

Subject card

Subject name and code	Creative Involvement Through Happening, PG_00211467						
Field of study	Management of Artistic Institutions						
Date of commencement of studies	October 2025	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		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			English		
Semester of study	4	ECTS credits			2.0		
Learning profile	practical	Assessment form			credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Martin Blaszk				
	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		18.0	50
Subject objectives	The aim of the subject is to acquaint students with happening as an art form and involve them in creating happenings. They will analyze recordings and scripts of happenings as well as consider some of the theoretical implications of happening. Students will also look at different theories and characteristics connected to creativity and their practical application in relation to the process of creating happenings. A further aim is to acquaint students with the conditions and possible reception for creativity and happening. In addition to this, the course also aims to help students develop a basic critical awareness towards creativity and happening as well as the assessment of their appropriateness with regard to audience reception. Students will also develop and perform their own happenings in relation to a given subject and subjects that are of interest to them.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZIAL3_W05] They possess basic knowledge of implementing artistic work, expressive means, and technical skills in art disciplines corresponding to their chosen specialty in the field of arts management.	Has basic knowledge of the production of happenings and means of expression and workshop skills within the scope of creativity and happening.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task
	[ZIAL3_K06] They are prepared to engage in artistic and cultural life as recipients, managers, and artists, 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 ready to participate in artistic and cultural life as a recipient, manager and artist, using the form of happening; is aware of the importance of the cultural heritage of the country, Europe and the world and her/his own responsibility for its preservation.	[SK2] presentation/project/paper/ report [SK5] implementation of a problem task [SK6] demonstration of practical skills [SK8] observation of student's independent or team work
	[ZIAL3_U08] They are capable of autonomously planning and pursuing lifelong learning in areas such as arts and literature studies, management of arts and cultural institutions, and/or artistic pursuits.	Is able to independently plan and implement his/her lifelong learning in the field of artistic activities, including happening.	[SU2] presentation/project/paper/ report [SU6] demonstration of practical skills
	[ZIAL3_U07] They have organizational skills that allow for the planning and execution of individual and team tasks associated with managing arts and cultural institutions and/or realizing artistic projects.	Possesses organizational skills enabling planning and implementation of individual and team tasks related to the implementation of artistic projects: group happenings and individual happenings.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU5] implementation of a problem task [SU6] demonstration of practical skills [SU8] observation of student's independent or team work
	[ZIAL3_K04] They are prepared to make independent decisions, critically assess their own actions, those of the teams they lead, and the organizations they are involved in. They are ready to take responsibility for the consequences of these actions, particularly in their managerial and/or artistic activity.	Is ready to make decisions independently, critically evaluate her/his actions and the actions of the team she/he belongs to, and take responsibility for the consequences of those actions, especially in the performance of artistic activities.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK5] implementation of a problem task [SK6] demonstration of practical skills [SK8] observation of student's independent or team work
	[ZIAL3_W06] They are acquainted with the relationships and interdependencies between theoretical and practical aspects within their chosen specialty in the field of arts management, applying this knowledge in managerial tasks and/or the implementation of artistic projects.	Knows the connections and dependencies between theoretical and practical elements within the scope of creativity and happening; uses this knowledge in the implementation of artistic works.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task
Subject contents	During the course we will explore the following: 1. Are you creative?; definitions of creativity and who is creative; characteristics of creativity; 2. Ways in which creativity might be promoted and reactions to creativity; 3. Precursors of happening and happenings in America, Europe and Japan; 4. The different practices that are happening and happening in relation to other performance practices; 5. Some happenings, their scripts and their enactments; the characteristics of happening; 6. Creating a script for happening; creating a happening; 7. Assessment of happenings.		
Prerequisites and co-requisites	A good knowledge of English (B2-C1) as well as an interest in the subjects of creativity and happening. Attendance at all classes is mandatory unless the student has obtained the Dean's approval to follow an individual study plan.		

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Preparation and presentation of individual happening	51.0%	25.0%
	Preparation and presentation of group happening	51.0%	25.0%
	Portfolio with documentation	51.0%	25.0%
	Active participation in classes	51.0%	25.0%
Recommended reading	Basic literature	Blaszk M. (2017), Happening in Education: Theoretical Issues. Frankfurt am Main: Peter Lang. Domańska E. „Zwrot performatywny” we współczesnej humanistyce. http://www.staff.amu.edu.pl/~ewa/Domanska,%20Zwrot%20performatywny%20we%20wspolczesnej%20humanistyce 20.09.2009 Gardner, Howard (1999). Frames of Mind: The Theory of Multiple Intelligences. New York: Basic Books. Garolan C. R. (1999), Performing Pedagogy: Toward an Art of Politics. Albany: State University of New York Press. Goldberg RL. (1990), Performance Art. From Futurism to the Present. London: Thames and Hudson. Harrison C. and Wood P. (1994), Art in Theory, 1900-1990, An Anthology of Changing Ideas. Oxford: Blackwell. Heddon D. and Milling J. (2006), Devising Performance. Hampshire: Palgrave Macmillan. Kelly J. (ed.) (2003), Essays on the blurring of art and life. Berkley: University of California Press. Kirby M. (1966), Happenings. An Illustrated Anthology. New York: E.P. Dutton & Co., Inc Morawski S. (1971), Happening (1)&(2). Rodowód – Charakter – Funkcje. Dialog, nr 9, 10. Nęcka E. (1994), TRoP...Twórcze rozwiązywanie problemów. Kraków: Oficyna Wydawnicza „Impuls”. Nęcka E. (1999), Proces twórczy i jego ograniczenia. Kraków: Oficyna Wydawnicza „Impuls”. Pawłowski T.(1982), Happening. Warszawa: Wiedza Powszechna. Schechner R. (1982), The end of humanism: Writings on performance. New York: Performing Arts Journal Publications. Schechner R., (2020), Performance Studies: An Introduction. London and New York: Routledge. Szmidt, Krzysztof J. (2007).Pedagogika twórczości. Gdańsk: Gdańskie Wydawnictwo Psychologiczne.	
	Supplementary literature	Dziamski G. (1997), Happening performance. In: G. Dziamski (ed.), Od awangardy do postmodernizmu. Warszawa: Instytut kultury. Goldberg RL (2004), Performance: live art since the 60s. London: Thames & Hudson. Kantor T. (2005), Metamorfozy: teksty o latach 1934-1974.Wrocław: Zakład Narodowym. Ossolińskich / Kraków: Ośrodek Dokumentacji Sztuki Tadeusza Kantora “Cricoteka”. Kaprow A. (1968), How to Make a Happening, Bing video Morawski S. (1971), Happening (1)&(2). Rodowód – Charakter – Funkcje. Dialog, nr 9, 10. Suchan J. (ed.) (2000), Tadeusz Kantor. Niemożliwe. Impossible. Kraków: Bunkier Sztuki. Wasik B. (2006), My Crowd. Or, Phase 5: A report from the inventor of the flash mob. Harper's Magazine, March.	
	eResources addresses		
Example issues/ example questions/ tasks being completed	There will be input of ideas but the course will also rely upon discussion and active involvement from the participants. Participants will be assessed on 1) their contribution of ideas and involvement, as well as 2) the creation and enactment of their own happening. Participants will also be expected to 3) present a creative summary of the course and their involvement on it – this will be discussed individually with participants.		
Work placement	Not applicable		

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