

**Subject card**

<b>Subject name and code</b>	Romanticism - Workshop, PG_00139068						
<b>Field of study</b>	Theatre Studies						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	undergraduate studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
<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>			Polish		
<b>Semester of study</b>	3	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>					
<b>Conducting unit</b>	Zakład Dramatu, Teatru i Widowisk -> Instytut Filologii Polskiej -> Faculty of Languages						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr hab. Elżbieta Mikiciuk				
	<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	15.0	0.0	0.0	0.0	15
	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>	15		1.0		34.0	50
<b>Subject objectives</b>	The student gains knowledge about the tools of analysis and interpretation of drama, as well as about the stage reading of drama and the methods of its interpretation. Gains knowledge about the specific features of romantic drama and its place in Polish theatre and culture. Develops skills in performing detailed analysis and interpretation of dramatic texts.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_U06] Is able to recognize various genres and dramatic conventions and select appropriate methods and tools for the analysis and interpretation of dramatic works.	Student can recognize different dramatic genres and conventions from the romantic period and use tools to analyze them.	[SU6] demonstration of practical skills
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	He/she is able to recognize different forms of performing arts from the romantic period and is able to use tools to analyze and interpret them.	[SU3] text preparation/written work
	[WOTL3_W07] Has structured, detailed knowledge of the history and theory of drama in its connection with theater.	He/she has knowledge of the history and theory of romantic drama in its connection with theatre.	[SW1] oral statement/conversation/discussion
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	Student is prepared to use his/her knowledge of Romanticism to solve cognitive problems.	[SK1] oral statement/conversation/discussion
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	Is able to search for and select information in the field of romantic drama and theatre.	[SU1] oral statement/conversation/discussion
[WOTL3_W02] Has well-organized detailed knowledge of theater history.	Has a structured knowledge of the history of Romantic theatre.	[SW2] presentation/project/paper/report	
Subject contents	Masterpieces of Romantic Drama (Analysis and Interpretation of Selected Works). Mickiewicz, Krasiński and Słowacki as leading creators of romantic drama. Norwid's dramaturgy. Interpretation of selected dramas, taking into account various perspectives and contexts (cultural, religious, historical), referring to their 20th and 21st century stagings.		
Prerequisites and co-requisites	The student must obtain credits in the subjects History of Theatre: Antiquity, the Middle Ages and the Renaissance, Baroque and the Enlightenment; in exceptional cases, the person conducting the classes may depart from this rule.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	51.0%	100.0%

