

**TROTTER  
STUDY GUIDE  
2021 – 2022  
MASTER DANCE**

**Koninklijk Conservatorium  
Antwerpen**

**AP | AP HOGESCHOOL  
ANTWERPEN**

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## 1 Introduction

### History of the programme: Embodied Artistic Research

The Master in Dance started in 2019 at the Royal Conservatoire Antwerp (RCA) / AP University College as the first Master dance programme in Flanders. Choreographer and researcher Martin Nachbar was appointed artistic coordinator, and Annouk Van Moorsel as artistic coordinator of the Educational Master Dance. The Ma programme has arisen out of the needs and desires of members from RCA in consultation with the working field, being developed by the artistic coördinators of the Bachelor Dance in collaboration with the core team of teachers following consultations with focus groups in 2017 that consisted of alumni, independent artists and arts organisations. This new programme aimed to provide a home for dance artists to return to education, develop their embodied artistic practice and research and subsequently return to the field with a deeper knowledge.

However, the implementing of the Master was not only relevant to the individual dance artist. There is a simultaneous goal for raising the opportunity for dialoguing about dance at a higher level. Currently decisions about the arts or dance specifically are made by people with Masters and higher level degrees in other relevant fields, but not in embodied dance practice. Therefore, often dance artists cannot have a voice in the policy making level. There are many extremely valuable Masters in Arts or Culture programmes in Flanders that contribute greatly to the development of the field, but the relevance of **Embodied Artistic Research** is not reflected within these programmes.

The Master in Dance plays a significant role in the development of dance artists. The Masters reflects the outspoken needs of artists: space and time to develop their own **embodied artistic research** in a challenging environment. Space and time to develop without the pressure of producing for a critical audience. The opportunity to enter debate about process and output, and to be challenged to re-define goals. The space to explore new knowledge, ideas and methodologies that can impact on own practice. The framework to dialogue alongside peers and mentors in a safe environment before returning to a larger artistic field, and then stepping into a societal context that goes beyond the arts world. The frame that supports this developmental growth of reference points, and enables the ideas to be reflected upon and questioned at each level.

**Embodied Artistic Research** leads all students to embrace every aspect of their research trajectory through an embodied approach which directly leads to the importance of practice-based and practice-led research. This approach is initiated in the Bachelor programme and continued throughout the pre-Master and Master trajectory.

This framework legitimises students to use their creative processes, methodologies and outputs as part of their research. The distinction between the two lies in the end goal. In practice-based research the artefact or output is essential for the understanding of the research, and the documentation supports the understanding of the artefact. In practice-led research the goal is to gain new knowledge about practice, and the final output does not need to perform the artefact itself, but must document how the research has led to new knowledge (Candy, 2006).

### Collaboration with DE SINGEL

DE SINGEL and the Royal Conservatoire of Antwerp have shared the same roof for more than 30 years. Through numerous initiatives they have been working together to allow the unique potential of the arts campus to flourish. The starting point was, and is, how the cohabitation of these two institutions can lead to a fertile soil and a challenging dynamic for local and international artists (in development).

Since January 2021, in a new, unique collaboration between the KCA's Master of Dance programme and DE SINGEL, forces were intensively and structurally combined. The KCA's Dance Master's programme is also a part of DE SINGEL's new 'Research and Development' platform. The Dance Master's programme is developed into a two-year residency programme with a close link to DE SINGEL's artistic programme. Karlien Meganck and Michiel Vandevelde, both part of DE SINGEL's artistic team, co-curate the Master of Dance in collaboration with Renata Lamenza Epifanio, who acts as the artistic coordinator of the Master Dance and a bridge figure between DE SINGEL and KCA.

In this way, DE SINGEL and the KCA want to further internationalise the Master Dance, strengthen its quality and develop the arts campus's potential as a breeding ground. Together, KCA and DE SINGEL, are realising the further potential of the dynamics on the arts campus.

*"The focus of the Master of Dance is on 'Embodiment'. The key question is how embodied artistic knowledge can be developed, transferred and made accessible. Our vision for this two-year trajectory builds from this question but also questions the conditions: which bodies are we talking about? Which forms of embodied knowledge are currently (un)consciously validated within institutions such as the KCA and DE SINGEL? Which forms remain hidden? How can we contribute to the recognition and development of undervalued forms of embodied knowledge? These questions will guide our curatorial choices for the two-year residency trajectory/Master Dance. These are questions that are also important in DE SINGEL's artistic programme."*  
Karlien Meganck and Michiel Vandevelde (curators of the residency programme/Master Dance, curators theater/dance at DE SINGEL)

*"The further development of the cooperation between our programme and DE SINGEL is an opportunity for our Master of Dance. It is a gift to study on an arts campus where you, as a student, come into direct contact with international professional artists. By joining forces, we are offering our dance master's students a unique programme where the personal development of the dance artists of tomorrow resonates with the artistic practices of today."* Annouk Van Moorsel (Head of the Dance Department, KCA)

## **Vision, context and mission**

### **Master in Dance - Residency 'Embodied Artistic Research'**

The Master Dance Residency is a unique and fresh collaboration between the Royal Conservatory of Antwerp and DE SINGEL Arts Campus. It is a two-year programme designed to deepen dance artists' individual artistic trajectories. It offers dance artists the opportunity to undertake practice-centred research, which is based on and led by the embodied artistic practices each participant brings in.

The concept of 'embodied artistic research' is the starting point of the Master Dance. Performance and dance practices consist, not only but largely, of embodied practices – practices that work in, through and out of the moving body. How to embody knowledge? Which knowledge to embody? When is such an embodiment artistic practice? How can we formulate strategies, frames and methods to deepen this practice? And at what point during this process can we talk of research? What does artistic research entail, when it is carried out through forms of embodiment? Which translations and other media than the body come into play when rendering artistic practice research?

Individual residency time, where you are supported by artistic advisers, is alternated with collective and intensive workshops to broaden your knowledge around dance, choreography, dramaturgy, sound, curation, scenography, light design, fashion, documenting/archiving dance, writing and publishing.

