

## Research Seminar: Performance Theory (A005314)

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> 10.0	<b>Study time</b> 300 h	<b>Contact hrs</b>	50.0 h

### Course offerings and teaching methods in academic year 2021-2022

A (semester 1)	Dutch, English	Gent	seminar	40.0 h
			excursion	5.0 h
			self-reliant study activities	5.0 h

### Lecturers in academic year 2021-2022

Stalpaert, Christel	LW17	lecturer-in-charge
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### Offered in the following programmes in 2021-2022

	crdts	offering
Master of Science in Teaching in Arts and Humanities (main subject Art History, Musicology and Theatre Studies)	10	A
Master of Arts in Art History, Musicology and Theatre Studies	10	A
Exchange Programme Art Studies	10	A

### Teaching languages

Dutch, English

### Keywords

Theatre, Performance, Habit of Perception, Phenomenology, researcher-as-dramaturg

### Position of the course

Building upon knowledge and insights achieved during the bachelor, this seminar concentrates on contemporary developments and concepts in theatre studies and performance studies. The research seminar investigates the role of perception and experience in theatre and performance studies. *Habit of perception* is the central concept within this set-up. Students are asked to critically interrogate their own viewing and listening experiences from the perspective of a researcher-as-dramaturg. After a theoretical exploration of some phenomenological key-concepts, the students develop an individual research question, which they will tackle in dialogue with an artist.

### Contents

Focusing on a different topic every year, this research seminar investigates contemporary issues in theatre and performance studies by means of both theoretical texts and case studies, combining reading, discussion and work sessions. This academic year (2020-2021) highlights the importance of perception and experience in performance studies.

Theatre studies scholars always depart from a highly personal viewing and listening experience. Throughout the years, a method has been developed to make sense of these experiences. It is easy to get stuck within an adopted perspective. Researchers and theatregoers gradually develop a specific habit: a *habit of perception*.

As sparring partners of artists during the creation of new artworks, but also as a researcher, it is necessary to be fully aware of these habits. Only then a fruitful dialogue between researcher, artist and their acquired habits can arise.

In his *Phenomenology of Perception*, Maurice Merleau-Ponty situates 'habit' in the body (148) and regards it as fundamental power full of potential to generate new interpretations. Only

when we open up to these new interpretations, we take full advantage of our *habit of perception*.

After an extensive introduction to Maurice Merleau-Ponty's text and diverse perspectives on phenomenology, this research seminar tackles our own *habit of perception*. This happens from the point of view of the researcher-as-dramaturg and in dialogue with an artist. Every participant works on a personal research question with an artist of choice.

### Initial competences

- Knowledge of the history of modern theatre and the repertoire of theatre, as obtained in the Bachelor in Art Studies, is necessary.
- Knowledge and comprehension of the research skills in relation to art studies, and theatre studies in particular, as obtained in the Bachelor in Art Studies, is necessary.
- Knowledge and comprehension of the available methodologies in the field of theatre and performance studies, as obtained in the Bachelor in Art Studies, is necessary.

### Final competences

- 1 - Advanced knowledge and comprehension of the recent developments in the contemporary performing arts theories.
- 2 - Advanced knowledge and comprehension of current discussions regarding the role of a *habit of perception* within the field of performance studies, theatre studies, film studies and visual culture studies.
- 3 - Formulate individual research questions and issues concerning the topic of the research seminar.
- 4 - Select and apply the appropriate methodology concerning the individual research questions and issues addressed in the research seminar.
- 5 - Explore a research topic within the field of performance and theatre studies in collaboration with fellow students, as well as on an individual level.
- 6 - Be able to share the obtained knowledge, ideas and insights of the individual research in an academic paper and/or an 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

This course unit cannot be taken via an exam contract

### Teaching methods

Excursion, seminar, self-reliant study activities

### Extra information on the teaching methods

A limited number of lectures to introduce the research themes.

Work seminars: guided discussions based on reading assignments and reports of these reading assignments.

Personal work: individual research leading to a paper and/or oral presentation.

Excursions: museum visits and/or meetings with artists and/or attending a symposium and/or attending performances.

### Learning materials and price

Syllabus and reader with articles in several languages (Dutch, English, French).

Personal notes.

Handouts / powerpoint presentation of lectures (via Minerva).

Additional reading material and case studies (via Minerva).

Conversations with artists.

Estimated maximum price of this course: 50 euro.

### References

Groves, Rebecca M. "On performance and the dramaturgy of caring." In: Street A., Alliot J., Pauker M. (eds) *Inter Views in Performance Philosophy*, Performance Philosophy. London: Palgrave Macmillan, 2017, 309-318.

Huvenne, Martine. "Introduction to a phenomenological approach to sound and listening." *Documenta* 38.1 (2020): 11-21.

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Persyn, Leonie. "The Researcher-as-dramaturg: Linger in between theory and practice, or how artistic strategies enrich academic research. A manifesto to switch gear." Published in *Dicritica. revista do centro estudos humanisticos*. 33.1 (2019): 123-142.

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de Smet, Lievens, Persyn, Stalpaert & Van Baarle. "En plots ben ik een individu... de fluctuerende functie van dramaturg-als onderzoeker en onderzoeker-als-dramaturg." *Documenta* 36.1 (2019): 110-155.

### Course content-related study coaching

Interactive support via Minerva. Personal meetings after appointment via e-mail.

### Evaluation methods

end-of-term evaluation and continuous assessment

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

Oral examination, assignment

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

Oral examination, assignment

### Examination methods in case of permanent evaluation

Participation, report

### Possibilities of retake in case of permanent evaluation

examination during the second examination period is not possible

### Extra information on the examination methods

- Non-periodical bound evaluation (25%): Active participation during the seminar
- Periodical bound evaluation (75%): Paper (50%) + Oral Exam (25%)

### Calculation of the examination mark

Periodical evaluation: 75 %.

Non-periodical evaluation: 25 %.

### Facilities for Working Students

1. Possible exemption from certain 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 by email or during an appointment during office hours
- 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)*

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