

## Repertoire Study of Theatre (A001490)

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.

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

### Course offerings in academic year 2021-2022

Deze cursus is 2-jaarlijks en wordt niet aangeboden

### Lecturers in academic year 2021-2022

Delbecke, Jasper	LW17	staff member
Stalpaert, Christel	LW17	lecturer-in-charge

### Offered in the following programmes in 2021-2022

Deze cursus is 2-jaarlijks en wordt niet aangeboden	<b>crdts</b>	<b>offering</b>
---	--------------	-----------------

### Teaching languages

Dutch, English

### Keywords

Performing arts, theatre, repertoire, canon, performance

### Position of the course

This course helps students acquire a critical insight into the canon of western modern and contemporary theatre since modernity, and in contemporary debates about canon and *repertoire* in the performing arts.

### Contents

This course offers a critical approach of the canon in the modern and contemporary performing arts. The starting point for studying *repertoire* is the discourse constituting *repertoire* (and related notions such as 'canon' and 'cultural heritage') in western theatre since modernity. Theatre studies, (historical) philosophical and cultural-sociological texts provide the opportunity to trace the ideological foundations of this discourse. Special attention will be given to the problematization of the western canon from a perspective of gender, globalization and interculturalism. The considered topics are: theatre canon and (regional/national) identity; critique on the colonial past in theatre texts; knowledge production and repertoire (the dramaturgy of the colonial moment in archives, museums and libraries); institutionalized decolonization of the repertoire, cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre texts (Moussem, Dalia Taha,...); eco-theatre, ...

An important skill that students will acquire in this course, is the theatre studies practice of drama-analysis. These analytical skills are the first step in the dramaturgy of a production, both for a classical dramatic and post-dramatic staging. The students will be offered a drama-analytical model responding to contemporary practices in theatre (performative aspects of a text, corporeality, spatial organization of a drama text, co-creative analysis, ...).

Recent developments in theatre studies, fueled by the performance studies, suggest that repertoire can no longer be approached as merely a collection of adaptable drama texts which were consecrated by our culture and society. The growing attention for visual theatre, dance and performance art, indicates how the contours of the notion 'repertoire' need to be reconsidered. This raises questions about a non-textual transmission of repertoire, through for example scores, director's notes, notation systems and embodiment.

Additionally, a lot of theatre directors work with a repertoire that does not belong to the classic theatre canon: they borrow 'scripts' or 'scenarios' from social, scientific or historical phenomena. In order to further investigate these alternative notions of repertoire, repertoire

theatre will be discussed alongside the performativity of statues and museums and their relation to knowledge production and the constitution of a canon.

### Initial competences

- To have successfully completed the course History of Modern Theatre or having acquired the final competences of this course in another way.
- To have knowledge of 20th century European Theatre, its theatre makers, manifestos and their influence on contemporary performing arts.

### Final competences

- 1 To have a critical insight into the discourse constituting the *repertoire* of canonical western theatre authors
- 2 To be able to situate the canonical western theatre authors in their specific theatrical, literary and cultural-historical context.
- 3 To have an insight into the analytical models of drama and to be able to operationalise them in a drama text.
- 4 To have an insight in performative modes of *repertoire* (dance and performance art, statues, museums, ...).
- 5 Be able to share the obtained knowledge, ideas and insights concerning repertoire, gender, globalisation and (post)colonialism in an academic text and/or group discussion and/or oral presentation.

### Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

### Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

### Teaching methods

Guided self-study, excursion, group work, project, seminar, self-reliant study activities

### Extra information on the teaching methods

This course unit is based on the 'flipped classroom' model. The traditional model of classroom instruction is being exchanged here for a flipped classroom, with a focus on student engagement and active learning. The students independently process basic knowledge before class (guided self-study 15 A). Resulting from this method, more time will be spent in class for interaction and demand-driven learning (seminar 15 A).

- guided self-study (15 A)

In the case of self-study, adapted learning materials are provided with built-in coaching components (i.e. embedded support). Guided self-study differs from distance learning in that it involves (collective) contacts (online and in person) with the lecturer, who steers and/or coaches. In this course, guided self-study is used in preparation of the seminars.

The self-study consists of independently processing the prepared materials that will be available online through Ufora. On Ufora there will be a folder filed under 'Documents' with clear guidelines (on what to watch/read and in what order), a specific research question and assignments that guide the student through the preparatory material/texts to read and the audiovisual fragments to watch.

Sometimes the self-study concerns a preparatory visit, such as a guided tour to the Botanical Garden of UGent and the GUM (Ghent University Museum).

- seminar (15 A)

In the seminars the students are encouraged to participate in a more active and engaged manner. In class, they are challenged to apply their knowledge in a broader sense. The seminars consist on the one hand of profound analyses of drama texts in class (practice of drama analysis and *close reading*). On the other hand, the time in the classroom is used to explore theoretical topics in more depth, to encourage the students to sharpen their oral skills, and to argue from a multifocal perspective.

