University of Gdańsk

Subject card

Subject name and code	Performing arts and contemporary challenges - Workshop, PG_00201856		
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 Pastuszak	
	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 aim of this course is to acquaint students with a range of trends and phenomena noticeable in recent theatrical plays as a reaction to various problems and challenges posed by modernity in its broadest sense. Students will acquire knowledge on the influence of the socio-cultural context on the content, shape and function of contemporary theatre performances and related forms.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ZKWSSMU2_W05] Knows in-teapth terminology in the field of art sciences.	Students will be familiar with the terminology of the arts sciences at an extended level, with particular reference to acting techniques and methods of working on stage body language.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task
[ZKWSSMU2_W10] Has structured knowledge of development trends and dilemmas of contemporary civilization occurring in the area of contemporary performing arts.	The student has a structured and in-depth knowledge of the most important phenomena in the field of performing arts related to actor training techniques and stage movement, especially the social engagement of theatre, performance in media society and stage editorials of contemporary issues.	[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.	The student is ready to fulfil obligations related to the social function of performing arts in the context of developing and critically analysing scenic body language.	[SK1] oral statement/conversation/ discussion [SK8] observation of student's independent or team work
[ZKWSSMU2_U03] Is able to critically analyze various forms of performing arts based on different methods and theoretical approaches.	Students will be able to critically analyse different acting techniques and methods of working on scenic body language as a response to contemporary challenges on the basis of different methods and theoretical approaches.	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task [SU6] demonstration of practical skills
[ZKWSSMU2_W04] Has in-depth knowledge of the connections between art sciences and management and quality sciences, and is also aware of the problems and research opportunities arising from the connection of these areas.	The student has an in-depth knowledge of the relationship between scenic body language and the arts sciences, as well as the relationship between theatre production and management and quality sciences, and is aware of the problems and research opportunities arising from the link between these areas.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task

Subject contents

Social tasks of contemporary theatre (e.g. community theatre, theatre in a pedagogical, animating, re-socialising function, etc.).Forms and tasks of engaged art (e.g. guerilla theatre, The Theatre of the Oppressed), alternative theatre, critical theatreTheatre and art collectivesFreedom of artistic expression and cultural policyContemporary issues in performing arts (e.g. globalisation, pop culture, post-humanism, ecology, feminism, terrorism, refugeeism, etc.) Identity issues of the human individual and community in theatre (e.g. documentary theatre, Playback Theatre)Scenic presence of the other, the alien, the excluded (e.g. theatre of the disabled, deaf theatre, therapeutic theatre, minority theatre) Theatre as an art laboratory: aesthetic changes in contemporary performing artsTheatre in a media society, intermediality of the performing arts

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
completion of a credit work - presentation related to the subject of the course	80.0%	50.0%
attendance and active participation in classes	80.0%	50.0%

Recommended reading

Basic literature

Fischer-Lichte E., Estetyka performatywnosci, tłum. M. Borowski i M. Sugiera, Krakow 2008.

Lehmann H.-T., Teatr postdramatyczny, tłum. D. Sajewska i M. Sugiera, Krakow 2004.
Limon J. (red.), Zukowska A. (red.), Amalgamaty sztuki: Intermedialne uwikłani teatru, Gdansk 2011 (albo wyd. ang.: Theatrical Blends, Gdansk 2010).
Pavis P., Współczesna inscenizacja. Zrodła, tendencje, perspektywy, tłum. P. Olkusz, Warszawa 2011.

