University of Gdańsk

Subject card

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|---|---|---|---|
| Subject name and code | Theater culture and the basics of performance studies, PG_00189801 | | |
| Field of study | Cultural 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<br>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 | 3.0 |
| Learning profile | academic | Assessment form | credit |
| Conducting unit | Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | dr Barbara Forysiewicz | |
| | 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**

To familiarize the student with the history of theater in the world, the evolution and diversity of stage forms, and to demonstrate the relationship between theater and performance studies.

**Learning outcomes**

| Course outcome | Subject outcome | Method of verification |
|---|---|---|
| [KULL3_U03] They are able to communicate using specialized terminology in the fields of cultural and religious studies, as well as the arts. | The student understands theatrical messages and exchanges messages using terminology from the field of performance studies. | [SU3] text preparation/written work<br>[SU4] test/exam - oral or written |
| [KULL3_W02] They have advanced knowledge of reflections on culture within the arts sciences. | The student has advanced knowledge of the position of theatre culture and performance studies in art sciences. | [SW4] test/exam - oral or written<br>[SW3] text preparation/written work |
| [KULL3_W05] They know and understand selected issues that constitute advanced specialized knowledge in the field of cultural studies. | The student knows and understands selected issues constituting advanced detailed knowledge in the field of theatre and performance studies. | [SW4] test/exam - oral or written<br>[SW3] text preparation/written work |
| [KULL3_K02] They are ready to fulfill their obligations toward culture, its heritage, and cultural groups. | Student_ka can fulfill obligations towards theatre and performance culture, its heritage and the groups that form within it. | [SK1] oral statement/conversation/ discussion |
| [KULL3_W03] They know and understand cultural studies terminology at an advanced level. | The student knows and understands the terminology of theatre culture and performance studies at an advanced level. | [SW4] test/exam - oral or written<br>[SW3] text preparation/written work |

<table>
<tr><td>Subject contents</td><td colspan="3">
• Ritual as a source of theater<br>
• Ritual theater in the world<br>
• Theater in ancient culture<br>
• European theater from the Middle Ages to the 20th century.<br>
• Great Theater Reform<br>
• Theater of cruelty<br>
• Epic theater and socialist realism<br>
• Tadeusz Kantor Theater<br>
• Jerzy Grotowski and alternative theater<br>
• The performative turn in the theater<br>
• Music Theater<br>
• Television theater and radio play
</td></tr>
<tr><td>Prerequisites and co-requisites</td><td colspan="3"></td></tr>
<tr><td>Assessment methods and criteria</td><td colspan="3">
<table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>Active participation in classes</td><td>25.0%</td><td>25.0%</td></tr>
<tr><td>Test</td><td>50.0%</td><td>50.0%</td></tr>
<tr><td>Written work</td><td>25.0%</td><td>25.0%</td></tr>
</table>
</td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td colspan="2">
• E. Barba, Savarese Nicola, The Secret Art of the Performer; a Dictionary of Theatre Antropology, London - New York, 1991<br>
• J. R. Brown, The Oxford Ilustrated History of Theatre, Oxford Uniwersity Press 199<br>
• R. Schechner, Performance Studies; The Introduction, Great Britain 2002
</td></tr>
<tr><td>Supplementary literature</td><td colspan="2">J. Limon, Trzy teatry. Scena, telewizja, radio, Gdańsk 2003. L. Kolankiewicz, Święty Artaud, Warszawa 1988. Z. Osiński, Grotowski i jego Laboratorium, Warszawa 1980. B. Brecht, Wartość mosiądzu, przeł. M. Kurecka, Warszawa 1975. R. Szydłowski, Bertolt Brecht, Warszawa 1973. Myśl teatralna polskiej awangardy 1919-1939. Antologia , wybór i wstęp St. Marczak-Oborski, Warszawa 1973. S. I. Witkiewicz, Czysta Forma w teatrze, oprac. Janusz Degler, Warszawa 1986. A. Skiba-Lickel, Aktor według Kantora, Wrocław 1995. W. Borowski, Tadeusz Kantor, Warszawa 1982. K. Braun, Wielka reforma teatru w Europie. Ludzie - idee - zdarzenia, Wrocław 1984 P. Brook, Pusta przestrzeń, przeł. W. Kalinowski, Warszawa 1977. J. Copeau, Naga scena, przeł. Maria Skibniewska, Warszawa 1972. A. Artaud Teatr i jego sobowtór, przeł. J. Błoński, Warszawa 2010. J. Ostrowska, Teatr może być w byle kącie. Wokół zagadnienień miejsca i przestrzeni w teatrze, Poznań 2014. J. Belo, Trans na Bali, przeł. A. Leżeński, G. Godlewski, Dialog 1993, nr 5, 6, 7. K. Renik, Śladami Bharaty, Warszawa 2001. J. Rodowicz, Aktor doskonały. Traktaty Zeamiego o sztuce no, Gdańsk 2000. E. Żeromska, Kabuki. Aktor, Didaskalia 2007 nr 79/80.</td></tr>
<tr><td>eResources addresses</td><td colspan="2"></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="3">
A written work on a topic related to Shakespeare's theater:<br>
• Features of Shakespeare's theater in "The Comedy of Errors"<br>
• References to commedia dell'arte in "The Comedy of Errors" by the BBC TV Theatre, examples and their significance in the adaptation of Shakespeare's comedy<br>
A written work describing Tadeusz Kantor's theater<br>
• Features of the theater of death on the existing play "Wielopole, Wielopole"<br>
• Performativity in "Wielopole, Wielopole"
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<tr><td>Work placement</td><td colspan="3">Not applicable</td></tr>
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