



MASTER'S DEGREE  
IN ARTS EDUCATION:  
**THOUGHT AND CONTEMPORARY  
CREATIVE PERFORMANCE**

2020

Places offered: **15 places**  
Duration: **One full-time academic year**  
(Note: the Master's may also be taken on a part-time basis)  
Nature: **On-site**  
Language of teaching: **Spanish**  
Dates: **February to November 2020**  
Study programme: **60 ECTS credits distributed across three modules**

## The Master's course will be open to:

- Those with higher-education qualifications in arts education, priority being given to Drama, Music and Dance.
- University graduates, or those with an equivalent official qualification issued by an institution of the European Higher Education Area (EHEA) that authorises access to the Master's degree in the country that issued said qualification.
- Qualified students outside the EHEA, after prior verification by the competent educational administration that they have achieved an equivalent educational level (the qualifications themselves do not need to be officially recognised). Access obtained in this way will in no case mean official recognition of the qualification held by the interested party, or serve for purposes other than taking the Master's degree.



## Who is it aimed at?

It is aimed at a diverse student profile: on the one hand, students interested in ideas and performing arts research; on the other hand, students attracted by artistic creativity that promotes dialogue between the arts, critical thinking and the theatre. This Master can be taken both by higher-education students qualified in arts education and by university graduates, as well as those with an equivalent official qualification issued by an institution of the European Higher Education Area (EHEA).



## FIND YOUR OWN VOICE AND EXPERIENCE BEYOND THE LIMITS

The Official Master's Degree in Arts Education: Thought and Contemporary Creative Performance (Master Oficial en Enseñanzas Artísticas: Pensamiento y creación escénica contemporánea) occupies a trans-disciplinary position between philosophical roots and artistic sources. It was created in order to respond to the creative challenges of the 21st century.

The Master's course educational team is made up of teachers who have a solid academic background and of creative artists renowned in their fields. Two prominent international institutions —the Centre of Theatrical Studies of the Catholic University of Louvain (Belgium) and the College of Arts of the University of Coimbra (Portugal)— are also involved as partners. The course has an on-site study programme with a workload of 60 ECTS (European Credit Transfer and Accumulation System) credits, and is divided into three modules. The first addresses the philosophical problems of society today; the second deals with contemporary artistic poetics as seen through the various disciplines which make up the performing arts (theatre, dance, music and living arts), while the third is dedicated to the Dissertation and external placements.

Master classes, theoretical and practical sessions and training seminars with creative artists —together with attendance at performances and rehearsals— all form part of a study programme that offers young creative artists the opportunity to find a platform from which to develop their own voice. The profile of the invited teachers, the placement programme and the possibility of undertaking doctoral studies at a later date are, without doubt, the main strengths of the Master's course.



## Module I

# THOUGHT AND CONTEMPORARY SOCIETY

In artistic praxis, thought has often been relegated to a marginal sphere as a result of conventions and trends. Without solid research to raise new questions about reality, creativity runs the risk of reproducing models that prevailed in the past. This gives rise to the emergence of proposals with forms that do not contain or manage the substance, but replace it, generating empty moulds. At the other extreme, forms that have no clear aesthetic and that do not serve any conscious purpose come into existence.

In light of the fact that the performing arts 'spatialise' thought, and assuming the ability of the artist to construct complex metaphors about reality, this module has among its objectives to rethink the philosophical substrata of the performing arts, to radicalise contemporary artistic creation, to promote the awareness of the artist and to broaden the aesthetic and ideological archetypes of artistic creation.

## THOUGHT AND CONTEMPORARY SOCIETY I

This class addresses some of the big questions about the individual and the universe at the origin of the logos; questions which, reformulated century after century, are still latent in current performance creation. It turns to the voices of the Christian philosophy of platonic inspiration and of modern philosophy to analyse concepts recurrent in the theory of artistic practice related to 'the territories of the self', the problem of freedom, evil as a mystery and moral collapse.

### **Seminars**

*Saint Augustine: Philosophical inquiry into the territories of the 'self'*

*Leibniz: From evil as a mystery to evil as a problem*

## THOUGHT AND CONTEMPORARY SOCIETY II

Philosophical idealism and dialogue with contemporary thinkers such as Heidegger and Wittgenstein are the starting point for active (and creative) reflection on the idea of performance, cultural phenomena and art (namely, beauty and aesthetic experience). This session also gives importance to a fundamental problem, that of the relationship between language and the world, in order to encourage reflexive autonomy in the student.

