

Subject card

Subject name and code	Anthropology of Performance, PG_00209297						
Field of study	Studies in Classical Philology						
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 Humanistic-social subject group		
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	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		6.0		14.0	50
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
	[FKMU2_W14] He/she has knowledge and understanding of the fundamental dilemmas of contemporary civilisation in the context of issues related to the Greek, Roman and Neo-Latin literature, classical language and Greco-Roman culture.	They have an in-depth understanding of cultural continuity and are able to demonstrate how contemporary ethical, social and political crises are rooted in the ideas and texts of classical antiquity and the Neo-Latin period.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[FKMU2_K06] He/she is prepared to take on the professional roles with a sense of responsibility in the various areas of cultural or economic activity related to preserving the cultural heritage of Europe, Poland, the Gdańsk region and the achievements of classical philology.	It takes part in all activities aimed at raising awareness of antiquity and its influence on the culture of Europe, Poland and the Gdańsk region.	[SK2] presentation/project/paper/ report [SK5] implementation of a problem task
	[FKMU2_U04] He/she is able to formulate and test hypotheses relating to simple research problems in the fields of literary studies, linguistics, and cultural and religious studies, particularly in the context of Greco-Roman antiquity, sufficient to carry out a critical analysis and interpretation of literary works and works of art.	The student formulates hypotheses concerning Greek and Latin literature, ancient culture and religion, and their influence on the literature and culture of later periods; they employ various methods of analysis and interpretation of literary works and other written and unwritten sources.	[SU2] presentation/project/paper/ report [SU3] text preparation/written work
	[FKMU2_W15] He/she has knowledge and understanding of the conditions (e.g. economic, legal, ethical or social) of professional activity requiring knowledge of Greek and Latin literature and languages and Greco-Roman cultural contexts, including the basic principles of creating and developing various forms of entrepreneurship, which are useful for planning a career as a classical philologist.	He is equipped to take on a variety of professional roles related to classical philology.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[FKMU2_W13] He/she has knowledge and understanding of selected issues in the auxiliary and related disciplines of classical philology, which are essential as a context for research into classical literature and languages or for the professional practice of a classical philologist.	They have knowledge of institutionalised forms of performance culture and possess knowledge in the field of the anthropology of performance.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[FKMU2_K05] He/she is prepared to think and act in an entrepreneurial manner in various areas of professional activity related to knowledge of the Greek, Roman and Neo-Latin literature, classical languages and Greco-Roman culture.	He is prepared to think and act in an entrepreneurial manner in various professions that contribute to the promotion of ancient and Neo-Latin culture and literature.	[SK1] oral statement/conversation/ discussion [SK3] text preparation/written work
Subject contents	Sources, goals and research strategies of the anthropology of spectacles. 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 puppet as performative objects in ritual functions and in non-European spectacles (Africa, Asia). Mask against face. A puppet between the sacred and the profane		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written work	60.0%	70.0%
	Frequency	80.0%	30.0%

Recommended reading	Basic literature	Antropologia widowisk. Zagadnienia i wybór tekstów, red. L. Kolankiewicz, Warszawa 2006 (J. Huizinga, Homo ludens. Zabawa jako źródło kultury; R. Caillouis, 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, Sekretne 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	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: Topenng, 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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