Recommended reading	Basic literature	<p>Each time at the beginning of the semester the teacher verifies or establishes the set of readings required to pass the course.</p> <p>Z. Majchrowski, <i>Cela Konrada. Powracając do Mickiewicza</i>, Gdańsk 1998.</p> <p>D. Kosiński, <i>Polski teatr przemiany</i>, Wrocław 2007.</p> <p>L. Kolankiewicz, <i>Dziady. Teatr święta zmarłych</i>, Gdańsk 1999, s. 209-250.</p> <p>B. Dopart, <i>Adam Mickiewicz Dziady</i>, w: <i>Lektury polonistyczne: Oświecenie Romantyzm</i>, t. 1, red. A. Borowski i J. S. Gruchała, Kraków 1997.</p> <p>S. Pigoń, <i>Do źródeł Dziadów kowieńsko-wileńskich</i>, w: <i>Studia literackie</i>, Kraków 1951.</p> <p>W. Owczarski, <i>Każdy w swoją stronę</i> (Adam Mickiewicz, <i>Dziady</i>. Część II), w: <i>Dramat polski. Interpretacje. Część 1: Od wieku XVI do Młodej Polski</i>, red. J. Ciechowicz i Z. Majchrowski, Gdańsk 2001.</p> <p>M. Janion, M. Żmigrodzka, <i>Romantyzm i historia</i>, Warszawa 1978 (tu: <i>Romantyzm wobec doświadczenia Wielkiej Rewolucji Francuskiej oraz Romantyzm a rewolucja francuska. Polska wizja</i>)</p> <p>J. Ławski, <i>Poezja i Armagedon. Nie-Boska komedia Zygmunta Krasieńskiego dramat eschatologicznej prowokacji</i>, w: <i>Marie romantyków. Metafizyczne wizje kobiecości. Mickiewicz Malczewski Krasieński</i>, Białystok 2003.</p> <p>M. Janion, <i>Katastrofa i religia. O Nie-Boskiej komedii</i> w: <i>Dramat i teatr religijny w Polsce</i>, red. I. Sławińska, W. Kaczmarek, Lublin 1981 lub w: <i>Wobec zła</i>, Chotomów 1989.</p> <p>J. Fiećko, <i>Zygmunt Krasieński Nie-Boska komedia. Trzy odstępny Pankracego</i>, w: <i>Dramat polski. Interpretacje. Część 1: Od wieku XVI do Młodej Polski</i>, red. J. Ciechowicz i Z. Majchrowski, Gdańsk 2001.</p> <p>A. Zioliwicz, <i>Pomiędzy tragedią a misterium. O Krakusie Cypriana Norwida</i>, w: tejsze, <i>Misteria polskie. Z problemów misteryjności w dramacie romantycznym i młodopolskim</i>, Kraków 1996, s. 49-68.</p> <p>Z. Szmydtowa, <i>O misteriach Cypriana Norwida</i>, Warszawa 1932.</p> <p>I. Sławińska, <i>Znaki przestrzeni teatralnej w Krakusie</i>, w, tejsze, <i>Reżyserska ręka Norwida</i>, Kraków 1971, s. 210-227.</p> <p>I. Sławińska, <i>Chrześcijańska drama Norwida</i>, w: <i>Dramat i teatr religijny w Polsce</i>, red. I. Sławińska, W. Kaczmarek, Lublin 1991.</p> <p>W. Szturc, <i>Symbolika inicjacji w Krakusie Cypriana K. Norwida</i>, w: tegoż, <i>Archeologia wyobraźni. Studia o Słowackim i Norwidzie</i>, Kraków 2001, s. 113-125.</p> <p>W. Weintraub, <i>Balladyna, czyli zabawa w Szekspira</i>, Pamiętnik Literacki 1970, z. 4 lub w tegoż, <i>Od Reja do Boya</i>, Warszawa 1977.</p> <p>M. Janion, <i>Obrona Balladyny</i>, w: tejsze, <i>Odnawianie znaczeń</i>, Kraków 1980.</p>
---------------------	------------------	--

		W. Szturc, <i>Juliusz Słowacki Balladyna</i> , w: <i>Dramat polski. Interpretacje, część I: Od wieku XVI do Młodej Polski</i> , red. J. Ciechowicz i Z. Majchrowski, Gdańsk 2001.
	Supplementary literature	<ul style="list-style-type: none"> <li>• Dzieje teatru polskiego, red. T. Sivert, t. 1-5, Warszawa 1977-1985;</li> <li>• Król-Kaczorowska B., <i>Teatr dawnej Polski. Budyunki, dekoracje, kostiumy</i>, Warszawa 1971;</li> <li>• Słownik biograficzny teatru polskiego, t. 1 2, red. Z. Raszewski, Z. Wilski, Warszawa 1973;</li> <li>• Szyfman A. <i>Labirynt teatru</i>, Warszawa 1964;</li> <li>• Osiński Z., <i>Teatr Dionizosa. Romantyzm w polskim teatrze współczesnym</i>, Kraków 1972.</li> <li>• Pamiętnik Teatralny 1959, nr 1-3: (tu art. Z. Raszewskiego, O teatralnym kształcie Balladyny oraz Słowacki i Mickiewicz wobec teatru romantycznego).</li> <li>• Pamiętnik Teatralny 2008, z. 3-4 (numer monograficzny <i>Dziadów Dejmka</i>).</li> <li>• Chacko M., <i>Dramat i teatr Juliusza Słowackiego: rekonesans</i>. Wrocław 2006.</li> <li>• <i>O dramacie: od Hugo do Witkiewicza. Poetyki manifesty komentarze</i>, pod red. E. Udalskiej, Warszawa 1993</li> </ul>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	Romantic Rebels. Romantic Irony. God and Man in Romantic Drama.	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.