This two-year trajectory is at the same time a residency at arts centre DE SINGEL. The final master projects have the possibility to be presented at the Radiant Nights platform of DE SINGEL. Radiant Nights happen four times throughout the season and focus on beginning or less-established artists.

Through a comprehensive approach, this master dance aims to thoroughly reconfigure what it means to be a dance artist today.

## **Educational Master in Music & Performing Arts - specialisation Dance**

Since 2019, KCA also organises the Educational Master in Music & Performing Arts - specialisation Dance. In this programme, students will be trained to become a Teaching Artist, whereby the embodied artistic research as an artist and as a teacher are integrated. They will learn how to share their passion with a wide audience and how to work educationally with very specific groups.

Students will combine the Master's programme in Dance, with subjects such as teaching methodologies, internships and project work. The programme concludes with a Master Final Project that addresses both aspects of dance and education. Students choose either a 120 credit two-year full-time programme or the Master in Dance for 60 credits followed by the Educational Master in Music and in the performing arts - specialization dance of 60 credits. We advise an individual trajectory depending on the applicant's professional and educational background.

The Educational master in Dance is only accessible for students with a sufficient Dutch language proficiency level.

## **Who is who in the MA team**

### **Annouk Van Moorsel**

#### **Head of Dance and Educational Programme**

[annouk.vanmoorsel@ap.be](mailto:annouk.vanmoorsel@ap.be)

Studied at the Higher Institute for Dance and the Vrije Universiteit Brussel (Licentiaat in clinical psychology). She worked as a dancer, choreographer and dance teacher. Since 2002 she has been the coordinator of the dance teacher training programme at KCA. Since 2007 she is also the Head of the teacher training programmes Dance, Drama and Music and since 2020 the Head of dance. Since 2005 is the chair of CORPoREAL research group(KCA). She is a member of the Organizing Body of AP Hogeschool, the Council of the School of Arts Royal Conservatoire and the Research Council of the Royal Conservatoire and the Royal Academy of Antwerp. She is a member of CoDA, an international research network "Cultures of Dance" that was founded in 2019 on the initiative of Professor Timmy De Laet of the University of Antwerp.

### **Renata Lamenza Epifanio**

#### **Artistic coordinator Master Dance**

[renatalamenza.epifanio@ap.be](mailto:renatalamenza.epifanio@ap.be)

Renata is a visual artist, performer and costume researcher. After studying Dance (Angel Vianna) and Costume Design (Senai-Cetiqt) in Rio de Janeiro, Brazil, she did a Master in Costume Design at the KASKA (Antwerp) in 2017. Since 2018 is a researcher member of the research group CORPpoREAL of the KCA and Body and Material of the KASKA. Concerned with expanding the dialogues between costume and the body, her works use costume as a sensorial trigger, proposing it as an agent of movement, and as a tool for activating the political body.

**Karlien Meganck****co-curator Master Dance KCA and deputy artistic director of DE SINGEL**[karlien.meganck@DE SINGEL.be](mailto:karlien.meganck@DE SINGEL.be)

Studied history at the Ghent University, Leiden University and Humboldt University Berlin, and Cultural Management at the University of Antwerp. She has been part of DE SINGEL artistic team since 2008. She initiated various festivals and formats for emerging talent, including the annual dance and performance festival BOUGE B. Karlien Meganck is deputy artistic director of DE SINGEL since September 2020.

**Michiel Vandevelde****co-curator Master Dance KCA and programmer of DE SINGEL**[michiel.vandevelde@DE SINGEL.be](mailto:michiel.vandevelde@DE SINGEL.be)

Studied dance and choreography at P.A.R.T.S. In addition to his trajectory as a choreographer, he is also active as a curator and writer. Since September 2020, he has been part of DE SINGEL's artistic team.

**Natalie Gordon****Artistic coordinator of Educational Programmes and of Bachelor Dance**[natalie.gordon@ap.be](mailto:natalie.gordon@ap.be)

Natalie trained in dance at the University of Roehampton in London, which initiated her interest in Laban theories. She continued her advanced notation training at the Labanotation Institute and qualified as a Certified Laban Movement Analyst in the Integrated Movement Studies programme in America with Peggy Hackney. She specialises in teaching Laban analysis and Bartenieff Fundamentals as well as being the Producer and movement analyst for Retina Dance Company. When previously living in England she managed Random/Wayne McGregor and Physical Recall Dance Companies, taught technique and Laban analysis at the University of Roehampton and delivered Laban specialised courses for teachers across the country. Since moving to Belgium in 2004, she has taught for the Bachelor dance and the Educational Master dance programmes in the Royal Conservatoire Antwerp as well as being the co-artistic coordinator for both programmes. Natalie is also an active researcher and writer about teaching methodologies in dance education.

**Iris Terclaevers**[iris.terclaevers@ap.be](mailto:iris.terclaevers@ap.be)**Pedagogical assistant and coordination of premaster Dance**

Iris graduated in Art and Culture Mediation from the Karel de Grote-Hogeschool in Antwerp. Afterwards, she obtained her master's degree at the University of Antwerp in Theatre and Film Studies. During her studies she was active as a volunteer for De Studio and Arenberg in Antwerp. She did internships at various art houses in Flanders such as Cultural Arts Center Ekeren, children's and youth theater HETPALEIS in Antwerp and at the International Short Film Festival in Leuven. Until recently she worked for Cultuurkuur in Brussels, in January 2019 she joined the Royal Conservatoire.

