University of Gdańsk

Subject card

Subject name and code	Visual narratives in performance, PG_00201852		
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	4	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 Katarzyna Zawistowska	
	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 learns the differences between visual and performing arts. Acquires knowledge about scenography as a medium for communicating content in an oculocentric world and learns to consciously recognize visual means of artistic expression. The subject aims to develop skills in an interdisciplinary approach to visual narrative as well as critical thinking and interpretation, enabling understanding and the ability to analyze multi-dimensional stage narratives that reflect cultural identity and the latest trends in stage design.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ZKWSSMU2_W07] He has an in-depth and structured knowledge of art sciences.	Has systematic knowledge of visual arts uses in performances	[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.	Has structured and in-depth knowledge of the development trends and dilemmas of modern civilisation manifested in the field of visual narrative in the spectacle.	[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.	Is ready to critically evaluate the content communicated in the performance through visual means of artistic expression.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	Is able to recognize various codes within the visual means of artistic expression in a performance.	[SU1] oral statement/conversation/ discussion [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 in-depth knowledge of the connection between performing arts and the issues of visual narrative and is aware of the problems and research opportunities arising from the connection of these areas	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents

Oculocentrism: the dominance of visual perception and its impact on contemporary culture.Visual perception and other senses: the role of the senses in the reception of visual and performing arts.Theater architecture: stage space inside and outside the theater building.Scenography as a background, as a narrative and as a "performer".The metaphorical and emotional dimension of scenography.Color and texture in scenography.Costume in the theater: the boundaries between clothes and costume.

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
attendance and active participation in classes	80.0%	70.0%
presentation	60.0%	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. Braun Kazimierz, Przestrzeń teatralna, PWN 1982Strzelecki Zenobiusz, Konwencje scenograficzne, Arkady, 1973Brook Peter, Pusta przestrzeń, Wydawnictwa Artystyczne i Filmowe, Seria: Teorie Współczesnego Teatru, 1981
Supplementary literature	Kosiński Dariusz, Teatr, który nadchodzi, słowo/obraz terytoria, 2023Pavis Patrice, Słownik terminów teatralnych, Ossolineum, 1993
eResources addresses	

Example issues/ example questions/ tasks being completed	
Work placement	Not applicable

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