

Programa | Course Description

Unidade Curricular | *Course Unit*

Teoria e Estética das Artes do Espetáculo | Theory and Aesthetics of Performance

Código da UC | *UC Code*

LAC3.99887

Créditos ECTS | *ECTS Credits*

6 ECTS

Horas de Trabalho | *Work Hours*

168H (6 ECTS)

Ciclo de Estudos | *Level*

Licenciatura | BA

Ano lectivo e semestre | *Academic year and Semester*

2024/2025, S2

Nome do(s) docente(s) | *Faculty*

José Maria Vieira Mendes

Turma | *Class*

TP 1

Língua de ensino | *Language of instruction*

Português

Programa de Turma | *Class Description*

Pretende-se nesta UC familiarizar alunos com discussões que têm lugar no âmbito das artes do espetáculo, entendendo a sua historicidade e tradição mas também a sua contemporaneidade. Para o efeito, iremos não apenas olhar para obras de arte mas também para textos teóricos que nos ajudem a contextualizar e a desenvolver um raciocínio crítico fundamentado. Teremos em conta 3 tópicos que assentam em conceitos estruturantes para discussões no âmbito dos estudos artísticos, começando no contexto mais estreito dos estudos de teatro, abrindo em seguida para os estudos de performance e terminando com estudos artísticos.

1. Dramático e pós-dramático (Christopher Balme, Jacques Derrida, Hans-Thies Lehmann, Erika Fischer-Lichte).
2. Teatro e performance (Michael Fried, Josette Féral, Marvin Carlson, Richard Schechner, etc.).
3. Cruzamentos e expansão (Philip Auslander, Noël Carrol, Dorothea von Hantelmann, etc.)

The aim of this course is to familiarise students with discussions that take place within the performing arts, understanding their historicity and tradition but also their contemporaneity. To this end, we will not only look at works of art but also at theoretical texts that help us contextualise and develop critical thinking. We will take into account 3 topics that are based on structuring concepts for discussions within the scope of artistic studies, starting in the narrower context of theatre studies, then opening up to performance studies and ending with artistic studies.

1. Dramatic and post-dramatic (Christopher Balme, Jacques Derrida, Hans-Thies Lehmann, Erika Fischer-Lichte).
2. Theatre and performance (Michael Fried, Josette Féral, Marvin Carlson, Richard Schechner, etc.).
3. Intersections and expansion (Philip Auslander, Noël Carrol, Dorothea von Hantelmann, etc.)

Avaliação | Grading and Assessment

A avaliação será feita com base em três trabalhos (25% cada) e a assiduidade e participação das alunas e alunos (25%). De modo a promover esta participação serão lançados alguns desafios que orientem as intervenções e discussões.

Assessment will be based on three assignments (25 per cent each) and student attendance and participation (25 per cent). In order to promote this participation, challenges will be set to guide the interventions and discussions.

Bibliografia | Bibliography

(Esta bibliografia é indicativa. No início do semestre serão dadas indicações mais precisas)
(This bibliography is indicative. More precise information will be given at the start of the semester)

Derrida, Jacques (1971), "O teatro da crueldade e o fechamento da representação" in *A escritura e a diferença*, São Paulo, Editora Perspectiva.

Auslander, Phillip, (2008), *Liveness*, London / New York, Routledge.

Balme, Christopher (2008), "Text and Performance", *The Cambridge Introduction to Theatre Studies*, Cambridge University Press

Carlson, Marvin (2002), "The Resistance to Theatricality", *SubStance*, Vol. 31, No. 2/3, Issue 98/99:

Special Issue: Theatricality, pp. 238-250.

- (2014), "Theatre and Performance" in *Theatre: A Very Short Introduction*, Oxford University Press, pp.125-155;

Carrol, Noël (1985), "The Specificity of Media in the Arts" in *The Journal of Aesthetic Education*, Vol.19, Nº14, pp.5-20.

Eiermann, André (2012), "Teatro postespectacular. La alteridad de la representación y la disolución de las fronteras entre las artes" in *Telón de Fondo. Revista de teoría y crítica teatral*, 16.

Feral, Josette (1982), "Performance and Theatricality: The Subject Demystified" in *Modern Drama*, Volume 25, Number 1, pp.170-181;

- (2002), "The Specificity of Theatrical Language", *SubStance*, Vol. 31, No. 2/3, Issue 98/99: Special Issue: Theatricality, pp. 94-108.

Fried, Michael (1998), *Art and Objecthood. Essays and Reviews*, Chicago / London, The University of Chicago Press.

Kosuth, Joseph (2010), "Art after Philosophy" in Harrison, Charles / Wood, Paul (ed.), *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Blackwell Publishing.

Von Hantelmann, Dorothea von (2014), "The Experiential Turn", in *In Living Collections Catalogue Vol. 1 / On Performativity*, ed. Elizabeth Carpenter. Minneapolis: Walker Art Center.

Lehmann, Hans-Thies (2017), *Teatrp Pós-dramático*, Lisboa, Orfeu Negro.

Fischer-Lichte, Erika (1995), "Theatricality: A Key Concept in Theatre and Cultural Studies", *Theatre Research International*, Summer, vol. 20, pp. 185-190.

- (2002), *History of European Drama and Theatre*. London and New York: Routledge.

- (2008), *The Transformative Power of Performance*. Translated by Saskya Iris Jain. London and New York: Routledge.

Weber, Samuel (2009), "Theatricality as Medium", *Theatricality as Medium*, Fordham University Press.

Requisitos (se aplicável) | Prerequisites (if applicable)

NA

NA