

Subject card

Subject name and code	Contemporary World (from Strehler to Hermanis), PG_00139063						
Field of study	Theatre Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
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	2		Language of instruction		Polish		
Semester of study	3		ECTS credits		3.0		
Learning profile	academic		Assessment form		exam		
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						
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_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. He can define such terms as: new brutalism, fecal theater, theater in the age of acceleration, simulacra. (K_U03)	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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 general theater of the 20th century with social, historical 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 [SK8] observation of student's independent or team work
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	He is able to search, analyze, evaluate and select information using spoken and written sources in the performing and visual arts sciences. He proficiently uses traditional and digital tools for finding information in the field of knowledge of the common theater of the 20th century. (K_U01)	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOTL3_W03] Has structured, detailed knowledge about contemporary theatrical phenomena.	He has a structured detailed knowledge of 20th century theatrical phenomena, such as the theaters of: Peter Stein, Peter Brook, Ariane Mnouchkine, Sarah Kane, Thomas Ostermeier, Giorgio Strehler, René Pollesch, Alvis Hermanis. (K_W03)	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
Subject contents	The Art of Staging (Peter Stein, Peter Brook, Ariane Mnouchkine, Giorgio Strehler). Elfriede Jelinek Theater New brutalism (Mark Ravenhill, Sarah Kane, Marius von Mayenburg). Fecal Theater (Werner Schwab). Theater in the age of acceleration" (Thomas Ostermeier and the new realism). Naturalism in a world of simulacra (Frank Castorf). "Aesthetics of performativity" and the new concept of representation (René Pollesch, Alvis Hermanis).		
Prerequisites and co-requisites	Obtain a passing grade in the course Popular Theater - Modernity (from Artaud to Bernhard).		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presentation, active participation in class, exam	80.0%	100.0%
Recommended reading	Basic literature	Giorgio Strehler, <i>O teatr dla ludzi</i>, Warszawa 1982 (tu: <i>Strehler i scena ludowa</i> s. 530; <i>Rozwój i kryzys Piccolo Teatro</i> s. 6987 oraz 121134) J. Majcherek, <i>Od rebelii do reakcji</i>, Teatr 2019, nr 78, s. 2327. <i>O życiu teatru, po prostu</i>, Dialog 1976, nr 1, s. 134143. <i>Peter Stein buntownik i konserwatysta</i>, Dialog 1993, nr 5, s. 168170. Gerd Jager, <i>Jak funkcjonuje Schaubühne?</i>, Dialog 1976, nr 1, s. 144148.	

	Supplementary literature	M. Hasiuk, <i>Rzemieślnicy i wizjonerzy. Aktorzy Ariane Mnouchkine</i>, Opcje 2001, nr 2, s. 2934. Anna R. Burzyńska, <i>Naturalizm z świecie symulaków. Big Brother w teatrze Franka Castorfa</i>, [w:] <i>Teatr i postęp</i>, Szczecin 2009, s. 93102 T. Irmer, <i>Wyzwolenie aktora, kolaże tekstowe i warstwy transhistoryczne. O teatrze Franka Castorfa</i>, Litteraria Copernicana 2018, nr 2, s. 1126. Peter M. Boenisch, <i>Gra z efektem R(ealizmu). Wprowadzenie do twórczości teatralnej Thomasa Ostermeiera</i>, Litteraria Copernicana 2018 nr 2, s. 169181. M. Sugiera, <i>Elfriede Jelinek: demontaż powszednich mitów</i>, [w:] <i>tejże W cieniu Brechta. Niemieckojęzyczny dramat powojenny 19451995</i>, Kraków 1999, s. 369400.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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