

Subject card

Subject name and code	The gallery of conventions and performance forms, PG_00177267						
Field of study	Creative Writing						
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	academic		Assessment form				
Conducting unit	Division of Literary Theory and Art Criticism -> Institute of Polish Philology -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Anna Reglińska-Jemioł				
	Teachers						
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	The student learns the basic categories defining individual theatrical forms and stage conventions, e.g. based on specific examples of dramas/theatrical performances. Deepens knowledge of the specifics of theatrical language. The student is able to recall the basic terms of the concepts of theatrical conventions based on examples from the history of theatre and performance forms (e.g. body, decoration, acting, illusion, staging, convention, stage space, stage-spectator relationship, theatricality). Comparison of historically changing theatrical and performance forms is to make him/her aware of their dependence on non-artistic factors, such as the system of exercising power, social structure, cultural conventions (including media conventions of presentation, language conventions, etc.) The student has basic knowledge of the structure of a theatrical work, a performance in the context of other fields of art (visual arts, music, etc.)						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_W04] Knows and understands at an advanced level selected works in the field of the history of Polish and universal literature and art, guided by the criteria of literary studies, in particular the history of literature.	The student has knowledge of the connections between the history of performance conventions and literary studies, as well as art and media studies (also due to the dominant role of literature in the theatre of the 17th-19th centuries). Is able to characterize theatrical phenomena (including dramas) as determinants of the prevailing stage convention. Is also aware of the dependence of performance conventions prevailing in a given era on cultural and social conditions.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[SKPL3_K02] Is ready to confront and verify the assessment of his own and other artistic, critical and applied works based on substantive opinions of specialists, including those in the field of literary studies.	The student knows the scope of his/her knowledge of theatre forms and stage conventions. He/she understands the need to learn and constantly develop his/her qualifications as a researcher of transformations of stage conventions, traces of which he/she finds in contemporary dramatic works and performances.	[SK2] presentation/project/paper/report [SK5] implementation of a problem task
	[SKPL3_U04] Is able to use methods and theories, especially from the field of literary studies, to analyze and interpret cultural texts.	The student is able to use terminology related to historically changing models of theatre, types of performances and stage conventions. Has structured knowledge of the methodology of research on historical transformations of performance conventions and their development trends. Is able to verify judgments regarding the cultural function of analysed performances in a given period.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
Subject contents	The issues of the classes are connected with the review of selected (historically changing) forms of theatre and performance conventions, as well as selected staging concepts (taking into account, for example, the organization of the stage space, scenographic solutions, or acting). The classes are an author's program, so the detailed content depends on the person leading them and takes up various topics - but always in the context of the main theme: the gallery of conventions and performance forms.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes, systematic preparation of tasks indicated by the instructor in oral and/or written form	51.0%	60.0%
	Submission of work in the form of a prepared portfolio on topics covered in class or passing a colloquium on the topics covered in class or a written study of a topic chosen by the instructor.	51.0%	40.0%

Recommended reading	Basic literature	Each time at the beginning of the semester, the instructor establishes a set of items used during classes. They can also choose texts from outside this list. Literature used during classes: <i>Historia teatru</i>, edited by John Russell Brown, translated by H. Baltyn-Karpińska, Warsaw 1999 (selected chapters). D. Kosiński, <i>Teatr polskie. Historia</i>. Warsaw 2010 (selected chapters). B. Król-Kaczorowska, <i>Teatr dawnej Polski. Budynki. Dekoracje</i>. Kostiumy, Warsaw 1971. J. Limon, <i>Między niebem a sceną. Przestrzeń i czas w teatrze</i>, Gdańsk 2002. Here is the chapter: <i>Tworzywa i konteksty</i>. P. Pavis, <i>Słownik terminów teatralnych</i>, preface by A. Ubersfeld, translated, ed. and supplemented by S. Świontek, Wrocław 1998. J.-M. Pradier, <i>The Body of the Spectacle. Ethnoscenology of the Performing Arts</i>, translated by K. Bierwaczzonek, Warsaw 2012, Modern Theatre Thought. Here chapters: <i>Matter of Passion and chapter</i> : The Dissecting Table, Body and Emotion. Problems of Theory of Drama and Theatre, selected and edited by J. Degler, Wrocław 1988 (and later editions) Here: Part III: The Art of Theatre. D. Ratajczakowa, <i>Gallery of spectacular, theatrical and dramatic genres</i>, Poznań 2015. Z. Strzelecki, <i>Scenographic Conventions from Antiquity to the Present Day</i>, Warsaw 1973.
	Supplementary literature	Supplementary: M. Berthold, <i>Historia teatru</i>, transl. D. Żmij-Zielińska, Warsaw 1981 (selected chapters). Ch. Blame, <i>Introductory Studies on Theatre</i>, transl. W. Dudzik and M. Leyko, Warsaw 2005, Modern Theatre Thought. P. Pavis, <i>Współczesna instytucja. Źródła, tendencje, perspektywy</i>, transl. P. Olkusz, Warsaw 2011, Modern Theatre Thought. Z. Raszewski, <i>Krótką historią teatru polskiego</i>, Warsaw 1977. Sample source texts: Joseph Furtenbach, <i>O budowa teatrów</i>, ed. Z. Raszewski, Gdańsk 2009, <i>Theatroteka</i>, vol. 13. Carlo Goldoni, <i>Teatr komediowy</i>, ed. J. Dygul, Gdańsk 2011, <i>Theatroteka</i>, vol. 19. Franz Lang, <i>On Stage Action</i>, translated and commented by J. Zaborowska-Musiał, introduction by B. Judkowiak, Gdańsk 2010, <i>Theatroteka</i>, vol. 18. Antoine François Riccoboni, <i>The Art of Theatre</i>, edited by M. Dębowski, Gdańsk 2005, <i>Theatroteka</i>, vol. 3. Max Reinhardt, <i>On Theatre and the Actor</i>, edited by M. Leyko, Gdańsk 2004, <i>Theatroteka</i>, vol. 2. Niccolò Sabbatini, <i>The Practice of Building Stages and Theatre Machines</i>, edited by B. Judkowiak, Gdańsk 2008, <i>Theatroteka</i>, vol. 8. Oskar Schlemmer, <i>The Experimental Stage of the Bauhaus</i>. Selected writings, edited by M. Leyko, Gdańsk 2010, <i>Theatroteka</i>, vol. 17. Richard Wagner, <i>Dramaturgy of the opera</i>, translated by M. Kasprzyk, edited by A. Igielska and K. Kozłowski, Gdańsk 2009, <i>Theatroteka</i>, vol. 15.
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	Due to the authorial nature of the curriculum (which depends entirely on the instructor), the content presented may each time address different issues, always based on an overview of selected performance conventions, forms and theatre genres. The subject of detailed analysis may be, for example: a performance as a model of a cultural performance, the specificity of selected theatre genres (e.g. dramatic-musical), "games" with history and tradition in the world of performances.	
Work placement	Not applicable	

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