

Subject card

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| Subject name and code | Performing arts and contemporary challenges - Workshop, PG_00146250 | | | | | | |
| Field of study | Management and Communications in Performing Arts | | | | | | |
| Date of commencement of studies | October 2024 | | Academic year of realisation of subject | | | 2025/2026 | |
| Education level | postgraduate studies | | Subject group | | | Obligatory subject group in the field of study Humanistic-social 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 | 2 | | Language of instruction | | | Polish The subject is conducted in Polish or English depending on staffing capabilities | |
| Semester of study | 4 | | ECTS credits | | | 2.0 | |
| Learning profile | academic | | Assessment form | | | | |
| Conducting unit | Zakład Dramatu, Teatru i Widowisk -> Instytut Filologii Polskiej -> Faculty of Languages | | | | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | | dr Katarzyna Pastuszek | | | | |
| | Teachers | | | | | | |
| Lesson types | Lesson type | Lecture | Tutorial | Laboratory | Project | Seminar | SUM |
| | Number of study hours | 0.0 | 15.0 | 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 | | 34.0 | 50 |
| Subject objectives | The aim of this course is to acquaint students with a range of trends and phenomena noticeable in recent theatrical plays as a reaction to various problems and challenges posed by modernity in its broadest sense. Students will acquire knowledge on the influence of the socio-cultural context on the content, shape and function of contemporary theatre performances and related forms. | | | | | | |

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| Learning outcomes | Course outcome | Subject outcome | Method of verification |
| | [ZKWSSMU2_W10] Has structured and in-depth knowledge of development trends and dilemmas of contemporary civilization occurring in the area of contemporary performing arts. | The student has a structured and in-depth knowledge of the most important phenomena in the field of performing arts related to actor training techniques and stage movement, especially the social engagement of theatre, performance in media society and stage editorials of contemporary issues. | [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report |
| | [ZKWSSMU2_W04] Has in-depth knowledge of the connections between art sciences and management and quality sciences, and is also aware of the problems and research opportunities arising from the connection of these areas. | The student has an in-depth knowledge of the relationship between scenic body language and the arts sciences, as well as the relationship between theatre production and management and quality sciences, and is aware of the problems and research opportunities arising from the link between these areas. | [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task |
| | [ZKWSSMU2_K02] Is ready to fulfill social obligations and act for the public interest in the field of performing arts. | The student is ready to fulfil obligations related to the social function of performing arts in the context of developing and critically analysing scenic body language. | [SK1] oral statement/conversation/ discussion [SK8] observation of student's independent or team work |
| | [ZKWSSMU2_U03] Is able to critically analyze various forms of performing arts based on different methods and theoretical approaches. | Students will be able to critically analyze different acting techniques and methods of working on scenic body language as a response to contemporary challenges on the basis of different methods and theoretical approaches. | [SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task [SU6] demonstration of practical skills |
| [ZKWSSMU2_W05] Knows terminology in the field of art sciences at an advanced level. | Students will be familiar with the terminology of the arts sciences at an extended level, with particular reference to acting techniques and methods of working on stage body language. | [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task | |
| Subject contents | <p>Social tasks of contemporary theatre (e.g. community theatre, theatre in a pedagogical, animating, re-socialising function, etc.). Forms and tasks of engaged art (e.g. guerilla theatre, The Theatre of the Oppressed), alternative theatre, critical theatre Theatre and art collectives Freedom of artistic expression and cultural policy Contemporary issues in performing arts (e.g. globalisation, pop culture, post-humanism, ecology, feminism, terrorism, refugeeism, etc.) Identity issues of the human individual and community in theatre (e.g. documentary theatre, Playback Theatre) Scenic presence of the other, the alien, the excluded (e.g. theatre of the disabled, deaf theatre, therapeutic theatre, minority theatre) Theatre as an art laboratory: aesthetic changes in contemporary performing arts Theatre in a media society, intermediality of the performing arts</p> | | |
| Prerequisites and co-requisites | | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | attendance and active participation in classes | 80.0% | 50.0% |
| | completion of a credit work - presentation related to the subject of the course | 80.0% | 50.0% |
| Recommended reading | Basic literature | <p>Fischer-Lichte E., Estetyka performatywnosci, tłum. M. Borowski i M. Sugiera, Krakow 2008.</p> <p>Lehmann H.-T., Teatr postdramatyczny, tłum. D. Sajewska i M. Sugiera, Krakow 2004.</p> <p>Limon J. (red.), Zukowska A. (red.), Amalgamaty sztuki: Intermedialne uwikłani teatru, Gdansk 2011 (albo wyd. ang.: Theatrical Blends, Gdansk 2010).</p> <p>Pavis P., Współczesna inscenizacja. Źródła, tendencje, perspektywy, tłum. P. Olkusz, Warszawa 2011.</p> | |

