

Subject card

Subject name and code	Music in the theater, PG_00156608						
Field of study	Theatre Studies						
Date of commencement of studies	October 2023		Academic year of realisation of subject		2024/2025		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional 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		3.0		
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 Piotr Maksymowicz				
	Teachers		dr Piotr Maksymowicz				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	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	30		2.0		43.0	75
Subject objectives	The aim of the course is to broaden and deepen students' knowledge about the role of music as a stage sign in theater. The student will acquire systematic knowledge about the functioning of music in theater from theoretical, historical, and critical perspectives. They will develop the ability to recognize the characteristic features of musical language conventions and will be able to relate them to the socio-cultural realities of different epochs. They will become familiar with basic terminology in music theory that is useful for analyzing theatrical performances.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_W09] Has structured general knowledge about culture, in particular its anthropological and performative dimensions.	The student has organized knowledge about periodization the most important events in the history of musical theater. He knows the cultural conditions that influenced selected genres of opera and musical theater.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work [SW5] implementation of a problem task
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	The student is able to analyze a musical performance and reference theoretical studies in the fields of theater studies and musicology.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_K01] Understands the need to constantly deepen and update professional qualifications in the field of theater knowledge, especially active monitoring of current theater life in the country and abroad and reading the latest publications devoted to theater.	The student understands the importance of following the theatrical life of Polish and international opera and musical theaters and information about the latest performances.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work [SK5] implementation of a problem task [SK8] observation of student's independent or team work
	[WOTL3_U08] Is able to use theoretical approaches, research paradigms and professional terminology in the field of cultural sciences, in particular in anthropological and performative terms.	The student is able to apply basic musicological terminology to describe auditory phenomena occurring during a theatrical performance.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	The student is able to recognize the main genres of opera and musical theater. They possess knowledge of the theoretical foundations of the most important compositional techniques used to connect the libretto and the score.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU5] implementation of a problem task [SU8] observation of student's independent or team work
Subject contents	The significance and function of music in theater from a historical perspective. Music and sound as stage signs. Analysis and interpretation of selected examples of theatrical and musical-theatrical performances. Sound and the musicality of a theatrical performance.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Attendance	80.0%	20.0%
	Active participation in classes	51.0%	40.0%
	Presentation or colloquium (oral or written) on selected topics listed in the "Course Contents"	51.0%	40.0%

Recommended reading	Basic literature At the beginning of each semester, the instructor presents a list of required readings for the course. 1. used during classes - Adorno Theodor W., Filozofia nowej muzyki, przeł. F. Wayda, Warszawa 1974 - Bogucki Marcin, Z muzyką przez teatr, Ruch Muzyczny 2021, Nr 14 - Chomiński Józef, Wilkowska-Chomińska Krystyna, Formy muzyczne, t. 4.: Opera i dramat, Kraków 1976 - Fizgał-Janikowska Magdalena, Przestrzenie muzyczne w polskim teatrze współczesnym, Katowice 2017 - Gołąb Maciej, Próba definicji fonosystemu przedstawienia teatralnego. Na przykładzie TIS MW2 Bogusława Schaeffera, Pamiętnik Teatralny 2003, z. 3-4 - Grabska Justyna, Czym jest muzyka w teatrze?, Kwartalnik Teatralny 2002, nr 2 - Guczalski Krzysztof, Znaczenie muzyki, znaczenia w muzyce: próba ogólnej teorii na tle estetyki Susanne Langer, Kraków 2002 - Horyzonty opery, red. D. Ratajczakowa, K. Lisiecka, Poznań 2012 - Komorowska Małgorzata, Muzyka zamiast teatru, Ruch Muzyczny 2010, nr 13 - Lisiecka Katarzyna, Fuzja sztuk i horyzontów. Arystotelesowski paradygmat opery, Poznań 2019 - Losiak Robert, Doświadczenie odbioru muzyki w świetle fenomenologii percepcji Mauricea Merleau-Pontyego, Muzyka 2005, nr 1 - Maksymowicz Piotr, Ciało i dźwięk w spektaklach Jerzego Grotowskiego a muzyka ponowoczesna [w:] Ciało i ponowoczesność. W kręgu - sztuki, red. W. Dittrich, Gdańsk 2017 - Mika Bogumiła, Muzyka jako znak (w kontekście analizy paradygmatycznej), Lublin 2007 - Muzyczność, wizualność, performatywność. Studia z pogranicza muzyki, filmu i teatru, red. Robert Cieślak, Toruń 2013 - Pabjan Barbara, Specyfika fonosfery Teatru Laboratorium Jerzego Grotowskiego, Pamiętnik Teatralny 2003, z. 3-4 - Ratajczak Dobrochna, Bajka o winie i wodzie. Kilka uwag o muzyce, dramacie i teatrze, Kwartalnik Teatralny 2002, nr 2 - Richard Wagner, O zastosowaniu muzyki w dramacie [w tegoż:] Dramaturgia opery. Wybór pism z lat 1871-1879, przeł. M. Kasprzyk, oprac.wyd. polskiego A. Igielska i K. Kozłowski, Gdańsk 2009 - Salabar Piotr, Symbioza muzyki i dramatu, czyli kompozytor w teatrze, Estetyka i Krytyka, 2007, nr 1 - Skowron Zbigniew, Myśl muzyczna Jeana-Jacquesa Rousseau, Warszawa 2010 - Starobinski Jean, Czarodziejki, Gdańsk 2011 - Szlagowska Danuta, Muzyka baroku, Gdańsk 1998 - Wprowadzenie do nauki o teatrze, t. I-III, wyb. i oprac. J. Degler, Wrocław 1978 2. studied independently by the student - Bliżej opery. Twórcy - dzieła - konteksty, red. J. Mianowski, R. D. Goliańek, Toruń 2010 - Chomiński Józef, Wilkowska-Chomińska Krystyna, Historia muzyki t. 1, Kraków 1989; t. 2. Kraków 1990 - Grun Bernard, Dzieje operetki, Kraków 1974 - Horowicz Bronisław, Teatr operowy, Warszawa 1963 - Kamiński Piotr, Tysiąc i jedna opera, t. I i II, Warszawa 2008 - Krzywoszyński Przemysław, Woleński Jan, Fenomen opery, Kraków 2022 - Lisiecka Katarzyna, Estetyka i doświadczenie. Studia i szkice o operze i sztukach pokrewnych, Poznań 2019 - Od literatury do opery i z powrotem. Studia nad estetyką teatru operowego, red. R. D. Goliańek i P. Urbański, Toruń 2010 - Opera w kulturze, red. M. Sokalska, Kraków 2016 - Opera wobec historii, red. R. Goliańek i P. Urbański, Toruń 2012 - Strugała Piotr, Operowość Nocy listopadowej Stanisława Wyspiańskiego, Kwartalnik Teatralny 2002, nr 2 - Wypych-Gawrońska Anna, Muzyka w polskim teatrze dramatycznym do 1918 roku, Częstochowa 2015
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	Supplementary literature	1. Donington Robert, Opera and its symbols, Yale University Press, New Haven & London 1990 2. Gurgul Monika, Historia teatru i dramatu włoskiego, t. II: Od XIX do XXI wieku, Kraków 2008 3. Jak skomponować dramma per musica. Od Dafne do Ulisse Errante, red T. Carter i z. M. Szweykowski, Kraków 1994 4. Kultura dźwięku. Teksty o muzyce nowoczesnej, wyb. i red. Christoph Cox, Daniel Warner, Gdańsk 2010 5. Lorkowska Halina, Z życia muzycznego Poznania. Muzyka w Teatrze Polskim w Poznaniu 1875-1920, Poznań 2005 6. Maciaszyk Joanna, Ariadna i Sinobrody czyli operowa gra z mitem. Toruń 2012 7. Markiewicz Grzegorz, Opera w Polsce w latach 1635 - 1795, Łódź 2019 8. Markuszewska Aneta, Festa i muzyka na dworze Marii Kazimiery Sobieskiej w Rzymie, Warszawa 2012 9. Michalik Jan, Muzyka w teatrze krakowskim okresu Młodej Polski, [w:] Muzyka polska a modernizm red. J. Ilnicka, Kraków 1981 10. Miszańska Jadwiga, Surma-Gawłowska Monika, Historia teatru i dramatu włoskiego, t. I: Od XII do XVIII wieku, Kraków 2008 11. Nyman Michael, Muzyka eksperymentalna, przeł. M. Mendyk, Gdańsk 1999 12. Reiss Józef Władysław, Najpiękniejsza ze wszystkich jest muzyka polska, Kraków 1984 13. Szweykowska Anna, Dramma per musica w teatrze Wazów, Kraków 1976 14. Szweykowska Anna, Wenecki teatr modny, Kraków 1981 15. Turska Irena, Krótki zarys historii tańca i baletu, Kraków 2009 16. Winiszewska Hanna, Dramma giocoso - między opera seria a opera buffa, Toruń 2013
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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