The preparation and consequently the active participation of the students in the seminars are evaluated as permanent / non-periodical evaluation.

- independent work: individual reading assignment and drama-analysis (5 B)

In collaboration with the guest lecturers, there has been compiled a reading list that will be made available on Ufora. The students get to choose three texts from this list, that they subsequently annotate according to the presented models of drama-analysis. Those drama texts can also be found online (Ufora, folder drama text reading list) or on the designated shelf for 'Repertory study of the theatre' in the university library. Students can scan or print these drama texts. The annotated drama texts should be handed in for evaluation in the secretariat of

the Art History department before the deadline (Thursday 10<sup>th</sup> of December 2020).

- guided group work and project: Notes-annotationproject (10 B)

The guided group work and project consists of the artistic Notes-annotation project in collaboration with students drama of Kask - School of Arts.

Since the academic year 2018-2019 Ivana Müller's artistic *Notes*-project is implemented in the course 'Repertory Study in Theatre'. The students gather in groups of "reading communities" and, following Ivana Müller's set of criteria, they annotate drama-texts.

For her *Notes*-project, Müller was inspired by the 19<sup>th</sup>-century practice of 'marginalia', in which thoughts and critical comments were annotated in the margins of a book for the future reader. Müller re-enacts this practice by inviting people to choose books together, read them, annotate them, and pass them on to each other for further annotation.

In this course 'Repertory Study of the Theatre', students annotate two drama texts in group.

This group brings together students of UGent and students of Kask, who participate in the dramaprojects of both Thomas Bellinck (*Speculative documentaries – Metaphors of h(a)unting*) and Leyla Rabih (*Modern Syrian Drama*). The course unit 'repertory study of the theatre' intends to critically reflect on the prevailing power mechanisms in the formation of western theatre canon, so the annotation project functions as an exercise in adopting and thinking through other perspectives. The students will be asked to communicate their reflections and experiences of this annotation project on a shared blog.

The annotated books are exhibited in the atelier of Vandenhove – Centre for Art & Architecture during the two last weeks of the first semester. During a symposium, the students of UGent and Kask will be able to share their experience of working on the Notes project. This will teach them how to negotiate different practices of drama-analysis and reflect on how both theatre studies and artistic analysis are in a dialogue during the creative process leading up to a performance.

- study visit (excursion)

Students attend three mandatory theatre performances and one guided museum tour.

- *Décrie-ravage* - Adeline Rosenstein: October 16-17-18 and 23-24-25 2020 (Théâtre Océan Nord, Schaerbeek). **Attention: this is a 4-hour performance.**
- Dramaproject KASK-School of Arts under the direction of Thomas Bellinck *Speculatieve documentaires - Metaphors of H(a)unting*. Thursday or Friday November 12 -13, 2020.
- Dramaproject KASK-School of Arts under the direction of Leyla Rabih *Modern Syrian Drama*. Thursday or Friday December 10-11, 2020.
- Guided tour in the Botanical Garden of UGent and GUM (Ghent University Museum)

### Learning materials and price

Syllabus and personal notes. Estimated cost excursions: 35 EUR.

### References

see reading list Minerva

### Course content-related study coaching

Gradual preparation for the individual reading and annotation assessment by reflective moments during the seminars and through Minerva. Possibility of intermediate feedback.

### 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

A. The periodical evaluation (50 %) tests to what extent the student has acquired competencies that meet the proposed objectives.

The periodical evaluation includes:

1 A written exam (25%) on the theatre studies, historical-philosophical and cultural-sociological texts treated during the lectures/seminars, which trace out the ideological foundations of the discourse constructed around repertory (gender, globalization and interculturalism). Possible

topics for the written exam are: theatre canon and (regional/national) identity; critique on colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial space in archives, museums and libraries); institutionalized decolonialization of repertory; cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre text, eco-theatre, ...

2 independent work: individual reading assignment and drama-analysis (25%): during this periodic evaluation we test to what extent the student has acquired the competencies of drama analysis. The students hand in three individual drama analyses chosen from the reading list and two group assignments. (Notes-annotation project in collaboration with students of Kask Drama).

B. Non-periodical evaluation (50%)

Non-periodical evaluation is an evaluation of the student's engagement and active participation during the seminars and other study-related activities, which are specified in the didactic workforms. For this course on repertory, the engagement and participation of the students will be evaluated. The most important evaluation criteria are presence, engagement in the discussions and a critical research attitude during the guided excursions and the guided group work/project.

#### Calculation of the examination mark

Periodical: written exam, individual drama-analysis of three drama texts, and two annotated texts for group work (50%) and non-periodical: engagement and active participation during seminars, guided group work and project, and study visits/excursions (50%).