**Support Staff Dance team:**

Student administration	Michel Labruyère	<a href="mailto:conservatorium@ap.be"><u>conservatorium@ap.be</u></a>
Reception	Manu Mores Elien Van Steenlandt Kamiel Thys	<a href="mailto:onthaal.kca@ap.be"><u>onthaal.kca@ap.be</u></a>
Student Counsellor (room 158)	Magda Thielemans	<a href="mailto:magda.thielemans@ap.be"><u>magda.thielemans@ap.be</u></a>
Production performing arts	Sumalin Gijsbrechts	<a href="mailto:sumalin.gijsbrechts@ap.be"><u>sumalin.gijsbrechts@ap.be</u></a>
Coordinator Production	Ilse Muysers	<a href="mailto:ilse.muysers@ap.be"><u>ilse.muysers@ap.be</u></a>
International affairs	Charlotte Saelemakers	<a href="mailto:charlotte.saelemakers@ap.be"><u>charlotte.saelemakers@ap.be</u></a>
Ombuds	Ilse Muysers	<a href="mailto:ilse.muysers@ap.be"><u>ilse.muysers@ap.be</u></a>
Stuvo		<a href="mailto:stuvo@ap.be"><u>stuvo@ap.be</u></a>
Sphinx	Wannes Vanrijckelen	<a href="mailto:sphinx.kca@gmail.com"><u>sphinx.kca@gmail.com</u></a>
Student council	Jens Vermeiren	<a href="mailto:studentenraad.kca@ap.be"><u>studentenraad.kca@ap.be</u></a>

Appointments with Magda, the student counsellor, can be arranged at the main reception.

## Useful information

Address Royal Conservatoire Antwerp

Desguinlei 25

2018 Antwerpen

Tel. +32 (0)3 244 18 00

[conservatorium@ap.be](mailto:conservatorium@ap.be)

<https://ap-arts.be/en/royal-conservatoire-antwerp>

<https://ap-arts.be/en/contact-us-master-dance>

<https://www.ap.be/departement/koninklijk-conservatorium-antwerpen>

### Useful facebook groups:

Conservatorium Dance: <https://www.facebook.com/groups/272168039473553/>

Student Council: <https://www.facebook.com/KCAStuCouncil/>

Sphinx: <https://www.facebook.com/KCASphinx>

## 2 Programme

### Premaster (bridging programme)

To follow the MA Dance, it is required to have a BA diploma in Music and Performing Arts. In Belgium and in the Netherlands there is a distinction between academic and professional Bachelor. In case you have an academic Bachelor diploma, a bridging programme is not required. In case you have a professional Bachelor diploma, it is mandatory to follow a pre master (bridging) programme of 45 credits. The aim is to acquire preparatory academic competences to be able to use in the Master and to gain access from a professional bachelor's programme to an academic bachelor's programme. In addition, we might advise certain students to follow an individual trajectory in the premaster. In this case, some subjects of the premaster programme will be recommended in order to complement their previous education.

The premaster programme includes subjects such as Portfolio Research, Portfolio Practice, Research Methodologies, Research in the Arts, Dance theory and Analysis in collaboration with the UA, and Art Philosophy. The students gain an insight into new perspectives and develop skills in academic research, documentation and reflection. As the MA Dance invites a variety of dance artists with different backgrounds, the detailed necessities to follow individual courses of the pre-master differ from student to student. The premaster is only accessible after passing the entrance exam of the Master Dance. The programme is composed during your enrolment.

The schedule of the premaster programme is structured in such a way that most classes take place in the weeks before and/or after the master modules. However, some classes take place weekly in the first or second semester, such as Art Philosophy and Dance Theory and Analysis. These course units are not only designed for students of the premaster Dance, but also occur in the study programme of other departments of RCA/UA. Therefore, please note that there are also classes to be followed within the intermediate periods for the premaster programme, as well as deadlines for the relevant course units for assignments and exams. The subjects of the bridging programme follow the academic calendar of the basic programmes of RCA. The exact schedule of the individual premaster programme will be determined together with the coordinator of the MA Dance.



## Master

### Residency 'Embodied Artistic Research'

The master Dance is a two-year part-time residency programme delivered in 6 modules for a total of 60 credits. The programme is designed through an intense collaboration between Royal Conservatory of Antwerp and the artistic team of DE SINGEL. Partnerships with other arts and educational institutions such as The Royal Academy of Fine Arts in Antwerp, the University of Antwerp, Curatorial Studies (KASK), among others, embed the program in a wider network.

The programme allows for a sustained research trajectory over the course of two years. It provides a structure to develop embodied artistic expertise and knowledge in intensive exchange with peers, coordinators and mentors, with a wider network of collaborators from the field of dance, and in dialogue within different public environments. While the programme focuses on the individual practice and research of each student, it also relates them to current developments in the arts as well as in society.

Each year consists of 3 modules, and each module lasts two to three weeks and is focussed on collective time, guided by guest lecturers and artists. The modules propose interdisciplinary dialogues between dance and other related fields such as dramaturgy; curation; documentation, costume and scenography among others. By bringing different teacher-artists to share their practices and visions for the same subject, we intend to diversify the voices inside the institutions but also to give the student a wide perspective on these practices enabling an expanded notion in dance. Through an 'expanded' approach the master Dance questions the whole theatre apparatus. Presence in Antwerp for these blocks is mandatory. In between the blocks you are supported through residency time to work on your individual research questions, and you are able to work in collaboration with a mentor (please see topic Mentor for more information). The team of the Master Dance and artistic advisers will follow your process and give feedback.

In the first year of the Master, you will follow 6 courses:

1. Unravelling embodiment
2. Artistic Practice: Toolbox
3. Research: Dance and Society
4. Embodied Curating
5. Artistic Practice: Music and Sound
6. Research: Dance and Dramaturgy

In the second year of the Master, you will follow 4 courses:

1. Embodied Theory
2. Artistic Practice: Scenography and Costume
3. Research: Dance and Documentation
4. Master Project

## Overview of the programme

### Premaster Dance

Course unit	contact hours	study time	study load	credits
Art Philosophy	30	60	90	3
Dance Theory and Analysis (UA)	45	135	180	6
Research methodology	40	230	270	9
Research in the Arts	30	240	270	9
Portfolio:				
artistic practice	30	240	270	9
research	30	240	270	9
<b>Total</b>	<b>205</b>	<b>1145</b>	<b>1350</b>	<b>45</b>

Master Dance

<b>Course unit</b>	<b>contact hours</b>	<b>study time</b>	<b>study load</b>	<b>credits</b>
Unravelling embodiment	60	90	150	5
Artistic practice: toolbox	30	120	150	5
Research: dance and society	35	115	150	5
Embodied curating	35	115	150	5
Artistic practice: music and sound	35	115	150	5
Research: dance and dramaturgy	30	120	150	5
Embodied theory	30	120	150	5
Artistic practice: scenography and costume	60	90	150	5
Research: dance and documentation	30	120	150	5
Master project	20	430	450	15
<b>Total</b>	<b>365</b>	<b>1435</b>	<b>1800</b>	<b>60</b>

## Description of the courses

### PREMASTER

#### 1. ART PHILOSOPHY

**Credits: 3**

**Teacher: Dimitri Goossens**

Philosophy is a discipline that asks itself fundamental questions about mankind and what the act of art is in the world. Questions that do not lend themselves to simple and straightforward answers. Philosophy of art is a sub-discipline of philosophy in search for the foundations of art as a discipline, a way of acting, an experience, a form of speech or language....or in search for answers to the lack or impossibility of fixed foundations (post-metaphysical).