### **Seminars**

*Hegel: The philosophy of art, between idealism and contemporaneity*

*Heidegger: Overcoming metaphysical thinking through poetic utterance*

*Wittgenstein: on the limits of language and the unspeakable*

## THOUGHT AND CONTEMPORARY SOCIETY III

This class explores the ideas of some of the big names in philosophy in the 20th century (Merleau-Ponty and Foucault, among others) who continue to inspire movements related to subjectivation and resistance, such as the theory of gender. Some of the core ideas (space, time and corporality, the construction of the subject, or self, the place of the other, or otherness ...) are inspiring, if not compelling, for current thinking as regards the stage.

### **Seminars**

*Benjamín: The disappearance of bodies*

*Merleau-Ponty: From the arts of space to space as art*

*Deleuze: Becoming imperceptible in the act of creation*





## Module II

# CONTEMPORARY POETICS

Beyond postmodernity and in response to the effects of globalisation, performance practices and their mechanisms have diversified. If, decades ago, there was talk about combining conferences with dance, recitals with rock or comedy with opera, nowadays the temptation to produce hybrids is shot through with the new developments offered by hypermedia and the virtual world. The aesthetic experience has been pluralised and we can already talk about a 'theatre in the expanded field'. Looking out on all the possibilities that visual culture offers – including practices such as the living arts, which up to now have been marginalised in the institutional and academic field – is not only sine qua non for real erudition, but also an incentive to encourage the versatility of creative artists and the process of seeking their own voice and language.

## THEORETICAL AND CONCEPTUAL FOUNDATIONS OF CONTEMPORARY ARTISTIC INVESTIGATION

This class expands the channels of enquiry into the contemporary stage, going beyond traditional analyses and facilitating understanding of complex phenomena (plays, processes of creation and reception). In order to do this, some of the latest theories and conceptual systems will be analysed, and the student will become familiar with useful perspectives for undertaking research projects.

### *Seminars*

Introduction: From semiology to the return of poetics

Theatrical studies and Freudian-Lacanian psychoanalysis

Form and concept in creative processes

## POETICS OF THE BODY

The thinking and practice associated with corporeality are the starting point for a module that examines different forms of language and poetics, focusing on their constituent elements: breathing, time, space and composition. Likewise, it addresses specific milestones of choreographic creation and dance which have had a broad impact on diverse areas of study such as philosophy. This encourages students to listen to choreography, and urges them to use the body as an active interpretative platform.

### **Seminars**

*Introduction: The Dramaturgy of Movement*

*The Performativity of Incarnation*

*Perception, Emotion and Thought in Action*

## TEXTUAL SURFACES

'Textual surfaces' deals with the practices of writing and playwriting that lie beyond central poetics. The text is considered as an interwoven fabric or latticework. How can such density of signs and symbols in a score, a device, a theatrical text or a show be arranged? We are invited to think about language as a territory of what is possible and thinkable, without losing sight of the materiality of words (their possibilities and aesthetic uses) and verbal occurrences.

### **Seminars**

*Introduction: Contemporary Stage Writings*

*Dramaturgy from non-theatrical text materials*

*Self-fiction as a dramaturgical tool*

## LIVING ARTS

'Living arts' explores the contemporary forms of artistic expression that have emerged on the margins of theatricality and that constitute hybrid languages, resistant in their heterogeneity to any typification or canonical analysis. Artistic explorations (installations, soirees, actions, performances, site-specific events ...) that, renouncing convention, blur the limits between art and life – favouring playfulness, rituality or activism – will be analysed and documented.

### **Seminars**

*Introduction: Living arts, past and present*

*Community and possible worlds in the living arts*

*Duchamp: Aesthetic experience and expanded reflection of the concept of the individual*

*The staging of unstable elements*

## MUSICAL AND SONIC TERRITORIES

This class looks at the changes in music from the 20th century to the present day, drawing on research and experimentation based on all the parameters to which it is subject (harmonic, rhythmic, tonal, melodic, acoustic) and on the modifications that have affected its production, diffusion and reception in the digital age. What are the premises and challenges of new forms of musical composition? Who are they aimed at? How do they interrelate with other arts?