#### Facilities for Working Students

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. Alternative time for feedback is possible
- For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy

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

#### Course offerings in academic year 2021-2022

**Deze cursus is 2-jaarlijks en wordt niet aangeboden**

#### Lecturers in academic year 2021-2022

Delbecke, Jasper	LW17	staff member
Stalpaert, Christel	LW17	lecturer-in-charge

#### Offered in the following programmes in 2021-2022

Deze cursus is 2-jaarlijks en wordt niet aangeboden	<b>crdts</b>	<b>offering</b>
---	--------------	-----------------

#### Teaching languages

Dutch, English

#### Keywords

Performing arts, theatre, repertory, canon, performance

#### Position of the course

This course helps students acquire a critical insight into the canon of western modern and contemporary theatre since modernity, and in contemporary debates about canon and *repertoire* in the performing arts.

#### Contents

This course offers a critical approach of the canon in the modern and contemporary performing arts. The starting point for studying *repertoire* is the discourse constituting *repertoire* (and related notions such as 'canon' and 'cultural heritage') in western theatre since modernity. Theatre studies, (historical) philosophical and cultural-sociological texts provide the opportunity to trace the ideological foundations of this discourse. Special attention will be given to the problematization of the western canon from a perspective of gender, globalization and interculturalism. The considered topics are: theatre canon and (regional/national) identity;

critique on the colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial moment in archives, museums and libraries); institutionalized decolonization of the repertory, cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre texts (Mousssem, Dalia Taha,...); eco-theatre, ...

An important skill that students will acquire in this course, is the theatre studies practice of drama-analysis. These analytical skills are the first step in the dramaturgy of a production, both for a classical dramatic and post-dramatic staging. The students will be offered a drama-analytical model responding to contemporary practices in theatre (performative aspects of a text, corporeality, spatial organization of a drama text, co-creative analysis, ...).

Recent developments in theatre studies, fueled by the performance studies, suggest that repertory can no longer be approached as merely a collection of adaptable drama texts which were consecrated by our culture and society. The growing attention for visual theatre, dance and performance art, indicates how the contours of the notion 'repertory' need to be reconsidered. This raises questions about a non-textual transmission of repertory, through for example scores, director's notes, notation systems and embodiment.

Additionally, a lot of theatre directors work with a repertory that does not belong to the classic theatre canon: they borrow 'scripts' or 'scenarios' from social, scientific or historical phenomena. In order to further investigate these alternative notions of repertory, repertory theatre will be discussed alongside the performativity of statues and museums and their relation to knowledge production and the constitution of a canon.

### Initial competences

- To have successfully completed the course History of Modern Theatre or having acquired the final competences of this course in another way.
- To have knowledge of 20th century European Theatre, its theatre makers, manifestos and their influence on contemporary performing arts.

### Final competences

- 1 To have a critical insight into the discourse constituting the *repertoire* of canonical western theatre authors
- 2 To be able to situate the canonical western theatre authors in their specific theatrical, literary and cultural-historical context.
- 3 To have an insight into the analytical models of drama and to be able to operationalise them in a drama text.
- 4 To have an insight in performative modes of *repertoire* (dance and performance art, statues, museums, ...).
- 5 Be able to share the obtained knowledge, ideas and insights concerning repertoire, gender, globalisation and (post)colonialism in an academic text and/or group discussion and/or oral presentation.

### Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

### Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

### Teaching methods

Guided self-study, excursion, group work, project, seminar, self-reliant study activities

### Extra information on the teaching methods

This course unit is based on the 'flipped classroom' model. The traditional model of classroom instruction is being exchanged here for a flipped classroom, with a focus on student engagement and active learning. The students independently process basic knowledge before class (guided self-study 15 A). Resulting from this method, more time will be spent in class for interaction and demand-driven learning (seminar 15 A).

- guided self-study (15 A)

In the case of self-study, adapted learning materials are provided with built-in coaching components (i.e. embedded support). Guided self-study differs from distance learning in that it involves (collective) contacts (online and in person) with the lecturer, who steers and/or coaches. In this course, guided self-study is used in preparation of the seminars.

The self-study consists of independently processing the prepared materials that will be available online through Ufora. On Ufora there will be a folder filed under 'Documents' with clear guidelines (on what to watch/read and in what order), a specific research question and assignments that guide the student through the preparatory material/texts to read and the

audiovisual fragments to watch.

Sometimes the self-study concerns a preparatory visit, such as a guided tour to the Botanical Garden of UGent and the GUM (Ghent University Museum).

- seminar (15 A)

In the seminars the students are encouraged to participate in a more active and engaged manner. In class, they are challenged to apply their knowledge in a broader sense. The seminars consist on the one hand of profound analyses of drama texts in class (practice of drama analysis and *close reading*). On the other hand, the time in the classroom is used to explore theoretical topics in more depth, to encourage the students to sharpen their oral skills, and to argue from a multifocal perspective.