This course wants to introduce the student to the world of important and also current questions in art philosophy and the subsequent answers given by different thinkers. The idea is that the student becomes familiar with their visions or perspectives, understands them, and is able to confront them with each other and with a personal vision. A knowledge and insight that the student can also use and apply in relation to works of art (past and present) during the course. All of this resulting in more insight in art and the own artistic practice of the student. To achieve this goal the course will start with the question about the nature and task of philosophy of art and the different big perspectives on the nature of art ('What is art?'). During the exploration of these perspectives already some big names in the world of philosophy will be investigated (Schopenhauer, Nietzsche..).

The next part of the course will show a thematic approach. Questions or problems in the world of art philosophy will be treated through the reading of text fragments dealing with those topics. In dealing with those topics a lot of big names in the tradition of art philosophy will be addressed (Kant, Heidegger, Arthur Danto, Walter Benjamin...), but attention will also go to authors in art philosophy who still are active in the domain of those topics (Carolyn Korsmeyer, Rina Arya, Petra Van Brabant, ...). It will be an exploration course that predominantly will stay within the scope of western tradition and culture because it is very difficult to take on, from the awareness of our own culturally located existence, non-western philosophy of art within the limited framework of an introductory course.

Questions that might be central to the course (but other topics might be added by students) are:

Can pornography and/or horror be art?

What is an image?

Ways of looking: voyeurism and the male gaze in art and aesthetics in relation to the female?

Aesthetics of beauty (Enlightenment), the death of beauty and aesthetics of disgust and ugliness: can disgust find a place in aesthetics?

Art and commerce: authenticity of a work of art and the artist?

Showing and hiding, silence and speaking: the phenomenon of art and the talking about art?

Important note:

- The course Art Philosophy is taught in Dutch in the first semester, in English in the second semester.

## 2. DANCE THEORY AND ANALYSIS

**Credits: 6**

**Teacher: Timmy De Laet**

The domain of dance studies has witnessed an enormous international growth over the past few decades, not only through the increased institutional embedding of the field but also through the methodological solidification of the research. Dance scholars approach choreography from a wide range of perspectives, often borrowing from other disciplines in the humanities and beyond, in order to develop the analytical and interpretative frameworks that provide insight into the nature of dance as an artistic medium, the choreographic strategies in specific works or oeuvres, as well as the broader socio-political meaning of dance in its historical and contemporary context. This seminar will familiarize students with the different methodological approaches in dance studies and gradually provide the necessary tools to understand, adequately describe, and critically analyze choreography. Recent trends will be historicized through discussions of contemporary and historical cases in relation to the most defining debates in the field.

In addition to a preparatory introduction to the formation and (inter)disciplinary nature of dance studies, the seminar focuses in a first part on the most important paradigms that had a decisive influence on dance research, including poststructuralism, phenomenology, anthropology and ethnography, cognitive science, etc. The second part of the seminar deals with a series of key concepts as well as some of the most striking tendencies in the field. Through collective case analyzes and close readings of key texts, we will not only examine how dance theory is driven by practice (and vice versa), but also how allegedly contemporary developments resonate with their historical counterparts.

Important notes:

- This course is organised by the University of Antwerp. Students of the premaster take classes at the UA together with the students of the Master Theatre and Film Studies.
- Please read more information about Dance Theory and Analysis on the website of UA: <https://www.uantwerpen.be/en/study/programmes/all-programmes/master-theatre-film-studies/study-programme>
- Students of Royal Conservatoire Antwerp must enrol at the University of Antwerp when registering for Dance Theory and Analysis. How to enrol can be found on the Digitap page of the course, or via this link: <https://learning.ap.be/course/view.php?id=42876>

## 3. RESEARCH METHODOLOGIES

**Credits: 9**

**Teacher: Edith Cassiers**

The course Research Methodologies teaches dance students how to conduct a research. It provides an introduction to the wide range of theoretical perspectives to look and analyze art in general and dance in particular. We cover different approaches, their convergences and divergences, their strengths as well as (potential) problems.

The students learn to develop and formulate a research question, hypothesis and strategy. The students will be able to distinguish and use different research methodologies (in the arts). This course covers how to search for information about a subject in the arts through various types of information sources such as reference works, bibliographies, monographs, (scientific) journals, dissertations, electronic databases and audiovisual sources. The students learn to apply the different methods and research techniques for detecting and handling primary and secondary data available in library catalogs and classification systems. The course will also cover how to collect information through field work with the aid of techniques such as (ethnographical) observation and interviews. The students will learn how to collect information about a certain subject, analyze this information, evaluate it and select it for its usefulness for different forms of research output.

The students will learn different ways to communicate this research (through, for example, a research paper, an essay, a webpage, etc.) and how to correctly and consistently use and reference to their sources.

Through individual and group assignments, the students are made familiar with the basic principles of research.

#### **4. RESEARCH IN THE ARTS**

**Credits: 9**

**Teacher: Annelies Van Assche**

The course 'Research in the Arts' offers insight into research history, a wide variety of artistic research methodologies and into the recent debate on artistic research. Students are offered examples of basic research methods. An introduction to academic language is provided and concrete cases of artistic research in dance are presented, analysed and discussed. Moreover, students are encouraged to position and reflect on their own artistic research in the broader field of artistic research. In addition to lectures and tutorials, students are expected to participate in the Research Day and follow the guest lectures.

