

**Subject card**

<b>Subject name and code</b>	Word on stage, PG_00201829						
<b>Field of study</b>	Management and Communications in Performing Arts						
<b>Date of commencement of studies</b>	October 2026		<b>Academic year of realisation of subject</b>		2026/2027		
<b>Education level</b>	Master's studies		<b>Subject group</b>		Obligatory subject group in the field of study Humanistic-social subject group Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies		<b>Mode of delivery</b>		at the university		
<b>Year of study</b>	1		<b>Language of instruction</b>		Polish		
<b>Semester of study</b>	1		<b>ECTS credits</b>		3.0		
<b>Learning profile</b>	academic		<b>Assessment form</b>		credit		
<b>Conducting unit</b>	Division of Drama, Theatre and Performance -> Institute of Polish Philology -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	Subject supervisor		dr Piotr Maksymowicz				
	Teachers						
<b>Lesson types</b>	<b>Lesson type</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Laboratory</b>	<b>Project</b>	<b>Seminar</b>	<b>SUM</b>
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	<b>Participation in didactic classes included in study plan</b>		<b>Participation in consultation hours</b>		<b>Self-study</b>	<b>SUM</b>
	Number of study hours	30		4.0		43.0	77
<b>Subject objectives</b>	The student acquires knowledge about the transformations of textual message in contemporary theater and drama. They learn about the issues related to the adaptation of non-theatrical texts, as well as the mediatized word in the practice of staging. By analyzing dramatic texts and theatrical performances, they incorporate an understanding of new ideas and practices in the performing arts. The student develops the ability to critically discuss the analyzed phenomena using research methods from the fields of literary studies, theater studies, performance studies, and media studies.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZKWSSMU2_W07] Has structured knowledge of art sciences.	The student possesses information about the most important research trends in the study of the functioning of the word on stage.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	The student correctly interprets the communicative and cultural codes contained in contemporary theater performances.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU4] test/exam - oral or written [SU8] observation of student's independent or team work
	[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.	The student has knowledge of various ways of functioning: drama, new media, improvisation, sound, and other elements of performance in the analyzed stage plays.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	The student can express and argue their own opinion about the theatrical performances they have watched, using theater terminology.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK8] observation of student's independent or team work	
Subject contents	<ul style="list-style-type: none"> <li>• Drama in Postdramatic Theatre</li> <li>• Writing on Stage Yesterday and Today</li> <li>• "Rewriting"</li> <li>• Performative Readings</li> <li>• New Media in Theatre</li> <li>• Silence in Theatre</li> <li>• Improvisation in Contemporary Theatre</li> <li>• Stage Adaptation</li> <li>• Theatre and Drama after Beckett</li> <li>• Transformations of Contemporary Drama</li> <li>• Remix</li> <li>• New Media in Drama</li> <li>• Drama in New Media</li> <li>• "Words in Freedom" in Theatre</li> </ul>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presence	80.0%	20.0%
	Active participation in classes	51.0%	40.0%
	Presentation or exam (oral or written) on selected topics listed in the "Course Contents"	51.0%	40.0%

Recommended reading	Basic literature	<ol style="list-style-type: none"> <li>1. Babeck M., Strategie medialne w tekstach najnowszej dramaturgii polskiej, Olsztyn 2010.</li> <li>2. Borowski M., W poszukiwaniu realności: przemiany formy dramatycznej końca XX wieku a nowe mimesis, Krakow 2006.</li> <li>3. Dudzik W. (red.), Świadomość teatru. Polska myśl teatralna drugiej połowy XX wieku, Warszawa 2021</li> <li>4. Eyre R., Wright N., Changing Stages: A View of British Theatre in the Twentieth Century, London 2001.</li> <li>5. Krakowska J., Demokracja. Przedstawienia, Warszawa 2019</li> <li>6. Krakowska J., Odmierńcza rewolucja. Performans na cudzej ziemi, Kraków-Warszawa 2020</li> <li>7. Kyzioł A., Kim w teatrze jest dramaturg, Polityka 2009, nr 8 (21.02.2009), <a href="https://www.polityka.pl/tygodnikpolityka/kultura/282775,1,kim-w-teatrze- jest-dramaturg.read">https://www.polityka.pl/tygodnikpolityka/kultura/282775,1,kim-w-teatrze- jest-dramaturg.read</a></li> <li>8. Lehmann H.-T., Teatr postdramatyczny, przeł. D. Sajewska i M. Sugiera, wyd. 2. poprawione, Krakow 2009.</li> <li>9. Leyko M., Pełka A. (red.), Dramat po dramacie. Przemiany form dramatycznych w Niemczech po 1945 roku, Łodz 2012.</li> <li>Wisniewski T., Blaszk M. (red.), Between page and stage: Scholars and theatremakers, Gdansk 2017.</li> <li>10. Made in Poland, dziewięć sztuk teatralnych z Polski, wybór R. Pawłowski, Krakow 2006.</li> <li>11. Majchrowski Z., Krypta Gustawa, Warszawa 2021</li> <li>12. Plata T., Sajewska D., (red.), Re//mix: performans i dokumentacja, Warszawa 2014.</li> <li>13. Schneider R., Performans pozostaje. Kraków 2020</li> <li>14. Stokfiszewski I., Prawo do kultury, Warszawa 2018</li> </ol>
	Supplementary literature	<ol style="list-style-type: none"> <li>1. Pokolenie porno i inne niesmaczne utwory teatralne. Antologia najnowszego dramatu polskiego w wyborze Romana Pawłowskiego, Krakow 2003. Ratajczakowa D., Galeria gatunków widowiskowych, teatralnych i dramatycznych, Poznan 2015.</li> <li>2. Sarrazac J.-P. (red.), Słownik dramatu nowoczesnego i najnowszego, przeł. M. Borowski i M. Sugiera, Krakow 2007.</li> <li>3. Sierz A., In-Yer-Face Theatre: British Drama Today, London 2001.</li> <li>4. Skorzyńska A., Teatr jako źródło ponowoczesnych spektakli społecznych, Poznan 2007.</li> <li>5. Szturc W., Genetyka widowiska. Człowiek / Maska / Rytuał / Widowisko, Kraków2017</li> </ol>
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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