

**Subject card**

<b>Subject name and code</b>	Art Classes I: Movement in Performing Arts - Improvisation and Composition Techniques, PG_00179501						
<b>Field of study</b>	Management of Artistic Institutions						
<b>Date of commencement of studies</b>	October 2025	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional subject group		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			English		
<b>Semester of study</b>	4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	practical	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Katarzyna Pastuszek				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		18.0	50
<b>Subject objectives</b>	The primary goal of teaching the subject is for the student to acquire practical and theoretical insight into the basic techniques of body work, improvisation and composition in the performing arts (with particular emphasis on physical theater and new choreography). The goal of teaching the subject is also for the student to acquire the ability to critically understand the body as a center of sensory-aesthetic awareness, as well as the object and subject of the actor(s)/performer(s)' work, by working with choreographic instructions and tools of improvisation drawn from physical theater and new choreography.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	The student knows the interrelationships and relationships between theoretical and practical elements in the field of the selected specialty specific to the field of management of art institutions; he uses this knowledge in the implementation of artistic works, with particular emphasis on stage activities based on improvisation.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[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.	He has the organizational skills to plan and carry out individual and team tasks related to the analysis and development of stage movement and the implementation of artistic projects in the field of performing arts.	[SU6] demonstration of practical skills [SU8] 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.	He is able to independently plan and implement his own lifelong learning in the field of art sciences, with particular emphasis on the analysis and development of stage movement.	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task
	[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.	The student has a basic knowledge of the implementation of artistic works and the means of expression and workshop skills specific to the performing arts.	[SW5] implementation of a problem task
	[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.	He is ready to make decisions independently, to critically evaluate his own actions, the actions of the teams he leads and the organizations in which he participates, to accept responsibility for the consequences of these actions, especially in the managerial and/or artistic activities performed.	[SK1] oral statement/conversation/ discussion [SK6] demonstration of practical skills
	[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.	He is ready to participate in artistic life using various forms of expression characteristic of the performing arts; he is aware of the importance of the cultural heritage of the region, the country and Europe and his own responsibility for its preservation.	[SK2] presentation/project/paper/ report [SK6] demonstration of practical skills