Important dates:

- S:PAM lecture (Ghent) : Wednesday 17 November 2021 from 18:00-22:00 online
- CORPoREAL invites Research Day: Thursday 28 October 2021 – 10:00-18:00 at KCA
- SEMINAR RESEARCH DAY #2: BRIDGING RESEARCH IN DANCE: Saturday 21 May 2022 10:00-18:00 at KCA

#### **5. PORTFOLIO: ARTISTIC PRACTICE**

**Credits: 9**

**Teacher: Olga de Soto**

In Portfolio: Artistic Practice, students make a selection of personal, education and dance-field related content and bring these together in a combined reflection. It is a deliberate and well-designed presentation of the most important evolutions that the students experience and were part of the formation of their (artistic) personality. The portfolio consists of multimedia materials, ranging from text to image, collage, video, audio and, in case of a presentation, practical examples. The individual designs will be part of the research and discussion with the teacher and with peers.

#### **6. PORTFOLIO: RESEARCH**

**Credits: 9**

**Teacher: Katleen Van Langendonck**

Portfolio Research offers students tools to embrace, explore and analyse their own artistic identity in relation to the dance field. The main activities are reading, discussing and writing. The texts are read together. The texts are related to the dance field and are related to current and social developments.

Students are encouraged to contextualise their artistic practice by situating it within this network of references. Through a series of writing assignments and presentations, students are asked to link their own artistic practice to the propositions in the (textual) material. They are encouraged to clearly highlight some of their artistic topics and themes in order to initiate a more in-depth investigation, both in their artistic practice and in their artistic research.

## MASTER YEAR 1

### **1. ARTISTIC PRACTICE: TOOLBOX**

**Credits: 5**

**Teacher-artist: Christine De Smedt, Michiel Vandevelde and Renata Epifanio**

With a new group of students, the master's programme starts with an intensive exchange between the students and the master team.

This course will give students in the first part an overview of the Master programme: how it will work, discuss the modules and subjects, discuss the Vademecum and the Trotter (study guide), talk about the Master project and mentoring sessions.

In the second part of the course, the main teacher-artist will present different methodologies in artistic research and provide tools for the students to share, reflect and present their master project to their peers and the team present. Discussions, reflections, reading and studio practice will involve creating frameworks and methodologies to acknowledge embodied practice and research aspects within their artistic practice.

### **2. UNRAVELLING EMBODIMENT + Symposium Embodying Diversity**

**Credits: 5**

**Teacher-artist: Vivien Tauchman, Milo Slayers and Joshua Serafin**

When thinking about embodied practices, the first problematic that we encounter is: which bodies are being discussed when talking about embodied practices? Unravelling embodiment emerges from the urgent need to diversify the shared discourses and practices inside the dance and educational field by presenting peripheral practices, bodies and problematics usually excluded from these spaces.

In the first week, students will work with a main teacher-artist that will share their perspective and practice offering tools for the students to work on their project but mainly questioning the notion of embodiment approaching it from different perspectives.

In the second week, MA dance students, BA dance students and external partners collaborate for the first time in the symposium "Embodying Diversity". Gathered by the common desire to research diversity and inclusiveness inside dance and institutional contexts, we enter into partnerships with artists and companies active in the international socio-artistic field. "Embodying Diversity" is a 4 day symposium where 8 artists come to share their artistic practice and vision of embodiment and diversity in the format of workshops and lectures. In order to form an inclusive and diverse group of participants, besides the MA and BA dance students, we are collaborating with organisations such as KunstZ and platform K to participate in the symposium, with this we aim to implement a sustainable, diverse and inclusive mode of working.

Unravelling Embodiment aims to reflect, experience, transmit and implement diverse and inclusive practices from a micro and macro perspective into one's own embodied practice.

#### **Symposium Embodying Diversity**

Teacher-artists: Max Greyson, Said Gharbi & Leif Firnhaber, Francesca Rechia & Suzana Rechia, Andrew Graham & Anne Gaele Thiriot

Guest lecturers: Brandy Butler and Julia Reist

Artists within the field of integrated artistic dance practices, education and performing arts collaborate in workshops with Bachelor and Master dance students and invited guests. Dancers with mixed backgrounds, histories and abilities meet to dance, investigate, exchange and discuss as part of an ongoing practice and research within the Dance programme.

Gathered by the common desire to embrace diversity and inclusiveness inside dance and institutional contexts, we enter into partnerships with artists and companies from the Belgium and international socio-artistic field. "Embodying Diversity" is a 4 day symposium where 8 artists share their artistic practice and vision of embodiment and diversity with 75 dancers in the format of

workshops and lectures, with the aim to implement a sustainable, diverse and inclusive mode of working within the whole Dance department from a micro and macro perspective into one's own embodied practice.

### **3. RESEARCH: DANCE AND SOCIETY**

**Credits: 5**

**Teacher-artist: Edith Cassiers and Daniel Linehan**

In the course research: dance and society, students will be encouraged to reflect upon their research question in a reciprocal relationship between their artistic practice and society. By discussing and analyzing texts and concepts such as postcolonialism, necropolitics, cultural studies and queer studies, they will integrate these perspectives in relation to their own practice, developing critical skills essential for elaborating their embodied artistic research. The course will be guided by tutor(s) that through the sharing of concepts and notions, provide tools for the student to position their practice in a wider artistic, political, economic and social context.

### **4. EMBODIED CURATING**

**In collaboration with Kask Gent – Curatorial Studies**

**Credits: 5**

**Teacher-artist: Yann Chateigné, Dorothea Von Hantelmann, Ula Sickle and Raimundas Malasauskas**

Live performance gains more and more terrain with the visual arts world. Although during the 20th century there have been many moments of live arts within visual arts contexts, it's only since 2000's that its influence became widespread and structural within established visual arts institutions. How do live arts influence museums' modes of operation? And how does the context of the museum offer new possibilities for the development of live arts?

During a one week exchange between the residents of the Master Dance and the curators-in-development of Curatorial Studies, the participants delve into the history of curation and live arts, different points of view and curatorial practices are examined, and the participants take the modernist building of Arts Centre DE SINGEL as a playground to organize a live arts exhibition.

