

Subject card

Subject name and code	Body language on stage - Seminar, PG_00146179						
Field of study	Management and Communications in Performing Arts						
Date of commencement of studies	October 2024		Academic year of realisation of subject			2024/2025	
Education level	postgraduate studies		Subject group			Obligatory subject group in the field of study Humanistic-social subject group 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	1		Language of instruction			Polish The course is conducted in Polish or English depending on staff availability	
Semester of study	1		ECTS credits			3.0	
Learning profile	academic		Assessment form				
Conducting unit	Zakład Dramatu, Teatru i Widowisk -> Instytut Filologii Polskiej -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Elżbieta Mikiciuk				
	Teachers		dr hab. Elżbieta Mikiciuk				
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		43.0	75	
Subject objectives	The student gained knowledge about the ways in which the actor's body exists on stage depending on the type of theatre (theatre of theatrical representation, psychoanalytic theatre, theatre of cruelty, gender theatre, community theatre and others). Developing skills in analyzing and interpreting human personality in the stage space, including tools from the field of cultural studies or religious studies, theatre anthropology and semiology. Is able to use research methods such as phenomenology and performance studies.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ZKWSSMU2_W01] Has in-depth knowledge of the connections between performing arts and other areas of the humanities and is aware of the problems and research opportunities arising from the connection of these areas.	K_W01 Possesses knowledge of the connection between performing arts and other areas of the humanities and is aware of the problems and research opportunities arising from the connections between these areas.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	K_K01 I ready to critically evaluate the content communicated through works of stage art, and in particular to engage in dialogue and be open to theatre that is sensitive to disabled, excluded, negated, ugly, wronged, weak, mutilated or old bodies.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
	[ZKWSSMU2_W07] Has structured knowledge of art sciences.	K_W07 Has structured knowledge of the arts, with particular emphasis on the ways in which the actor's body exists and functions in the stage space.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	K_U02 Is able to recognise various communication codes within the performing arts and perform a detailed analysis and interpretation on the functioning of the actor's body in the stage space, taking into account tools from the field of theatre anthropology and performance studies.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report	
Subject contents	<p>From actor to performer transformations of performance techniques, styles and aesthetics The tamed (conventionalized, codified) and open, aesthetic and existential body (Krystyna Duniec's terms) in contemporary theatre Transgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification) Virtual and postdramatic representations of the body on stage The negated, ugly, wronged, weak, mutilated, disabled, old body in contemporary theatre. The performative body: Shame and shamelessness. Theatre in the face of the pornography of culture The body as a matter of art. Marina Abramović's Actions (around the film Marina Abramović. The Artist is Present) The Body and Non-Verbal Forms of Expression in Pina Bausch's Dance Theatre (around the film Pina Wandersa) Dreaming Bodies in Krystian Lupas Somnabolic Theatre Corporeality, Mask, Costume in Tadeusz Kantors Theatre Open Body (Jerzy Grotowski's Theatre, Gardzienice, Song of the Goat Theatre)</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparing a presentation	51.0%	70.0%
	attendance and active participation in classes	80.0%	30.0%

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 subject.</p> <p>A. Literature required to finally pass the classes (pass the subject):</p> <p>A.1. used during classes</p> <p>Duniec K., Ciało w teatrze. Perspektywa antropologiczna, Warszawa 2012. Inna scena: ciało, płeć, pożądanie: tożsamość seksualna i tożsamość płci w polskim dramacie i teatrze, red. A. Adamiecka-Sitek i D. Buchwald, Warszawa 2008. Ucieleśnienia: ciało w zwierciadle współczesnej humanistyki, red. A. Wieczorkiewicz i J. Bator, Warszawa 2007.</p> <p>A.2. studied independently by the student</p> <p>Dialog 2006, nr 11 (tytuł numeru: Ciało w kulturze) (Nadużycia ciała w kulturze, red. T. Rachwał, K. Więckowska, Poznań 2012. Antropologia ciała. Zagadnienia i wybór tekstów. Wiedza o kulturze. Część IV, red. nauk. M. Szpakowska, Warszawa 2008.</p>
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	Supplementary literature	<p>Supplementary literature</p> <p>Bauman Z., Ciało i przemoc w obliczu ponowoczesności, Toruń 1995.</p> <p>Bauman Z., Duch i ciało na rynku - duchowość na sprzedaż, Znak 2011, nr 674.</p> <p>Chołkowski Ł., Performans autobiograficzny Mariny Abramović, Dialog 2006, nr 11, s. 97-111.</p> <p>Doświadczane, opisywane, symboliczne: ciało w dyskursach kulturowych, red. K. Łeńska-Bąk, M. Sztandara, Opole 2008.</p> <p>Historia ciała. Tom I. Od Renesansu do Oświecenia, oprac. zbiorowe, Gdańsk 2011.</p> <p>Historia ciała. Tom II. Od Rewolucji do I wojny światowej, oprac. zbiorowe, Gdańsk 2013.</p> <p>Historia ciała. Tom III. Różne spojrzenia. Wiek XX, oprac. zbiorowe, Gdańsk 2014.</p> <p>Lach T., Ciało w kulturze i sztuce,</p> <p>http://tomaszlach.gigaprojekt.pl/uploads/Ciało%20w%20kulturze%20i%20sztuce.pdf</p> <p>Rembowska A., Droga do istoty rzeczy; Tajemnica pewnego procesu w: tejże, Teatr tańca Piny Bausch: sny i rzeczywistość, Warszawa 2009.</p> <p>Servos N., O doświadczaniu własnego ciała. Jak teatr tańca tworzył opowieść o sobie, w: Świadomość ruchu. Teksty o tańcu współczesnym, red. J. Majewska, Kraków 2013.</p> <p>Węgrzyn M., Od nagości performerskiej do tabloidowej. Studium przypadku Mariny Abramović, Notatnik Teatralny 2013-2014, nr 74, s. 69-76.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	<p>From actor to performer transformations of performance techniques, styles and aesthetics</p> <p>Transgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification)</p>	
Work placement	Not applicable	

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