

Dramaturgy (A001985)

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

Credits 5.0

Study time 150 h

Course offerings and teaching methods in academic year 2025-2026

B (semester 2)

Dutch

Gent

seminar

lecture

excursion

independent work

Lecturers in academic year 2025-2026

Nellis, Steff

LW17

staff member

Van Oostveldt, Bram

LW17

lecturer-in-charge

Offered in the following programmes in 2025-2026

[Bachelor of Arts in Art History, Musicology and Theatre Studies](#)

crdts

5

offering

B

[Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies](#)

5

B

Teaching languages

Dutch

Keywords

Dramaturgy, contemporary theater & dance

Position of the course

This specialized course looks at dramaturgy both in a theoretical and practical way, focusing on the newest dramaturgical developments in the contemporary theater- and dance landscape. At the forefront will not only be the (new) dramaturgical treatment of the theater text, but also contemporary dramaturgies of the body, of media, of sound and of visibility.

Contents

Marianne van Kerkhoven characterized the dramaturg as a bridge builder between theory and practice, between art and science, between emotion and reason. This middle position of dramaturgy is the starting point of the course. The course consists of theoretical seminars in which the dramaturgical principles of contemporary theater and dance are the center of interest. Furthermore, a lot of attention is given to dramaturgy as a practice, with performative experiments during the seminars, with dramaturgical workshops under guidance of artists and/or dramaturges from the work field, and with practical seminars about among others writing grant applications and talks with audiences and artists.

The seminar elaborates the history of dramaturgy (with Aristotle and Lessing) and discusses new dramaturgical principles and models of cooperation that won acceptance since the emergence of postdramatic theater practices. We will look at the changing status of the text in contemporary theater, at the dramaturgical treatment of the body, of media, of sound and of visibility in theater, and at the relatively new phenomenon of dance dramaturgy. The theoretical part of the course aims to analyze a panorama of alternative dramaturgies in the light of contemporary artists like Romeo Castellucci, Forced Entertainment, Rimini Protokoll, Hotel Modern, Rosas and others. Although the focus of these seminars is theoretical and analytical, we will also look at the practical application of the discussed dramaturgical principles in the form of performative experiments.

Furthermore, the course also explicitly engages with dramaturgy as a practice, both during the practical seminars (for example about writing grant applications), during a collective performance visit with after talk as well as during the dramaturgical sessions. In these sessions, you will come in contact with the practical aspects of performance dramaturgy, in a smaller group and under guidance of artists and/or dramaturges from the field.

Initial competences

- Insight into the sign systems and context of theater and dance performances.
- Successful participation in 'Performing Arts in Discourse: Analytical Models', or having mastered the subject matter in another way.
- Applying theoretical models for performance analysis.
- Knowledge of Hans-Thies Lehmann's *Postdramatic Theatre*.

Final competences

- 1 Insight into the dramaturgical principles of the contemporary theater and dance landscape.
- 2 Insight into the dramaturgical structure of the theater texts.
- 3 Insight into the paradigm change from classical to postdramatic theater and their respective dramaturgies.
- 4 Insight into the most recent developments of dramaturgy and the widening of the concept.
- 5 Capacity to apply dramaturgical principles in a practical situation.

Conditions for credit contract

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

Conditions for exam contract

This course unit cannot be taken via an exam contract

Teaching methods

Seminar, Excursion, Lecture, Independent work

Extra information on the teaching methods

Lecture (A): collective teaching situation with lecturer & guest speakers

Seminar (B): discussions during the lectures, practical exercises & dramaturgical sessions in which the students learn practical dramaturgical skills under guidance of artists and/or dramaturges.

Excursion (C): collective performance visit

Self-reliant study activities (D): writing a paper

Study material

None

References

Katharina Pevny, Johan Callens & Jeroen Coppens: *Dramaturgies in the New Millennium*, Narr Francke Attempto Verlag, 2014.

Course content-related study coaching

Prof. dr. Bram Van Oostveldt

Drs. Steff Nellis

Interactive support via Ufora

Individual meeting during office hours Tuesday 14-16

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Assessment moments

end-of-term and continuous assessment

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

Oral assessment, Assignment

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

Oral assessment, Assignment

Examination methods in case of permanent assessment

Participation

Possibilities of retake in case of permanent assessment

examination during the second examination period is possible

Extra information on the examination methods

The oral exam assesses the knowledge of and insight into the dramaturgical principles that were taught during the seminars. Furthermore, there will be questions about the paper (feedback & feedforward).

The participation in group discussions and in the dramaturgical sessions will be assessed as well.

Calculation of the examination mark

The oral exam and the paper count for 40% each. Furthermore, the continuous assessment (participation) counts for 20%. The student has to participate in each of the evaluation forms in order to get a final exam result.

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 during an appointment during office hours

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