### **5. RESEARCH: DANCE AND DRAMATURGY**

**Credits: 5**

**Teacher-artist: Eylül Fidan Akinci and Jeroen Peeters.**

**Invited teachers: Esther Severi, Kristof Van Baarle and Kyoko Iwaki**

The practice of dramaturgy is historically linked to theatre. This notion was introduced in the second half of the 20th century in the western contemporary dance scene. Relating dramaturgy to dance expanded the field of dramaturgy. In this research week the students will be introduced to the notion of dramaturgy. Travelling through history different understandings of the term are introduced. Additionally, to the main tutor, guest speakers will share their view and personal dramaturgical practice. The aim of this week is to create an expanded sense of dramaturgy. How can dramaturgy support an embodied practice from a contemporary point of view?

### **6. ARTISTIC PRACTICE: MUSIC AND SOUND**

**Credits: 5**

**Teacher-artist: Raphael Malfliet and Fabienne Seveillac**

Bringing these topics inside the Master dance programme allows the dance artist to perceive music and sound not only as elements to support the creation, but as agencies and tools to research, compose and define a performance. The goal is to further expand the dialogue between the student and their practice by engaging in an exchange with two teacher-artists that will share in one week their practices, research and perspectives in these topics.

Together we see the intertwining of these perspectives contributing not only to a wider understanding of music and an expanded notion of sound, but also to new modes of perceiving, composing and creating dance.

## MASTER YEAR 2

### **7. EMBODIED THEORY**

**Credits: 5**

**Teacher-artist: Anne-Lise Brévers**

Connecting theory to practice in the arts raises the question of translation. How can a practice be translated into theory and vice versa? Moreover, how can theory be embodied? Often one-dimensional approaches to the translation process lead to superficial outcomes. Either the theoretical frame is too strong and can't be read in the embodied practice, or the theoretical framework is too weak to align with the practice. During this week we will delve into the discussion of the relation between theory and an embodied artistic practice. Examples of these relations will be examined and students will relate strategies of embodying theory and practice to their own research.

### **8. ARTISTIC PRACTICE: SCENOGRAPHY AND COSTUME**

**Credits: 5**

**Teacher-artist: Selin Geerinckx and Erki De Vries (Scenography), Renata Lamenza Epifanio and Sabrina Seifried (Costume)**

**Guest Lecturers: Sofia Pantouvaki and Tua Helve (Costume)**

Although the practice of the scenographer and the costume designer are commonly perceived as a practice-in-collaboration with the director or/and the choreographer, these processes are rarely entangled in the educational context. Bringing these practices inside the Master dance programme allows the dance artist to perceive scenography and costume not only as elements to support the creation, but as agencies and tools to research, compose and define a performance. The goal is to further expand the dialogue between the student and their practice by engaging in an exchange with diverse teacher-artists that will share their practices, research and perspectives in these topics.

The course will be divided in 2 weeks. The first week is dedicated to scenography, and will be guided by 2 tutors, a visual artist and PhD researcher both scenographers working in Belgium. Intertwining practice and theory in their own work, they share their methods, concerns and strategies in the field providing tools to the student to implement and relate to their Master project.

In the second week, 4 artists from different backgrounds come together to share their perspectives on costume: from the theoretical perspective we invited two costume designers and professors from Aalto University that will give an overview in costume studies related to dance history and discussing costume as an agency; a performer, where a workshop that approaches costume as a sensorial tool to compose movement will be given to the students to reflect upon their master project; and a costume designer, where methods of designing costume will be shared as tools for the students to work from materials, forms and textures in the context of their Master project.

Together we see the intertwining of these perspectives contributing not only to a wider understanding of scenography and an expanded notion of costume, but also to new modes of perceiving, composing and creating dance.



## **9. RESEARCH: DANCE AND DOCUMENTATION**

**Credits: 5**

**Teacher-artist: Timmy De Laet and Arkadi Zaides**

In the course research: dance and documentation, students will be encouraged to investigate different archival and documenting methods and relate it to their own artistic research. The course will be guided by 2 tutors, dance theorist Timmy de Laet will share notions of re-enactment and archival methods in dance, and from a practice-based research perspective we invite an artist that will share their methods on archiving dance. Intertwining practice and theory, they share their methods, concerns and perspectives in archiving and documenting dance, providing tools to the student to implement, reflect and relate to their artistic practices.

Together these dialogues contribute not only to a wider understanding of archival processes and an expanded notion of documenting in dance, but also to new modes of perceiving, composing and analyzing dance.

## **10. MASTER PROJECT**

**Credits: 15**

**Teacher-artist: Olga de Soto and Christine De Smedt**

The Master project will follow the student throughout the whole trajectory of the MA Dance. Although this is mostly an individual process, the programme has provided tools to support, develop and create the Master project in conversation with mentors, peers and the MA team. The notions, methods and practices shared in the previous modules are implemented into the outcomes proposed by the student.

The Master project course is divided into 3 weeks, where students will be guided by 2 main teachers-artists: Olga de Soto and Christine de Smedt. In the first week, which will take place in February of the 2nd year of the Master, students will share collectively and individually their Master projects, presenting their research questions and a first try-out of their performative and written components guided by Olga de Soto. At this point in their trajectory, we expect students to present, perform and elaborate their embodied artistic research on both a physical and cognitive level, yet still with time to develop it until the Master Jury. With the compilation of feedback given by the tutor, mentor, peers and coordinator, and the tools provided by Olga, the student will prepare for the second and final part of the course.

In the last 2 weeks of the course that will take place in May, Christine de Smedt will guide the students for a second try-out to share their final outcomes: oral presentation and written and performative components. The sharings will be done collectively and feedback will come through individual sessions with Christine.

The Master jury will take place for all students at the end of programme. The individual embodied artistic research carried out throughout the whole trajectory will be evaluated by a panel of internal and external juries, and it will be presented in 3 outcomes: an oral presentation, where the student will present their research project and have a dialogue with the jury; a written component, where the student elaborates their research and the theoretical framework that supports the artistic practice and is contextualised and critically reflected upon; and a performative event, where the student presents their embodied artistic research in dialogue with their research questions and written component. Through these three components, the student demonstrates an embodied knowledge, independent thought and originality in their accomplishment of competences and learning objectives. A detailed description of this course and the outcomes can be found in the Vademecum.

