University of Gdańsk

Subject card

Subject name and code	Dialogue with audience, PG_00201833		
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	English
Semester of study	2	ECTS credits	2.0
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 hab. Tomasz Wiśniewski	
	Teachers		

Lesson types

Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
Number of study hours	15.0	0.0	0.0	0.0	0.0	15

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	15	2.0	34.0	51

Subject objectives

The student acquires knowledge about strategies for breaking the conventional relationship between the stage and the audience, as well as reception practices in the performing arts. Issues related to the design of the viewer's reaction by the creator are important. It is important to make people aware of different perspectives and functioning communication strategies. The student acquires general knowledge on the example of specific examples (case studies). The interpenetration of local, national and global perspectives is emphasized, with particular emphasis on digital media.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ZKWSSMU2_W07] He has an in-depth and structured knowledge of art sciences.	has a structured knowledge of art studies , in the context of issues of stage communication	[SW4] test/exam - oral or written
[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	is ready to critically evaluate the content communicated through works of performing arts, with particular emphasis on the reception of theatrical works.	[SK1] oral statement/conversation/ discussion
[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	can recognize a variety of communication codes (verbal, visual, sonic, textual and other) within the performing arts.	[SU2] presentation/project/paper/ report
[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.	has an in-depth knowledge of the connections between the performing arts and other areas of the humanities, in particular semiotics and anthropology, and is aware of the problems and research opportunities resulting from the connection between these Areas;	[SW1] oral statement/ conversation/discussion

Subject contents	Examples of course issues: Strategies for breaking the conventional relationship between the stage and the audience (search for a new space, new media, interactivity of the performance) Reception practices and levels of communication in the performing arts. Designing the viewer's reaction by the creator. An artistic provocation and a scandal. Pop Culture Transformations of the Language of Stage Communication. Theatre in search of a new audience (from the youngest to socially and culturally excluded environments). Interculturality in the Performing Arts. Institutional ways of functioning of the performing arts in the country and in the world, with particular emphasis on English-speaking countries. Dialogue with the viewer a comparative perspective.
Prerequisites and co-requisites	

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
participation in the discussion	50.0%	20.0%
final test	50.0%	50.0%
attendance	80.0%	10.0%
written paper	50.0%	20.0%

Recommended reading		
	Basic literature	Brook, Peter (1968). The Empty Space, Penguin. Complicite (2002) Plays 1, Methuen Drama. Ex Machina (1998). Seven Streams of the River Ota. Methuen Drama. Lecoq, Jacques (2000). The Moving Body: Teaching Creative Theatre. Methuen Drama.
	Supplementary literature	Wiśniewski, Tomasz i Martin Blaszk (2017) Between Page and Stage, WUG. Literatura uzupełniająca: Evans, Mark i Rick Kemp (red.) (2016). The Roultledge Companion to Jacques Lecoq, Routledge. Wiśniewski, Tomasz (2016), Complicite, Theatre and Aesthetics, Palgrave Macmillan.
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.