

**Subject card**

<b>Subject name and code</b>	Dialogue with audience, PG_00146207						
<b>Field of study</b>	Management and Communications in Performing Arts						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2024/2025		
<b>Education level</b>	postgraduate studies	<b>Subject group</b>			Obligatory subject group in the field of study Humanistic-social subject group 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>	1	<b>Language of instruction</b>			English The subject is provided in Polish or English, depending on staff availability		
<b>Semester of study</b>	2	<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. Tomasz Wiśniewski				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	15.0	0.0	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>	<b>Participation in didactic classes included in study plan</b>		<b>Participation in consultation hours</b>		<b>Self-study</b>	<b>SUM</b>
	<b>Number of study hours</b>	15		1.0		34.0	50
<b>Subject objectives</b>	The student acquires knowledge about strategies for breaking the conventional relationship between the stage and the audience, as well as reception practices in the performing arts. Issues related to the design of the viewer's reaction by the creator are important. It is important to make people aware of different perspectives and functioning communication strategies. The student acquires general knowledge on the example of specific examples (case studies). The interpenetration of local, national and global perspectives is emphasized, with particular emphasis on digital media.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	has an in-depth knowledge of the connections between the performing arts and other areas of the humanities, in particular semiotics and anthropology, and is aware of the problems and research opportunities resulting from the connection between these Areas;	[SW1] oral statement/ conversation/discussion
	[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	is ready to critically evaluate the content communicated through works of performing arts, with particular emphasis on the reception of theatrical works.	[SK1] oral statement/conversation/ discussion
	[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	can recognize a variety of communication codes (verbal, visual, sonic, textual and other) within the performing arts.	[SU2] presentation/project/paper/ report
[ZKWSSMU2_W07] Has structured knowledge of art sciences.	has a structured knowledge of art studies , in the context of issues of stage communication	[SW4] test/exam - oral or written	
Subject contents	<p>Examples of course issues: Strategies for breaking the conventional relationship between the stage and the audience (search for a new space, new media, interactivity of the performance) Reception practices and levels of communication in the performing arts. Designing the viewer's reaction by the creator. An artistic provocation and a scandal. Pop Culture Transformations of the Language of Stage Communication. Theatre in search of a new audience (from the youngest to socially and culturally excluded environments). Interculturality in the Performing Arts. Institutional ways of functioning of the performing arts in the country and in the world, with particular emphasis on English-speaking countries. Dialogue with the viewer a comparative perspective.</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	written paper	50.0%	20.0%
	attendance	80.0%	10.0%
	final test	50.0%	50.0%
participation in the discussion	50.0%	20.0%	
Recommended reading	Basic literature	Brook, Peter (1968). The Empty Space, Penguin. Complicite (2002) Plays 1, Methuen Drama. Ex Machina (1998). Seven Streams of the River Ota. Methuen Drama. Lecoq, Jacques (2000). The Moving Body: Teaching Creative Theatre. Methuen Drama.	
	Supplementary literature	Wiśniewski, Tomasz i Martin Blaszk (2017) Between Page and Stage, WUG. Literatura uzupełniająca: Evans, Mark i Rick Kemp (red.) (2016). The Routledge Companion to Jacques Lecoq, Routledge. Wiśniewski, Tomasz (2016), Complicite, Theatre and Aesthetics, Palgrave Macmillan.	
	eResources addresses	Adresy na platformie eNauczanie:	
Example issues/ example questions/ tasks being completed			
Work placement	Not applicable		

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