

Subject card

Subject name and code	Great Theatre Reform - Seminar, PG_00143342						
Field of study	Theatre Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2028/2029		
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	3		Language of instruction		Polish		
Semester of study	5		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 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 student acquires knowledge about theatre and drama at the turn of the 19th and 20th centuries. They become familiar with various trends and directions of the great theatre reform, can locate them on the theatrical map of Europe, and identify the most prominent representatives. They are acquainted with the dramatic, staging, and theoretical achievements of the great reform. They understand the significance of the transformations taking place in theatre and drama during this period. They can describe the achievements of the reform in the context of individual elements of theatrical works.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	The student can find and interpret information regarding theatrical phenomena known as "the great theater reform."	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written
	[WOTL3_W02] Has well-organized detailed knowledge of theater history.	The student has organized knowledge about the most important events and artistic movements of "the great reform of theater."	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	he student recognizes the significance of changes in staging methods that occurred during "the great reform" and can identify contemporary references to these changes.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK4] test/exam - oral or written [SK5] implementation of a problem task
	[WOTL3_W07] Has structured, detailed knowledge of the history and theory of drama in its connection with theater.	The student has detailed knowledge about the key movements of "the great theatrical reform."	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[WOTL3_U06] Is able to recognize various genres and dramatic conventions and select appropriate methods and tools for the analysis and interpretation of dramatic works.	The student can recognize staging conventions and correctly place them within the artistic movements of "the great theatrical reform."	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	The student adeptly utilizes theater terminology and can analyze the plays they watch.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU4] test/exam - oral or written [SU5] implementation of a problem task
Subject contents	The concept of the great reform in the context of Polish and global research on theatre history. The condition of European theatre and drama before the great reform. The Meiningen Theatre. Naturalism in French drama and theatre (E. Zola, A. Antoine). Symbolist reaction (P. Fort, Lugne-Poe). Scandinavian precursors of new dramaturgy: A. Strindberg and H. Ibsen. Psychological realism in Russian drama: K. Stanislawski and A. Chekhov. Luigi Pirandello's theatre. In search of non-verbal sources of theatre: E. G. Craig, A. Appia. W. Meyerhold's theatre of staging. Bertolt Brecht's epic theatre. Mass theatre of Max Reinhardt.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in classes	51.0%	30.0%
	Preparation of a presentation on a topic expanding on the issues analyzed in class.	51.0%	50.0%
	attendance	80.0%	20.0%

Recommended reading	Basic literature
	At the beginning of each semester, the instructor verifies or establishes the set of readings required to pass the course. A. Required literature for the final completion of the course (exam): A.1. Used during classes 1. K. Braun, Wielka reforma teatru w Europie. Ludzie idee zdarzenia, Wrocław 1984 2. J.L.Styan, Współczesny dramat w teorii i scenicznej praktyce, Wrocław 1995 3. D. Bablet, Współczesna reżyseria 1887/1914, Warszawa 1973 4. P.Szondi, Teoria nowoczesnego dramatu 1880-1950, Warszawa 1976 5. O. Asslan, Aktor XX wieku. Ewolucja techniki. Zagadnienia etyki, Warszawa 1978 6. L. Sokół, Jak wielka jest wielka reforma?, Dialog 1997/5 7. E.G.Craig, O sztuce teatru, Warszawa 1985 8. K. Puzyra, Craig i zadania reżysera, Dialog 1988/5 9. Przeciw konwencjom. Antologia tekstów o teatrze polskim i obcym, red. M. Fik, Warszawa 1994. 10. A. Strindberg, Panna Julia (z przedmową autora) 11. A.Czechow, Mewa 12. L. Pirandello, Sześć postaci dramatycznych w poszukiwaniu autora 13. H. Ibsen, Upiory (w:) tenże, Wybór dramatów, oprac. Olga Dobijanka-Witczakowa, Wrocław 1984 14. A. Appia, Dzieło sztuki żywej i inne prace, wyb. Janina Hera, wstęp Jan Kosiński, Warszawa 1974 15. K. Pleśniarowicz, Przestrzenie deziluzji. Współczesne modele dzieła teatralnego, Kraków 1996 16. B. Brecht, Wartość mosiądzu, Warszawa 1975 17. Dramat i teatr modernistyczny, red. J. Popiel, Wrocław 1992; 18. Got J., Teatr i teatrologia, Kraków 1994; 19. J. Got, Gwiazdorstwo i aktoromania w teatrze polskim w XIX wieku, Pamiętnik Teatralny 1970, nr 3M. Świerkowska-Nieciowska, Kult aktora od końca XIX wieku po współczesność, (w:) Aktor w kulturze współczesnej. Studia pod redakcją Eleonory Udalskiej, Warszawa 1994. 20. Majchrowski Z., Cela Konrada. Powracając do Mickiewicza, Gdańsk 1998; 21. Michalik J., Dzieje teatru w Krakowie w latach 1893-1915. Teatr Miejski, Kraków 1985; 22. Polskie piśmiennictwo teatralne XIX wieku, opr. Kosiński D. i inni, t. 1-2, Kraków 2007-2008; 23. Szczublewski J., Żywot Modrzejewskiej, Warszawa 1977; 24. Teatr polski od roku 1863 do schyłku XIX wieku, red. T. Sivert, Warszawa 1982; 25. Teatr polski od schyłku XVIII do roku 1863, red. T. Sivert, Warszawa 1993; 26. Stanisław Wyspiański w labiryncie świata, myśli i sztuki, red. A. Czabanowska-Wróbel, Kraków 2009; 27. Szletyński H., Kształtowanie się nowoczesnej sztuki aktorskiej w Polsce, Kraków 1981; A.2. studiowana samodzielnie przez studenta 1. Jerzy II von Sachsen-Meiningen, Reguły inscenizacji, Dialog 1996/1 2. André Antoine, Pogadanka o reżyserii. Reżyseria, Dialog 2001/9 3. E. Zola, Naturalizm w teatrze, Dialog 2001/7 4. P. Fort, Heroiczne czasy symbolizmu i Théâtre d'Art, Dialog 2001/8 5. S. M. Carnicke, System Stanisławskiego: wskazania dla aktora, Dialog 2002/1-2 6. Mity teatru XX wieku: od Stanisławskiego do Kantora, pod red. K. Pleśniarowicza i M. Sugiera, Kraków 1995 7. K. Osińska, Ewolucja widowisk masowych w Związku Radzieckim (od roku 1917 do lat 30) , Polska Sztuka Ludowa. Konteksty, 2008, nr 2

		8. P. Thomson, Brecht i kształcenie aktora, Dialog 2002/7
	Supplementary literature	1. Alojzy Żółkowski-syn, red. J. Szczublewski, E. Szwankowski, Warszawa 1959; 2. Dzieje teatru polskiego, red. T. Sivert, t. 1-5, Warszawa 1977-1985; 3. Słownik biograficzny teatru polskiego, t. 1 2, red. Z. Raszewski, Z. Wilski, Warszawa 1973; 4. Kosiński D., Polski teatr przemiany, Wrocław 2007; 5. Grzymała-Siedlecki A., Świat aktorski moich czasów, Warszawa 1973; 6. M. Szydłowska, Cenzura teatralna w Galicji w dobie autonomicznej 1860-1918, Kraków 1995 7. A. Grzymała-Siedlecki, Tadeusz Pawlikowski i jego krakowscy aktorzy, Kraków 1971
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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