

Graduate Program in Performing Arts

Presentation

The Graduated Program in Performance Arts has as objective the formation of qualified professionals to work in the research field and in teaching related to the performance arts, which can be drama, dance and performance, in dialogue or not with other artistic languages, promoting the diffusion of knowledge by its researches' collaboration with some specialized journals, scientific events and, related to the extension and socialization of the knowledge, public exhibitions of the spectacles and performances that result from the researches.

Among the relevant aspects that characterize the PPGADC/UNICAMP, it is important to emphasize the relation between theory and practice. This relation is seen like an axis from the Program when it is recognized as a place that is producer of questionings and problems that are widely discussed in the scenario of Performance Arts in Brazil, and that remains in full elaboration process. In set with the relation between theory and practice, it is important to emphasize the central importance of the proposals experiences in different levels by philosophers, researches from the different areas and the artist-researches that work as generators of discussions that helps to materialize singularities that permeate the scenic *phenomenas*. These characteristics reflect in the researches that are being developed by the students from the Masters and PhD courses of PPGADC/UNICAMP under the orientation of teachers. We usually have a double final product: a dance spectacle, drama and/or performance, with a dissertation or thesis submitted to the public defense by a committees of specialized professionals.

Other aspect to be emphasized in the general context of PPGADC/UNICAMP is that it is based in the conception of contemporary art as a critical perspective of the present that propels a confrontation of dilemmas experienced in the field of the performance arts by artists of the present time. Therefore, it is necessary that the "current" is also investigated in the light of historical, regional and topological experiences, leading to the production of multiple perspectives that fuel the production of a tuned theoretical thinking with baseline and emerging issues of their own artistic practice, stimulating, thus the knowledge generated in processes of artistic creation always in close connection with the reflective, one feeding the other, without hierarchy between theory and practice.

Major area: "Theater, Dance and Performance"

The definition of a single area of concentration bringing together dance, theater and performance rests on an conception that underlies the artistic thought of the professors of this Program since the establishment of the performing arts at Unicamp in 1985, with the creation of the undergraduate courses in dance and performing arts. Interdisciplinary in its very conception, the undergraduate courses in dance and performing arts at Unicamp has been forming, for the past 30 years, generations of artists who investigate the crossing borders of dance, theater and, more recently, performance, recognizing that this crisscross reflects an evolutionary and revolutionary movement in most of the performing arts in Brazil and other countries.

This interdisciplinarity and consistency in bringing together dance, theater and performance - as well as related fields such as martial arts, yoga, circus arts, among other body arts - led to the design of this Graduate Program entitled "Performing Arts" (in Portuguese, "Arts of the Scene") and a single major area, so as to promote the exchange and production of knowledge in the performing arts from an artist journey out of his comfort zone.

Main Activities

- The PPGADC / UNICAMP publishes the online biannual journal *Conceição/Conception*, aiming to highlight the research from different post graduation institutions on artistic creation, critical reflection and work, and training of dancer, actor and performer. Last Qualis/Capes evaluation (2015) graded the journal as B1 level in the area Arts/Music. In 2016, it became part of the Web Portal of Scientific Journals of Unicamp. Link to access to *Conceição/Conception*: <http://periodicos.sbu.unicamp.br/ojs/index.php/conce/>
- Every year PPGADC / UNICAMP organizes its Research Seminar, enhancing dialogue between its several work groups and general academic community. Undergraduate students from Dance and Drama courses and new students in post graduation are offered the opportunity to know the different research groups within the Program and their ongoing work. Link to the event: <http://seminarioppgadc.wix.com/seminarioppgadc>
- Every two years, PPGADC / UNICAMP also organizes the international event "Rethinking Contemporary Myths", in partnership with the LUME/Theatre. In its first edition, one of the greatest and most polemic artist-researches of the 20th century was the theme in "Grotowski Symposium" (2015). The goal was to propagate and rethink Jerzy Grotowski's fundamental legacy in artistic theory and practice. Link to the event: <http://www.repensandomitosppgadc.com/>

