



<b>Course name</b>	<b>Concepts of Happening and Performance</b>
<b>Entity running the course</b>	Faculty of Interior Architecture and Design
<b>Entity for which the course has been prepared</b>	Department of Stage Design
<b>Course type</b>	core / compulsory course
<b>Year of study / semester, type of studies</b>	Year III, sem. V and VI, advanced level, full-time master's degree
<b>ECTS credits</b>	3 pts ECTS per semester
<b>Academic tutor</b>	prof. Michał Jędrzejewski
<b>Aim of the course</b>	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.
<b>Prerequisites</b>	Secondary education and relevant semesters and years of study completed.
<b>Learning outcomes:</b>	
<b>- knowledge</b>	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><b>- skills</b></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><b>- personal and social competence</b></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><b>Course content</b></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 registration of prepared scripts of performative events.</p> <p>Discussions and presentations of works by students about happenings from the end of the 60's and beginning of the 70's. Performance as a form of continuation of works on happening, „Pomarańczowa Alternatywa” ( the 80's; the novelty of street actions by Waldemar Fydrych), actions after year 1990, influence of happening and performance on theatre arts, artistic group „Łódź Kaliska” and events created by this group as well as forms of registering them. Works on event scenarios, happenings and performances, video recordings.</p>
<p><b>Course form and number of course hours</b></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><b>Assessment methods and criteria</b></p>	<p>50% executing assignments / active participation in classes / working reviews</p> <p>50% open critique of works</p>
<p><b>Assessment type</b></p>	<p>graded pass / open critique of works</p>
<p><b>Literature</b></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</p>

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.

**Teaching aids**

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**Language of instruction**

Polish;