University of Gdańsk

Subject card

Subject name and code	Performans of live objects, PG_00201853		
Field of study	Management and Communications in Performing Arts		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2027/2028
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	2	Language of instruction	Polish
Semester of study	4	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 hab. Małgorzata Jarmułowicz, prof. UG	
	Teachers		

Lesson types

Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
Number of study hours	15.0	0.0	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 about the communicative potential of objects brought to life on stage by an actor/performer. Becomes familiar with the origins and history of performance genres using objects such as masks and dolls. He learns old and new techniques of animating dead matter and various forms of the relationship between the performer and the animated object. Gains knowledge about contemporary transformations of puppet and visual theater as well as inter-genre fusions within the theater of a living actor and the theater of animated form.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ZKWSSMU2_K01] Is ready to critically evaluate the content communicated through works of stage art.	Is ready to critically evaluate the content communicated through works of stage art that use techniques involving the animation of inanimate matter	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
[ZKWSSMU2_U02] Is able to recognize various communication codes within the performing arts.	Is able to recognize various communication codes within performing arts using performative objects and analyze the semantic and aesthetic potential of artistic activities using such objects	[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.	Has in-depth knowledge of the connection between performing arta that animate dead matter and other areas of the humanities and is aware of the problems and research opportunities arising from embedding them in various cultural context	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report

Subject contents

Cultural sources of "impersonal theater"; sacred and ritual context of mask and puppet performances; mask as a tool for the performer's identity metamorphosis; mask genres in the performing arts of Europe and Asia; historical metamorphoses of puppet theater; language and aesthetics of contemporary visual theater; genre and formal transgressions in the latest puppet theater.

<table>
<tr><td>Prerequisites and co-requisites</td><td colspan="2"></td></tr>
<tr><td>Assessment methods and criteria</td><td colspan="2"><table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>Presentation/Project</td><td>60.0%</td><td>70.0%</td></tr>
<tr><td>Active presence</td><td>80.0%</td><td>30.0%</td></tr>
</table></td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>Each time at the beginning of the semester, the instructor verifies or establishes a set of readings required to pass the course.

H. Waszkiel, Teatr ożywionej formy, Teatr Lalek 2016/2

H. Waszkiel, Lalkarz-performer, (w:) Performans, performatywność, performer, red. E. Bal, W. Świątkowska, Kraków 2013

Anna Gryszkiewicz, I Fall in Love with Machine. O tożsamości kulturowej Tajwańczyków w epoce postmediów, cyberfizycznej kultury przemysłowej i wojen technologicznych oraz roli, jaką odgrywa działalność artystyczna w jej wytwarzaniu, Porównania 1 (31), 2022

Wojciech Dudzik, Maska w kulturze współczesnej Europy. Teorie i praktyki, Warszawa 2020</td></tr>
<tr><td>Supplementary literature</td><td>M. Wiśniewska, Performatywność lalek teatralnych, (w:) Teatr wśród mediów, red. A. Duda, M. Wiśniewska, B. Oleszek, Toruń 2015. M. Wiśniewska, Archipelag indywidualności. Solowe teatry performerów współdziałających z materią, Toruń 2022 H. Jurkowski, Materia jako wehikuł treści rytuału, Warszawa 2011 (s. 50-59) Jacek Jan Pawlik, Eksterioryzacja ciała, (w:) Wędrowanie. Dziesięć wykładów, red. H. Waszkiel, Białystok 2010 V. Nelson, Sekretne życie lalek, Kraków 2009 E. Żeromska, Maska na japońskiej scenie. Od pradziejów do powstania teatru no, Warszawa 2003 (s. 180-195) R. Jenkins, Topeng dramat taneczny wyspy Bali, Dialog 1979/12.Ogród sztuk. Maska, pod red. M. Jarmułowicz, K. Kręglewskiej, Gdańsk 2017</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2"></td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
</table>

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