

**Subject card**

<b>Subject name and code</b>		Anthropology of Performance - Workshop, PG_00139663						
<b>Field of study</b>		Theatre Studies						
<b>Date of commencement of studies</b>		October 2024	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>		undergraduate studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
<b>Mode of study</b>		full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>		2	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>		4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>		academic	<b>Assessment form</b>					
<b>Conducting unit</b>		Zakład Dramatu, Teatru i Widowisk -> Instytut Filologii Polskiej -> Faculty of Languages						
<b>Name and surname of lecturer (lecturers)</b>		<b>Subject supervisor</b>		dr hab. Małgorzata Jarmułowicz				
		<b>Teachers</b>						
<b>Lesson types</b>		<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
		<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
		E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>		<b>Learning activity</b>	Participation in didactic classes included in study plan	Participation in consultation hours		Self-study		SUM
		<b>Number of study hours</b>	30	2.0		18.0		50
<b>Subject objectives</b>		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.						
<b>Learning outcomes</b>		<b>Course outcome</b>	<b>Subject outcome</b>			<b>Method of verification</b>		
		[WOTL3_W09] Has structured general knowledge about culture, in particular its anthropological and performative dimensions.	Has structured general knowledge of culture, in particular its spectacular and anthropological aspects			[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task		
		[WOTL3_U08] Is able to use theoretical approaches, research paradigms and professional terminology in the field of cultural sciences, in particular in anthropological and performative terms.	Is able to use basic theoretical approaches and research paradigms as well as professional terminology in the field of anthropology of performances			[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU5] implementation of a problem task		
		[WOTL3_W01] Has in-depth knowledge of the place and importance of performing arts sciences in the system of sciences and their subject and methodological specificity.	Has in-depth knowledge of the place and importance of the anthropology of spectacles in the system of sciences and its subject and methodological specificity			[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task		
		[WOTL3_K05] Is prepared to use his knowledge of theater, drama and other arts to solve cognitive problems.	Is prepared to use his knowledge of anthropology of performances to solve cognitive problems			[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK5] implementation of a problem task		

Subject contents	Theatrical instinct according to Nikolai Yevreinov. Systematics of the world of spectacles according to Zbigniew Raszewski; Dziady as a Proto-Slavic proto-theatrical spectacle - a concept by Leszek Kolankiewicz; Artaud and the theater from Bali, Artaud's Theater - between plague and cruelty; Spectacle body according to Barba and Pradier; Jerzy Grotowski towards Artaud; Stage transgressions of the body; Anthropological contexts of the film by Bartosz Konopka and Piotr Rosolowski, The Art of Disappearing; Between acting and possession; The mask in the European theater; The subversive energy of carnival; Doll an (almost) perfect actor; A doll as a double of the deceased.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Preparation of an oral presentation	60.0%	60.0%
	Attendance at classes	80.0%	40.0%
Recommended reading	Basic literature	<p>Each time at the beginning of the semester, the instructor verifies or establishes a set of readings required to pass the course.</p> <p>Antropologia widowisk. Zagadnienia i wybór tekstów, wstęp i red. L. Kolankiewicz, Warszawa 2005.N. Jewreinow, Teatralizacja życia, Dialog 2008/7-8.R. Schechner, Odtworzenie zachowania, [w:] Sekretna sztuka aktora. Słownik antropologii teatru, red. E. Barba, N. Savarese, Wrocław 2005.M. Steiner, Geneza teatru w świetle antropologii kulturowej, Wrocław 2003.A. Artaud, Teatr i jego sobowtór, Warszawa 1978.Leszek Kolankiewicz, Święty Artaud, Gdańsk 2002.F. Mariotti, Rytuał i widowisko na Bali, Dialog 1981/10Z. Raszewski, Teatr w świetle widowisk. 91 listów o naturze teatru, Warszawa 1991.L. Kolankiewicz, Dziady. Teatr święta zmarłych, Gdańsk 1999.R. Węgrzyniak, Szatańskie wersety teatrologii, Dialog 1999/12.J. Duvignaud, Aktorstwo a opętanie, Dialog 1997, nr 1.W. Dudzik, Karnawały w kulturze, Dialog 2001, nr 3D. Łarionow, Manekin ciało w przestrzeni teatru, (w:) Teatr, przestrzeń, ciało, dialog. Poszukiwania we współczesnym teatrze, pod red. M. Gałczyńskiej i I. Gunszpita, WrocławH. Jurkowski, Materia jako wehikuł treści rytuału, Warszawa 2011M. Kocur, Źródła teatru, Wrocław 2013</p>	
	Supplementary literature	<p>Literature studied independently by the student:V. Turner, Czy istnieją uniwersalia widowiskowe w micie, rytuale i teatrze? Polska Sztuka Ludowa. Konteksty 2002, nr 3-4.J. Wachowski, Rytuał a teatr, czyli o drogach myślenia, Gniezno 2004.G. Starak, Paralele w pojmowaniu roli aktora u Artauda i Grotowskiego, [w:] Aktor w kulturze współczesnej, studia pod red. E. Udalskiej, Warszawa 1994.F. Mariotti, Rytuał i widowisko na Bali, Dialog 1981/10.J. Belo, Trans na Bali (1,2,3), Dialog 1993, nr 5, 6, 7.E. G.Craig, Aktor i nadmarioneta, (w:) tegoż, O sztuce teatru, przeł. M. Skibniewska, wstęp J. Błoński, Warszawa 1985.P. Mitzner, Hasło: Jewreinow. Patrz również: zbawienie ludzkości, Dialog 2008/7-8.L. Kolankiewicz, Świat widowisk kulturowych, [w:] Siedem wykładów. Teksty wykładów gościnnych w roku akademickim 2007/2008, Białystok 2008.A. Jelewska, Craig mit sztuki teatru, Warszawa 2007G. D. Thomson, Litość i trwoga, (w:) Antropologia widowisk. Zagadnienia i wybór tekstów...Claude Lévi-Strauss, Czarownik i jego magia, (w:) Antropologia widowisk. Zagadnienia i wybór tekstów...E. H. Kantorowicz, Król nie umiera nigdy, (w:) Antropologia kultury wizualnej. Zagadnienia i wybór tekstów, oprac. I. Kurz, P. Kwiatkowska, Ł. Zaremba, wstęp: I. Kurz, Warszawa 2012G. Agamben, Ciało suwerenne i ciało święte, (w:) Antropologia kultury wizualnej. Zagadnienia i wybór tekstów, oprac. I. Kurz, P. Kwiatkowska, Ł. Zaremba, wstęp: I. Kurz, Warszawa 2012 Literature studied independently by the student</p>	
	eResources addresses	Adresy na platformie eNauczanie:	
Example issues/ example questions/ tasks being completed	Analysis of the criteria of the "S" system by Zbigniew Raszewski		
Work placement	Not applicable		

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