

Repertoire Study of Theatre (A001490)

Course size (nominal values; actual values may depend on programme)

Credits 5.0 **Study time 150 h**

Course offerings in academic year 2024-2025

C (semester 1) Dutch, English Gent

Lecturers in academic year 2024-2025

Vercauteren, Noah Lena	LW17	staff member
Stalpaert, Christel	LW17	lecturer-in-charge
Climenhaga, Lily	LW17	co-lecturer

Offered in the following programmes in 2024-2025

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

Teaching languages

English, Dutch

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.

Exchange students may take up this course unit. An individual English learning trajectory is set for. Exchange students will be set an alternative exam.

Contents

This course offers a critical approach to 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 help us 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 drama 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), and non-western perspectives in drama texts.

An important skill that students will acquire in this course, is the theatre studies practice of drama-analysis. This analytical skill is the first step in the dramaturgy of a performance, 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 Performance Studies, suggest that repertoire can no longer be approached as merely a collection of adaptable drama texts. The growing attention to visual theatre, dance, and performance art,

indicates how the contours of the notion of '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, many 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. 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.
- 6 Make use of digital databases and search engines to identify research objects.
- 7 If generative artificial intelligence is used, it requires an understanding of its operation, limitations, risks and ethical implications for responsible use.

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

Extra information on the teaching methods

This course unit is based on the 'flipped classroom' model. The traditional model of classroom instruction is replaced by a flipped classroom model, focusing 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 material (texts in reader with assignments) is 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 material (texts in reader with assignments), 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 or excursion.

- 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 strengthen 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 one text from this list, that they subsequently annotate according to the presented models of drama analysis. These 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 text should be uploaded on Ufora before the deadline.

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

The guided group work and project consists of the artistic Notes-annotation project.

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 one drama text.

For her *Notes*-project, Müller was inspired by the 19^e-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 one drama text in smaller groups. The course unit 'repertory study of the theatre' intends to critically reflect on the prevailing power mechanisms in the formation of the Western theatre canon, so the annotation project also functions as an exercise in adopting and thinking through other perspectives.

During the seminar sessions, the students share their opinions on the drama analysis and 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 max. three mandatory theatre performances and/or one guided museum tour (depending on the program).

Study material

Type: Slides

Name: Slides

Indicative price: Free or paid by faculty

Optional: no

Language : English

Available on Ufora : Yes

Online Available : Yes

Type: Reader

Name: Reader with texts for seminar sessions

Indicative price: Free or paid by faculty

Optional: no

Language : English

Available on Ufora : Yes

Online Available : Yes

Type: Audiovisual Material

Name: Audiovisual material

Indicative price: Free or paid by faculty

Optional: no

Language : Other

Available on Ufora : Yes

Online Available : Yes

Type: Excursion

Name: Excursion to theatre performances that are dealt with in the course.

Indicative price: € 30

Optional: no

Additional information: Student Theatre Studies get a discount for their theatre tickets.

Type: Project

Name: Drama texts in the context of the Notes-Project

Indicative price: Free or paid by faculty

Optional: no

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 Uforaa. Possibility of intermediate feedback.

Assessment moments

end-of-term and continuous assessment

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

Written assessment with open-ended questions

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

Written assessment with open-ended questions

Examination methods in case of permanent assessment

Assignment

Possibilities of retake in case of permanent assessment

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 drama analysis and the 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 of colonial past in theatre texts; knowledge production and repertory (the dramaturgy of the colonial space in archives, museums, and libraries); institutionalized decolonization of repertory; cultural memory, heritage, and canonization (performativity of monuments and statues), and non-western perspectives in theatre text.

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 one individual drama analysis chosen from the reading list and one group assignment. (Notes-annotation project).

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 one drama text, and one annotated text for group work (50%) and non-periodical: engagement and active participation during seminars, guided group work and project, and study visits/excursions (50%).

When a student does not participate in one or more components of the course, the

(Approved)

student cannot pass the course as a whole. In that case, the final figure, when higher than 7/20, will be reduced to 7/20.

Facilities for Working Students

1. Presence is mandatory because the student's engagement and active participation during the seminars are part of the evaluation.

No online / digital facilities (courses take place on campus without recordings)

2. Possible rescheduling of the examination to a different time within the regular exam period.

3. Alternative time for feedback is possible.

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