Research Topics

The PPGADC/UNICAMP was created with three research topics: (i) Techniques and Training Processes for the Performing Artist; (ii) Scene Languages and Poetics; (iii) Art and Context, which operate transversely establishing a dialogue between dance, performance and theater in a radial structure, having the subject - body on stage - as the center, forming and being constituted by the language that it radiates and that circumscribes the poetic scene. Both - poetics and subject - generated and are engendered in the vast fabric of cultures, seen as contexts, and do from research in the field of technique that lead to the formation of the performing artist as a thinking, dancing, acting being, in which the social context is reflected and where they, in order to produce art, are also reflected.

Thus, the program's research topics were designed from three axes: the "artist-subject" axis, which structures the *Techniques and Training Processes for the Performing Artist* topic; the "artist-in-the-scene" axis, which structures the *Scene Languages and Poetics* topic; and the "artist-in-world," axis, which structures the *Art and Context* topic. With this structure, the Program aims to provide a link between the territoriality of knowledge and research, thereby providing a space where interdisciplinarity can be combined from the "heart of the matter" of each area. Most of our professors are able to steer projects in at least two of these three topics, which are not mutually exclusive; but grouped in research topics as their most significant contributions at some point of their artistic and academic trajectories. So the program proposes a transversal perspective, not vertical, to the understanding of the research topics.

Research topic: "Techniques and Training Processes for the Performing Artist"

It houses the theoretical research and practical-theoretical research of training processes, techniques, systems, methods, training, exercises, proposals for training / learning and research of the performing arts, to act as knowledge and practices produced in the area, in constant dialogue with other fields of knowledge, which feed themselves and are reworked in artistic action and thought. The techniques and training processes line also comprises the teaching of surveyed arts, as the technical concept itself assumes transformation of the self, sometimes mediated by a master or scenic director. The studies of the training, technical and experimental procedures of actors, dancers and performers can also involve the questioning of the world views underlying it, as well as the historical transformations of the very meaning of artistic activity.

Research topic: "Scene Languages and Poetics"

Houses investigations aimed at building process languages that are configured in shows, works, interventions, performing actions and experiments. It covers studies and analysis of works and procedures of artists, through which it discusses and scenic and performative proposed languages originate. It includes both traditional research matrices and its changes in time and space as the research procedures break with aesthetic models established in solely theoretical and practical-theoretical approaches.



Research topic: "Art and Context"

It covers theoretical and theoretical-practical issues relating to artistic processes and their broader contextual inserts, linking the scenic phenomenon in its various dimensions. Turns to the investigation of the connections between artistic activity and cultural, social, political, pedagogical, historical, anthropological and philosophical settings, by mapping and analyzing its tensions, changes, developments and cross-contaminations. It seeks to detect emerging sense of scenic creation in new contexts, mobilizing and articulating theoretical resources that can realize other configurations and art performance modes in society. It is noteworthy that, considering the transversality among the program's research topics, the "artist-in-the-world" axis does not disconnect artistic theory from artistic praxis; the *Art and Context* topic, therefore, is not intended to be a Sociology, Pedagogy, Philosophy, Anthropology or History topic, but it turns itself to the dialog among these areas with the knowledge of the artistic experience.

Professors

Currently, the program has 22 full time professors (permanent CAPES) and 6 collaborating professors (collaborators CAPES),

Permanent CAPES:

Ana Maria Rodriguez Costas - anatertra@iar.unicamp.br -  **Lattes**
Ana Cristina Colla - anacristina@lumeteatro.com.br -  **Lattes**
Cassia Navas A. Castro - cassianavas@uol.com.br -  **Lattes**
Cassiano Sydow Quilici - cassianosyd@uol.com.br -  **Lattes**

