

## Cultural and Historical Aspects of Dance Theatre (A005286)

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

**Credits 5.0** **Study time 150 h**

**Course offerings in academic year 2024-2025**

null

**Lecturers in academic year 2024-2025**

|                      |      |                    |
|----------------------|------|--------------------|
| Van Assche, Annelies | LW17 | lecturer-in-charge |
| D'hollander, Elias   | LW17 | co-lecturer        |

**Offered in the following programmes in 2024-2025**

null

**crdts** **offering**

**Teaching languages**

English, Dutch

**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.

Students acquire elementary skills in analyzing the available sources concerning dance theatre in Europe and develop a critical perspective on particular patriarchal, colonial, and Eurocentric discourses in West-European dance theatre.

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 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 professionalization 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:

- disciplining the body (Foucault) in the romantic ballet
- history, epistemic violence and re-enactment
- exoticized dance, marginalized bodies and decolonization
- images of (dancing) women and gender
- other-abled bodies (disability studies)
- gerontophobia and dance
- dance notation, memory regimes, and 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.
- 6 To develop a critical perspective on particular patriarchal, colonial, and eurocentric discourses in modern West-European dance theatre.
- 7 Make use of digital databases and search engines to identify research objects.

### 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

Group work, Excursion, Lecture, Independent work

### 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 and/or viewing 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.  
The students are asked to submit a reflection paragraph on the reading and/or viewing assignment the day before the lecture at an agreed deadline, in which they respond with an opinion, a question, an association or a value judgment about the text and/or video.
- Individual assignment and excursion: students are stimulated to extend their individual visual knowledge with regard to dance theatre. As students of Performing and Media Art, they dispose of a theatre pass, by courtesy of the Kunstencentrum viernulVier 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. 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.

### Study material

None

### 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 or by appointment by Dr. Annelies Van Assche.

## **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**

- Periodical (50%): paper (25% and written exam (25%)
- Assignment (25%): The archival assignment is the starting point for an individual writing assignment, in which the student reflects on the research questions that the archiving and museal exhibition of dance (history) raise. This individual creative paper is evaluated.
- Written exam with open questions (25%) : question on knowledge, questions on insight and one question about terminology. The exam is in line with the intended final competences.
- Non-periodical (50%): permanent evaluation during seminars (25%) and group assignment (25%)
  - 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 work forms. For the integration seminars, 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.
  - The students get one specific archival assignment in group. 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.

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**

- 1 Possible exemption from certain educational activities requiring student attendance (except for the seminars, as the student's engagement and active participation is part of the evaluation).
  - 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.