University of Gdańsk

Subject card

Subject name and code	, PG_00130516		
Field of study	Cultural Studies		
Date of commencement of studies	October 2025	Academic year of realisation of subject	2025/2026
Education level	Master's studies	Subject group	Obligatory subject group in the field of study Optional subject group Specialty 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	2	ECTS credits	3.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr hab. Grzegorz Piotrowski, prof. UG	
	Teachers	mgr Damian Binkowski prof. dr hab. Bożena Muszkalska	

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 aim of the course is to familiarize students with the specificity and achievements of broadly understood contemporary musical culture - in the cultural, social, aesthetic and performative context - and to develop competences and workshop skills in the field of music interpretation and the creation of texts and other messages regarding musical culture.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[KULMU2_W02] The student has an extensive understanding of the terminology in the fields of cultural and religious studies, as well as art studies.	The student knows the terminology of contemporary music and its connections with visual arts.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[KULMU2_W08] The student holds a broad understanding of contemporary cultural and artistic life, as well as the functioning of cultural institutions and the art market.	The student is well versed in the functioning of the contemporary music market.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[KULMU2_U01] The student demonstrates fluent skills in searching, interpreting, and selecting information, utilizing various sources, media, and technologies, and formulates independent conclusions based on them.	The student efficiently searches and interprets information about contemporary music and its status and functions in audiovisual arts.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU6] demonstration of practical skills
[KULMU2_W05] The student possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has specialist knowledge of contemporary musical culture.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[KULMU2_K06] The student systematically and consciously participates in cultural and artistic life, showing interest in current events in culture and art.	The student is interested in audiovisual culture and contemporary music.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
[KULMU2_K04] The student Actively promotes knowledge about culture and art.	The student popularizes knowledge about contemporary music and audiovisual culture.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report

Subject contents

The starting point for the considerations undertaken during the classes is the assumption that the following should be considered crucial for the emergence of contemporary music as a cultural formation:1. The year 1905 (Albert Einstein then formulates special theory of relativity), recognized by Marshall McLuhan as the time when the Gutenberg galaxy was finally replaced by the era of electricity and the culture of electronic media. Recognition of the fact that the impact of electricity on musical culture was significant, especially in the case of sound reproduction technologies, enabling, among others, the rise of electronic music. Its genesis is discussed in two thematic blocks titled: a) "From the serialism of the second Viennese school to the creation of the first musical work worthy of being called electronic." b) "From the art of noise by Italian futurists to the first piece of music worthy of being called electronic."2. The turn of the 1960s and 1970s, treated as the beginning of the next phase of the electric era, in which a post-industrial society is established, giving up media systems assuming mass uniformity in favor of a culture of "individual adjustment". Its musical aspect is discussed in the thematic block devoted to the genesis, birth and development of "remix culture" (both in its analog and digital form).3. The year 1976 - the beginning of a new era in the history of musical theater, marked by the premiere of the opera Einstein On The Beach by Philip Glass.Based on these three caesuras, the leader determines the topics of individual meetings.An additional block of course is devoted to contemporary musical anthropology.

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Preparation of a presentation or animation or critical project (exhibition, concert, critical text, etc.)	51.0%	100.0%

Recommended reading	Basic literature	1. Baumgarth Christa, Futuryzm, Warszawa 1985. 2. Brewster Bill i Broughton Frank, Last Night a DJ Saved My Life: The History Of The Disc Jockey, London 2000. 3. Byrne David, How Music Works, Edinburgh 2013. 4. Kotoński Włodzimierz, Muzyka elektroniczna, Kraków 2019. 5. Kultura dźwięku. Teksty o muzyce nowoczesnej, wybór i red. Ch. Cox, D. Warner, Gdańsk 2010. 6. Lehmann Harry, Rewolucja cyfrowa w muzyce. Filozofia muzyki, Warszawa 2016. 7. Lessig Lawrence, Remiks: aby sztuka i biznes rozkwitały w hybrydowej gospodarce, Warszawa 2009. 8. Leszczyński Damian, Daniel Bell o kulturze i ideologii w epoce postindustrialnej, Odra nr 5 2002, s. 22-25. 9. McLuhan Marshall, Galaktyka Gutenberga, Warszawa 2017. 10. Manovich Lev, Język nowych mediów, Warszawa 2005. 11. Piotrowski Grzegorz, Muzyka popularna. Nasłuchy i namysły, Warszawa 2016. 12. Ross Alex, Reszta jest hałasem. Słuchając XX wieku, Warszawa 2011. 13. Schaeffer Bogusław, Mały informator muzyki XX wieku, Kraków 1967. 14. Skowron zbigniew, Teoria i estetyka awangardy muzycznej drugiej połowy XX wieku, Warszawa 2018. 15. Toffler Alvin, Szok Przyszłości, Przeźmierowo 2007. 16. Toffler Alvin, Trzecia Fala, Poznań 2006.
	Supplementary literature	1. Antokoletz Elliott, Muzyka XX wieku, Inowrocław 2009. 2. Biernacki Tomasz, Pasiecznik Monika, Po zmierzchu. Eseje o operach współczesnych, Warszawa 2012. 3. Chłopecki Andrzej, Dziennik ucha. Słuchane na ostro. Felietony, Kraków 2013. 4. Contemporary Music. Theoretical and Philosophical Perspectives, ed. by M. Paddison and I. Deliege, Farnham 2010. 5. Gołąb Maciej, Muzyczna moderna. Między kontynuacją, nowością a zmianą fonosystemu, Wrocław 2011. 6. Humięcka-Jakubowska Justyna, Intuicja czy scjentyzm: Stockhausen-Ligeti-Nono-Berio-Xenakis-Grisey. 7. Jarzębska Alicja, Spór o piękno muzyki. Wprowadzenie do kultury muzycznej XX wieku, Wrocław 2004. 8. Niedziela Jacek, Historia jazzu. 100 wykładów, Katowice 2009. 9. Nyman Michael, Muzyka eksperymentalna. Cage i po Cage'u, Gdańsk 2011. And also "Glissando" or other journals.
	eResources addresses	
Example issues/ example questions/ tasks being completed	How have technological changes influenced the sound and form of contemporary music?	
Work placement	Not applicable	

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