

Subject card

Subject name and code	Polish Theatre after 1989, PG_00179055						
Field of study	Management of Artistic Institutions						
Date of commencement of studies	October 2024		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		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	practical		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Barbara Świąder-Puchowska				
	Teachers		dr Barbara Świąder-Puchowska				
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	To familiarize students with topics that will address selected elements of Polish theatre after the 1989 breakthrough, such as new brutalism, new theatre, younger talents, postdramatic theatre, documentary theatre, critical theatre, and renowned theatre. Among the directors of recent Polish theatre discussed are Krystian Lupa, Krzysztof Warlikowski, Grzegorz Jarzyna, Jan Klata, Maja Kleczewska, Monika Strzępka, Krzysztof Garbaczewski, Jakub Skrzywanek, and Weronika Szczawińska. Their work will be presented through the lens of aesthetic, social, and political transformations.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZIAL3_U04] They are capable of actively participating in debates regarding art, literature, and arts management, presenting, evaluating, and discussing various viewpoints.	Is able to actively participate in debates on latest developments in Polish theatre, presenting, evaluating, and discussing various viewpoints.	[SU1] oral statement/conversation/discussion
	[ZIAL3_U03] They are capable of communicating effectively using specialized terminology in arts studies, management and quality studies, literary studies, as well as auxiliary and related studies.	Is able to communicate effectively using specialized terminology in theatre studies.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[ZIAL3_W03] They possess detailed knowledge of specific topics within arts studies, management and quality studies, literary studies, as well as auxiliary and related studies, with a focus on practical applications in managerial and/or artistic activity.	Possesses detailed knowledge of latest developments in Polish theatre, with a focus on practical applications in managerial and/or artistic activity.	[SW1] oral statement/conversation/discussion
	[ZIAL3_K01] They are prepared for a critical assessment of their knowledge and skills; they understand the importance of ongoing learning and professional development in managerial and/or artistic activity.	Is prepared for a critical assessment of his/her knowledge of latest developments in Polish theatre and his/her skills in critically analyzing theatrical performances; understands the importance of ongoing learning and professional development in managerial and/or artistic activity.	[SK1] oral statement/conversation/discussion [SK8] observation of student's independent or team work
Subject contents	Selected phenomena in Polish theatre after 1989: <i>Młodzi zdolniejsi</i> (The younger, more talented generation), <i>Nowy teatr</i> (The New Theatre); Krystian Lupa, Krzysztof Warlikowski; Political, critical, and engaged theatre Grzegorz Jarzyna, Jan Klata, Maja Kleczewska; New Brutalism, documentary theatre; Socially sensitive theatre Jakub Skrzywanek, Teatr Powszechny, Weronika Szczawińska; Monika Strzępka.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	active participation in the classes	51.0%	30.0%
	presentation	60.0%	70.0%
Recommended reading	Basic literature	Selected literature: <i>20-lecie. Teatr polski po 1989</i> , red. D. Jarząbek, M. Kościelniak, G. Niziołek, Warszawa 2010; J. Crawley, <i>Dramaturżnicy</i> , Dialog 2017, nr 7-8; M. Gołaczyńska, <i>Mozaika współczesności. Teatr alternatywny w Polsce po roku 1989</i> , Wrocław 2002; P. Gruszczyński, <i>Młodzi zdolniejsi</i> , Dialog 1998, nr 3; R. Matyja, <i>Nieznani architekci przemian</i> , Europa. Tygodnik Idei 2008, nr 237; R. Pawłowski, <i>25 lat teatru w wolnej Polsce. Czy jest wspólnota?</i> , Gazeta Wyborcza 17.04.2014; <i>Strategie publiczne. Strategie prywatne. Teatr polski 1990-2005</i> , red. T. Plata, Warszawa 2006; O. Śmiechowicz, <i>Polski teatr po upadku komunizmu</i> . Lupa, Warlikowski, Klata, Warszawa 2018; <i>Transformacja. Dramat polski po 1989 roku. Antologia</i> , red. J. Kopciński, Warszawa 2012; B. Świader-Puchowska, <i>Prywatyzacja emocji. Teatr polski po 1989 roku</i> , Dialog 2019, nr 6; P. Gruszczyński, <i>Młodzi zdolniejsi</i> , Dialog 1998, nr 3; P. Gruszczyński, <i>Krystian Lupa: wieczne dążenie</i> , w: <i>Strategie publiczne. Strategie prywatne. Teatr polski 1990-2005</i> , red. T. Plata, Warszaw 2006; G. Niziołek, <i>Krzysztof Warlikowski: bitwa z cieniem</i> , w: <i>Strategie publiczne. Strategie prywatne. Teatr polski 1990-2005</i> , red. T. Plata, Warszaw 2006; M. Kwaśniewska, <i>Pytanie o wspólnotę. Jerzy Grzegorzewski i Jan Klata</i> , Warszawa 2016, s. 316-334; M. Mayenburg, <i>Ogień w głowie</i> , Dialog 1999, nr 7.	
	Supplementary literature	None.	
	eResources addresses		
Example issues/example questions/tasks being completed	Presentation of selected problems and phenomena in the latest Polish theatre.		
Work placement	Not applicable		

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