Subject contents	<p>1 Introduction to body work techniques in performing arts</p> <p>2. theory of improvisation in theater</p> <p>3. basics of movement analysis - Laban Movement Analysis (LMA).</p> <p>4. exercises to deepen body awareness based on elements:</p> <ul style="list-style-type: none"> <li>- modern dance</li> <li>- psychosomatic techniques of working with the body (body work), including Body Mind Centering, Alexander technique, Laban Movement Analysis (LMA), Authentic Movement.</li> </ul> <p>5. improvisation tasks assigned to each workshop block (body, space, image, movement materials, improvisation/composition)</p> <p>The educational program of the subject will be divided into five main blocks related to the main theoretical assumptions of theorists such as Rudolf Laban:</p> <ol style="list-style-type: none"> <li>1. body,</li> <li>2. space,</li> <li>3. image,</li> <li>4. materials of movement,</li> <li>5. improvisation/composition.</li> </ol> <p>Each block will consist of the following stages:</p> <ol style="list-style-type: none"> <li>1. introduction to the main theme of the block (body, space, image, materials of movement, improvisation/composition)</li> <li>2. warm-up based on elements of contemporary dance, strength and strengthening exercises, animal flow technique, yoga;</li> <li>3. exercises to deepen body awareness based on elements of: <ul style="list-style-type: none"> <li>- Japanese butō dance</li> <li>- contemporary dance</li> <li>- psychosomatic techniques of working with the body (body work) - including Body Mind Centering, Alexander technique (controlling habits and gaining body awareness), Laban Movement Analysis (LMA), Authentic Movement.</li> </ul> </li> <li>4. improvisation tasks assigned to each workshop block (body, space, image, movement materials, improvisation/composition).</li> <li>5. summary - discussion referring also to the literature on the subject made available to students.</li> </ol>
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	<p>Each of the above blocks will ensure the realization of the partial teaching objectives of the subject, which include:</p> <ul style="list-style-type: none"> <li>- deepening awareness of the body and the ability to creatively use its potential;</li> <li>- deepening awareness and ability to practically understand the relationship between the body (weight, motility, energy centers, etc.) - space</li> </ul> <p>(relationships and physical forms) - time (duration, energy over time, flow of movement) - emotion</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presentation	60.0%	20.0%
	implementation of an art project	51.0%	80.0%
Recommended reading	Basic literature	<p>Rudolf Arnheim, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, Gdańsk 2004.</p> <p>Eugenio Barba, Canoe z papieru, Wrocław 2007.</p> <p>Caught Falling: The Confluence of Contact Improvisation, Nancy Stark Smith, and Other Moving Ideas, ed. David Koteen, Nancy Stark Smith, Northampton 2008.</p> <p>Roderyk Lange, Kinetografia Labana, tenże Podręcznik kinetografii, Poznań 1995.</p> <p>Takashi Morishita, Hijikata Tatsumis Notational Butoh. An Innivational Method for Butoh Creation. Tokio: Keio University Art Centre, 2015.</p> <p>Megan V. Nicely, Choreographing the City: Techniques for Urban Walking, Liminalities: A Journal of Performance Studies, 11/2(2015).</p> <p>Karen O'Rourke, Walking and Mapping: Artists as Cartographers, Cambridge 2013.</p> <p>Juhani Pallasmaa, Myśląca dłoń, Warszawa 2015.</p> <p>Katarzyna Pastuszek, Ankoku Butō Hijikaty Tatsumiego teatr ciała-w-kryzysie. Kraków: Universitas, 2014.</p> <p>Ernesto Pujol, Walking Art Practice. Reflections on Socially Engaged Paths, Axminster 2018.</p> <p>Tadeusz Sławek, U-chodzić, Katowice 2015.</p> <p>Amy Sharrocks, Clare Qualmann, WALKING WOMEN A Study Room Guide on women using walking in their practice, London 2017.</p> <p>Mabel E. Todd, The Thinking Body: The Study of the Balancing Forces of Dynamic Man, New York 1959.</p> <p>Richard Shusterman, Świadomość ciała. Dociekania z zakresu somaestetyki, Kraków 2016.</p> <p>Świadomość ruchu. Teksty o tańcu współczesnym, red. J. Majewska, Kraków 2013.</p> <p>Taken by Surprise: A Dance Improvisation Reader, ed. Ann Cooper Albright, David Gere, Middletown 2003.</p>	
	Supplementary literature	<p>Rudolf Arnheim, Sztuka i percepcja wzrokowa. Psychologia twórczego oka, Gdańsk 2004</p> <p>Eugenio Barba, Nicola Savarese, Sekretna Sztuka Aktora, Słownik Antropologii Teatru, Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych, Wrocław 2005.</p> <p>Eric N. Franklin, Świadomość ciała. Wykorzystanie obrazów mentalnych w pedagogice ruchu, Warszawa 2007.</p> <p>Wojciech Klimczyk, Wizjonerzy ciała. Panorama współczesnego teatru tańca, Kraków 2010.</p> <p>Nowy taniec. Rewolucje ciała. Red. Witold Mrozek, Wydawnictwo Krytyki Politycznej, Warszawa 2013.</p> <p>Joanna Szymajda, Estetyka tańca współczesnego w Europie po roku 1990, Kraków 2012.</p>	
	eResources addresses		

<p>Example issues/ example questions/ tasks being completed</p>	<p>1 Introduction to body work techniques in performing arts</p> <p>2. theory of improvisation in theater</p> <p>3. basics of movement analysis - Laban Movement Analysis (LMA).</p> <p>4. exercises to deepen body awareness based on elements:</p> <ul style="list-style-type: none"> <li>- modern dance</li> <li>- psychosomatic techniques of working with the body (body work), including Body Mind Centering, Alexander technique, Labanovskaya Movement Analysis (LMA), Authentic Movement.</li> </ul> <p>5. improvisation tasks assigned to each workshop block (body, space, image, movement materials, improvisation/composition)</p>
<p>Work placement</p>	<p>Not applicable</p>

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