

Subject card

Subject name and code	Visual narratives in performance, PG_00146248						
Field of study	Management and Communications in Performing Arts						
Date of commencement of studies	October 2025		Academic year of realisation of subject			2026/2027	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Humanistic-social 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	2		Language of instruction			Polish	
Semester of study	4		ECTS credits			2.0	
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 Katarzyna Zawistowska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	15.0	0.0	0.0	0.0	15
	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	15		1.0		34.0	50
Subject objectives	The student learns the differences between visual and performing arts. Acquires knowledge about scenography as a medium for communicating content in an oculocentric world and learns to consciously recognize visual means of artistic expression. The subject aims to develop skills in an interdisciplinary approach to visual narrative as well as critical thinking and interpretation, enabling understanding and the ability to analyze multi-dimensional stage narratives that reflect cultural identity and the latest trends in stage design.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	Is ready to critically evaluate the content communicated in the performance through visual means of artistic expression.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report
	[ZKWSSMU2_W10] Has structured and in-depth knowledge of development trends and dilemmas of contemporary civilization occurring in the area of contemporary performing arts.	Has structured and in-depth knowledge of the development trends and dilemmas of modern civilisation manifested in the field of visual narrative in the spectacle.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	Is able to recognize various codes within the visual means of artistic expression in a performance.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[ZKWSSMU2_W07] Has structured knowledge of art sciences.	Has systematic knowledge of visual arts uses in performances	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[ZKWSSMU2_W01] Has in-depth knowledge of the connections between performing arts and other areas of the humanities and is aware of the problems and research opportunities arising from the connection of these areas.	Has in-depth knowledge of the connection between performing arts and the issues of visual narrative and is aware of the problems and research opportunities arising from the connection of these areas	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
Subject contents	Oculocentrism: the dominance of visual perception and its impact on contemporary culture. Visual perception and other senses: the role of the senses in the reception of visual and performing arts. Theater architecture: stage space inside and outside the theater building. Scenography as a background, as a narrative and as a "performer". The metaphorical and emotional dimension of scenography. Color and texture in scenography. Costume in the theater: the boundaries between clothes and costume.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	80.0%	70.0%
	presentation	60.0%	30.0%
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. Braun Kazimierz, Przestrzeń teatralna, PWN 1982 Strzelecki Zenobiusz, Konwencje scenograficzne, Arkady, 1973 Brook Peter, Pusta przestrzeń, Wydawnictwa Artystyczne i Filmowe, Seria: Teorie Współczesnego Teatru, 1981	
	Supplementary literature	Kosiński Dariusz, Teatr, który nadchodzi, słowo/obraz terytoria, 2023 Pavis Patrice, Słownik terminów teatralnych, Ossolineum, 1993	
	eResources addresses		

Example issues/ example questions/ tasks being completed	
Work placement	Not applicable

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