

Subject card

Subject name and code	Music as a Medium of Performative Arts, PG_00201825						
Field of study	Management and Communications in Performing Arts						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2026/2027	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Humanistic-social 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	1		Language of instruction			Polish	
Semester of study	1		ECTS credits			1.0	
Learning profile	academic		Assessment form			credit	
Conducting unit	Division of Drama, Theatre and Performance -> Institute of Polish Philology -> Faculty of Languages -> Rector						
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	15.0	0.0	0.0	0.0	0.0	15
	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	15	2.0		9.0		26
Subject objectives	The aim of the course is to reflect on music (and, more broadly, the audiosphere) in performing arts, its semantic and structural functions, and participation in the performative production of a performance. Students - through the interpretation of selected works and activities - will also recognize the specificity of varieties of musical theater, concert and musical performance. They will also learn the basics of stage audio production management.						
Learning outcomes	Course outcome	Subject outcome		Method of verification			
	[ZKWSSMU2_W01] Has in-depth knowledge of the connections between performing arts and other areas of the humanities and is aware of the problems and research opportunities arising from the connection of these areas.	The student has in-depth knowledge of the relationship between performing arts and music, its functions and specific aesthetics.		[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report			
	[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	The student recognizes and interprets various forms of presence and functions of music in performing arts.		[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report			
	[ZKWSSMU2_W05] Knows terminology in the field of art sciences at an advanced level.	The student knows the terminology in the field of music, the audiosphere of performances and musical theater at an advanced level.		[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report			
	[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	The student is ready to critically evaluate the content resulting from the functionalization of music within works of performing arts.		[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report			

Subject contents	<ol style="list-style-type: none"> 1. Musical work vs. music as performance (performance) 2. The corporeality of music 3. The audiosphere of a theater show, concert and performance 4. Contemporary aesthetics of musical theater in the context of genre changes 5. The specificity of theater music and stage songs 6. Stage music and media coverage 7. Basics of music production management in performing arts 		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active presence in classes	80.0%	30.0%
	Presentation or critical essay	51.0%	70.0%
Recommended reading	Basic literature	<ol style="list-style-type: none"> 1. Burzyńska Anna R., Polski teatr współczesny z ducha muzyki, Teatr 2015, nr 11. 2. Cook Nicholas, Między procesem a produktem: muzyka jako performans, przeł. J. Dolińska, Glissando 2013, nr 21. 3. Fischer-Lichte Erika, Estetyka performatywności, przeł. M. Borowski, M. Sugiera, Kraków 2008. 4. Gołąb Maciej, Próba definicji fonosystemu przedstawienia teatralnego. Na przykładzie TIS MW2 Bogusława Schaffera, Pamiętnik Teatralny 2003, z. 34. 5. Gołębiowski Marek, Musical amerykański na tle kultury popularnej USA, Warszawa 1989. 6. Notatnik Teatralny 2013, nr 7273 [numer monograficzny o Pawle Mykietynie]. 7. Piotrowski Grzegorz, Syndrom Pogorelicia. Muzyka opera performatywność, Kraków 2020. 8. Szymonik Dorota, Głos jako ciało. Perspektywa performatywna, Przegląd Filozoficzno-Literacki 2011, nr 4. 9. W teatrze piosenki, pod red. I. Kiec i M. Traczyka, Poznań 2005. 	
	Supplementary literature	<ol style="list-style-type: none"> 1. Auslander Philip, Liveness. Performance in a Mediatized Culture, second ed., Abingdon 2008. 2. Bielacki Marek, Musical. Geneza i rozwój formy dramatyczno-muzycznej, Łódź 1994. 3. Biernacki Tomasz, Pasiecznik Monika, Po zmierzchu. Eseje o operach współczesnych, Warszawa 2012. 4. Kamiński Piotr, Tysiąc i jedna opera, Kraków 2008, 2 t. 5. Kozłowski Krzysztof, Opera i dramat muzyczny. Szkice, Poznań 2006. 6. Kultura dźwięku. Teksty o muzyce nowoczesnej, wybór i red. Ch. Cox, D. Warner, Gdańsk 2010. 7. Lehmann Hans-Thies, Teatr postdramatyczny, przeł. D. Sajewska i M. Sugiera, wyd. 2 popr., Kraków 2009. 8. Mikołajczyk Jacek, Musical nad Wisłą. Historia musicalu w Polsce w latach 1957-1989, Gliwice 2010. 9. Piotrowski Grzegorz, Muzyka popularna. Nasłuchy i namysły, Warszawa 2016. 10. Polony Leszek, Przestrzeń i muzyka, Kraków 2007. 11. Ross Alex, Reszta jest hałasem. Słuchając XX wieku, Warszawa 2011. 12. Teorie opery, pod red. M. Jabłońskiego, Poznań 2004. 13. Wagner Richard, Dramaturgia opery. Wybór pism z lat 1871-1879, przeł. M. Kasprzyk, wstęp K. Kozłowski, Gdańsk 2009. 14. Współczesne formy teatru muzycznego (na świecie, w Polsce, w Gdyni), pod red. J. Ciechowicza, Gdańsk 2009. 	
	eResources addresses		
Example issues/ example questions/ tasks being completed	How does music create the materiality and spatiality of the performance?		
Work placement	Not applicable		

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