University of Gdańsk

Subject card

Subject name and code	Body language on stage - Workshop, PG_00201840		
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	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 Pastuszak	
	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	2.0	34.0	51

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_W07] He has an in-depth and 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
[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_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_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

Subject contents

From actor to performer - transformations of performance techniques, styles and aestheticsThe tamed (conventionalised, codified) and open, aesthetic and existential body (Krystyna Duniec's terms) in contemporary theatreTransgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification)Virtual and post-dramatic representations of the body on stageThe negated, ugly, disadvantaged, weak, mutilated, disabled, old body in contemporary theatreThe 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: tozsamosc seksualna i tozsamosc 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)uzycia ciała w kulturze, red. T. Rachwał, K. Wieckowska, Poznan 2012. Antropologia ciała. Zagadnienia i wybor tekstow. Wiedza o kulturze. Czesc IV, red. nauk. M. Szpakowska, Warszawa 2008.
	Supplementary literature	Bauman Z., Ciało i przemoc w obliczu ponowoczesnosci, Torun 1995. Bauman Z., Duch i ciało na rynku - duchowosc na sprzedaz, Znak 2011, nr 674. Chotkowski Ł., Performans autobiograficzny Mariny Abramovic, Dialog 2006, nr 11, s. 97 111. Doswiadczane, opisywane, symboliczne: ciało w dyskursach kulturowych, red. K. Łenska-Bak, M. Sztandara, Opole 2008. Historia ciała. Tom I. Od Renesansu do Oswiecenia, oprac. zbiorowe, Gdansk 2011. Historia ciała. Tom II. Od Rewolucji do I wojny swiatowej, oprac. zbiorowe, Gdansk 2013. Historia ciała. Tom III. Rozne spojrzenia. Wiek XX, oprac. zbiorowe, Gdansk 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: tejze, Teatr tanca Piny Bausch: sny i rzeczywistosc, Warszawa 2009 Servos N., O doswiadczaniu własnego ciała. Jak teatr tanca tworzył opowiesc o sobie, w: Swiadomosc ruchu. Teksty o tancu współczesnym, red. J. Majewska, Krakow 2013.
	eResources addresses	
Example issues/ example questions/ tasks being completed	From actor to performer - transformations of performance techniques, styles and aestheticsThe tamed (conventionalised, codified) and open, aesthetic and existential body (Krystyna Duniec's terms) in contemporary theatreTransgressions of the body in contemporary theatre (nudity, sexuality, gender, violence, objectification)Virtual and post-dramatic representations of the body on stageThe negated, ugly, disadvantaged, weak, mutilated, disabled, old body in contemporary theatreThe performative body	
Work placement	Not applicable	

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