Daniela Gatti - danigatti@iar.unicamp.br -  **Lattes**
 Elisabeth B. Zimmermann - zimmandrade@gmail.com -  **Lattes**
 Gracia M. Navarro - gracianavarro@iar.unicamp.br -  **Lattes**
 Graziela E. F. Rodrigues - graziela@iar.unicamp.br -  **Lattes**
 Holly E. Cavrell - hcavrell@uol.com.br -  **Lattes**
 Isa E. Kopelman - isaetel@uol.com.br -  **Lattes**
 Julia Ziviani Vitiello - jziviani@unicamp.br -  **Lattes**
 Larissa de. O. Neves Catalão - larissadeoneves@gmail.com -  **Lattes**
 Larissa S. Turtelli - l.turtelli@yahoo.com.br -  **Lattes**
 Marcelo R. Lazzarato - marevi@uol.com.br -  **Lattes**
 Mariana Baruco M. Andraus - m_andraus@iar.unicamp.br -  **Lattes**
 Marília Vieira Soares - mvbaiana@gmail.com -  **Lattes**
 Marisa M. Lambert - marisalambert@iar.unicamp.br -  **Lattes**
 Mario Alberto Santana - msantana@iar.unicamp.br -  **Lattes**
 Matteo Bonfitto Junior - matteobonfitto@iar.unicamp.br -  **Lattes**
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 Sílvia M. Geraldi - sgeraldi@iar.unicamp.br -  **Lattes**
 Veronica Fabrini M. Almeida - vefabrini@gmail.com -  **Lattes**

Collaborators CAPES:

Adilson Nascimento (FE/Unicamp) - caosemdono@uol.com.br -  **Lattes**
 Ariane Porto C. Rimoli (IA/Unicamp) - arianeporto@iar.unicamp.br -  **Lattes**
 Jorge L. Schroeder (PPG Música/Unicamp) - schroeder@unicamp.br -  **Lattes**
 Odilon J. Roble (FEF/Unicamp) - roble@fef.unicamp.br -  **Lattes**
 Raquel Scotti Hirson (LUME/Unicamp) - raquel@lumeteatro.com.br -  **Lattes**
 Tatiana Motta Lima Ramos (Unirio) - tatiana.motta.lima@gmail.com -  **Lattes**

Research Projects in Progress:

<http://www.iar.unicamp.br/pesquisa/projetos-em-andamento/docentes>

Courses

Master's Degree Program (*Stricto Sensu*) – Aims to investigate the contemporary scene in their creative, investigative and theoretical processes, as well as the inclusion of these in the field of arts and culture in the areas of theater, dance and performance; investigate artistic productions, both in its roots and regional and topological manifestations, as in the range of general fields to which they belong, anchored in the intersection of cultures, historical trajectories, epistemes and artistic procedures, from technical systems and methods of thinking and action. From these investigations, the student should be able to *conduct an investigation that will result in an essay on a given topic with appropriate methodology for its development*. The Master in Performing Arts proves, through a public defense of his dissertation, or public defense of dissertation accompanied an artistic performance, to be a professional performing artist that can operate in a wide range of fields:

research, teaching, stage acting and social action, from a critical attitude towards the ongoing processes in the world of work.

Doctorate Degree Program (*Stricto Sensu*) – Aims to investigate the contemporary scene in their creative, investigative and theoretical processes, as well as the inclusion of these in the field of arts and culture in the areas of theater, dance and performance; investigate artistic productions, both in its roots and regional and topological manifestations, as in the range of general fields to which they belong, anchored in the intersection of cultures, historical trajectories, epistemes and artistic procedures, from technical systems and methods of thinking and action. From these investigations, the student should be able to *make an original contribution to the performing arts field of knowledge*. A Doctor in Performing Arts proves, through a public defense of thesis, or a public defense of thesis accompanied by an artistic presentation, to have autonomy as a researcher, from which it may act in university teaching, in the breadth of its teaching and extension functions.

