

Subject card

Subject name and code	From the history of performance forms and dramatic genres), PG_00179805						
Field of study	Kashubian Ethno studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		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		credit		
Conducting unit							
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	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	Students gain knowledge of the origins, history, and examples of transformations of dramatic genres (or performance forms) from selected eras. They also become familiar with the characteristics of genre conventions of drama from selected eras and the leading playwrights representing these conventions. Students gain a deeper understanding of the relationship between performance forms and staging conventions from a given era and the broader socio-cultural context. Students can recall the basic terms of theatrical conventions based on examples from the history of theater and performance forms (e.g., body, scenery, acting, illusion, staging, convention, stage space, stage-audience relationship, theatricality).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ETNOFL3_U05] attempts an independent analysis of selected linguistic / literary problems, especially characteristic of the area of Kashubia and Pomerania	The student knows the scope of their knowledge of the history of performance forms and theatrical genres. They are aware of the connections between the study of dramatic genres and other areas of the humanities and are aware of the changing research problems and opportunities arising from the interconnection of these areas.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[ETNOFL3_W11] has an orientation in the connection of linguistics and literary studies with other areas of the humanities (especially history, cultural sciences)	During classes, students acquire and develop knowledge about the history and transformations of dramatic (stage) genres in a given period. Students learn about the characteristics of genre conventions in drama from various (selected) periods and the major playwrights representing these conventions. They understand the significant interdependence of dramatic genre and performance form on the staging conventions of a given era (also in the socio-cultural context).	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[ETNOFL3_U01] is able to search, analyze, evaluate, select and use information from a variety of spoken and written sources	The student uses literary terminology related to drama in their work. Demonstrates knowledge of the methodology of researching dramatic genres and their historical development. They can formulate judgments regarding the cultural (or social) role of analyzed performance forms in a given era.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[ETNOFL3_K01] is ready to determine the extent of his knowledge and perceived content, and sees the need for continuing education and professional development	The student understands the need to learn and continually develop his qualifications as a theatre researcher and observer of the transformations of performance forms, traces of which he also finds in contemporary dramatic works and performances.	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task
Subject contents	During the course, students learn the basic categories defining individual theatrical genres and performance conventions, based on selected examples of dramas and theatrical productions. The course topics are combined with a review of selected (historically changing) performance forms and dramatic genres (taking into account selected contexts: stage space, set design, the presence of dance forms, and acting). The course is an original program, so the specific content covered depends on the instructor and covers various topics always within the context of the main theme: <i>From the History of Performance Forms and Dramatic Genres</i>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes, systematic preparation in oral and/or written form of tasks assigned by the instructor.	51.0%	60.0%
	Submitting work in the form of a prepared portfolio on topics covered in class, or passing a test on a topic covered in class, or a written report on a topic selected by the instructor.	51.0%	40.0%

Recommended reading	Basic literature	At the beginning of each semester, the instructor establishes a set of readings to be used during classes. They may also select texts not on this list. Readings used during classes: M. Berthold, <i>Historia teatru</i>, przeł. D. Żmij-Zielińska, Warszawa 1981 (wybrane rozdziały). <i>Historia teatru</i>, pod red. Johna Russella Browna, przeł. H. Baltyń-Karpińska, Warszawa 1999 (wybrane rozdziały). D. Kosiński, <i>Teatra polskie. Historia</i>. Warszawa 2010 (wybrane rozdziały). B. Król-Kaczorowska, <i>Teatr dawnej Polski. Budynki. Dekoracje. Kostiumy</i>, Warszawa 1971. A. Nicoll, <i>Dzieje dramatu</i>, t. 1-2. Warszawa 1983 (wybrane rozdziały). <i>O dramacie. Wybór źródeł do dziejów teorii dramatycznych</i>, t. 1-3. Red. E. Udalska. Warszawa 1989 (wybrane podrozdziały tomu). P. Pavis, <i>Słownik terminów teatralnych</i>, sł. wstępne A. Ubersfeld, przeł., oprac. i uzup. S. Świontek, Wrocław 1998. <i>Problemy teorii dramatu i teatru</i>, wyb. i oprac. J. Degler, Wrocław 1988 (i wyd. późniejsze) Tu: Część III: <i>Sztuka teatru</i>. Z. Raszewski, <i>Krótką historią teatru polskiego</i>, Warszawa 1977. D. Ratajczakowa, <i>Galeria gatunków widowiskowych, teatralnych i dramatycznych</i>, Poznań 2015.
	Supplementary literature	Ch. Blame, <i>Wprowadzenie do nauki o teatrze</i>, przeł. W. Dudzik i M. Leyko, Warszawa 2005, Nowoczesna Myśl Teatralna (wybrane rozdziały). J. Limon, <i>Między niebem a sceną. Przestrzeń i czas w teatrze</i>, Gdańsk 2002 (wybrane rozdziały). J.-M. Pradier, <i>Ciało widowiskowe. Etnoscenologia sztuk widowiskowych</i>, przeł. K. Bierwaczonek, Warszawa 2012, Nowoczesna Myśl Teatralna (wybrane rozdziały) Przykładowe teksty źródłowe: Carlo Goldoni, <i>Teatr komediowy</i>, oprac. J. Dygul, Gdańsk 2011, Teatroteka, t. 19. Franz Lang, <i>O działaniu scenicznym</i>, przekład i komentarz J. Zaborowska-Musiał, wstęp B. Judkowiak, Gdańsk 2010, Teatroteka, t. 18. Antoine François Riccoboni, <i>Sztuka teatru</i>, oprac. M. Dębowski, Gdańsk 2005, Teatroteka, t. 3. Niccolò Sabbatini, <i>Praktyka budowania scen i machin teatralnych</i>, oprac. B. Judkowiak, Gdańsk 2008, Teatroteka, t. 8. Richard Wagner, <i>Dramaturgia opery</i>, przeł. M. Kasprzyk, oprac. A. Igielska i K. Kozłowski, Gdańsk 2009, Teatroteka, t. 15.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Due to the unique nature of the curriculum (which depends entirely on the instructor), the content presented may address different issues each time, always based on a historical perspective on performance forms and dramatic genres. Detailed analysis may include, for example, the specificity of selected performance forms (e.g., musical dramas, dance), the concept of catharsis in antiquity and attempts to revive it in later theaters, ancient and modern comedy, the audience and the issue of reception in theater, action in performance, etc.	
Work placement	Not applicable	

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