

Academic Year: ( 2019 / 2020 )

Review date: 25-03-2019

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

Coordinating teacher:

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 1

**DESCRIPTION OF CONTENTS: PROGRAMME**

In this course, the bases of critical analysis of most relevant present performances will be studied attending the paradigm of Erika Fischer Lichte ¿ aesthetics of performative¿ that includes Lehman¿s postdramatical theories of drama or Abuín¿s stages of chaos and nonlinear performing dynamics. The methodological proposal of P. Pavis for analysing performances will be studied as well. On top of this, not only the use of non conventional spaces but also the new value of body as discourse and the creation of rizomatic proposals turn the performative discourse into a valuable practice to analyse a series of important aspects that include the political meaning of performance, the problem of representation: mechanisms of substitution and restitution against mechanisms of significance; the specificity of scenic arts; the relations between ethics and aesthetic; reality in contemporary scenery; tension between reality and fiction, the person and the character or the performativity, intermediality and lively arts for constructing memory and identity. Therefore, it should be highlight that proposals such as Street Theater, Selfdrama, political theater (verbatim theatre or in yer face), as well as hibrid artistic practices or artists who are interested in hibrid spaces will be studied; from Joseph Beuys to Guillermo Gómez-Peña including Marina Abramovic, Cindy Sherman or La Ribot among others.

The program may include:

1. The history of Performance art: dramatic practices of the beginning of the Twentieth Century. Modern Dance and the Avant-gardes.
2. Presence and use of body language.
3. Tension between the body and the word. The silence.
4. Hierarchy of performative languages. Subversive practices.
5. Relationship between music, space and movement.
6. Plastic elements and performance.
7. Using and creating non conventional theatre spaces.
8. From individual to collective creation. The spectator as performer.

<b>% end-of-term-examination:</b>	60
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<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	40
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