Admissions

Admission to the masters or doctorate degree programs in Performing Arts is done through the approval in the selection process, which consists of two phases: the first is an analysis of documentation (research project, curriculum, proof of proficiency in a foreign language (one foreign language for the master's and two for the doctorate program), memorial and optional support equipment (portfolio, video, artistic productions links on the Internet) in a blind evaluation system by three different evaluators. In the second phase, the candidate takes part in a written test and interviews in which the candidate will be interviewed on their research project, their artistic and academic trajectories and the alignment between the proposed research and the research lines of the program.

CURRICULUM

Master Degree Program in Performing Arts

Duration

The minimum and maximum durations for the Master's Course are 12 and 24 months, respectively. In order to obtain the title of Master in Performing Arts, students must fulfill a total of 18 (eighteen) credits in disciplines, among required and elective disciplines listed in the catalog of his/her entry year, and be approved in the public defense of their dissertation.

Code	Course name	Credits	Option
AA001	Master's dissertation	0 (-)	Mandatory activity
AC001	Arts Research	3 (45 hours)	Mandatory course
AC500	Supervised Activities I*	3 (45 hours)	Mandatory course
AC100	Arts Research Seminar	3 (45 hours)	Electives I - The student must earn, at least 3

AC101	Creation Lab	3 (45 hours)	credits among the courses listed below, chosen in agreement with their advisor.
AC111	Creation Lab II	3 (45 hours)	
AC102	Contagious Zone	3 (45 hours)	
AC112	Contagious Zone II	3 (45 hours)	Electives II - The student must earn, at least 9 credits among the courses listed below, chosen in agreement with their advisor.
AC200	Movement, Action and Gesture	3 (45 hours)	
AC210	Movement, Action and Gesture II	3 (45 hours)	
AC201	Expression, Sounds and Sense	3 (45 hours)	
AC202	Special Topics in Acting	3 (45 hours)	
AC300	Dramaturgies	3 (45 hours)	
AC301	Scene Writings	3 (45 hours)	
AC302	Special Topics in Stage Performance	3 (45 hours)	
AC400	Studies in Performing Arts	3 (45 hours)	
AC401	Special Topics in Art and Context	3 (45 hours)	

*Note: A classroom course, in which the advisor meets his research group for seminars and sharing of research.

Doctorate in Performing Arts

Duration

The minimum and maximum durations for the Doctorate Course are 24 and 48 months, respectively. In order to obtain the title of Doctor in Performing Arts, students must fulfill a total of 24 credits in disciplines, among required and elective disciplines listed in the catalog of his/her entry year, and be approved in the public defense of their thesis.

Code	Course name	Credits	Option
AA002	Doctoral thesis	0 (-)	Mandatory activity
AC002	Advance Arts Research	3 (45 hours)	Mandatory course
AC110	Advanced Arts Research Seminar	3 (45 hours)	Mandatory course
AC600	Supervised Activities II*	3 (45 hours)	Mandatory course

		hours)	
AC601	Supervised Activities III*	3 (45 hours)	Mandatory course
AC101	Creation Lab	3 (45 hours)	Electives I - The student must earn, at least 3 credits among the courses listed below, chosen in agreement with their advisor.
AC111	Creation Lab II	3 (45 hours)	
AC102	Contagious Zone	3 (45 hours)	
AC112	Contagious Zone II	3 (45 hours)	
AC200	Movement, Action and Gesture	3 (45 hours)	Electives II - The student must earn, at least 9 credits among the courses listed below, chosen in agreement with their advisor.
AC210	Movement, Action and Gesture II	3 (45 hours)	
AC201	Expression, Sounds and Sense	3 (45 hours)	
AC202	Special Topics in Acting	3 (45 hours)	
AC300	Dramaturgies	3 (45 hours)	
AC301	Scene Writings	3 (45 hours)	
AC302	Special Topics in Stage Performance	3 (45 hours)	
AC400	Studies in Performing Arts	3 (45 hours)	
AC401	Special Topics in Art and Context	3 (45 hours)	

*Note: A classroom course, in which the advisor meets his research group for seminars and sharing of research.