Research Seminar: Political, Ethical and Social Aspects of the Performing Arts (A005306)

Course Specifications
Valid as from the academic year 2018-2019

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

<table>
<thead>
<tr>
<th>Credits</th>
<th>Study time</th>
<th>Contact hrs</th>
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<tbody>
<tr>
<td>10.0</td>
<td>300 h</td>
<td>50.0 h</td>
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</tbody>
</table>

Course offerings in academic year 2019-2020

A (semester 2) English

Lecturers in academic year 2019-2020

Driesen, Pauline LW17 staff member
N., N. lecturer-in-charge

Offered in the following programmes in 2019-2020

<table>
<thead>
<tr>
<th>Programme</th>
<th>crdts</th>
<th>offering</th>
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<tbody>
<tr>
<td>Master of Science in Teaching in Arts and Humanities (main subject Art History, Musicology and Theatre Studies)</td>
<td>10</td>
<td>A</td>
</tr>
<tr>
<td>Master of Arts in Art History, Musicology and Theatre Studies</td>
<td>10</td>
<td>A</td>
</tr>
<tr>
<td>Exchange Programme Art Science</td>
<td>10</td>
<td>A</td>
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Teaching languages

English

Keywords

Theatre, Performance, Political Theatre, Postdramatic Theatre

Position of the course

In this course the relation of theatre to other realities will be investigated.

Contents

Many stagings of contemporary theatre, performance and dance (Christoph Marthaler, Elfriede Jelinek, Rimini Protokoll, Emre Koyuncuoglu, Fatih Akin, Tanja Ostojic), but also videos and performances by activists (Precarias a la deriva) explicitly refer to social and political events, without realistically representing them. The image of the nation state and its relationship to theatre, histories of wars, economic crises and poverty, the working conditions in the theatre itself, migration and sexual identity, are some of the issues that “appear” on stage in one way or another. Artistic performances are both shaped by other realities and are themselves agents of the performative genesis of the political and social realms. But how are social and political events present in artistic stagings, if they are not represented? Which methods of theatre studies are able to make them visible? How does theatre studies position itself in relation to the dominant presence of “reality” in theatre?

In this course we will look into these questions firstly by examining various theories, and secondly through numerous examples of artistic performances. Especially useful in this regard will be dance studies' method of “context analysis” (Randy Martin) and the concept of “precarious life” (Judith Butler). The artistic examples (from theatre, performance art, dance, and film) will come from both renown theatre makers (and institutions) and from minoritarian activist groups. In this way the tensions between minority and majority groups, between the so-called ‘high culture’ and so-called ‘popular culture’ gain significance. Further, under the theme of “Theatre and Other Realities” different theatre models are discussed, which, for example, may understand art as the opposite of, or as a part of, reality.

Initial competences

• Knowledge of the history of 19th and 20th century theatre.
• Knowledge of classical and new (“postdramatic”) dramaturgies.
• Knowledge of the methodological basics of performance analysis.
• Successfull participation in ‘Methodologie van de Podium- en Mediale Kunsten’ (2nd

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bachelor, ‘Introduction into Theatre- and Performance Studies’), or knowledge of the taught content acquired in another way.
- The application of theoretical models to performance analysis.

Final competences
1. Knowledge of contemporary stagings of political theatre.
2. Knowledge of performative formats beyond the theatre.
3. Knowledge of basic texts about the themes described above.
4. The application of philosophy to performance analysis.
5. The independent analysis of performances in relation to a self-chosen theme.
6. Critical insights into connections between political events and artistic developments.

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
- Lecture, seminar, self-reliant study activities

Learning materials and price
- Reader with essential texts. To buy at Docunet (Martelaarslaan 290) from the first week of the seminars. The estimated cost is 10,00 €.
- We will also collectively visit a theatre performance. The estimated cost is 10,00 €.

References

Course content-related study coaching
- Prof. Dr. Katharina Pewny & Dr. Jeroen Coppens
- Interactive support through Minerva
- During office hours: every Thursday from 9h until 12h or by appointment

Evaluation methods
- end-of-term evaluation and continuous assessment

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

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

Examination methods in case of permanent evaluation
- Assignment

Possibilities of retake in case of permanent evaluation
- examination during the second examination period is possible

Calculation of the examination mark
- The "periodegebonden" evaluation (written exam) counts for 60% and the "niet- periodegebonden" evaluation (group presentation in class) counts for 40%.
- 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.

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