ZIAL3_W01] They possess an advanced level of general knowledge in fields of arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Has an advanced level of general knowledge in the field of performing arts studies.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
Subject contents	1. What are performance and performance studies (exemplified by the documentary *Marina Abramović: The Artist is Present*)? A story about a 20th-century performance art classic. 2. The performative turn in the humanities: causes, progression, and consequences. An outline of the history of performative practices (ritual, mystery, happening, actionism, body art, viral, etc.) and an overview of the history of performing arts studies. A narrative about foreign and Polish theorists of performance and performance studies. 3. Is everything a performance? A discussion of the boundaries of performative practices in religion, culture, and social life. 4. The performative dimension of work (including the performative dimension of work in culture). 5. The performative dimension of resistance (including the performative dimension of rebellion in culture, art and entertainment). 6. Exhibitive arts versus performance art. 7. Performing personal freedom: people of the land, stateless individuals, and other strategies of political and social resistance. 8. The progressive dimension of performance studies (if performance studies were a science, it would be science fiction). 9. The post-anthropocentric dimension of performance studies (the performer as a monster, mutant, hybrid).		
Prerequisites and co-requisites	Attendance at all classes is mandatory unless the student has obtained the Dean’s approval to follow an individual study plan.		

<table>
<tr><td>Assessment methods and criteria</td><td colspan="2"><table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>individual term paper</td><td>51.0%</td><td>40.0%</td></tr>
<tr><td>active participation in the classes</td><td>51.0%</td><td>40.0%</td></tr>
<tr><td>group project</td><td>51.0%</td><td>20.0%</td></tr>
</table></td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>Carlson M., Performans, trans. E. Kubikowska, Warszawa 2007.

Domańska A., Zwrot performatywny we współczesnej humanistyce, Teksty Drugie 2007, no. 5.

Performans, performatywność, performer. Próby definicji i analizy krytyczne, ed. E. Bal, W. Świątkowska, Kraków 2013 /chosen chapters/.

Schechner R., Performatyka. Wstęp, ed. T. Kubikowski, Wrocław 2006.

ABC Performatyki, a series of podcasts by the Department of Performative Studies at the Jagiellonian University</td></tr>
<tr><td>Supplementary literature</td><td>Bestiariusz performatyczny, a series of podcasts by the Department of Performative Studies at the Jagiellonian University

Jan Sowa, Krzysztof Wolański, Sport nie istnieje. Igrzyska w społeczeństwie spektaklu, Wyd. W.A.B., Warszawa 2017

Jess Zimmerman, Kobiety i inne potwory. Tworzenie nowej mitologii, Wydawnictwo Czarne, Wołowiec 2023

Amalgamaty sztuki. Intermedialne uwikłania teatru, ed. J. Limon, A. Żukowska, Gdańsk 2011 /selected chapters/

Majchrowski Z., Dramat jako instalacja. Od Syberii do Cyberii Zofii Kulik (rekonesans), w: Dramat w tekście, tekst w dramacie, ed. A. Grabowski, J. Kopciński, Warszawa 2014</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2"></td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
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