

Subject card

Subject name and code	Anthropology of Spectacle, PG_00133612						
Field of study	Polish Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
Education level	Master's studies	Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	4	ECTS credits			2.0		
Learning profile	academic	Assessment form			credit		
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 hab. Małgorzata Jarmułowicz				
	Teachers		dr hab. Małgorzata Jarmułowicz				
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						
	Additional information: Conversational lectureLecture with multimedia presentationDiscussion						
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 student acquires knowledge about the place and role of performances in the cultural order, learns about the genetic and structural relationships between performing arts and rituals, as well as various research perspectives on their description. Becomes familiar with selected theories regarding the cultural and social functions of performances and the manifestations of dramatization and theatricalization in individual and social life.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FPMU2_U01] Has in-depth research skills in literary studies, including analysis of the works of other authors, synthesis of various ideas and views, selection of research methods and tools, development and presentation of results, allowing for original complex problems in literary studies.	Has in-depth skills in combining knowledge in the field of literary studies with reflection on performative aspects of culture	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[FPMU2_K03] He systematically participates in international cultural, especially literary, life, is interested in current cultural events and is able to encourage others to contact with culture and creates humanistic space in accordance with the principles of economy.	He is aware of the value of European and non-European achievements in the performing arts and shares his knowledge on this subject with others	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
	[FPMU2_W01] Has an in-depth knowledge of the connections between literary studies and other fields of the humanities and selected areas of the social sciences, in particular cultural studies, art sciences, philosophy, history, psychology, sociology, and is aware of the main problems and research opportunities arising from the connection of these areas.	He has in-depth knowledge of the connections between anthropology of performances and other areas of the humanities	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[FPMU2_K01] While undertaking a variety of tasks and projects in accordance with the rules of thinking and acting in an entrepreneurial manner he uses his knowledge of literary studies in the responsible way.	He responsibly uses knowledge about the spectacular aspects of culture in his social activities	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task
	[FPMU2_W08] Recognizes in cultural texts the reflection of economic, legal and economic rules, governing the modern world and affecting the development of various forms of entrepreneurship in accordance with ethical standards.	Recognizes cultural performances a reflection of the rules that governed the social world and the behavior of human beings in the past and today	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[FPMU2_K05] Actively participates in projects to preserve the cultural, literary and linguistic heritage of the region, the country and Europe.	Actively participates in activities for cultural heritage, especially in its performative dimension	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
Subject contents	Sources, goals and research strategies of the anthropology of performances. The origins of theater in the light of anthropological research. Structural and functional relationships between theater and ritual. Anthropology of theater according to Eugenio Barba. Similarities and differences of performance techniques in traditions spectacular attractions of the East and West. Forms of acting training in codified performance genres. History of theater contacts western and eastern. Techniques of acting metamorphosis in various theater conventions. Mask and doll as performative objects in ritual function and in non-European spectacles		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Frequency	80.0%	40.0%
	Written work	60.0%	60.0%
Recommended reading	Basic literature	Antropologia widowisk. Zagadnienia i wybór tekstów, red. L. Kolankiewicz, Warszawa 2006 (J. Huizinga, Homo ludens. Zabawa jako źródło kultury; R. Caillois, Gry i ludzie; H. Jurkowski, Lalki w rytuale) Marta Steiner, Geneza teatru w świetle antropologii kulturowej, Wrocław 2003 D. Łarionow, Antropologia teatru Eugenio Barby próba omówienia, Dialog 1996/10 E. Barba i N. Savarese, Sekretna sztuka aktora. Słownik antropologii teatru, Wrocław 2005 (Rozdziały: Antropologia teatru, Eurazjatycki teatr, Preekspresywność) S. Świontek, Modele aktorstwa XX-wiecznego, (w:) Aktor w kulturze współczesnej, studia pod red. E. Udalskiej, Warszawa 1994 R. Schechner, Performatyka. Wstęp, przeł. T. Kubikowski, Wrocław 2006 (Rytuał; Performanse aktorstwo, performansy transowe)	

	Supplementary literature	H. J. Drewal, Afrykański teatr masek, Dialog 1976/12 J. A. Unger, Wayang, teatr Jawy, Dialog 1979/12 J. Pawlik, Lalka: scedowane człowieczeństwo, Dialog 2001/10 J. J. Pawlik, Eksterioryzacja ciała, (w:) Wędrowanie. Dziesięć wykładów, Białystok 2010 R. Jenkins: Topeng, dramat taneczny wyspy Bali, przełożył Piotr Kamiński, Dialog 1979 nr 12 I. Łabędzka: Maska i makijaż w chińskim teatrze tradycyjnym, Dialog 1995 nr 7 J. Perlin: Bunraku stylizacja doskonała, Dialog 1975 nr 1
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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