

Subject card

Subject name and code	Anthropology of Performancel - Lecture, PG_00139672						
Field of study	Theatre Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Bachelor'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		3.0		
Learning profile	academic		Assessment form		exam		
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						
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 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		
	[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 the importance of anthropology of performances in the system of sciences and its subject and methodological specificity		[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion		
	[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, research paradigms and professional terminology in the field of anthropology og preformances		[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written		
	[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		[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion		
	[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 [SK4] test/exam - oral or written		

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 relations between theater and ritual. History of contacts between the Western and Eastern theaters. Anthropology of theater according to Eugenio Barba. Similarities and differences of performance techniques in the performing traditions of the East and the West. Codification of stage techniques. Techniques of acting metamorphosis in various theater conventions. Mask and doll as performative objects in ritual function and in non-European spectacles (Africa, Asia). Mask against face. A doll between the sacred and the profane.		
Prerequisites and co-requisites	The condition for taking the exam is passing the exercises in this subject.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Exam	60.0%	100.0%
	Attendance	80.0%	0.0%
Recommended reading	Basic literature	Each time at the beginning of the semester, the instructor verifies or establishes a set of readings required to pass the course. 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, performans transowy)	
	Supplementary literature	Literature studied independently by the student: 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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