

Subject card

Subject name and code	History of musical theatre (from the 19th century to the present day), PG_00176990						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		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	1		Language of instruction		Polish		
Semester of study	2		ECTS credits		2.0		
Learning profile	practical		Assessment form				
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 Maksymowicz				
	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		18.0	50
Subject objectives	The aim of the course is to familiarize students with the most important events in the history of musical theatre from the 19th century to the present day. The student will acquire systematic knowledge about the development of key movements and theoretical concepts regarding the function and role of music in musical performances. They will become acquainted with basic terms and research methods in theatre studies, musicology, performance studies, and literary studies, with particular focus on the correspondence of the arts, encompassing the relationship between music and theatre. The student will develop the ability to identify the characteristic features of musical theatre productions and to relate them to the socio-cultural contexts of different historical periods.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	The student possesses detailed knowledge of the most important movements in the history of musical theatre.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work
	[WOFKAL3_W04] He/she has a well-organized knowledge of the relationship between cinema and the visual arts, music, literature and theatre.	The student is able to identify staging conventions and accurately place them within the artistic currents of musical theatre.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW3] text preparation/written work [SW5] implementation of a problem task
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	The student is familiar with basic research methodologies in the study of musical theatre and understands the relevant terminology.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[WOFKAL3_U20] He/she has the ability to prepare written works in Polish or a foreign language of various forms, purposes, lengths and styles, using basic theoretical approaches, sources, footnotes, as well as professional terminology.	The student is able to recognize and interpret the basic staging methods and styles of musical theatre, using terminology from theatre studies and musicology.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU5] implementation of a problem task [SU8] observation of student's independent or team work
Subject contents	History of Musical Theatre (from the 19th Century to the Present Day): • <i>Der Freischütz</i> by Carl Maria von Weber the first truly Romantic opera • Italian opera in the early 19th century. <i>Bel canto</i> • Operatic inspirations in Polish Romantic drama: Mickiewicz, Krasiński, and Słowacki • Giuseppe Verdi • Stanisław Moniuszko • The music drama of Richard Wagner • Not so serious: the beginnings of operetta Jacques Offenbach • Viennese operetta • Music as entertainment: Gilbert and Sullivan • Is realism possible in musical theatre? <i>Verismo</i> opera • Space, body, and movement: Émile Jaques-Dalcroze and Adolphe Appia • Jazz, revue, and musical • Music in dramatic theatre • Contemporary opera and musical		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Oral or written examination	51.0%	70.0%
	Active participation in classes	80.0%	30.0%

Recommended reading	Basic literature	• Adorno Theodor W., <i>Filozofia nowej muzyki</i>, przeł. F. Wayda, Warszawa 1974 • Appia Adolphe, <i>Dzieło sztuki żywej i inne prace</i>, wyb. Janina Hera, wstęp Jan Kosiński, Warszawa 1974 • Bielacki Marek, <i>Musical. Geneza i rozwój formy dramatyczno-muzycznej</i>, Łódź 1994 • Gołąb Maciej, <i>Próba definicji fonosystemu przedstawienia teatralnego. Na przykładzie TIS MW2 Bogusława Schaeffera</i>, <i>Pamiętnik Teatralny</i> 2003, z. 3-4 • Grabska Justyna, <i>Czym jest muzyka w teatrze?</i>, <i>Kwartalnik Teatralny</i> 2002, nr 2 • Grun Bernard, <i>Dzieje operetki</i>, Kraków 1974 • Guczalski Krzysztof, <i>Znaczenie muzyki, znaczenia w muzyce: próba ogólnej teorii na tle estetyki</i> Susanne Langer, Kraków 2002 • Karpiński Maciej, <i>Życie i śmierć na Broadwayu</i>, Warszawa 1991 • Komorowska Małgorzata, <i>Muzyka zamiast teatru</i>, <i>Ruch Muzyczny</i> 2010, nr 13 • Komorowska Małgorzata, <i>Teatry muzyczne drugiej Rzeczypospolitej</i>, Warszawa 1997 • Komorowska Małgorzata, <i>Za kurtyną lat: polskie teatry operowe i operetkowe 1918-1939</i>, Warszawa 1997 • Losiak Robert, <i>Doświadczenie odbioru muzyki w świetle fenomenologii percepcji Mauricea Merleau-Pontyego</i>, <i>Muzyka</i> 2005, nr 1 • Mikołajczyk Jacek, <i>Musical nad Wisłą. Historia musicalu w Polsce w latach 1957-1989</i>, Gliwice 2010 • Muzyczność, wizualność, performatywność. <i>Studia z pogranicza muzyki, filmu i teatru</i>, red. Robert Cieślak, Toruń 2013 • Pabjan Barbara, <i>Specyfika fonosfery Teatru Laboratorium Jerzego Grotowskiego</i>, <i>Pamiętnik Teatralny</i> 2003, z. 3-4 • Salabar Piotr, <i>Symbioza muzyki i dramatu, czyli kompozytor w teatrze</i>, <i>Estetyka i Krytyka</i>, 2007, nr 1 • Wagner Gottfried, <i>Nie będziesz miał bogów cudzych przede mną</i>. Ryszard Wagner pole minowe, Kraków 2014 • Wagner Richard, <i>O zastosowaniu muzyki w dramacie [w:] Ciało i ponowoczesność. W kręgu sztuki</i>, red. W. Dittrich, Gdańsk 2017
	Supplementary literature	• Donington Robert, <i>Opera and its symbols</i>, Yale University Press, New Haven & London 1990 • Gurgul Monika, <i>Historia teatru i dramatu włoskiego, t. II: Od XIX do XXI wieku</i>, Kraków 2008 • <i>Kultura dźwięku. Teksty o muzyce nowoczesnej</i>, wyb. i red. Christoph Cox, Daniel Warner, Gdańsk 2010 • Lorkowska Halina, <i>Z życia muzycznego Poznania. Muzyka w Teatrze Polskim w Poznaniu 1875-1920</i>, Poznań 2005 • Maciaszyk Joanna, <i>Ariadna i Sinobrody czyli operowa gra z mitem</i>. Toruń 2012 • Maksymowicz Piotr, <i>Ciało i dźwięk w spektaklach Jerzego Grotowskiego a muzyka ponowoczesna [w:] Ciało i ponowoczesność. W kręgu sztuki</i>, red. W. Dittrich, Gdańsk 2017
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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