

Subject card

Subject name and code	Artistic Theories of Theatre, PG_00143333						
Field of study	Theatre Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2027/2028		
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	3		Language of instruction		Polish		
Semester of study	5		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						
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	Familiarization with Polish and foreign theatrical doctrines and artistic ideas, analyzed from historical-theatrical, aesthetic, and socio-cultural perspectives. Development of the ability to characterize the specific features of the proposals by outstanding artists and theater theorists.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	The student is prepared to use the acquired knowledge in relation to contemporary texts and theatrical performances.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK5] implementation of a problem task [SK8] observation of student's independent or team work
	[WOTL3_W05] Knows detailed terminology in the field of theater knowledge.	The student is familiar with detailed terminology within the scope of the "Course Contents."	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOTL3_W02] Has well-organized detailed knowledge of theater history.	The student has systematic knowledge about periodize theatrical theories as indicated in the "Course Contents."	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOTL3_U02] Is able to recognize basic theoretical problems in the field of theater knowledge.	The student knows and can recognize basic issues within the scope of research on artistic theories of theater.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_W01] Has in-depth knowledge of the place and importance of performing arts sciences in the system of sciences and their subject and methodological specificity.	The student knows and understands the significance of selected theatrical theories.	[SW2] presentation/project/paper/report
	[WOTL3_U04] Can correctly use basic concepts in the field of performing arts.	The student can identify references to historical theatrical theories in contemporary texts and theatrical performances.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[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 can analyze and evaluate artistic theories of theater as specified in the "Course Contents."	[SU1] oral statement/conversation/discussion
Subject contents	[WOTL3_W04] Has structured general knowledge of the theory of theater performances and methods of its analysis and interpretation.	The student has organized knowledge about artistic theories of theater.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	20th Century Theatre - Experiments with Form: Witkacy's Theatre of Pure Form; Theatre of the Absurd in the Eyes of Theorists; Tadeusz Różewicz's Theatre of Inconsequence. - Creative Strategies of Alternative Theatre: Writing on Stage; In the Circle of the "Third Theatre"; Theatre as a Laboratory; Kantor and Grotowski Two Theatres, Two Visions. - Against Conventions On the Antipodes of Realism: Irish Symbolism William Butler Yeats; Miron Białoszewski's Separate Theatre. - Architects of Great Ideas: At the Origins of Theatrical Symbolism Wagner and Nietzsche; Edward Gordon Craig; Max Reinhardt. - Anti-illusionary Models of Acting: Meyerhold's Biomechanics and the V-effect; Oskar Schlemmer and the Bauhaus Stage.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Attendance in classes	80.0%	20.0%
	Preparation of an oral presentation expanding on the topics discussed in class.	51.0%	50.0%
	Active participation in classes, systematic preparation in the form of oral and/or written tasks indicated by the instructor.	51.0%	30.0%

Recommended reading	Basic literature	At the beginning of each semester, the instructor verifies or establishes the set of readings required to pass the course.A. Required literature for the final completion of the course (exam):A.1. Used during classes • O dramacie. Źródła do dziejów europejskich teorii dramatycznych, pod red. E. Udalskiej, Od Hugo do Witkiewicza. Poetyki. Manifesty. Komentarze, Warszawa 1993 (wybrane fragmenty) • dramacie. Od Sartrea do Mrożka. Poetyki. Manifesty. Komentarze, pod red. E. Udalskiej, Warszawa 1997 (wybrane fragmenty) • Świadomość teatru. Polska myśl teatralna drugiej połowy XX wieku, pod red. W. Dudzika, Warszawa 2007 (wybrane fragmenty) • Przeciw konwencjom. Antologia tekstów o teatrze polskim i obcym, pod red. M. Fik, Warszawa 1994 (wybrane fragmenty) • M. Esslin, Znaczenie absurdu, Pamiętnik Literacki 1976, z. 3 • Górska, Biografia sztuki teatralnej. Próba rekonstrukcji projektu teatralnego Różewicza, (w:) Re: Wizje Różewiczowskie, pod red. J. Puzyny-Chojki, Gdańsk 2008 • E. Barba, Trzeci teatr: dziedzictwo po nas dla nas samych, Dialog 1994, nr 1 • L. Flaszen, Kilka kluczy do laboratoriów, studiów i instytutów, Dialog 1998, nr 7 • M. Białoszewski, Teatr osobny (1955-1963), wstęp A. Sandauera, Warszawa 1971 (wybrane fragmenty) • E. G. Craig, O sztuce teatru, Warszawa 1985 (wybrane fragmenty) • M. Reinhardt, O teatrze i aktorze, Gdańsk 2004 (wybrane fragmenty) • O. Schlemmer, Eksperymentalna scena Bauhausu. Wybór pism, Gdańsk 2010 (wybrane fragmenty) A.2. Studied independently by the student • J. Degler, Witkacy w teatrze międzywojennym (Rozdz. Debiut teatralny Witkacego), Warszawa 1973 • J. L. Styan, Współczesny dramat w teorii i scenicznej praktyce, Wrocław 1995 (wybrane fragmenty)
	Supplementary literature	• K. Pleśniarowicz, Dylemat jednego wyjścia. Absurd w dramacie u schyłku realnego socjalizmu, Kraków 2000 (Cz. I: Znaczenie absurdu. Między ontologią a genealogią; Absurd na Wschodzie i na Zachodzie. Pokrewieństwa i przyległości) • J. Kopciński, Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego, Warszawa 1997
	eResources addresses	
	Example issues/ example questions/ tasks being completed	
Work placement	Not applicable	

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