First year Master Students will help the Second year Master students in their Master projects by supporting the production, filming, organization of their final performances. This is done in dialogue with the coordinator, the pedagogical assistant and KCA production.

More information about the Master Project can be found in the Vademecum.  
Link to Digitap page Master Project: <https://learning.ap.be/course/view.php?id=42133>

### 3 Planning

#### Pre-Master:

Classes happen on different schedules. See below.

#### **Art Philosophy :**

##### ***Tuesdays 17-19h (weekly)***

Semester 1: Dutch classes from 21/09/21 till 21/12/21 - Exam period: 10/01/22 till 04/02/22

Semester 2: English classes from 08/02/22 till 24/05/22 - Exam period: 30/05/22 till 30/06/22

Exam info: [Digitap page](#) or [MyArts calendar](#)

#### **Dance Theory and Analysis (University Antwerp):**

##### ***Mondays 13-16h (weekly)***

Semester 2: classes from 14/02/22 till 23/05/22 - Exam period: 30/05/22 till 02/07/22

Assignment deadline [TBC with Timmy De Laet](#)

#### **Research Methodology:**

##### ***Monday, Wednesday and Friday 14-17/18h (modular classes)***

Semester 1:

Mon 13/9 from 14-18h | Wed 15/9 from 14-18h | Fr 17/9 from 14-18h

Mon 20/9 from 14-18h | Wed 22/9 from 14-18h | Fr 24/9 from 14-18h

Semester 2:

1st assignment deadline: [17/01/22](#)

Mon 31/1 from 14-17h | Wed 2/2 from 14-17h | Fr 4/2 from 14-17h

2nd assignment deadline: [25/4/22](#)

Wed 18/5 from 14-18h | Fr 20/5 from 14-17h

#### **Research in the Arts**

##### ***4 classes + Seminars (modular classes)***

Semester 1:

Classes: Tue 21/9 from 10-13h | Thu 23/9 from 10-13h

Seminar: Thu 28/10 10-18 Research Day- Corporeal invites series

Seminar: Wed 17/11 18-22h S:PAM Lecture University Ghent

1st assignment deadline: [25/11/21](#)

Semester 2:

Classes: Mon 31/1 from 10-13h | Fri 4/2 from 10-13h

Seminar: Sat 19/02 Research in the Arts expanded CoDa - timing TBC

2nd assignment: [02/05/22](#)

#### **Portfolio: Artistic Practice**

##### ***Intensive (modular classes)***

Semester 1

Classes: Tue 14/9 from 10-13h and 14-17h | Wed 15/9 from 10-13h | Thurs 16/9 from 10-13h and 14-17h

Semester 2

Classes: Tue 1/2 from 10-13h and 14-16h | Wed 2/2 from 10-13h | Thurs 3/2 from 10-13h and 14-16h

Assignment deadline [TBC with Olga de Soto](#)

#### **Portfolio: Research**

##### ***Monday 10u-13u or 9-12u (biweekly)***

Semester 1

Classes: starts from 18/10/21 till 20/12/21

Semester 2

Classes: starts from 10/01/22 till 24/01/22

1st assignment deadline: [28/03/22](#)

classes: Mon 2/5 09u-12u | Mon 9/5 from 09-12u | Mon 16/5 from 09u-12u

2nd assignment deadline [TBC with Katleen Van Langendonck](#)

**Master:**

Classes takes place usually from 11-18h or 10-17h depending on the teacher-artist involved.

