University of Gdańsk

Subject card

Subject name and code	Word on stage, PG_00201829		
Field of study	Management and Communications in Performing Arts		
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 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	1	Language of instruction	Polish
Semester of study	1	ECTS credits	3.0
Learning profile	academic	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	dr Piotr Maksymowicz	

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	4.0	43.0	77

Subject objectives	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] He has an in-depth and 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_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
[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

Subject contents

- Drama in Postdramatic Theatre
- Writing on Stage Yesterday and Today
- "Rewriting"
- Performative Readings
- New Media in Theatre
- Silence in Theatre
- Improvisation in Contemporary Theatre
- Stage Adaptation
- Theatre and Drama after Beckett
- Transformations of Contemporary Drama
- Remix
- New Media in Drama
- Drama in New Media
- "Words in Freedom" in Theatre

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	1. Babeck M., Strategie medialne w tekstach najnowszej dramaturgii polskiej, Olsztyn 2010. 2. Borowski M., W poszukiwaniu realnosci: przemiany formy dramatycznej konca XX wieku a nowe mimesis, Krakow 2006. 3. Dudzik W. (red.), Świadomość teatru. Polska myśl teatralna drugiej połowy XX wieku, Warszawa 2021 4. Eyre R., Wright N., Changing Stages: A View of British Theatre in the Twentieth Century, London 2001. 5. Krakowska J., Demokracja. Przedstawienia, Warszawa 2019 6. Krakowska J., Odmieńcza rewolucja. Performans na cudzej ziemi, Kraków-Warszawa 2020 7. Kyzioł A., Kim w teatrze jest dramaturg, Polityka 2009, nr 8 (21.02.2009), https://www.polityka.pl/tygodnikpolityka/kultura/282775,1,kim-w-teatrze- jest-dramaturg.read 8. Lehmann H.-T., Teatr postdramatyczny, przeł, D. Sajewska i M. Sugiera, wyd. 2. poprawione, Krakow 2009. 9. Leyko M., Pełka A. (red.), Dramat po dramacie. Przemiany form dramatycznych w Niemczech po 1945 roku, Łodz 2012. Wisniewski T., Blaszk M. (red.), Between page and stage: Scholars and theatremakers, Gdansk 2017. 10. Made in Poland, dziewiec sztuk teatralnych z Polski, wybrał R. Pawłowski, Krakow 2006. 11. Majchrowski Z., Krypta Gustawa, Warszawa 2021 12. Plata T., Sajewska D., (red.), Re//mix: performans i dokumentacja, Warszawa 2014. 13. Schneider R., Performans pozostaje. Kraków 2020 14. Stokfiszewski I., Prawo do kultury, Warszawa 2018
	Supplementary literature	1. Pokolenie porno i inne niesmaczne utwory teatralne. Antologia najnowszego dramatu polskiego w wyborze Romana Pawłowskiego, Krakow 2003. Ratajczakowa D., Galeria gatunkow widowiskowych, teatralnych i dramatycznych, Poznan 2015. 2. Sarrazac J.-P. (red.), Słownik dramatu nowoczesnego i najnowszego, przeł. M. Borowski i M. Sugiera, Krakow 2007. 3. Sierz A., In-Yer-Face Theatre: British Drama Today, London 2001. 4. Skorzynska A., Teatr jako zrodło ponowoczesnych spektakli społecznych, Poznan 2007. 5. Szturc W., Genetyka widowiska. Człowiek / Maska / Rytuał / Widowisko, Kraków2017
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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