

Subject card

Subject name and code	The Theatre of the Object, PG_00208847						
Field of study	Management of Artistic Institutions						
Date of commencement of studies	October 2024		Academic year of realisation of subject		2026/2027		
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	3		Language of instruction		Polish		
Semester of study	6		ECTS credits		2.0		
Learning profile	practical		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		mgr Tomasz Kaczorowski				
	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	• Familiarization with the basic principles of object theatre and its place in contemporary theatre of form. • Development of skills in animating, interpreting, and dramaturgically employing objects in stage work. • Fostering creativity, imagination, and awareness of theatrical means of expression. • Developing teamwork skills in the process of creating a theatrical event. • Gaining experience in planning, producing, and presenting an artistic project.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZIAL3_W05] They possess basic knowledge of implementing artistic work, expressive means, and technical skills in art disciplines corresponding to their chosen specialty in the field of arts management.	They possess basic knowledge of implementing theatre projects, and well as expressive means and technical skills in object theatre.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[ZIAL3_K06] They are prepared to engage in artistic and cultural life as recipients, managers, and artists, interacting with its diverse forms. They recognize the importance of the cultural heritage of the region, country, and Europe, and acknowledge their own responsibility in preserving them.	They are prepared to engage in artistic and cultural life as recipients, managers, and artists, interacting with its diverse forms, especially object theatre. They recognize the importance of the theatrical heritage of the region, country, and Europe, and acknowledge their own responsibility in preserving them.	[SK1] oral statement/conversation/ discussion
	[ZIAL3_K04] They are prepared to make independent decisions, critically assess their own actions, those of the teams they lead, and the organizations they are involved in. They are ready to take responsibility for the consequences of these actions, particularly in their managerial and/or artistic activity.	They are prepared to make independent decisions, critically assess their own actions, those of the teams they lead, and the organizations they are involved in. They are ready to take responsibility for the consequences of these actions, particularly in the planning and implementation of a theatre project.	[SK2] presentation/project/paper/ report
	[ZIAL3_U07] They have organizational skills that allow for the planning and execution of individual and team tasks associated with managing arts and cultural institutions and/or realizing artistic projects.	They have organizational skills that allow for the planning and execution of individual and team tasks associated with implementing a theatre project.	[SU2] presentation/project/paper/ report
	[ZIAL3_U08] They are capable of autonomously planning and pursuing lifelong learning in areas such as arts and literature studies, management of arts and cultural institutions, and/or artistic pursuits.	They are capable of autonomously planning and pursuing lifelong learning in creating a theatrical performance.	[SU1] oral statement/conversation/ discussion
	[ZIAL3_W06] They are acquainted with the relationships and interdependencies between theoretical and practical aspects within their chosen specialty in the field of arts management, applying this knowledge in managerial tasks and/or the implementation of artistic projects.	They are acquainted with the relationships and interdependencies between theoretical and practical aspects within object theatre, applying this knowledge in the implementation of a theatre project.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents	* Origins and development of object theatre – key phenomena and practitioners. • The object as a stage sign – meanings, metaphor, and symbol in theatre. • Analysis of Piotr Damulewicz's text <i>Acting Etude with an Object</i>. • Actor–object relationship – basic principles of animation and building stage presence. • Transformation of the object's function and the construction of theatrical narrative. • The object-based etude – structure, dramaturgy, and composition. • Object theatre in the context of theatre of form, performance, and postdramatic theatre. • Developing original concepts for etudes and theatrical events. • Planning the creative process and organising work using the SMART method. • Workshop rehearsals – development and supervision of students' projects. • Promotion and communication of a theatrical event. • Presentation of etudes and discussion of creative outcomes.		
Prerequisites and co-requisites	Attendance at all classes is mandatory unless the student has obtained the Dean's approval to follow an individual study plan.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparation and production of a theatrical event (performance reading)	51.0%	70.0%
	independent study of the subject-specific literature	51.0%	10.0%
	active participation in classes	51.0%	20.0%
Recommended reading	Basic literature	· Zygmunt Hubner „Sztuka Reżyserii”. · Piotr Damulewicz „Etiuda aktorska z przedmiotem”. · Grotowski J., "Ku teatrowi ubogiemu", w: idem, <i>Teksty zebrane</i>, Warszawa 2012.	
	Supplementary literature	· <i>Post-teatr i jego sojusznicy</i>, red. Tomasz Plata, wyd. Instytut Teatralny im. Zbigniewa Raszewskiego w Warszawie, Akademia Teatralna im. Aleksandra Zelwerowicza, Warszawa 2018. · Fischer-Lichte E., <i>Estetyka performatywności</i>, tłum. M. Borowski i M. Sugiera, Kraków 2008. · Kosiński Dariusz, <i>Performatyka w(y)prowadzenia</i>, WUJ, Kraków 2016. · Lehmann Hans-Thies, <i>Teatr postdramatyczny</i>, tłum. M. Borowski i M. Sugiera, Kraków 2009. · McKenzie Jon, <i>Performuj albo... od dyscypliny do performansu</i>, przeł. Tomasz Kubikowski, Universitas, Kraków 2011.	

	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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