The preparation and consequently the active participation of the students in the seminars are evaluated as permanent / non-periodical evaluation.

- independent work: individual reading assignment and drama-analysis (5 B)

In collaboration with the guest lecturers, there has been compiled a reading list that will be made available on Ufora. The students get to choose three texts from this list, that they subsequently annotate according to the presented models of drama-analysis. Those drama texts can also be found online (Ufora, folder drama text reading list) or on the designated shelf for 'Repertory study of the theatre' in the university library. Students can scan or print these drama texts. The annotated drama texts should be handed in for evaluation in the secretariat of the Art History department before the deadline (Thursday 10<sup>th</sup> of December 2020).

- guided group work and project: Notes-annotationproject (10 B)

The guided group work and project consists of the artistic Notes-annotation project in collaboration with students drama of Kask - School of Arts.

Since the academic year 2018-2019 Ivana Müller's artistic *Notes*-project is implemented in the course 'Repertory Study in Theatre'. The students gather in groups of "reading communities" and, following Ivana Müller's set of criteria, they annotate drama-texts.

For her *Notes*-project, Müller was inspired by the 19<sup>th</sup>-century practice of 'marginalia', in which thoughts and critical comments were annotated in the margins of a book for the future reader. Müller re-enacts this practice by inviting people to choose books together, read them, annotate them, and pass them on to each other for further annotation.

In this course 'Repertory Study of the Theatre', students annotate two drama texts in group.

This group brings together students of UGent and students of Kask, who participate in the dramaprojects of both Thomas Bellinck (*Speculative documentaries – Metaphors of h(a)unting*) and Leyla Rabih (*Modern Syrian Drama*). The course unit 'repertory study of the theatre' intends to critically reflect on the prevailing power mechanisms in the formation of western theatre canon, so the annotation project functions as an exercise in adopting and thinking through other perspectives. The students will be asked to communicate their reflections and experiences of this annotation project on a shared blog.

The annotated books are exhibited in the atelier of Vandenhove – Centre for Art & Architecture during the two last weeks of the first semester. During a symposium, the students of UGent and Kask will be able to share their experience of working on the Notes project. This will teach them how to negotiate different practices of drama-analysis and reflect on how both theatre studies and artistic analysis are in a dialogue during the creative process leading up to a performance.

- study visit (excursion)

Students attend three mandatory theatre performances and one guided museum tour.

- *Décrie-ravage* - Adeline Rosenstein: October 16-17-18 and 23-24-25 2020 (Théâtre Océan Nord, Schaerbeek). **Attention: this is a 4-hour performance.**
- Dramaproject KASK-School of Arts under the direction of Thomas Bellinck *Speculatieve documentaires - Metaphors of H(a)unting*. Thursday or Friday November 12 -13, 2020.
- Dramaproject KASK-School of Arts under the direction of Leyla Rabih *Modern Syrian Drama*. Thursday or Friday December 10-11, 2020.
- Guided tour in the Botanical Garden of UGent and GUM (Ghent University Museum)

### Learning materials and price

Syllabus and personal notes. Estimated cost excursions: 35 EUR.

### References

see reading list Minerva

### Course content-related study coaching

Gradual preparation for the individual reading and annotation assessment by reflective moments during the seminars and through Minerva. Possibility of intermediate feedback.

### 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**

A. The periodical evaluation (50 %) tests to what extent the student has acquired competencies that meet the proposed objectives.

The periodical evaluation includes:

1 A written exam (25%) on the theatre studies, historical-philosophical and cultural-sociological texts treated during the lectures/seminars, which trace out the ideological foundations of the discourse constructed around repertory (gender, globalization and interculturalism). Possible topics for the written exam are: theatre canon and (regional/national) identity; critique on colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial space in archives, museums and libraries); institutionalized decolonialization of repertory; cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre text, eco-theatre, ...

2 independent work: individual reading assignment and drama-analysis (25%): during this periodic evaluation we test to what extent the student has acquired the competencies of drama analysis. The students hand in three individual drama analyses chosen from the reading list and two group assignments. (Notes-annotation project in collaboration with students of Kask Drama).

B. Non-periodical evaluation (50%)

Non-periodical evaluation is an evaluation of the student's engagement and active participation during the seminars and other study-related activities, which are specified in the didactic workforms. For this course on repertory, the engagement and participation of the students will be evaluated. The most important evaluation criteria are presence, engagement in the discussions and a critical research attitude during the guided excursions and the guided group work/project.

**Calculation of the examination mark**

Periodical: written exam, individual drama-analysis of three drama texts, and two annotated texts for group work (50%) and non-periodical: engagement and active participation during seminars, guided group work and project, and study visits/excursions (50%).

**Facilities for Working Students**

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. Alternative time for feedback is possible

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

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

**Course offerings in academic year 2021-2022**

Deze cursus is 2-jaarlijks en wordt niet aangeboden

**Lecturers in academic year 2021-2022**

Delbecke, Jasper	LW17	staff member
Stalpaert, Christel	LW17	lecturer-in-charge

**Offered in the following programmes in 2021-2022** **crdts** **offering**

Deze cursus is 2-jaarlijks en wordt niet aangeboden

**Teaching languages**

Dutch, English

### Keywords

Performing arts, theatre, repertory, canon, performance

### Position of the course

This course helps students acquire a critical insight into the canon of western modern and contemporary theatre since modernity, and in contemporary debates about canon and *repertoire* in the performing arts.

### Contents

This course offers a critical approach of the canon in the modern and contemporary performing arts. The starting point for studying *repertoire* is the discourse constituting *repertoire* (and related notions such as 'canon' and 'cultural heritage') in western theatre since modernity. Theatre studies, (historical) philosophical and cultural-sociological texts provide the opportunity to trace the ideological foundations of this discourse. Special attention will be given to the problematization of the western canon from a perspective of gender, globalization and interculturalism. The considered topics are: theatre canon and (regional/national) identity; critique on the colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial moment in archives, museums and libraries); institutionalized decolonization of the repertory, cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre texts (Moussem, Dalia Taha,...); eco-theatre, ...

An important skill that students will acquire in this course, is the theatre studies practice of drama-analysis. These analytical skills are the first step in the dramaturgy of a production, both for a classical dramatic and post-dramatic staging. The students will be offered a drama-analytical model responding to contemporary practices in theatre (performative aspects of a text, corporeality, spatial organization of a drama text, co-creative analysis, ...).

Recent developments in theatre studies, fueled by the performance studies, suggest that repertory can no longer be approached as merely a collection of adaptable drama texts which were consecrated by our culture and society. The growing attention for visual theatre, dance and performance art, indicates how the contours of the notion 'repertory' need to be reconsidered. This raises questions about a non-textual transmission of repertory, through for example scores, director's notes, notation systems and embodiment.

Additionally, a lot of theatre directors work with a repertory that does not belong to the classic theatre canon: they borrow 'scripts' or 'scenarios' from social, scientific or historical phenomena. In order to further investigate these alternative notions of repertory, repertory theatre will be discussed alongside the performativity of statues and museums and their relation to knowledge production and the constitution of a canon.

### Initial competences

- To have successfully completed the course History of Modern Theatre or having acquired the final competences of this course in another way.
- To have knowledge of 20th century European Theatre, its theatre makers, manifestos and their influence on contemporary performing arts.

### Final competences

- 1 To have a critical insight into the discourse constituting the *repertoire* of canonical western theatre authors
- 2 To be able to situate the canonical western theatre authors in their specific theatrical, literary and cultural-historical context.
- 3 To have an insight into the analytical models of drama and to be able to operationalise them in a drama text.
- 4 To have an insight in performative modes of *repertoire* (dance and performance art, statues, museums, ...).
- 5 Be able to share the obtained knowledge, ideas and insights concerning repertoire, gender, globalisation and (post)colonialism in an academic text and/or group discussion and/or oral presentation.

### Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

Conditions for exam contract



Access to this course unit via an exam contract is unrestricted

## Teaching methods

Guided self-study, excursion, group work, project, seminar, self-reliant study activities

## Extra information on the teaching methods

This course unit is based on the 'flipped classroom' model. The traditional model of classroom instruction is being exchanged here for a flipped classroom, with a focus on student engagement and active learning. The students independently process basic knowledge before class (guided self-study 15 A). Resulting from this method, more time will be spent in class for interaction and demand-driven learning (seminar 15 A).

- guided self-study (15 A)

In the case of self-study, adapted learning materials are provided with built-in coaching components (i.e. embedded support). Guided self-study differs from distance learning in that it involves (collective) contacts (online and in person) with the lecturer, who steers and/or coaches. In this course, guided self-study is used in preparation of the seminars.

The self-study consists of independently processing the prepared materials that will be available online through Ufora. On Ufora there will be a folder filed under 'Documents' with clear guidelines (on what to watch/read and in what order), a specific research question and assignments that guide the student through the preparatory material/texts to read and the audiovisual fragments to watch.

Sometimes the self-study concerns a preparatory visit, such as a guided tour to the Botanical Garden of UGent and the GUM (Ghent University Museum).

- seminar (15 A)

In the seminars the students are encouraged to participate in a more active and engaged manner. In class, they are challenged to apply their knowledge in a broader sense. The seminars consist on the one hand of profound analyses of drama texts in class (practice of drama analysis and *close reading*). On the other hand, the time in the classroom is used to explore theoretical topics in more depth, to encourage the students to sharpen their oral skills, and to argue from a multifocal perspective.

