Cultural Creation and Social Imaginaries

Academic Year: (2019 / 2020) **Review date: 03-01-2020**

Department assigned to the subject: Humanities: Philosophy, Language, Literature Theory Department

Coordinating teacher: CHECA PUERTA, JULIO ENRIQUE

Type: Electives ECTS Credits : 6.0

Year : 1 Semester : 1

OBJECTIVES

Access to case analysis, and the methodologies of their study, related to the relationships between narrative forms and constructions of social meanings and cultural representations. Specifically, the following skills will be developed:
¿Analyze the relationship between narrative forms and the construction of social meanings and cultural representations.
¿Acquire the necessary conceptual instruments for the study of narrative forms, the construction of social meaning and the representation of culture.
¿Acquire the methodological instruments that allow addressing this study.
Know and understand the theories currently present in studies on the subject matter of the subject.
Know the relevant bibliography.
To be able to carry out the practice of study in an interdisciplinary way.
To be able to use oral and written methods of study and criticism.
Being able to prepare academic texts, oral and written, related to the subject.

As a result of learning, the student will know the main issues involved in the study of narrative forms, the construction of social meaning and the representation of culture, as well as the theories that have dealt with them, will have the conceptual and methodological instruments To address them, he will be able to handle the bibliography on the subject and prepare a short paper on the issues involved in the subject with the relevant academic and conceptual rigor.

DESCRIPTION OF CONTENTS: PROGRAMME

In this subject, special emphasis will be placed on the study of the performing arts as a system of representation and construction of social imaginary, taking into account two fundamental areas that, despite their differences, share many common features. These two axes that will shape the course are those of the scenic representation of immigration and those of the scenic representation of disability.

About representation, in general. The choice of theater and performance as devices that build imaginary arises within the scope of living arts, in constant tension with other mass media, such as audiovisual and virtual. In this sense, it is obligatory to know some of the fundamental procedures and the characteristic languages ¿¿of the performing arts, as well as different problems that arise when producing or reading those imaginary, such as the tension between reality and fiction, the position that occupy the performer and its nature or the possible conflicts caused by the relationship between ethics and aesthetics, among others.

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Hybridity, heterogeneity, transnationalism and transculturalism are just some of the terms that have invaded the marketplace of ideas over the past several years and that reflect one of the contemporary world¿s dominant social realities: the massive displacement of peoples across borders and the creation of constricted multicultural zones of interaction and conflict within the confines of single nations. The Spanish speaking world has been affected by this phenomenon in particular ways, in both Spain and North America. In this course we will study how playwrights and stage artists¿Spanish, Latin American (Mexican) and Latino¿working in various genres have responded to this reality, how and why they have chosen to craft the collective experience of the border¿political and cultural¿as performance, and how they have attended to the resulting cultural and political tensions.

Regarding the representation of disability, the course aims to review dramatic texts and shows that offer images about people with functional diversity, so that it is possible to study how they appear represented or invisible, what are the stereotypes and stigmas that are revealed and that allow us to assess what kind of cultural and political construction is proposed from the scenarios.

LEARNING ACTIVITIES AND METHODOLOGY

Discussion of relevant texts on the contents of the subject.
Presentations of the teacher of the general contents and of the indicated texts and discussion with the students to verify their understanding and for the indication of the fields of problems they imply, as well as of the instruments that can be used in it.
Oral presentations by students and debates.

ASSESSMENT SYSTEM

Since the classes are intended to be participatory and have a seminar format, the presentations of the narrative texts will be organized by pairs of students and a calendar will be organized in the first week of classes.
Each student may propose, in advance, complementary materials for discussion, which relate to any of the backbone of the course.
The evaluation will have the grade divided to 50% between the presentation and the rating of a personal blog, which will open in the first three weeks of class. It will consist of at least eight spaced entries. It will be related to the subject, but will be treatment, design, format, etc., determined by each student.

% end-of-term-examination:	50
% of continuous assessment (assigments, laboratory, practicals…):	50