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| | Supplementary literature | <p>Aston E., An Introduction to Feminism and Theatre, London 1995. Balme C. B., The Theatrical Public Sphere, Cambridge 2014. Bielanska A., Teatr ktory leczy, Krakow 2005. Boal A., Theater of the Oppressed, New York 1993. Bodzioch-Bryła B. (red.), Szczepaniak R. (red.), Walczyk K. (red.), Globalizacja w kulturze. Upowszechnienie czy uproszczenie? Krakow 2010. Borkowska M. (red.), Akademia Ruchu. Miasto. Pole akcji, Wydawnictwo Czarne 2006.</p> <p>Carlson M., The Haunted Stage, Ann Arbor 2003. Case S.-E., Feminism and Theatre, New York 1988. Dixon S., Digital Performance, Cambridge 2015. Godlewska-Byliniak E. (red.), Lipko-Konieczna J. (red.), Odzyskiwanie obecności. Niepełnosprawność w teatrze i performansie, Warszawa 2017. Gołaczynska M., Mozaika współczesności. Teatr alternatywny w Polsce po roku 1989, Wrocław 2002.</p> <p>Grenda M., Praktyki oporu współczesnego teatru alternatywnego na przykładzie działań artystycznych i pozateatralnych Fundacji Barak Kultury, Przegląd Kulturoznawczy 41.3 (2019). Guderian-Czaplińska E. (red.), Godlewski S. (red.), Kolektywy teatralne, artystyczne i badawcze, Warszawa 2018. Kluszczyński R., Sztuka interaktywna. Od dzieła-instrumentu do interaktywnego spektaklu, Warszawa 2010.</p> <p>Kluzowicz J., Dostrzec innego. Sztuka współczesna jako przestrzeń nieformalnej edukacji dorosłych, na przykładzie działań teatrow, Edukacja Dorosłych nr 2 (77) (2017), 87-99. Kluzowicz J., Teatr codzienności. Animacyjne i samokształcące funkcje twórczości Alvisasa Hermanisa i Stefana Kaegięgo, Krakow 2017. Korzeniowska-Bihun A. (red.), Współczesny dramat i teatr wobec wojny, przemocy i uchodźstwa, Warszawa 2018.</p> <p>Kwasniewska M., Pytanie o wspólnotę. Jerzy Grzegorzewski i Jan Klata, Krakow 2016. Lavery C., Introduction: Performance and Ecology: What Can Theatre Do? Green Letters: Studies in Ecocriticism 20.3 (2016), 229-236 (także pozostałe artykuły z tego numeru). Lewkowicz I. (red.), Piasecka A. (red.), Terapia i teatr. Wokół tematyki teatru dla niepełnosprawnych, Łódź 2006. Leyko M. (red.), Bartosiak M. (red.), Kulturowe konteksty dramatu współczesnego, Krakow 2008. Molicka R., Schejbal M., Teatr i terapia. Proces artystyczny proces grupowy, Bielsko-Biała 2006. Ostrowska J., Tyszka J., Szkice o teatrze alternatywnym, Poznań 2008. Partyga E. (red.), Morawski P. (red.), Niebezpieczne związki. Dramat, teatr i kultura popularna, Warszawa 2010. Piata T. (red.), Strategie publiczne, Strategie prywatne. Teatr polski 1990-2005, Warszawa 2006. Przastek D., Polityki kulturalne a wolność wypowiedzi artystycznej w Polsce w latach 1989-2015, Warszawa 2017. Rokem F., Wystawianie historii, tłum. M. Sugiera i M. Borowski, Krakow 2010. Schechner R., Guerrilla Theatre: May 1970, The Drama Review 14.3 (1970), 163-168. Shaughnessy N., Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice, Basingstoke 2012. Sikorski W., Sikorska A., Od teatru pedagogicznego do teatru terapeutycznego, 2019. Wachocka E. (red.), Intymne prywatne publiczne, Katowice 2015. Wachocka E. (red.), Fox D. (red.), Głowacka A. (red.), Teatr historii lokalnych w Europie Środkowej, Katowice 2015. Wilk K., Obecność sztuki teatralnej w codzienności życia społecznego, Katowice 2015.</p> |
| | eResources addresses | Adresy na platformie eNauczanie: |

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| <p>Example issues/ example questions/ tasks being completed</p> | <p>Social tasks of contemporary theatre (e.g. community theatre, theatre in a pedagogical, animating, re-socialising function, etc.).Forms and tasks of engaged art (e.g. guerilla theatre, The Theatre of the Oppressed), alternative theatre, critical theatreTheatre and art collectivesFreedom of artistic expression and cultural policyContemporary issues in performing arts (e.g. globalisation, pop culture, post-humanism, ecology, feminism, terrorism, refugeeism, etc.) Identity issues of the human individual and community in theatre (e.g. documentary theatre, Playback Theatre)Scenic presence of the other, the alien, the excluded (e.g. theatre of the disabled, deaf theatre, therapeutic theatre, minority theatre) Theatre as an art laboratory: aesthetic changes in contemporary performing artsTheatre in a media society, intermediality of the performing arts</p> |
| <p>Work placement</p> | <p>Not applicable</p> |

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