

Subject card

Subject name and code	History of Musical Theatre (From Antiquity to Enlightenment Opera), PG_00177295						
Field of study	Theatre 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		3.0		
Learning profile	academic		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	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		43.0	75
Subject objectives	The aim of the course is to familiarize students with the most important events in the history of musical theatre from antiquity to the Enlightenment. The student will acquire systematic knowledge about the development of the main trends and theoretical concepts concerning the function and role of music in musical performances. They will learn the basic terms and research methods of theatre studies, musicology, performance studies, and literary studies, with particular attention to the correspondence of the arts and the relationship between music and theatre. The student will develop the ability to identify the characteristic features of musical theatre productions and will be able to relate them to the socio-cultural context of different historical periods.						

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.	The student is able to find and interpret information related to the history of musical theatre.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_U08] Is able to use theoretical approaches, research paradigms and professional terminology in the field of cultural sciences, in particular in anthropological and performative terms.	The student is familiar with basic research methodologies in the study of musical theatre and understands the relevant terminology.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written [SU8] observation of student's independent or team work
	[WOTL3_W09] Has structured general knowledge about culture, in particular its anthropological and performative dimensions.	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 [SW5] implementation of a problem task
	[WOTL3_U03] Is able to recognize various forms of performing arts and select appropriate methods and tools for their analysis and interpretation.	The student is able to identify staging conventions and accurately place them within the artistic currents of musical theatre.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[WOTL3_K01] Understands the need to constantly deepen and update professional qualifications in the field of theater knowledge, especially active monitoring of current theater life in the country and abroad and reading the latest publications devoted to theater.	The student knows where to obtain information useful for deepening their knowledge of musical theatre.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written [SK5] implementation of a problem task [SK8] observation of student's independent or team work
Subject contents	History of Musical Theatre (from Antiquity to Enlightenment Opera): • Concepts and research methods in musical theatre studies. Periodization of the history of musical theatre • Music in the theatre of ancient Greece and Rome • Music in medieval and Renaissance theatre • The Florentine Camerata. <i>Dramma per musica</i> • Roman, Venetian, and Neapolitan opera • A dark chapter in opera history the castrati • 17th- and 18th-century theories of music and theatre: Descartes <i>The Passions of the Soul</i>, Johann Matthesons <i>Der vollkommene Capellmeister</i>, Pietro Metastasio, operatic reforms of Apostolo Zeno and Christoph Willibald Gluck • An alternative path: the French <i>ballet de cour</i>, <i>comédie-ballet</i>, and <i>tragédie lyrique</i> • Peripheral forms of 17th- and 18th-century musical theatre: <i>zarzuela</i>, <i>masques</i>, <i>vaudeville</i>, ballad opera. <i>The Beggars Opera</i> • Great debates of the 18th century: the <i>buffonists</i> and <i>anti-buffonists</i>, the <i>Piccinnists</i> and <i>Gluckists</i> • Musical theatre in the PolishLithuanian Commonwealth: opera at the Vasa court, opera at noble courts, music in the National Theatre • Composer and librettist: Wolfgang Amadeus Mozart and Lorenzo da Ponte • Theatre and music in the face of the French Revolution		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes	80.0%	30.0%
	Oral or written examination	51.0%	70.0%

Recommended reading	Basic literature	• Bogucki Marcin, Z muzyką przez teatr, Ruch Muzyczny 2021, Nr 14 • Chomiński Józef, Wilkowska-Chomińska Krystyna, Formy muzyczne, t. 4.: Opera i dramat, Kraków 1976 • Horyzonty opery, red. D. Ratajczakowa, K. Lisiecka, Poznań 2012 • Lisiecka Katarzyna, Fuzja sztuk i horyzontów. Arystotelesowski paradygmat opery, Poznań 2019 • Marianowicz Antoni, Przetańczyć całą noc. Z dziejów musicalu, Warszawa 1979 • Mianowski Jarosław, Krzywe lustro opery, Toruń 2011 • Mika Bogumiła, Muzyka jako znak (w kontekście analizy paradygmatycznej), Lublin 2007 • Mosakowski Marek, Polityka i dyscyplinowanie widowisk: Opera w rewolucyjnej Francji w latach 1789-1794, Pamiętnik Teatralny 2023, 72(1) • Od literatury do opery i z powrotem. Studia nad estetyką teatru operowego, red. R. D. Goliańek i P. Urbański, Toruń 2010 • Ratajczak Dobrochna, Bajka o winie i wodzie. Kilka uwag o muzyce, dramacie i teatrze, Kwartalnik Teatralny 2002, nr 2 • Skowron Zbigniew, Myśl muzyczna Jeana-Jacquesa Rousseau, Warszawa 2010 • Sokalska Małgorzata, Opera a dramat romantyczny. Mickiewicz Krasiński Słowacki, Kraków 2007 • Starobinski Jean, Czarodziejki, Gdańsk 2011 • Szlagowska Danuta, Muzyka baroku, Gdańsk 1998 • Winiszewska Hanna, Drame giocoso - między opera seria a opera buffa, Toruń 2013 • Wprowadzenie do nauki o teatrze, t. I-III, wyb. i oprac. J. Degler, Wrocław 1978
	Supplementary literature	• Donington Robert, Opera and its symbols, Yale University Press, New Haven & London 1990 • Gurgul Monika, Historia teatru i dramatu włoskiego, t. II: Od XIX do XXI wieku, Kraków 2008 • Jak skomponować dramma per musica. Od Dafne do Ulisse Errante, red T. Carter i z. M. Szwejkowski, Kraków 1994 • Markiewicz Grzegorz, Opera w Polsce w latach 1635 - 1795, Łódź 2019
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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