**Phenomenology and the performing arts,**  
*7.5 ects, advanced level*  
**Department of Musicology and Performance Studies**  
**Autumn 2012**

**Description of the course:**

This course focuses on phenomenology as philosophy and the potential of phenomenological methodologies in the study of the performing arts. The following questions will therefore be addressed:

- Which are the methods of a phenomenological philosophy?
- Which tools do phenomenological methodologies provide in the study of the performing arts?

The course is roughly divided into two parts. The first half of the course is dedicated to phenomenological philosophy and the second part to phenomenological methodologies in the study of performing arts.

In the first part we will work mostly with the phenomenology proposed by Maurice Merleau-Ponty, as his focus on embodiment has been central in the application of phenomenology in the study of the performing arts. These readings will be further guided by the work of Gallagher and Zahavi in *The Phenomenological Mind – An Introduction to Philosophy of Mind and Cognitive Science*, which places phenomenology within contemporary discussions of consciousness.

In the second half of the course we will explore different options that phenomenological methodologies offer in the study of performing arts. We will look at the way it can be applied to different forms of performing arts, and from different perspectives – the perspective of the analytical viewer, the ethnographical researcher, the performance practitioner and the artistic researcher.
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| Week 47    | 2012-11-20 | 15.00-17.00 | Introduction to the course Introduction to phenomenology | CDa     | To read: Gallagher/Zahavi: “Introduction”, in *The Phenomenological Mind*  
Pakes, Anna: "Phenomenology and Dance – Husserlian Meditations"*                                                                                                      |
| Week 48    | 2012-11-22 | 15.00-17.00 | The methodology of phenomenology as philosophy                        | CDa     | To read: Gallagher/Zahavi: “Methodologies”, in *The Phenomenological Mind*  
Merleau-Ponty: “Preface”, “The Phenomenal Field” in *Phenomenology of Perception*                                                                                          |
| Week 49    | 2012-11-30 | 15.00-17.00 | The embodied mind                                                      | CDa     | To read: Gallagher/Zahavi: “The Embodied Mind”, in *The Phenomenological Mind*  
| Week 49    | 2012-12-04 | 15.00-17.00 | Intentionality and motoric intentionality                             | CDa     | To read: Gallagher/Zahavi: “Intentionality”, in *The Phenomenological Mind*  
Sheets-Johnstone, Maxine: “The Primacy of Movement”, p.113- 130 in *The Primacy of Movement**                                                                                       
For reference: Merleau-Ponty: "The Spatiality of One’s own Body and Motility”, in *Phenomenology of Perception*                                                                        |
|            | 2012-12-08 | 14.00-16.00 | Presence and absence - the phenomenological space of the stage        | CDa     | To read: Sheehan, Paul: “Beckett’s Ghost Dramas: Monitoring a Phenomenology of Sleep**  
VanHoutte, Kurt & Wynants, Nele: "Performing Phenomenology: Negotiating Presence in Intermedial Theatre”*                                                                         |
| Week 50 | 2012-12-11 | 15.00-17.00 | Intersubjectivity and kinaesthetic empathy | CDa | To read:  
Fabius, Jeroen: “Seeing the body move: choreographic investigations of kinaesthetic at the end of the twentieth century”**  
Jola, Ehrenberg, Reynolds: “The experience of watching dance – neuroscience duets”*  
For reference:  
Gallagher & Zahavi: “How we know others” in *The phenomenological mind* |
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| 2012-12-13 | 16.00-18.00 | Guest lecture: Dance as an experience of embodied subjectivity | CDa Susanne Ravn | To read:  
Ravn, Susanne & Legrand, Dorothee: “Perceiving Subjectivity in Bodily Movement – the Case of Dancers”*  
Other texts may be added |
| Week 51 | 2012-12-18 | 15.00-17.00 | First person methodologies and artistic research | CDa | To read:  
Nobis, Félix: “Un-telling Myself: Performance (Preparation) as Research”,**  
For reference:  
Gallagher & Zahavi: “Self and person” in *The phenomenological mind* |
| Week 2 | Exact day | 2012-01-07 | Handing in the written examination | | |
Examination:

The course is assessed and examined through:
- active participation in the seminars
- a written assignment which contains an analysis of a phenomena within the performing arts, approached through phenomenological methodologies

List of literature - Phenomenology and the performing arts 7.5 Ects

Compulsory literature:

Main literature:


Compulsory articles and extracts:


http://journals.cambridge.org/abstract_S0149767711000040

http://www04.sub.su.se:2108/content/y2w85117xm54h715/fulltext.pdf


http://www04.sub.su.se:2071/ehost/pdviewer/pdviewer?sid=515b78d7-67f0-4594-8af6-5f9e591c047b%40sessionmgr112&vid=2&hid=113
(via www.sub.su.se)

*: articles available through www.sub.su.se
**: articles/abstracts available in compendium
Additional articles may be added.

Additional articles:


Reference Literature: