University of Gdańsk

Subject card

Subject name and code	Major themes of culture on stage - Workshop, PG_00201847		
Field of study	Management and Communications in Performing Arts		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2027/2028
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	2	Language of instruction	Polish
Semester of study	3	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. Elżbieta Mikiciuk, prof. UG	
	Teachers		

Lesson types

Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
Number of study hours	0.0	15.0	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 gains knowledge about the significance and meaning of great cultural themes (such as the sacred, death, evil, consciousness, identity, transgression, gender, imagination, dream, memory, archive, trauma and others) and how they function in contemporary theatre and performing arts. Learns interdisciplinary research approaches to the discussed phenomena and various ways of their interpretation.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ZKWSSMU2_W05] Knows in-teapth terminology in the field of art sciences.	Student knowns the terminology in the field of art sciences et an advanced level, including concepts such as anthropology of performances or performance studies.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[ZKWSSMU2_W10] Has structured knowledge of development trends and dilemmas of contemporary civilization occurring in the area of contemporary performing arts.	He/she possesses knowledge of the problems of contemporary civilization and their reflection in theatre.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[ZKWSSMU2_K02] Is ready to fulfill social obligations and act for the public interest in the field of performing arts.	He/she is ready for pro-social activities in the field of prforming arts.	[SK2] presentation/project/paper/ report
[ZKWSSMU2_U03] Is able to critically analyze various forms of performing arts based on different methods and theoretical approaches.	He/she analises stage arts using various methodologies.	[SU1] oral statement/conversation/ discussion

Subject contents	Examples of topics:Theatre of Death; Theatre of the Holocaust; Theatre and the Sacred; Theatre of Dreams; Theatricality of Evil; Theatre of Conscience; Theatrical Transgressions of the Body; Theatre and Gender; Beauty and Ugliness
Prerequisites and co-requisites	

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
presentation	51.0%	80.0%
active presence	80.0%	30.0%

Recommended reading

Basic literature

Each time at the beginning of the semester, the instructor verifies or establishes a set of readings required to pass the course.A. Literature required for final crediting of the classes:A.1. used during classes:

Jarmułowicz M., Teatralność zła, Gdańsk 2012.

Kolankiewicz L., Dziady. Teatr święta zmarłych, Gdańsk 1999.

Mikiciuk E., Teatr paschalny Fiodora Dostojewskiego. O wątkach misteryjnych Braci Karamazow i ich wizjach scenicznych, Gdańsk 2009.

Niziołek G., Polski teatr Zagłady, Warszawa 2013.

Owczarski W., Miejsca wspólne, miejsca własne. O wyobraźni Leśmiana, Schulza i Kantora, Gdańsk 2006.

Pleśniarowicz K., Teatr Śmierci Tadeusza Kantora, Chotomów 1990.

Sajewska D., Nekroperformans. Kulturowa rekonstrukcja teatru Wielkiej Wojny, Warszawa 2016.

A.2. studiowana samodzielnie przez studenta:

Gale M. B., Gardner V. (red.), Auto/biography and identity: Women, theatre and performance, Manchester i New York 2004.

Kwaśniewska M., Niziołek G. (red.), Zła pamięć. Przeciw-historia w polskim teatrze i dramacie, Wrocław 2012.

McDougall J., Teatry umysłu. Iluzja i prawda na scenie psychoanalitycznej, przeł. D. Golec, Warszawa 2015.

Nuetzel, E.J., Psychoanalysis and dramatic art, Journal of Applied Psychoanalytic Studies 2000, nr 2, https://doi.org/10.1023/A:1010131102524.

Owczarski W., Teatr Snów w Teatrze Śmierci, w: tegoż, Sennik polski. Literatura, wyobraźnia i pamięć, Gdańsk 2014.

	Supplementary literature	Baczko B., Wyobrażenia społeczne: szkice o nadziei i pamięci zbiorowej, przeł. M. Kowalska, Warszawa 1994. Bauman Z., Nowoczesność i Zagłada, przeł. T. Kunz, Kraków 2012. Boym, S., The future of nostalgia, New York 2001. Cartwright, R., Lamberg, L., Crisis dreaming: Using your dreams to solve your problems, San Jose 2000. Halbwachs M., Społeczne ramy pamięci, przeł.M. Król, Warszawa 2008. Kristeva J., Potęga obrzydzenia. Esej o wstręcie, przeł. M. Falski, Kraków 2007. Majewski T., Zeidler-Janiszewska, A. (red.), Pamięć Shoa. Kulturowe reprezentacje i praktyki upamiętniania, Łódź 2009. Owczarski W., Teksty i sny, Teksty Drugie 2016 nr 5. Tedlock B. (red.), Dreaming: Anthropological and psychological interpretations, New York 1987. Vives J. M., Catharsis: Psychoanalysis and the theatre, The International Journal of Psycho-Analysis 2011, nr 92. Zaleski M., Formy pamięci, Gdańsk 2004.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Theatre of Conscience. Andrzej Wajda Reads Fyodor Dostoyevsky.Theatre and the ("empty?") sacred.The Body in Tadeusz Różewicz's Theatre.Theatre and the Holocaust.Theatre of Death (Tadeusz Kantor).The Theme of Sacrifice in Theater.	
Work placement	Not applicable	

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