The preparation and consequently the active participation of the students in the seminars are evaluated as permanent / non-periodical evaluation.

- independent work: individual reading assignment and drama-analysis (5 B)

In collaboration with the guest lecturers, there has been compiled a reading list that will be made available on Ufora. The students get to choose three texts from this list, that they subsequently annotate according to the presented models of drama-analysis. Those drama texts can also be found online (Ufora, folder drama text reading list) or on the designated shelf for 'Repertory study of the theatre' in the university library. Students can scan or print these drama texts. The annotated drama texts should be handed in for evaluation in the secretariat of the Art History department before the deadline (Thursday 10<sup>th</sup> of December 2020).

- guided group work and project: Notes-annotationproject (10 B)

The guided group work and project consists of the artistic Notes-annotation project in collaboration with students drama of Kask - School of Arts.

Since the academic year 2018-2019 Ivana Müller's artistic *Notes*-project is implemented in the course 'Repertory Study in Theatre'. The students gather in groups of "reading communities" and, following Ivana Müller's set of criteria, they annotate drama-texts.

For her *Notes*-project, Müller was inspired by the 19<sup>th</sup>-century practice of 'marginalia', in which thoughts and critical comments were annotated in the margins of a book for the future reader. Müller re-enacts this practice by inviting people to choose books together, read them, annotate them, and pass them on to each other for further annotation.

In this course 'Repertory Study of the Theatre', students annotate two drama texts in group.

This group brings together students of UGent and students of Kask, who participate in the dramaprojects of both Thomas Bellinck (*Speculative documentaries – Metaphors of h(a)unting*) and Leyla Rabih (*Modern Syrian Drama*). The course unit 'repertory study of the theatre' intends to critically reflect on the prevailing power mechanisms in the formation of western theatre canon, so the annotation project functions as an exercise in adopting and thinking through other perspectives. The students will be asked to communicate their reflections and experiences of this annotation project on a shared blog.

The annotated books are exhibited in the atelier of Vandenhove – Centre for Art & Architecture during the two last weeks of the first semester. During a symposium, the students of UGent and Kask will be able to share their experience of working on the Notes project. This will teach them how to negotiate different practices of drama-analysis and reflect on how both theatre studies and artistic analysis are in a dialogue during the creative process leading up to a performance.

- study visit (excursion)
- Students attend three mandatory theatre performances and one guided museum tour.
- *Décriis-ravage* - Adeline Rosenstein: October 16-17-18 and 23-24-25 2020 (Théâtre Océan Nord, Schaerbeek). **Attention: this is a 4-hour performance.**
  - Dramaproject KASK-School of Arts under the direction of Thomas Bellinck *Speculatieve documentaires - Metaphors of H(a)unting*. Thursday or Friday November 12 -13, 2020.
  - Dramaproject KASK-School of Arts under the direction of Leyla Rabih *Modern Syrian Drama*. Thursday or Friday December 10-11, 2020.
  - Guided tour in the Botanical Garden of UGent and GUM (Ghent University Museum)

### Learning materials and price

Syllabus and personal notes. Estimated cost excursions: 35 EUR.

### References

see reading list Minerva

### Course content-related study coaching

Gradual preparation for the individual reading and annotation assessment by reflective moments during the seminars and through Minerva. Possibility of intermediate feedback.

### 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

A. The periodical evaluation (50 %) tests to what extent the student has acquired competencies that meet the proposed objectives.

The periodical evaluation includes:

- 1 A written exam (25%) on the theatre studies, historical-philosophical and cultural-sociological texts treated during the lectures/seminars, which trace out the ideological foundations of the discourse constructed around repertory (gender, globalization and interculturalism). Possible topics for the written exam are: theatre canon and (regional/national) identity; critique on colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial space in archives, museums and libraries); institutionalized decolonialization of repertory; cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre text, eco-theatre, ...
- 2 independent work: individual reading assignment and drama-analysis (25%): during this periodic evaluation we test to what extent the student has acquired the competencies of drama analysis. The students hand in three individual drama analyses chosen from the reading list and two group assignments. (Notes-annotation project in collaboration with students of Kask Drama).

B. Non-periodical evaluation (50%)

Non-periodical evaluation is an evaluation of the student's engagement and active participation during the seminars and other study-related activities, which are specified in the didactic workforms. For this course on repertory, the engagement and participation of the students will be evaluated. The most important evaluation criteria are presence, engagement in the discussions and a critical research attitude during the guided excursions and the guided group work/project.

### Calculation of the examination mark

Periodical: written exam, individual drama-analysis of three drama texts, and two annotated texts for group work (50%) and non-periodical: engagement and active participation during seminars, guided group work and project, and study visits/excursions (50%).

