

**Subject card**

<b>Subject name and code</b>	Anthropology of Performance, PG_00208818						
<b>Field of study</b>	Studies in Classical Philology						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2027/2028		
<b>Education level</b>	Master's studies	<b>Subject group</b>			Obligatory subject group in the field of study Humanistic-social subject group		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Drama, Theatre and Performance -> Institute of Polish Philology -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr hab. Małgorzata Jarmułowicz				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		6.0		14.0	50
<b>Subject objectives</b>	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_K02] He/she is ready to plan and organize various professional activities related to literary studies, particularly in the fields of Greek and Latin literature, or the promotion of ancient culture, and to conduct them in an entrepreneurial manner. He/she is ready to inspire and initiate activities for the benefit of the social environment.	Is ready to undertake professional activities relative to the performative dimension of contemporary and ancient culture	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
	[FKMU2_U03] He/she has the ability to formulate critical opinions in the field of cultural and religious sciences, particularly in the fields of Greco-Roman antiquity, sufficient to carry out critical analysis and interpretation of works of art.	Is able to formulate critical opinions about culture, in particular about its performative aspects	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[FKMU2_U01] He/she has in-depth research skills in literary studies, particularly in the fields of Greek and Latin literature; he/she is able to select research methods and tools to solve problems with the publication of the results of this research.	He has in-depth research skills in the field of anthropology of performances	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[FKMU2_K04] He/she is aware of the need to protect the cultural heritage of Europe, Poland, the Gdansk region and the achievements of classical philology.	Is aware of the protection of the heritage of the performing arts	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
	[FKMU2_W10] He/she has knowledge of cultural institutions and an orientation to contemporary cultural life; knows the economic, legal and economic mechanisms affecting the activities of cultural institutions.	Has knowledge of institutionalized forms of performance culture	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[FKMU2_K05] He/she values the opportunity to participate in cultural life, inspire and organize activities to promote knowledge of Greco-Roman antiquity.	Appreciates the value of participation in cultural life, and in particular the performative dimension of culture	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
[FKMU2_W01] He/she has in-depth knowledge of the subject and methodological specificities within the humanities disciplines, especially literary studies. He/she knows how to develop and apply this knowledge independently in relation to the study of literature and classical languages.	Has in-depth knowledge of the specific nature of the subject and methodology of anthropology of performances	[SW1] oral statement/conversation/discussion [SW3] 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
	Frequency	80.0%	30.0%
	Written work	60.0%	70.0%

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