### **Seminars**

*Introduction: For a contemporary look at music*

*Inhabiting sound*

*From the project of the total work of art to the criticism of languages: Arnold Schoenberg*



### Module III

## DISSERTATION AND EXTERNAL PLACEMENTS

The elements that this module comprises are intended as the culmination of the course. The Dissertation is the cornerstone of the study programme: it develops both student autonomy and the skills acquired in the previous modules. Given the hybrid nature of the Masters, halfway between genuinely academic reflection and artistic experimentation, students – in close collaboration with their tutor – will carry out a research project (either theoretical or artistic/creative in nature) with sufficient scientific foundations. The external placements, for their part, form a bridge with the world of work.

One of the distinctive aspects of the Masters is its network of partner organisations. The Escuela Superior de Arte Dramático de Castilla y León (ESADCYL) has organised a wide network of partnerships with some of the most prestigious cultural institutions of Spain. Their field of activity is in line with the Masters curriculum design, the nature of the study programme and its objectives, providing the students with an interdisciplinary perspective open to different paradigms or artistic languages. This network includes festivals of contemporary creative arts, centres for exhibiting performing arts, production areas, cultural foundations, artistic events, multidisciplinary spaces and centres of choreographic creation.



## TEACHING STAFF

The Masters Course brings together on its teaching team professionals of proven academic background and leading creative artists renowned within their artistic fields

Direction team:  
**José Manuel Mora**

Academic coordination:  
**María Velasco**



**ALBERTO CONEJERO**

Playwright, poet and teacher, doctor of Classical Philology



**MARÍA VELASCO**

Writer, stage creator and teacher



**JONATHAN CHÂTEL**

Associate Professor at the University of Louvain, stage manager and producer



**PIERRE PIRET**

Professor at the University of Louvain and author of publications



**LUIS UMBELLINO**

Professor, researcher and essayist



**SANTIAGO ALBA RICO**

Writer and essayist



**ROBERTO FRATINNI**

Playwright, teacher and dance theorist



**JUDITH PUJOL**

Creative performer, teacher, and artistic coordinator of the Teatro Español of Madrid



**CLAUDIA FACI**

Dancer, choreographer, actor, teacher and independent author



**SHADAY LARIOS**

Director of Microscopía Teatro



**ADRIÁN PRADIER**

Doctor of Philosophy and teacher at ESADCYL



**JOSÉ MANUEL CHILLÓN**

Doctor of Philosophy and writer



**LUCÍA MIRANDA**

Writer and stage creator,  
director of The Cross  
Border Project



**JORGE LOUREIRO**

Playwright and anthropologist



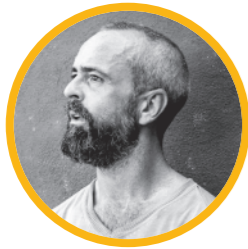
**DAVID FERRÉ**

Writer and theatrical editor



**LUZ ARCAS**

Dancer and choreographer,  
director of LaPharmaco



**GUILLERMO WEICKERT**

Dancer, choreographer  
and actor



**JORDI PONS**

Teacher at the  
Conservatorio Superior  
del Liceo de Barcelona



**DAVIDE CARNEVALI**

Writer and stage creator



**FRAN MM CABEZA DE VACA**

Music composer



**NIÑO GALLEGO**

Musician and performer



**MARTA GÓMEZ**

Dancer and choreographer



**ANA CARRASCO CONDE**

Doctor of Philosophy and  
teacher at the Universidad  
Complutense de Madrid



**Artistic residence**

**Alex Rigola (2019)**



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Escuela Superior de Arte Dramático de Castilla y León (ESADCYL)  
Centro Cultural Miguel Delibes – Avda. Del Real Valladolid, 2, 47015  
Valladolid (SPAIN)

Phone: (+34) 983 26 86 49

E-mail: [master.esadcyl@educa.jcyl.es](mailto:master.esadcyl@educa.jcyl.es)

<https://fuescyl.com/en/masters/>



@esadcyl



@fuescyl



@fuescyl



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DE CASTILLA Y LEÓN