

Cultural and Historical Aspects of Dance Theatre (A005286)

Due to Covid 19, the education and evaluation methods may vary from the information displayed in the schedules and course details. Any changes will be communicated on Ufora.

Course size	<i>(nominal values; actual values may depend on programme)</i>		
Credits 5.0	Study time 150 h	Contact hrs	50.0 h

Course offerings and teaching methods in academic year 2021-2022

A (semester 1)	Dutch, English	Gent	lecture	22.5 h
			excursion	5.0 h
			group work	15.0 h
			integration seminar	7.5 h

Lecturers in academic year 2021-2022

Van Assche, Annelies LW17 lecturer-in-charge

Offered in the following programmes in 2021-2022

	crdts	offering
Bachelor of Arts in Art History, Musicology and Theatre Studies	5	A
Exchange Programme Art Studies	5	A
Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies	5	A

Teaching languages

Dutch, English

Keywords

Western dance theatre, history, scopic regimes

Position of the course

This advanced course helps students to acquire an insight into the genesis and developments of Western dance theatre with due notice of the specific cultural-historical context.

Contents

This advanced course gives a historical survey of the genesis of European dance theatre within a cultural-historical framework. Attention is paid to:

- genres of dance theatre as an expression of courtly culture (1500-1750)
- the professionalisation and diversification of genres in dance theatre (1750-1900)
- dance theatre in modernism and postmodernism (since 1900)
- The Flemish Wave and the development of the contemporary dance field in Flanders

In connection with the historical survey, theoretical reflections are conducted about particular scopic regimes:

- visual immersion
- dans notation and memory regimes
- semiosphere, action theory and ideology of the romantic ballet (Lotman)
- re-enactment
- gender
- motion capture technologies

Where possible, the historical survey is illustrated with iconographic sources and/or video fragments.

Initial competences

- To have successfully completed the course History of modern theatre or to have acquired the necessary skills by other means.

- To have knowledge of the field of European (late) nineteenth and twentieth-century performing arts, the theatre makers and their manifestos, and their influence on the contemporary field of stage arts.

Final competences

- 1 To have an insight into the genesis and developments of Western dance theatre with due notice of the specific cultural-historical context.
- 2 To have an elementary visual knowledge with regard to the history of dance theatre.
- 3 To have an insight in the components of a dance theatre production.
- 4 To reflect critically about philosophical and aesthetic issues concerning Western dance theatre.
- 5 To have basic knowledge of the relation between dance theatre and notation systems.

Conditions for credit contract

Access to this course unit via a credit contract is determined after successful competences assessment

Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

Teaching methods

Guided self-study, excursion, group work, lecture, integration seminar

Extra information on the teaching methods

- Lectures about the genesis and developments of Western dance theatre, with reflective moments on the iconographic sources and/or video fragments.
- integration seminar: students weekly get reading assignments in preparation of the philosophical and aesthetic issues concerning Western dance theatre in the lectures. This interactive learning environment guides students in operationalizing theoretical concepts through case studies and in formulating a theoretical point of view.
- Individual assignment and excursion: students are stimulated to extend their individual visual knowledge with regard to dance theatre. As students of Performing and Media Arts, they dispose of a theatre pass, by courtesy of the Kunstencentrum Vooruit amongst others. They have to attend three dance performances in the context of the tackled topics in the lectures.
- Individual assignment and group assignment: students get one specific archival assignment in group on scores, director's books, notation systems and the embodiment of repertoire in a courtly culture (1500-1750), the professional context of dance education (1750-1900), in modern dance (Labanotation, Lea Daan, AMSAB-archive, University Library,...) or the Flemish Wave (archive of Alain Platel and Les Ballets C de la B, Anne Teresa de Keersmaecker and Rosas), ... The results of this archival research are exhibited in the atelier of Vandenhove - Centre for Art & Architecture. As such, the students are acquainted with a curatorial practice in relation to dance history. This archival assignment is also the starting point for an individual writing assignment, in which the student reflects on the research question that dance history raises; i.e. how is repertory transmitted without text? This individual paper is also evaluated.

Learning materials and price

Syllabus and reader is on-line available at Minerva.

Handbook

- Luuk Utrecht, *Van hofballet tot postmoderne dans*. Zutphen: De Walburg Pers, 1988.
- Christel Stalpaert, Guy Cools en Hildegard de Vuyst (eds.). *The Choreopolitics of Alain Platel's Les Ballets C de la B. Emotions, Gestures, Politics*. London: Palgrave MacMillan, 2019.

Excursion: attending three dance performances in agreement with teachers.

Cost: approx. 100 EUR

References

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Course content-related study coaching

Gradual preparation on the group assignment (archival research and exhibition) and the individual writing assignment during reflective moments in lectures and integration seminar. Feed-back is possible during fixed speaking hours of Prof. Dr. Christel Stalpaert

Evaluation methods

end-of-term evaluation and continuous assessment

Examination methods in case of periodic evaluation during the first examination period

Written examination with open questions

Examination methods in case of periodic evaluation during the second examination period

Written examination with open questions

Examination methods in case of permanent evaluation

Assignment

Possibilities of retake in case of permanent evaluation

examination during the second examination period is possible

Extra information on the examination methods

Periodical (50%): written exam with open questions: question on knowledge, questions on insight and one question about terminology. The exam is in line with the intended final competences.

Non-periodical (50%):

- Individual assignment and group assignment: students get one specific archival assignment in group on scores, director's books, notation systems and the embodiment of repertoire in a courtly culture (1500-1750), the professional context of dance education (1750-1900), in modern dance (Labanotation, Lea Daan, AMSAB-archive, University Library,...) or the Flemish Wave (archive of Alain Platel and Les Ballets C de la B, Anne Teresa de Keersmaecker and Rosas), ... The results of this archival research are exhibited in the atelier of Vandenhove - Centre for Art & Architecture. As such, the students are acquainted with a curatorial practice in relation to dance history. This archival assignment is also the starting point for an individual writing assignment, in which the student reflects on the research question that dance history raises; i.e. how is repertory transmitted without text? This individual paper is also evaluated.

The student has to finish every evaluation form to pass the exam.

Calculation of the examination mark

The periodical evaluation counts for 50%, the non-periodical evaluation counts for 50%.

The student has to finish every evaluation form to pass the exam.

Facilities for Working Students

Facilities:

- 1 Possible exemption from educational activities requiring student attendance
- 2 Possible rescheduling of the examination to a different time in the same academic year
- 3 Feedback can be given during an appointment during office hours

Extra information:

Studying the notes of fellow students is recommended.

For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy

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