

Subject card

Subject name and code	Contemporary World Theatre (from Artaud to Bernhard), PG_00139053						
Field of study	Theatre Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study 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	1		Language of instruction		Polish		
Semester of study	2		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 Marta Cebera				
	Teachers		dr Marta Cebera				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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 student becomes familiar with the most important phenomena in the field of popular theater from World War II to the present day, along with their socio-political conditions (historical and cultural conditions; aesthetic tendencies; organization of theatrical life; prominent artists). He develops the ability to analyze and interpret a theatrical work and to understand the basic conventions and genres of theater.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	Able to search, analyze, evaluate and select information using spoken and written sources in the performing and visual arts sciences. Proficiently uses traditional and digital tools for finding information on the knowledge of 20th century popular theater. (K_U01)	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	He can recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation. Can define such terms as: theater of cruelty, epic theater, theater of fact, young angry movement. (K_U03)	[SU2] presentation/project/paper/report
	[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.	He is aware of the necessity of combining the acquired knowledge of the common theater of the 20th century with social and cultural conditions. He understands the need to constantly deepen and update his professional qualifications in the field of theater knowledge, including, in particular, actively following current theatrical life at home and abroad and reading the latest publications on theater. (K_K01)	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK5] implementation of a problem task
	[WOTL3_W03] Has structured, detailed knowledge about contemporary theatrical phenomena.	He has a structured detailed knowledge of contemporary theatrical phenomena, such as: Artaud's theater, Peter Brook's Sacred Theater, theater of the absurd, British theater of the 1950s, 1960s and 1970s. (K_W03)	[SW1] oral statement/conversation/discussion [SW5] implementation of a problem task
Subject contents	- Antonin Artaud's Theatre of Cruelty as an inspiration for the Second Theater Reform - Peter Brook's Sacred Theater - Bertold Brecht's epic theater - Theater of Heiner Müller and Peter Handke - Theater of fact by Peter Weiss, Heinar Kipphardt, verbatim drama - Across the Ocean: Arthur Miller and Edward Franklin Albee - Royal Court and the "new wave" in British drama (John Osborne, Edward Bond, Arnold Wesker) - Second generation of absurdists: Harold Pinter, Thomas Bernhard		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in classes	80.0%	30.0%
	presentation	51.0%	70.0%
Recommended reading	Basic literature K. Braun, <i>Druga Reforma Teatru?</i>, Zakład Narodowy im. Ossolińskich, Wrocław 1979, s. 735. P. Brook, <i>Pusta przestrzeń</i>, przeł. W. Kalinowski, Wydawnictwo Artystyczne i Filmowe, Warszawa 1981; tu: <i>Peter Brook mistrz, który nie chce być klasykiem</i> (s. 524); Teatr Świąty (s. 6386). B. Taborski, <i>Brook reżyser integralny</i>, Dialog 1963, nr 4, s. 8291. J. L. Styan, <i>Teatr okrucieństwa: Artaud i Peter Brook</i>, [w:] tegoż, <i>Współczesny dramat w teorii i praktyce scenicznej</i>, wstęp J. Błoński, Zakład Narodowy im. Ossolińskich, Wrocław 1995, s. 235243. B. Brecht, <i>Krótki opis nowej techniki sztuki aktorskiej mającej na celu wywołanie efektu obcości</i>, Dialog 1959, nr 7, s. 118127.		

	Supplementary literature	E. Bond, <i>Wczesny poranek</i>, Dialog 1972, nr 8, s. 4588. M. Esslin, <i>Trzy sztuki Bonda</i>, Dialog 1972, nr 8, s. 8992. <i>Rozmowa z Bondem</i>, Dialog 1972, nr 8, s. 151160. <i>O dramacie. Źródła do dziejów europejskich teorii dramatycznych. Od Sartrea do Mrożka</i>, red. E. Udalska, Wydawnictwo Energeia, Warszawa 1997; tu: <i>Uwagi do Ocalonego</i> (s. 117120); <i>Od racjonalizmu do rapsodii</i> (s. 120124); <i>Uwagi o postmodernizmie</i> (s. 124126). A. Kędzielska, <i>Rytm dramatyczny Arnolda Weskera</i>, Dialog 1974, nr 3, s. 95101.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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