



Course name	Concepts of Happening and Performance
Entity running the course	Faculty of Interior Architecture and Design
Entity for which the course has been prepared	Department of Stage Design
Course type	core / compulsory course
Year of study / semester, type of studies	Year I, sem. I and II, basic level, full-time master's degree
ECTS credits	3 pts ECTS per semester
Academic tutor	prof. Michał Jędrzejewski
Aim of the course	The goal of this module is to develop creative skills, through preparation and realization of interdisciplinary artistic events. It is an important exercise for future scenographers, to make decisions, about every part of an art project, that consists of elements of visual arts, theatre, as well as all kinds of other artistic disciplines; it is an important experience, which allows for better understanding of problems that co-creators of theatre, film and television works have to solve.
Prerequisites	Secondary education and relevant semesters and years of study completed.
Learning outcomes:	
- knowledge	Thorough knowledge in the area of interdisciplinary activities present in art since the fifties. Understanding of specific aspects of happening and performance. Knowledge about main authors and examples of most important artistic events, understanding of their context and influence on shaping modern artistic reality.

<p>- skills</p>	<p>Ability to notice performative potential in surrounding reality, creatively interpret and process one's observations into artistic activities such as happening/performance. While working on a script, ability to consciously, creatively select means of literary and visual communication adjusted to specific aspects of event created by the artist. Basing on a script, can create a performative action and register it in form of photographic and/or video documentation.</p>
<p>- personal and social competence</p>	<p>Student can express opinions and critique. Can present and defend their concept in a mature, clear way. Actively participates in discussions, exchanging ideas about performance prerequisites with the group. Understands the need to work in team.</p>
<p>Course content</p>	<p>Theory classes about history of performance. Working on concepts of performances and happenings as development of drawn or written ideas of scenarios. Discussions, during which ideas are developed or transformed and then precised in a form of recording adjusted to their character - as a collage, photo collage, computer simulation, drawings with comments, reportage materials in form of semi-press articles or predicted reviews. Rehearsals, realization and registering of prepared event scenarios of performances. Discussions analyzing every step of execution.</p>
<p>Course form and number of course hours</p>	<p>Lectures about history of happening and performance. Working out concepts of artistic events under teacher's supervision. Collective reviews and group discussions. 2 hours per week.</p>
<p>Assessment methods and criteria</p>	<p>50% executing assignments / active participation in classes / working reviews</p> <p>50% open critique of works</p>
<p>Assessment type</p>	<p>graded pass</p>
<p>Literature</p>	<p>Tadeusz Pawłowski „Happening” , Wydawnictwa Artystyczne i Filmowe, Warszawa 1988; Tadeusz Pawłowski „Działania performance” , „Studia Filozoficzne” 1983; Tadeusz Kantor „Happeningi” , „Dialog 1972, Nr 9; Urszula Czartoryska „Od popartu do sztuki konceptualnej” warszawa 1973; Kazimierz Głaz, Michał Jędrzejewski „Sensibilizm” , Wydawnictwo „Format” Wrocław, 2002; Tadeusz Pawłowski „Performance / Sprache im technische Zeitalter” 1984, Heft 91 / 15; G. Battcock i R. Nickas „The Art. of Performance - a critical Anthology” , Nowy Jork 1984; Marcin Giżycki „Słownik kierunków, ruchów i kluczowych pojęć sztuki drugiej połowy XX wieku” , słowo / obraz terytoria, Gdańsk, 2002; Publikacje dot. Allana Kaprowa, Josepha Beuysa, Fluxusu, „Pomarańczowej Alternatywy” oraz grupy artystycznej „Łódź Kaliska; W. Borowski „Kantor” , Warszawa, 1982.</p>

Teaching aids

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Language of instruction

Polish;