

Subject card

Subject name and code	Baroque and Enlightenment - Seminar, PG_00211259						
Field of study	Theatre Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2026/2027		
Education level	Bachelor'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	2		ECTS credits		3.0		
Learning profile	academic		Assessment form		exam		
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 Kąkol				
	Teachers						
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		2.0		43.0	75
Subject objectives	The student acquires knowledge of theater and popular drama of the Baroque and Enlightenment eras (French, Italian, German, Spanish, Russian, Scandinavian). He develops the ability to analyze and interpret a dramatic text. One learns to understand the basic forms used by the theater of the Enlightenment era in various European countries.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOTL3_U01] Is able to search, analyze, evaluate and select information using spoken and written sources in the field of performing and visual arts.	is able to search, analyze, evaluate and select information using spoken and written sources in the field of knowledge about Baroque and Enlightenment theater	[SU4] test/exam - oral or written
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	is able to recognize various forms of performing arts from the Baroque and Enlightenment eras and select appropriate methods and tools for their analysis and interpretation	[SU4] test/exam - oral or written
	[WOTL3_U06] Is able to recognize various genres and dramatic conventions and select appropriate methods and tools for the analysis and interpretation of dramatic works.	is able to recognize various dramatic genres and conventions from the Baroque and Enlightenment eras and select appropriate methods and tools for the analysis and interpretation of dramatic works	[SU4] test/exam - oral or written
	[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	is prepared to use his knowledge of Baroque and Enlightenment theater to solve cognitive problems	[SK4] test/exam - oral or written
	[WOTL3_W02] Has in-depth knowledge of theater history.	Has a structured detailed knowledge of the history of Baroque and Enlightenment theater	[SW4] test/exam - oral or written
	[WOTL3_W07] Has in-depth, detailed knowledge of the history and theory of drama in its connection with theater.	has a structured detailed knowledge of the history and theory of Baroque and Enlightenment drama in its relation to theater	[SW4] test/exam - oral or written
Subject contents	Spanish theater of the Golden Age (public, court and religious theater; playwrights: Lope de Vega, Tirso de Molina, Pedro de la Barca). Classical French drama. The influence of Molière, Corneille, Racine on the art of drama and theater taking shape in the 18th century. The diversity of Voltaire's dramas. The multi-genre and revolutionary comedy of P. Beaumarchais. Carlo Goldoni and the renewal of dell'arte comedy, proposals and disputes with C. Gozzi. Opera - P. Metastasio. Theorists of drama and theater - A. F. Riccoboni and D. Diderot. The birth of national theaters in Denmark, Russia, Germany. German theater of the period of "storm and thrust" (F. Schiller).		
Prerequisites and co-requisites	the student must obtain credit for the subjects: Antiquity, Medieval and Renaissance; in exceptional cases, the instructor may waive this rule The condition for taking the exam is passing the exercises in this subject.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	oral or written examination	50.0%	80.0%
	attendance	80.0%	20.0%
Recommended reading	Basic literature Pedro Calderon de la Barca, Życie snem ; Książę Niezłomny, przeł. E.Boye, J. Słowacki, oprac. B. Baczyńska, Wrocław 2003; Lope de Vega, Nowa sztuka pisania komedii w dzisiejszych czasach. Przedstawiona Akademii w Madrycie, przeł. wstęp i oprac. U. Aszyk, Gdańsk 2008; Moliere, Wybór komedii, przeł. B. Korzeniewski, oprac. J. Pawłowiczowi, Wrocław 2001; Racine J., Andromacha; Berenika; Fedra, przeł. M. Wroncka, K. Brończyk, A. Międzyrzecki, oprac. Barbara Sosień, Wrocław 1997; Goldoni C., Sprytna wdówka; Zakochani, przeł. Z. Jachimecka, wstęp i obj. M. Brehmer, Wrocław 1951; Diderot D., Pisma estetycznoliterackie, przeł. M. Dębowski, J. Kott, E. Rządowska, A. Siemek, wstęp i oprac. Marek Dębowski, Gdańsk 2008; Beaumarchais, Wesele Figara, przeł. i wstępem opatr. T. Żeleński (Boy), Warszawa 1959; Schiller F., Zbójcy, przeł. F. Konopka, oprac. Olga Dobijanka-Witczakowa, wyd 3, Wrocław 1986; Holberg L., Jeppe ze Wzgórza i inne sztuki, przekł., oprac i postł. Maria Sibińska, Gdańsk 2004 Noverre J.G., Teoria i praktyka tańca prostego i komponowanego, sztuki baletowej, muzyki, kostiumu i dekoracji, przeł. i oprac. I. Turska, Wrocław 1959; Riccoboni A.F., Sztuka teatru, przeł. i oprac. M. Dębowski, Gdańsk, 2005; Sabbatini N., Praktyka budowania scen i machin teatralnych; przekł. i oprac. A. Kasprzak, wstęp B. Judkowiak, Gdańsk 2008;		

	Supplementary literature	Nicoll A., Dzieje dramatu. Od Ajschylosa do Anouilla, tłum. H. Krzeczowski [i inni], t.1-2, Warszawa 1975; Nicoll A., Dzieje teatru, tłum. A. Dębicki, Warszawa 1974. Bertold M., Historia teatru, przeł. D. Żmij-Zielińska, Warszawa 1980; Historia teatru, pod red. J.R. Browna, przeł. H. Baltyn-Karpińska, Warszawa 1999;
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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