

Subject card

Subject name and code	Musical Theatre and Film: Motifs, Contexts, Transformations, PG_00176449						
Field of study	Cultural Studies						
Date of commencement of studies	October 2024		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
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							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Grzegorz Piotrowski				
	Teachers		Barbara Pitak-Piaskowska				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	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		18.0	50
Subject objectives	General objective: To familiarize the audience with the history of the musical a native American theatre genre. Specific objectives: To familiarize the audience with the origins, fate and structure of the genre and the ways of including music in the dramatic action of musical performances. The course also aims to draw attention to the process of a clear departure in the musical from light, easy and pleasant topics towards current social problems. The musical will be treated here as a cultural text that can carry an important message. The classes will include multimedia presentations and fragments of music and film recordings. The primary objective is to expand basic knowledge about the musical. Thanks to an in-depth analysis of the history and development of the genre, the audience will acquire knowledge about the subsequent stages of the creation of the musical, will be able to define and interpret this genre its structure and characteristics. During the classes, they will analyze its development in the socio-cultural context. Participants will be able to provide a definition of the musical and distinguish its characteristic features, while being able to recognize and distinguish the specificity of productions from a selected period. They will also be able to name the most popular creators of the genre and the main works that contributed to its development.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULL3_U06] Student prepares written papers in Polish and a chosen foreign language on issues related to culture and art, based on various sources and current literature in the field.	The student prepares essays about musical.	[SU3] text preparation/written work
	[KULL3_U07] Student prepares oral presentations and discussions on topics related to culture and art, including collaborative work within a team.	The student prepares oral presentations about musical.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[KULL3_K03] Student correctly identifies and resolves problems related to the cultural studies profession, whether specializing in cultural criticism and popularization, cultural animation, or electronic media culture and website editing.	The student identifies problems related to musical as a cultural phenomenon.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work
	[KULL3_U01] Student conducts searches, analyzing, evaluating, and selecting information using various media while respecting intellectual property.	The student searches for information about the musical.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work
	[KULL3_W04] Student has general knowledge about social, philosophical, and historical issues that form the foundation for reflection on culture and art.	The student has knowledge about social and cultural contexts of the musical.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[KULL3_W05] Student has specific knowledge in the areas of cultural anthropology, cultural history, popular culture, indigenous cultures, regional studies, museum studies, and religion. Additionally, they have specialized knowledge in a chosen professional field.	The student has structured knowledge of the musical.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
Subject contents	1. Burlesque, extravaganza, minstrel show, revue, vaudeville discussion of typical forms of American entertainment at the turn of the 19th and 20th centuries, which directly contributed to the creation of the musical. George M. Cohan the man who owned Broadway. The work of the so-called father of American musical comedy. 2. The beginnings of the musical theatre: the work of Florenz Ziegfeld on Broadway, discussion of the phenomenon of the revue The Ziegfeld Follies (1907-1931) and the production Ship of Comedians (1927/1951). 3. When Broadway came to Hollywood, film musical productions of the Great Depression. 4. Oklahoma! (1943/1955); the so-called integrated musical and the work of Richard Rodgers and Oscar Hammerstein II. 5. West Side Story (1957/1961); Jerome Robbins and his choreography. 6. Singin' in the Rain (1952); the self-reflexivity of the musical. 7. Hair (1967/1979); American counterculture, the musical in the face of political and social issues. 8. Chicago (1977/2004); the musical work of Bob Fosse. 9. Cabaret (1966/1972); the grotesque and the aesthetics of ugliness. 10. Sunday in the Park with George (1984), Stephen Sondheim and the conceptual musical. 11. All That Jazz (1979); The Limits of Autobiography: The Film Musical and the Myth of the Creator. 12. RENT (1994/2005) and Tic, Tic... Boom! (2021); from autobiography to a generational voice - about the genre in a comparative perspective. 13. La La Land (2016); dancing with the past, or a dialogue with a classic musical. 14. The voice of an immigrant on Broadway: In the Heights (2005/2021), Hamilton (2015/2020) and the work of Lin-Manuel Miranda. 15. Two stories, one Oz: The Wizard of Oz (1939) and Wicked (2003/2025).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in discussions	51.0%	40.0%
	Presentation	51.0%	60.0%

Recommended reading	Basic literature	Marek Bielacki, <i>Musical. Geneza i rozwój formy dramatyczno-muzycznej</i>. Łódź 1994. Marek Gołębiowski, <i>Musical amerykański na tle kultury popularnej USA</i>, Warszawa 1989. <i>Musical. Poszerzanie pola gatunku</i>, pod red. J. Maleszyńskiej, J. Roszak i R. Koschanego, Poznań 2013. <i>Republika musicali. Historia gatunek interpretacje</i>, pod red. J. Maleszyńskiej, J. Roszak i R. Koschanego, Poznań 2020. <i>Musical i historia</i>, pod red. J. Maleszyńskiej, J. Roszak i R. Koschanego, Poznań 2023 <i>Mit-literatura-polityka. Źródła tematów musicali</i>, pod red. J. Maleszyńskiej, J. Roszak, R. Koschany, Wydawnictwo Naukowe UAM, Poznań 2024. Barbara Pitak-Piaskowska, Let the Sunshine In musical Hair wciąż aktualny?, [w:] <i>Kontrkultura motywy, manifestacje, dziedzictwo</i>, pod red. A. Węclawiak, Europejskie Stowarzyszenie Kulturoznawcze, Poznań 2018, s. 147-163.
	Supplementary literature	Barbara Pitak-Piaskowska, <i>Amerykański musical teatralny i filmowy w zwierciadle groteski</i>, Instytut Kultury Popularnej, Poznań 2020. Barbara Pitak-Piaskowska, <i>Imigracyjna tożsamość Ameryki w zwierciadle musicalu</i>, Społeczeństwo. Edukacja. Język 2018, t. 7, s. 87-98. Marek Hendrykowski, <i>Kinemy w Kabarecie</i>, Przestrzenie Teorii 2012, nr 17, s. 79-88. Dorota Skotarczak, <i>Historia amerykańskiego musicalu filmowego</i>, Wrocław, 2002. John Kenrick, <i>Musical Theatre: a History</i>, New York 2008. The above reading list is indicative and may be subject to modifications during the semester. It is implemented depending on the planned time for reading within the subject. The final scope of readings is determined by the instructor at the beginning of the class, with the possibility of adjusting it during the course.
	eResources addresses	
Example issues/ example questions/ tasks being completed	What are the genre determinants of a musical?	
Work placement	Not applicable	

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