### Facilities for Working Students

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. Alternative time for feedback is possible

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

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

#### Course offerings in academic year 2021-2022

Deze cursus is 2-jaarlijks en wordt niet aangeboden

#### Lecturers in academic year 2021-2022

Delbecke, Jasper	LW17	staff member
Stalpaert, Christel	LW17	lecturer-in-charge

#### Offered in the following programmes in 2021-2022

Deze cursus is 2-jaarlijks en wordt niet aangeboden

crdts      offering

#### Teaching languages

Dutch, English

#### Keywords

Performing arts, theatre, repertory, canon, performance

#### Position of the course

This course helps students acquire a critical insight into the canon of western modern and contemporary theatre since modernity, and in contemporary debates about canon and *repertoire* in the performing arts.

#### Contents

This course offers a critical approach of the canon in the modern and contemporary performing arts. The starting point for studying *repertoire* is the discourse constituting *repertoire* (and related notions such as 'canon' and 'cultural heritage') in western theatre since modernity. Theatre studies, (historical) philosophical and cultural-sociological texts provide the opportunity to trace the ideological foundations of this discourse. Special attention will be given to the problematization of the western canon from a perspective of gender, globalization and interculturalism. The considered topics are: theatre canon and (regional/national) identity; critique on the colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial moment in archives, museums and libraries); institutionalized decolonization of the repertory, cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre texts (Moussem, Dalia Taha,...); eco-theatre, ...

An important skill that students will acquire in this course, is the theatre studies practice of drama-analysis. These analytical skills are the first step in the dramaturgy of a production, both for a classical dramatic and post-dramatic staging. The students will be offered a drama-analytical model responding to contemporary practices in theatre (performative aspects of a text, corporeality, spatial organization of a drama text, co-creative analysis, ...).

Recent developments in theatre studies, fueled by the performance studies, suggest that repertory can no longer be approached as merely a collection of adaptable drama texts which were consecrated by our culture and society. The growing attention for visual theatre, dance and performance art, indicates how the contours of the notion 'repertory' need to be reconsidered. This raises questions about a non-textual transmission of repertory, through for example scores, director's notes, notation systems and embodiment.

Additionally, a lot of theatre directors work with a repertory that does not belong to the classic theatre canon: they borrow 'scripts' or 'scenarios' from social, scientific or historical phenomena. In order to further investigate these alternative notions of repertory, repertory theatre will be discussed alongside the performativity of statues and museums and their relation to knowledge production and the constitution of a canon.

#### Initial competences

- To have successfully completed the course History of Modern Theatre or having acquired the final competences of this course in another way.

- To have knowledge of 20th century European Theatre, its theatre makers, manifestos and their influence on contemporary performing arts.

### Final competences

- 1 To have a critical insight into the discourse constituting the *repertoire* of canonical western theatre authors
- 2 To be able to situate the canonical western theatre authors in their specific theatrical, literary and cultural-historical context.
- 3 To have an insight into the analytical models of drama and to be able to operationalise them in a drama text.
- 4 To have an insight in performative modes of *repertoire* (dance and performance art, statues, museums, ...).
- 5 Be able to share the obtained knowledge, ideas and insights concerning repertoire, gender, globalisation and (post)colonialism in an academic text and/or group discussion and/or oral presentation.

### Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

### Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

### Teaching methods

Guided self-study, excursion, group work, project, seminar, self-reliant study activities

### Extra information on the teaching methods

This course unit is based on the 'flipped classroom' model. The traditional model of classroom instruction is being exchanged here for a flipped classroom, with a focus on student engagement and active learning. The students independently process basic knowledge before class (guided self-study 15 A). Resulting from this method, more time will be spent in class for interaction and demand-driven learning (seminar 15 A).

- guided self-study (15 A)

In the case of self-study, adapted learning materials are provided with built-in coaching components (i.e. embedded support). Guided self-study differs from distance learning in that it involves (collective) contacts (online and in person) with the lecturer, who steers and/or coaches. In this course, guided self-study is used in preparation of the seminars.

The self-study consists of independently processing the prepared materials that will be available online through Ufora. On Ufora there will be a folder filed under 'Documents' with clear guidelines (on what to watch/read and in what order), a specific research question and assignments that guide the student through the preparatory material/texts to read and the audiovisual fragments to watch.

Sometimes the self-study concerns a preparatory visit, such as a guided tour to the Botanical Garden of UGent and the GUM (Ghent University Museum).

- seminar (15 A)

In the seminars the students are encouraged to participate in a more active and engaged manner. In class, they are challenged to apply their knowledge in a broader sense. The seminars consist on the one hand of profound analyses of drama texts in class (practice of drama analysis and *close reading*). On the other hand, the time in the classroom is used to explore theoretical topics in more depth, to encourage the students to sharpen their oral skills, and to argue from a multifocal perspective.

