

Subject card

Subject name and code	Contemporary Polish Theatre (from Andrzej Wajda to the third theatre), PG_00139064						
Field of study	Theatre Studies						
Date of commencement of studies	October 2026		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	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 Katarzyna Kręglewska-Powązka				
	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	Student: Becomes familiar with the most important phenomena in the field of Polish theater from Andrzej Wajda to the "third theater", along with their socio-political conditions (historical and cultural conditions; aesthetic tendencies; organization of theatrical life; prominent artists). Develops skills in analyzing and interpreting a theatrical work and understanding the basic conventions and genres of theater.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	understands the need to learn and constantly develop professional skills, including, in particular, actively following theatrical life in the country, reading periodicals and publications devoted to contemporary Polish theater and visual arts	[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.	is able to search, analyze, evaluate and select information about contemporary Polish theater using spoken and written sources from the performing and visual arts sciences	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written [SU5] implementation of a problem task
	[WOTL3_W03] Has structured, detailed knowledge about contemporary theatrical phenomena.	has a structured detailed knowledge of contemporary phenomena within the Polish theater	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	is able to recognize various forms of performing arts characteristic of contemporary Polish theater and select appropriate methods and tools for their analysis and interpretation	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written [SU8] observation of student's independent or team work
Subject contents	Jerzy Grzegorzewski's Theater of Semantic Independence. Masters of dramatic theater: Konrad Swinarski, Jerzy Jarocki, Andrzej Wajda. Krystian Lupa and "younger more talented": Grzegorz Jarzyna, Krzysztof Warlikowski. In the circle of engaged theater: Jan Klata, Paweł Demirski/ Monika Strzępka). "Third theater": Gardzienice, Song of the Goat Theater. Theater towards religious issues: Piotr Cieplak, Piotr Tomaszuk.		
Prerequisites and co-requisites	Successful completion of semester 2 is required to continue classes in semester 3. A prerequisite for participation in classes is passing all partial classes in the course Polish Theater - Contemporary, preceding the current stage of the course (i.e., a student who wants to participate in the course Polish Theater - Contemporary in semester 3, must receive credit after semester 2); in exceptional cases, the instructor may waive this rule.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in class, systematic preparation in oral form of issues indicated by the instructor	80.0%	40.0%
	Prepare an individual presentation on a topic that is a development of the issues analyzed in class	55.0%	60.0%

Recommended reading	Basic literature	• Sława i infamia. Z Bohdanem Korzeniewskim rozmawia Małgorzata Szejnert, Londyn 1988 • K. Braun, Teatr polski (1939-1989). Obszary wolności obszary zniewolenia, Warszawa 1994. • J. Grotowski, Teksty z lat 1965-1969, red. J. Degler, Z. Osiński, Wrocław 1989. • E. Morawiec, Teatr ubogi, (w:) Encyklopedia kultury polskiej XX wieku. Teatr. Widowisko, pod. Red. M. Fik, Warszawa 2000. • M. Fik, Teatr polskiego października?, Dialog 1989, nr 6. • K. Pleśniarowicz, Kantor. Artysta końca wieku, Wrocław 1997. • E. Morawiec, Seans pamięci. Szkice o dramacie i teatrze, Kraków 1996 • Dramat i teatr [socrealistyczny] (w:) Słownik realizmu socrealistycznego, pod red. W. Tomasika i Z. Łapińskiego, Kraków 2004. • J. Kłossowicz, Tadeusz Kantor. Teatr, Warszawa 1991 • K. Górski, Reżyser ma pomysły, Twórczość 1970, nr 2. • P. Konic, Teatr plastyczny i jego przedmiot, Dialog 1989, nr 10. • D. Łarionow, Przestrzenie obrazów Leszka Mądzika, Lublin 2008. • Z. Tomczyk-Watrak, Teatr Ekspresji Wojciecha Misiuro, Gdańsk 2003. • M. Jarmułowicz, Sezony błędów i wypaczeń. Socrealizm w dramacie i teatrze polskim, Gdańsk 2003. • Z. Osiński, Grotowski i jego Laboratorium, Warszawa 1980. • J. Afanasjew, Czasy Bim-bomu, (w:) Gdańsk teatralny, Historia i współczesność, pod red. J. Ciechowicz, H. Kasjaniuk, Gdańsk 1988 • J. Afanasjew, Sezon kolorowych chmur. Z życia polskich teatrzyków 1954-64, Gdynia 1968 • Notatnik Teatralny 1995/10 (monograficzny numer o aktorstwie w teatrze Grotowskiego) • K. Pleśniarowicz, Teatr Śmierci Tadeusza Kantora, Chotomów 1990 • K. Pleśniarowicz, Na krawędzi pustki: Umarła klasa Kantora (w:) Miły teatru XX wieku. Od Stanisławskiego do Kantora, Kraków 1995. • Z. Tomczyk-Watrak, Teatr Ekspresji Wojciecha Misiuro, Gdańsk 2003 • A. C. Leszczyński, Najwięcej można wyrazić poza słowami (Teatr Ekspresji W. Misiury), (w:) Gdańskie teatry osobne, pod red. J. Ciechowicza i A. Żurowskiego, Gdańsk 2000 • K. Smużniak, Wrocławski Teatr Pantomimy. Mit w teatrze Henryka Tomaszewskiego, Wrocław 1991. • J. Hera. Henryk Tomaszewski i jego teatr, Warszawa 1983
	Supplementary literature	• B. Frankowska, Encyklopedia teatru polskiego, Warszawa 2003. • M. Fik, Trzydzieści pięć sezonów. Teatry dramatyczne w Polsce w latach 1944-1979, Warszawa 1981. • Teatr. Widowisko, red. M. Fik, Warszawa 2000. • A. Grodzicki, Reżyserzy polskiego teatru, Warszawa 1979. • Wątroba. Słownik polskiego teatru po 1997 roku, Warszawa 2010. • Świadomość teatru: polska myśl teatralna drugiej połowy XX wieku, red. W. Dudzik, Warszawa 2007.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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