University of Gdańsk

Subject card

Subject name and code	Body language on stage - Seminar, PG_00201828		
Field of study	Management and Communications in Performing Arts		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
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	1	Language of instruction	Polish
Semester of study	1	ECTS credits	3.0
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. Elżbieta Mikiciuk, prof. UG	
	Teachers	dr hab. Elżbieta Mikiciuk, prof. UG	

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	4.0	43.0	77

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_W07] He has an in-depth and structured knowledge of art sciences.	K_W07 Has structured knowlenge of the arts, with particular emphasis on the ways in which the actor's body exists and finctions in the stage space.	[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_U02] Is able to recognize various communication codes within the performing arts.	K_U02 Is able to recognise varrious communication codes within the performing arts and perform a detailed analysis and interpretation on the functionning 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
[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 beetwen performing arts and other areas of the humanities and is aware of the problemsand research opportunities arising from the connectionsbeetwen these areas.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents

From actor to performer transformations of performance techniques, styles and aestheticsThe tamed (conventionalized, codified) and open, aesthetic and existential body (Krystyna Duniecs terms) in contemporary theatreTransgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification)Virtual and postdramatic representations of the body on stageThe 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 cultureThe body as a matter of art. Marina Abramovićs Actions (around the film Marina Abramović. The Artist is Present)The Body and Non-Verbal Forms of Expression in Pina Bauschs Dance Theatre (around the film Pina Wandersa)Dreaming Bodies in Krystian Lupas Somnabolic TheatreCorporeality, Mask, Costume in Tadeusz Kantors TheatreOpen Body (Jerzy Grotowskis Theatre, Gardzienice, Song of the Goat Theatre)

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
attendance and active participation in classes	80.0%	30.0%
preparing a presentation	51.0%	70.0%

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 subject. A. Literature required to finally pass the classes (pass the subject): A.1. used during classes 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 2008Ucieleśnienia: ciało w zwierciadle współczesnej humanistyki, red. A. Wieczorkiewicz i J. Bator, Warszawa 2007. A.2. studied independently by the student Dialog 2006, nr 11 (tytuł numeru: Ciało w kulturze)(Nad)użycia 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.

	Supplementary literature	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 Abramović, Dialog 2006, nr 11, s. 97 111. Doświadczane, opisywane, symboliczne: ciało w dyskursach kulturowych, red. K. Łeńska-Bąk, 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 tańca Piny Bausch: sny i rzeczywistość, Warszawa 2009 . 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. Węgrzyn M., Od nagości performerskiej do tabloidowej. Studium przypadku Mariny Abramović, Notatnik Teatralny 2013-2014, nr 74, s. 69-76.
	eResources addresses	
Example issues/ example questions/ tasks being completed	From actor to performer transformations of performance techniques, styles and aesthetics Transgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification)	
Work placement	Not applicable	

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