The preparation and consequently the active participation of the students in the seminars are evaluated as permanent / non-periodical evaluation.

- independent work: individual reading assignment and drama-analysis (5 B)

In collaboration with the guest lecturers, there has been compiled a reading list that will be made available on Ufora. The students get to choose three texts from this list, that they subsequently annotate according to the presented models of drama-analysis. Those drama texts can also be found online (Ufora, folder drama text reading list) or on the designated shelf for 'Repertory study of the theatre' in the university library. Students can scan or print these drama texts. The annotated drama texts should be handed in for evaluation in the secretariat of the Art History department before the deadline (Thursday 10<sup>th</sup> of December 2020).

- guided group work and project: Notes-annotationproject (10 B)

The guided group work and project consists of the artistic Notes-annotation project in collaboration with students drama of Kask - School of Arts.

Since the academic year 2018-2019 Ivana Müller's artistic *Notes*-project is implemented in the

course 'Repertory Study in Theatre'. The students gather in groups of "reading communities" and, following Ivana Müller's set of criteria, they annotate drama-texts.

For her *Notes*-project, Müller was inspired by the 19<sup>th</sup>-century practice of 'marginalia', in which thoughts and critical comments were annotated in the margins of a book for the future reader. Müller re-enacts this practice by inviting people to choose books together, read them, annotate them, and pass them on to each other for further annotation.

In this course 'Repertory Study of the Theatre', students annotate two drama texts in group. This group brings together students of UGent and students of Kask, who participate in the dramaprojects of both Thomas Bellinck (*Speculative documentaries – Metaphors of h(a)unting*) and Leyla Rabih (*Modern Syrian Drama*). The course unit 'repertory study of the theatre' intends to critically reflect on the prevailing power mechanisms in the formation of western theatre canon, so the annotation project functions as an exercise in adopting and thinking through other perspectives. The students will be asked to communicate their reflections and experiences of this annotation project on a shared blog.

The annotated books are exhibited in the atelier of Vandenhove – Centre for Art & Architecture during the two last weeks of the first semester. During a symposium, the students of UGent and Kask will be able to share their experience of working on the Notes project. This will teach them how to negotiate different practices of drama-analysis and reflect on how both theatre studies and artistic analysis are in a dialogue during the creative process leading up to a performance.

- study visit (excursion)

Students attend three mandatory theatre performances and one guided museum tour.

- *Décrie-ravage* - Adeline Rosenstein: October 16-17-18 and 23-24-25 2020 (Théâtre Océan Nord, Schaerbeek). **Attention: this is a 4-hour performance.**
- Dramaproject KASK-School of Arts under the direction of Thomas Bellinck *Speculatieve documentaires - Metaphors of H(a)unting*. Thursday or Friday November 12 -13, 2020.
- Dramaproject KASK-School of Arts under the direction of Leyla Rabih *Modern Syrian Drama*. Thursday or Friday December 10-11, 2020.
- Guided tour in the Botanical Garden of UGent and GUM (Ghent University Museum)

#### Learning materials and price

Syllabus and personal notes. Estimated cost excursions: 35 EUR.

#### References

see reading list Minerva

#### Course content-related study coaching

Gradual preparation for the individual reading and annotation assessment by reflective moments during the seminars and through Minerva. Possibility of intermediate feedback.

#### 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

A. The periodical evaluation (50 %) tests to what extent the student has acquired competencies that meet the proposed objectives.

The periodical evaluation includes:

1 A written exam (25%) on the theatre studies, historical-philosophical and cultural-sociological texts treated during the lectures/seminars, which trace out the ideological foundations of the discourse constructed around repertory (gender, globalization and interculturalism). Possible topics for the written exam are: theatre canon and (regional/national) identity; critique on colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial space in archives, museums and libraries); institutionalized decolonialization of repertory; cultural memory, heritage and canonization (performativity of monuments and statues), non-western perspectives in theatre text, eco-theatre, ...

2 independent work: individual reading assignment and drama-analysis (25%): during this periodic evaluation we test to what extent the student has acquired the competencies of drama analysis. The students hand in three individual drama analyses chosen from the reading list and two group assignments. (Notes-annotation project in collaboration with students of Kask Drama).

**B. Non-periodical evaluation (50%)**

Non-periodical evaluation is an evaluation of the student's engagement and active participation during the seminars and other study-related activities, which are specified in the didactic workforms. For this course on repertory, the engagement and participation of the students will be evaluated. The most important evaluation criteria are presence, engagement in the discussions and a critical research attitude during the guided excursions and the guided group work/project.

**Calculation of the examination mark**

Periodical: written exam, individual drama-analysis of three drama texts, and two annotated texts for group work (50%) and non-periodical: engagement and active participation during seminars, guided group work and project, and study visits/excursions (50%).

**Facilities for Working Students**

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. Alternative time for feedback is possible
- For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy