

Subject card

Subject name and code	Sharing Crafts. A Theatre Crafts Laboratory , PG_00179110						
Field of study	Management of Artistic Institutions						
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			English	
Semester of study	2		ECTS credits			2.0	
Learning profile	practical		Assessment form			credit	
Conducting unit	Division of Research into the Performing Arts -> Institute of English and American Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Katarzyna Pastuszek				
	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 Sharing Crafts course is an intensive series that introduces the fundamentals of practice-as-research methodology and focuses on the exploration of tools, methods and creative practices from the field of physical theater and choreography at the intersection of theory and practice. Students gain an understanding of the ways in which the actor's body exists on stage and acquire practical tools for building stage presence, working with subject matter, partnering, building movement scores and scene composition.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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.	Has detailed knowledge of selected issues in art sciences and auxiliary and related sciences, oriented to practical applications in artistic activity (with particular emphasis on theater practice).	[SW1] oral statement/conversation/discussion [SW5] implementation of a problem task
	[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.	Able to communicate using specialized terminology from the arts and ancillary and related sciences, with particular emphasis on terminology that supports the theater craft.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task
	[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.	He is ready to critically evaluate his knowledge and skills; he understands the need for continuous training and professional development in artistic activity (with particular emphasis on theater practice).	[SK1] oral statement/conversation/discussion [SK8] observation of student's independent or team work
	[ZIAL3_U04] They are capable of actively participating in debates regarding art, literature, and arts management, presenting, evaluating, and discussing various viewpoints.	Able to take part in a debate on the arts, with particular emphasis on performing arts and theater crafts: present and evaluate different positions and discuss them.	[SU1] oral statement/conversation/discussion [SU5] implementation of a problem task [SU8] observation of student's independent or team work
Subject contents	1. Introduction to physical theatre. 2. Basic terminology used in physical theatre. 3. Basic principles of actor training. 4. Stage presence - techniques for building presence. 5. Movement score and composition. 6. Working with an object. 7. Writing on stage and documentary theater. 8. New technologies in theatrical practice. 9. Actor/performer ethos and the concept of contract in theater practice.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	oral test	60.0%	30.0%
	practical presentation	60.0%	70.0%

Recommended reading	Basic literature	D. Donnellan, <i>Aktor i cel</i>, PWST im. Ludwika Solskiego w Krakowie, Kraków 2009. U. Hagen, H. Frankel, <i>Szacunek dla aktorstwa</i>, Wydawnictwo Biblioteki PWSFTviT, Łódź 2015. S. Meisner, D. Longwell, intr. S. Pollack, <i>Sanford Meisner on Acting</i>, Vintage Books, New York 1987. V. Spolin, <i>Improvisations for the Theatre</i>. Third Edition, Northwestern University Press, Evanston, Illinois 1999. K. Stanisławski, <i>Praca aktora nad sobą. Dziennik ucznia</i>, PWST im. L. Solskiego w Krakowie, Kraków 2010. K. Stanisławski, <i>Praca aktora nad rolą</i>, PWST im. L. Solskiego w Krakowie, Kraków 2011. S. Brook, <i>Podręcznik dla aktorów</i>, Wydawnictwo Wojciech Marzec, Warszawa 2012. L. Cohen, <i>The Lee Strasberg notes</i>, Rotledge, 2010. Bogart, Anne, and Tina Landau. <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i>. Theatre Communications Group, 2005. Buckwalter, Melinda. <i>Composing While Dancing: An Improvisers Companion</i>. The University of Wisconsin Press, 2010. Burrows, Jonathan. <i>A Choreographers Handbook</i>. Routledge, 2010. Cooper Albright, Ann. <i>Taken by Surprise: A Dance Improvisation Reader</i> Wesleyan University Press, 2003. Johnson, Darla. <i>The Art of Listening: Intuition & Improvisation in Choreography</i>. TSTC Publishing, 2012. Lavender, Larry. <i>Dancers Talking Dance: Critical Evaluation in the Choreography Class</i>. Human Kinetics, 1996. Lerman, Liz, and John Borstel. <i>Critical Response Process: A Method for Getting Useful Feedback on Anything You Make, From Dance to Dessert</i>. The Dance Exchange, Inc., 2003. Novack, Cynthia J., <i>Sharing the Dance: Contact Improvisation and American Culture</i>. The University of Wisconsin Press, 1990. Olsen, Andrea, and Caryn McHose. <i>The Place of Dance: A Somatic Guide to Dancing and Dance Making</i>. Wesleyan University Press, 2014. Peeters, Jeroen. <i>Are we here yet? Damaged Goods</i>, Meg Stuart. le presses du réel, 2010.
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		Shaw, Holly. <i>The Creative Formula: Compose, Choreograph, and Capture Your Masterpiece</i>. Performers & Creators Lab, 2016. Vargas, Mike. Looking at Composition Is Like Painting the Golden Gate Bridge: 86 aspects of composition. <i>Contact Quarterly</i> 28.2 (2003): 28-34. Print.
	Supplementary literature	brak
	eResources addresses	
Example issues/ example questions/ tasks being completed	1. Introduction to physical theatre. 2. Basic terminology used in physical theatre. 3. Basic principles of actor training. 4. Stage presence - techniques for building presence. 5. Movement score and composition. 6. Working with an object. 7. Writing on stage and documentary theater. 8. New technologies in theatrical practice. 9. Actor/performer ethos and the concept of contract in theater practice.	
Work placement	Not applicable	

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