University of Gdańsk

Subject card

Subject name and code	Music as a Medium of Performative Arts, PG_00146175		
Field of study	Management and Communications in Performing Arts		
Date of commencement of studies	October 2025	Academic year of realisation of subject	2026/2027
Education level	Master's studies	Subject group	
Mode of study	full-time studies	Mode of delivery	at the university
Year of study	2	Language of instruction	Polish
Semester of study	3	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, prof. UG	
	Teachers	dr Piotr Maksymowicz	

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	1.0	9.0	25

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_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_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_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_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	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
Presentation or critical essay	51.0%	70.0%
Active presence in classes	80.0%	30.0%

Recommended reading

Basic literature

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, Glos 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

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 19571989, 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 18711879, 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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