

Subject card

Subject name and code	Body language on stage - Workshop, PG_00146206						
Field of study	Management and Communications in Performing Arts						
Date of commencement of studies	October 2025		Academic year of realisation of subject			2025/2026	
Education level	Master's 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	
Semester of study	2		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 Katarzyna Pastuszek				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	15.0	0.0	0.0	0.0	15
	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	15		1.0		34.0	50
Subject objectives	The student acquires knowledge of the ways in which the actor's body exists on stage depending on the type of theatre (postdramatic theatre, realistic theatre, theatre of cruelty, gender theatre, community theatre, documentary theatre, dance theatre, performance art). Analysing the scenic language of the body considers the existence or transgression of oppositions between nature and culture, body and soul, biological and symbolic models of the body.						

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.	The student has an in-depth knowledge of the links between the performing arts (with particular emphasis on the ways in which the actor's body exists and functions in the stage space) and other areas of the humanities, and is aware of the problems and research opportunities arising from the linking of these areas;	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	The student is ready to critically evaluate the content communicated through works of stage art, in particular to dialogue and be open to a theatre that is sensitive to the disabled, excluded, negated, ugly, disadvantaged, weak, mutilated or old body.	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task [SK8] observation of student's independent or team work
	[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	Students is able to recognise various codes of communication within the scope of performing arts and perform a detailed analysis and interpretation of the actor's body functioning in the scenic space, taking into consideration, among others, tools from the field of theatre anthropology and semiology. They are able to use research methods such as phenomenology and performance studies.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU8] observation of student's independent or team work
	[ZKWSSMU2_W07] Has structured knowledge of art sciences.	The student has a structured knowledge of the arts sciences, with particular emphasis on the ways in which the actor's body exists and functions in the performing space.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
Subject contents	From actor to performer - transformations of performance techniques, styles and aesthetics The tamed (conventionalised, 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 post-dramatic representations of the body on stage The negated, ugly, disadvantaged, weak, mutilated, disabled, old body in contemporary theatre The performative body		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	presentation	90.0%	30.0%
	attendance and active participation in classes	90.0%	70.0%

Recommended reading	Basic literature	A.1. Used in the classes: Duniec K., Ciało w teatrze. Perspektywa antropologiczna, Warszawa 2012. Inna scena: ciało, płec, pozadanie: tożsamość seksualna i tożsamość płci w polskim dramacie i teatrze, red. A. Adamiecka-Sitek i D. Buchwald, Warszawa 2008. Ucielesnienia: ciało w zwierciadle współczesnej humanistyki, red. A. Wieczorkiewicz i J. Bator, Warszawa 2007. A.2. Studied individually by the students: Dialog 2006, nr 11 (tytuł numeru: Ciało w kulturze). (Nad)użycia ciała w kulturze, red. T. Rachwał, K. Wieckowska, Poznań 2012. Antropologia ciała. Zagadnienia i wybór tekstów. Wiedza o kulturze. Część IV, red. nauk. M. Szpakowska, Warszawa 2008.
	Supplementary literature	Bauman Z., Ciało i przemoc w obliczu ponowoczesności, Toruń 1995. Bauman Z., Duch i ciało na rynku - duchowość na sprzedaż, Znak 2011, nr 674. Chotkowski Ł., Performans autobiograficzny Mariny Abramovic, Dialog 2006, nr 11, s. 97-111. Doświadczone, opisywane, symboliczne: ciało w dyskursach kulturowych, red. K. Łenska-Bak, M. Sztandara, Opole 2008. Historia ciała. Tom I. Od Renesansu do Oświecenia, oprac. zbiorowe, Gdańsk 2011. Historia ciała. Tom II. Od Rewolucji do I wojny światowej, oprac. zbiorowe, Gdańsk 2013. Historia ciała. Tom III. Różne spojrzenia. Wiek XX, oprac. zbiorowe, Gdańsk 2014. Lach T., Ciało w kulturze i sztuce, http://tomaszlach.gigaprojekt.pl/uploads/Cialo%20w%20kulturze%20i%20sztuce.pdf. Rembowska A., Droga do istoty rzeczy; Tajemnica pewnego procesu w: tejże, Teatr tanca Piny Bausch: sny i rzeczywistość, Warszawa 2009 Servos N., O doświadczaniu własnego ciała. Jak teatr tanca tworzył opowieść o sobie, w: Świadomość ruchu. Teksty o tancu współczesnym, red. J. Majewska, Kraków 2013.
	eResources addresses	
Example issues/ example questions/ tasks being completed	From actor to performer - transformations of performance techniques, styles and aesthetics The tamed (conventionalised, 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 post-dramatic representations of the body on stage The negated, ugly, disadvantaged, weak, mutilated, disabled, old body in contemporary theatre The performative body	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.