

Subject card

Subject name and code	History of musical theatre (from the 19th century to the present day), PG_00176998						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2026/2027		
Education level	Master's studies	Subject group			Obligatory subject group in the field of study Optional subject group		
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	practical	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	The aim of the course is to familiarize students with the most important events in the history of musical theatre from the 19th century to the present day. The student will acquire systematic knowledge about the development of key movements and theoretical concepts regarding the function and role of music in musical performances. They will become acquainted with basic terms and research methods in theatre studies, musicology, performance studies, and literary studies, with particular focus on the correspondence of the arts, encompassing the relationship between music and theatre. The student will develop the ability to identify the characteristic features of musical theatre productions and to relate them to the socio-cultural contexts of different historical periods.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.	The student is able to identify and interpret the basic staging methods and styles of musical theatre, using terminology from theatre studies and musicology.	[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
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	The student is able to recognize staging conventions and accurately place them within the artistic movements of musical theatre.	[SW4] test/exam - oral or written [SK1] oral statement/conversation/discussion [SW3] text preparation/written work [SW5] implementation of a problem task
[WOFKAMU2_K08] He/she is aware of the responsibility for preserving the cultural heritage (especially film) of the region, country and Europe.	The student has knowledge of the extratheatrical significance of musical theatre performances and their influence on other fields of art.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written [SK5] implementation of a problem task [SK8] observation of student's independent or team work	
Subject contents	<p>History of Musical Theatre (from the 19th Century to the Present Day):</p> <ul style="list-style-type: none"> • <i>Der Freischütz</i> by Carl Maria von Weber the first truly Romantic opera • Italian opera in the early 19th century. <i>Bel canto</i> • Operatic inspirations in Polish Romantic drama: Mickiewicz, Krasiński, and Słowacki • Giuseppe Verdi • Stanisław Moniuszko • The music drama of Richard Wagner • Not so serious: the beginnings of operetta Jacques Offenbach • Viennese operetta • Music as entertainment: Gilbert and Sullivan • Is realism possible in musical theatre? <i>Verismo</i> opera • Space, body, and movement: Émile Jaques-Dalcroze and Adolphe Appia • Jazz, revue, and musical • Music in dramatic theatre • Contemporary opera and musical 		
Prerequisites and co-requisites	Subject selection		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes	80.0%	30.0%
	Oral or written examination	51.0%	70.0%

Recommended reading	Basic literature	<ul style="list-style-type: none"> • Adorno Theodor W., <i>Filozofia nowej muzyki</i>, przeł. F. Wayda, Warszawa 1974 • Appia Adolphe, <i>Dzieło sztuki żywej i inne prace</i>, wyb. Janina Hera, wstęp Jan Kosiński, Warszawa 1974 • Bielacki Marek, <i>Musical. Geneza i rozwój formy dramatyczno-muzycznej</i>, Łódź 1994 • Gołąb Maciej, <i>Próba definicji fonosystemu przedstawienia teatralnego. Na przykładzie TIS MW2 Bogusława Schaeffera</i>, <i>Pamiętnik Teatralny</i> 2003, z. 3-4 • Grabska Justyna, <i>Czym jest muzyka w teatrze?</i>, <i>Kwartalnik Teatralny</i> 2002, nr 2 • Grun Bernard, <i>Dzieje operetki</i>, Kraków 1974 • Guczalski Krzysztof, <i>Znaczenie muzyki, znaczenia w muzyce: próba ogólnej teorii na tle estetyki</i> Susanne Langer, Kraków 2002 • Karpiński Maciej, <i>Życie i śmierć na Broadwayu</i>, Warszawa 1991 • Komorowska Małgorzata, <i>Muzyka zamiast teatru</i>, <i>Ruch Muzyczny</i> 2010, nr 13 • Komorowska Małgorzata, <i>Teatry muzyczne drugiej Rzeczypospolitej</i>, Warszawa 1997 • Komorowska Małgorzata, <i>Za kurtyną lat: polskie teatry operowe i operetkowe 1918-1939</i>, Warszawa 1997 • Losiak Robert, <i>Doświadczenie odbioru muzyki w świetle fenomenologii percepcji Mauricea Merleau-Pontyego</i>, <i>Muzyka</i> 2005, nr 1 • Mikołajczyk Jacek, <i>Musical nad Wisłą. Historia musicalu w Polsce w latach 1957-1989</i>, Gliwice 2010 • <i>Muzyczność, wizualność, performatywność. Studia z pogranicza muzyki, filmu i teatru</i>, red. Robert Cieślak, Toruń 2013 • Pabjan Barbara, <i>Specyfika fonosfery Teatru Laboratorium Jerzego Grotowskiego</i>, <i>Pamiętnik Teatralny</i> 2003, z. 3-4 • Salabar Piotr, <i>Symbioza muzyki i dramatu, czyli kompozytor w teatrze</i>, <i>Estetyka i Krytyka</i>, 2007, nr 1 • Wagner Gottfried, <i>Nie będziesz miał bogów cudzych przede mną. Ryszard Wagner pole minowe</i>, Kraków 2014 • Wagner Richard, <i>O zastosowaniu muzyki w dramacie [w tegoż:] Dramaturgia opery. Wybór pism z lat 1871-1879</i>, przeł. M. Kasprzyk, oprac. wyd. polskiego A. Igielska i K. Kozłowski, Gdańsk 2009
	Supplementary literature	<ul style="list-style-type: none"> • Donington Robert, <i>Opera and its symbols</i>, Yale University Press, New Haven & London 1990 • Gurgul Monika, <i>Historia teatru i dramatu włoskiego, t. II: Od XIX do XXI wieku</i>, Kraków 2008 • <i>Kultura dźwięku. Teksty o muzyce nowoczesnej</i>, wyb. i red. Christoph Cox, Daniel Warner, Gdańsk 2010 • Lorkowska Halina, <i>Z życia muzycznego Poznania. Muzyka w Teatrze Polskim w Poznaniu 1875-1920</i>, Poznań 2005 • Maciaszyk Joanna, <i>Ariadna i Sinobrody czyli operowa gra z mitem</i>, Toruń 2012 • Maksymowicz Piotr, <i>Ciało i dźwięk w spektaklach Jerzego Grotowskiego a muzyka ponowoczesna [w:] Ciało i ponowoczesność. W kręgu sztuki</i>, red. W. Dittrich, Gdańsk 2017
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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