

Subject card

Subject name and code	History and Theory of Directing, PG_00144571						
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 Optional 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	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 hab. Małgorzata Jarmułowicz				
	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 gains knowledge about the subsequent stages of development of the art of directing, starting from ancient times to the present. Using selected examples, the student learns the theoretical assumptions of various models of directing art and becomes familiar with the director's creative process.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_U05] Is able to work and cooperate in a group, taking on various roles in solving problems in the field of performing arts and their socio-cultural functions.	Is able to work and cooperate in a group, analyzing problems related to the art of directing	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOTL3_W04] Has structured general knowledge of the theory of theater performances and methods of its analysis and interpretation.	Has structured knowledge about directing aspects of a theater performans	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOTL3_K03] Understands the specific nature of the work of a theater specialist and organizer and animator of theater activities and is aware of ethical issues and professional problems related to performing this work.	Is aware of ethical issues and professional problems related to the director's profession	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
	[WOTL3_W02] Has well-organized detailed knowledge of theater history.	Has organized and detailed knowledge of the history of directing	[SW1] oral statement/conversation/discussion [SW2] 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.	Is able to search and analyze information and written and spoken sources regarding the art of directing	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOTL3_K02] Is ready to critically evaluate independent and team activities aimed at solving practical problems based on his knowledge of theater studies	Is ready to critically evaluate his own and team activities related to the art of directing	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
Subject contents	The art of directing in various periods of theater history. Theory of directing art from the perspective of 20th century theater reformers. Autonomization and hegemony of the director in the theater of the 20th and 21st centuries. The creative process of the director in relation to the individual materials of the performance. Various models of the director's work with the text, actor, and set designer (selected examples).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Presentation	60.0%	60.0%
	Frequency	80.0%	40.0%
Recommended reading	Basic literature Each time at the beginning of the semester, the instructor verifies or establishes a set of readings required to pass the course. Balme Ch., Wprowadzenie do nauki o teatrze, Warszawa 2002. Berthold M., Historia teatru, Warszawa 1980. Aslan O., Aktor XX wieku, Warszawa 1978. Czechow M., O technice aktora, Kraków 2000. (Nie)świadomość teatru: wypowiedzi i rozmowy, wybór i red. Joanna Krakowska, Warszawa 2018. Pavis P., Współczesna inscenizacja: źródła, tendencje, perspektywy, przeł. P. Olkusz, Warszawa 2011. Stanisławski K., Praca aktora nad sobą, Warszawa 1953. Stanisławski K., Praca aktora nad rolą, Warszawa 1952. Stanisławski K., Moje życie w sztuce, Warszawa 1951. Raszewski Z., Krótka historia teatru polskiego, Warszawa 1977. Schiller L., Wykształcenie reżysera, w: Wprowadzenie do nauki o teatrze, t. 2, O tworzywie i twórcach dzieła teatralnego, wybór i oprac. J. Degler, Wrocław 1976. Świadomość teatru: polska myśl teatralna drugiej połowy XX wieku, red. W. Dudzik, Warszawa 2007.		

	Supplementary literature	Allevy-Viala M.-A., Inscenizacja romantyczna we Francji, Warszawa 1958. Brook P., Pusta przestrzeń, Warszawa 1977. Csató E., Paradoks o reżyserze, Warszawa 1970. Hausbrandt A., Elementy wiedzy o teatrze, Warszawa 1982. Opalski J., Rozmowy o Konradzie Swinarskim i Hamlecie, Kraków 1988. Osiński Z., Grotowski i jego Laboratorium, Warszawa 1980. Przeciw konwencjom. Antologia tekstów o teatrze polskim i obcym od Antoina po czasy współczesne (1887-1990), wybór i red. M. Fik, Warszawa 1994.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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