	Supplementary literature	Aston E., An Introduction to Feminism and Theatre, London 1995. Balme C. B., The Theatrical Public Sphere, Cambridge 2014. Bielanska A., Teatr ktory leczy, Krakow 2005. Boal A., Theater of the Oppressed, New York 1993. Bodzioch-Bryła B. (red.), Szczepaniak R. (red.), Wałczyk K. (red.), Globalizacja w kulturze. Upowszechnienie czy uproszczenie? Krakow 2010. Borkowska M. (red.), Akademia Ruchu. Miasto. Pole akcji, Wydawnictwo Czarne 2006. Carlson M., The Haunted Stage, Ann Arbor 2003. Case S.-E., Feminism and Theatre, New York 1988. Dixon S., Digital Performance, Cambridge 2015. Godlewska-Byliniak E. (red.), Lipko-Konieczna J. (red.), Odzyskiwanie obecnosci. Niepełnosprawnosc w teatrze i performansie, Warszawa 2017. Gołaczynska M., Mozaika współczesnosci. Teatr alternatywny w Polsce po roku 1989, Wrocław 2002. Grenda M., Praktyki oporu współczesnego teatru alternatywnego na przykładzie działan artystycznych i pozateatralnych Fundacji Barak Kultury, Przeglad Kulturoznawczy 41.3 (2019). Guderian-Czaplinska E. (red.), Godlewski S. (red.), Kolektywy teatralne, artystyczne i badawcze, Warszawa 2018. Kluszczynski R., Sztuka interaktywna. Od dzieła-instrumentu do interaktywnego spektaklu, Warszawa 2010. Kluzowicz J., Dostrzec innego. Sztuka współczesna jako przestrzen nieformalnej edukacji dorosłych, na przykładzie działan teatrow, Edukacja Dorosłych nr 2 (77) (2017), 87-99. Kluzowicz J., Teatr codziennosci. Animacyjne i samokształcace funkcje tworczosci Alvisasa Hermanisa i Stefana Kaegiego, Krakow 2017. Korzeniowska-Bihun A. (red.), Współczesny dramat i teatr wobec wojny, przemocy i uchodzctwa, Warszawa 2018. Kwasniewska M., Pytanie o wspolnote. Jerzy Grzegorzewski i Jan Klata, Krakow 2016. Lavery C., Introduction: Performance and Ecology: What Can Theatre Do? Green Letters: Studies in Ecocriticism 20.3 (2016), 229-236 (takze pozostałe artykuły z tego numeru). Lewkowicz I. (red.), Piasecka A. (red.), Terapia i teatr. Wokoł tematyki teatru dla niepełnosprawnych, Łodz 2006. Leyko M. (red.), Bartosiak M. (red.), Kulturowe konteksty dramatu współczesnego, Krakow 2008. Molicka R., Schejbal M., Teatr i terapia. Proces artystyczny proces grupowy, Bielsko-Biała 2006. Ostrowska J., Tyszka J., Szkice o teatrze alternatywnym, Poznan 2008. Partyga E. (red.), Morawski P. (red.), Niebezpieczne zwiazki. Dramat, teatr i kultura popularna, Warszawa 2010. Plata T. (red.), Strategie publiczne, Strategie prywatne. Teatr polski 1990-2005, Warszawa 2006. Przastek D., Polityki kulturalne a wolnosc wypowiedzi artystycznej w Polsce w latach 1989-2015, Warszawa 2017. Rokem F., Wystawianie historii, tłum. M. Sugiera i M. Borowski, Krakow 2010. Schechner R., Guerrilla Theatre: May 1970, The Drama Review 14.3 (1970), 163-168. Shaughnessy N., Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice, Basingstoke 2012. Sikorski W., Sikorska A., Od teatru pedagogicznego do teatru terapeutycznego, 2019. Wachocka E. (red.), Intymne prywatne publiczne, Katowice 2015. Wachocka E. (red.), Fox D. (red.), Głowacka A. (red.), Teatr historii lokalnych w Europie Srodkowej, Katowice 2015. Wilk K., Obecnosc sztuki teatralnej w codziennosci zycia społecznego, Katowice 2015.
	eResources addresses	

Example issues/ example questions/ tasks being completed	Social tasks of contemporary theatre (e.g. community theatre, theatre in a pedagogical, animating, re-socialising function, etc.).Forms and tasks of engaged art (e.g. guerilla theatre, The Theatre of the Oppressed), alternative theatre, critical theatreTheatre and art collectivesFreedom of artistic expression and cultural policyContemporary issues in performing arts (e.g. globalisation, pop culture, post-humanism, ecology, feminism, terrorism, refugeeism, etc.) Identity issues of the human individual and community in theatre (e.g. documentary theatre, Playback Theatre)Scenic presence of the other, the alien, the excluded (e.g. theatre of the disabled, deaf theatre, therapeutic theatre, minority theatre) Theatre as an art laboratory: aesthetic changes in contemporary performing artsTheatre in a media society, intermediality of the performing arts
Work placement	Not applicable

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