**Master 1**Module 1

Mon 27 Sept – Fr 1 Oct

Mon 4 Oct – Fr 15 Oct

Artistic Practice: Toolbox

Unravelling Embodiment + Symposium

Module 2

Mon 7 Feb – Fr 11 Feb

Mon 14 Feb – Fr 18 Feb

Research: Dance and Society

Embodied Curating

Mon 21 Feb – Fr 25 Feb

Next Doors project week RCA

Module 3

Mon 23 May – Wed 25 May

Mon 30 May – Fr 3 June

Research: Dance and Dramaturgy

Artistic Practice: Music and Sound

**Master 2**Module 4

Mon 27 Sept – Fr 1 Oct

Mon 4 Oct – Fr 8 Oct

Mon 11 Oct – Fr 15 Oct

Embodied Theory

Artistic Practice: Costume and Fashion

Artistic Practice: Scenography and Space

Module 5

Mon 7 Feb – Fr 11 Feb

Mon 14 Feb – Fr 18 Feb

Research: Dance and Documentation

Master Project: sharings and feedback

Mon 21 Feb – Fr 25 Feb

Next Doors project week RCA

Module 6

Mon 23 May – Wed 25 May

Mon 30 May – Th 2 June

Fr 10 June

Thurs 16 June

Master project: sharings and feedback

Master project: sharings and feedback

Master projects: performances

Master projects: oral presentation jury

## Academic year calendar 2021-2022

from	until	
		<b>Master Dance 21-22</b>
16-aug	20-aug	No courses - summer holiday
23-aug	27-aug	Second exam period 2020-2021
30-aug	3-sep	Second exam period 2020-2021 Mon 30 & Tue 31 Sept Master projects second exam period
6-sep	10-sep	Wed 8 Sept 18:00 announcement exam results via iBaMaFlex
13-sep	17-sep	Mon 13 Sept 09:00 enrolment MADA1, meet & greet (classroom 160) Start courses premaster
20-sep	24-sep	Mon 20 Sept Prologue Thu 23 Sept Studay
27-sep	1-okt	MADA1 : Artistic Practice toolbox (11-18h) MADA2: Embodied Theory (10-17h)
4-okt	8-okt	MADA1 : Unravelling Embodiment (11-18h) MADA2: Artistic Practice: Costume/Fashion (10-17h)
11-okt	15-okt	MADA1: Unravelling Embodiment / Symposium Embodying Diversity with BA (11-18h) MADA2: Artistic Practice: Scenography/Space (11-18h)
18-okt	22-okt	
25-okt	29-okt	Mon 25 - Wed 27 Oct Articulate Research Festival Thu 28 Oct CORPoREAL invites: Research day Sun 31 Oct deadline registration academic year + semester 1
1-nov	5-nov	Autumn break + AEC Congress
8-nov	12-nov	Th 11 & Fr 12 Nov public holidays
15-nov	19-nov	
22-nov	26-nov	Thu 25 Nov deadline 1 Research in the Arts
29-nov	3-dec	
6-dec	10-dec	
13-dec	17-dec	
20-dec	24-dec	
27-dec	31-dec	Christmas holiday
3-jan	7-jan	Christmas holiday
10-jan	14-jan	
17-jan	21-jan	Mon 17 Jan deadline 1 Research Methodology
24-jan	28-jan	
31-jan	4-feb	Thu 3 Feb announcements of exam results on iBaMaFlex

from	until	
7-feb	11-feb	MADA1: Research : Dance and Society (11-18h)
		MADA2: Research: Dance and Documentation (11-18h)
14-feb	18-feb	MADA1: Embodied Curating (11-18h)
		MADA2: Sharings and Feedback Master Project (11-18h)
		Sat 19 Feb: seminar Research in the Arts expanded in collaboration with CoDa
21-feb	25-feb	Next Doors project week RCA
28-feb	4-mrt	Spring break
7-mrt	11-mrt	Sat 12 March Open House RCA
14-mrt	18-mrt	Tu 15 March deadline registration second semester
21-mrt	25-mrt	
28-mrt	1-apr	Mon 28 March deadline 1 Portfolio Research
4-apr	8-apr	Easter holidays
11-apr	15-apr	Easter holidays
18-apr	22-apr	Mon 18 April Easter Monday
25-apr	29-apr	Mon 25 Apr deadline 2 Research Methodology
2-mei	6-mei	Mon 2 May deadline 2 Research in the Arts
9-mei	13-mei	Fr 13 May: auditions MADA 2022-2023
16-mei	20-mei	Wed 18 May Artistic Board Dance department
		Fr 20 May deadline written component Master Project
23-mei	27-mei	MADA1: Research: Dance and Dramaturgy (11-18h)
		MADA2: Sharings and Feedback Master Project (11-18h)
		Thu 26 and Fr 27 May public holidays
30-mei	3-jun	MADA1: Artistic Practice: Music and Sound (11-18h)
		MADA2: Sharings and Feedback Master Project (11-18h)
		Fr 3 - Sat 4 June Radiant Nights
		Exam weeks RCA
6-jun	10-jun	Exam weeks RCA
		Mon 6 June Whit Monday
		Tue 7 - Thu 9 June: Master Projects build-up & rehearsals
		Fr 10 June Master Projects: performances
13-jun	17-jun	Exam weeks
		Thu 16 June Master Projects: oral presentations jury
20-jun	24-jun	Exam weeks
27-jun	1-jul	Tue 28 June announcement of exam results via iBaMaFlex
4-jul	8-jul	
11-jul	19-aug	Summer holiday
22-aug	26-jul	Second exam period
29-aug	2-sep	Second exam period
5-sep	9-sep	Wed 7 Sept announcement of exam results via iBaMaFlex
12-sep	16-sep	Introduction week RCA
19-sep	23-sep	Start academic year 2022-2023

## Schedules

- The schedule is emailed to your AP e-mail addresses by the coordinator or the pedagogical assistant. The schedule can also be found on MyArts and the info page “Info KCA Master Dance” on Digitap: <https://learning.ap.be/course/view.php?id=29505>
- If there are any changes to the schedule students are notified via their AP e-mail address.
- If appointments with landlords, doctors, dentists or offices for passports or rent are required, try to make these appointments in the periods between modules.
- Observe holidays and other important dates in the calendar.
- Since most courses are presencial and require presence, organise your schedule so that you can attend the full module.

## Projects

The MA Dance programme is associated with a number of projects within the Royal Conservatoire and outside. Below, a selection of projects:

### **Symposium 'Embodying Diversity' (11-15 October 2021)**

The programme organises a yearly symposium. This year it will take place from Monday 11 until Friday 15 October 2021. The symposium is a four-day event, comprised of workshops, lectures, debates and/or performances around 'Embodying Diversity'. For MA1 students, the Symposium is scheduled in the course Unravelling Embodiment. The MA1 students will attend the symposium together with the students of the Bachelor of Dance.

MA2 students do not attend the Symposium and have a different schedule during this week.

### **ARTICULATE (25-29 October 2021)**

Since 2016 the Schools of Arts organise ARTICULATE, a free festival on research, art and everything in between, with research classes, concerts, artist talks, exhibitions, book presentations, (lecture) performances and workshops by artists / researchers.

During these research days the Academy and the Conservatoire give researchers the opportunity to show their projects to colleagues, students and the general public. They inspire and get inspired and give a unique insight into their thinking and creation processes. Because research in the arts plays an increasingly important role in and outside higher arts education, ARTICULATE is also an invitation to discover its richness and diversity.

The annual research festival ARTICULATE reveals what is current within the research community at the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp. ARTICULATE shows how artistic research practices relate to each other, clash with each other or just find common ground across disciplines, subjects and methodologies. Through an intense and sometimes explosive programme of research classes, concerts, performances, lectures, presentations and work sessions, ARTICULATE causes a vibration within the Schools of Arts, and beyond. ARTICULATE does not adhere to predefined codes or finalities, but creates opportunities for unexpected encounters, moments of standing still together, watching, listening, trying and talking together. Discover at ARTICULATE how through imagination, subversion, beauty or even confusion, artistic research can generate alternative insights and possibilities.

The festival is an initiative of the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp (AP Hogeschool), in collaboration with ARIA (Antwerp Research Institute for the Arts, UAntwerp), with the support of DE SINGEL. More info: <https://ap-arts.be/en/event/articulate-2021>

### **CORPoREAL Invites series - Research day (28 October 2021)**

**Invited lecturers and artists:** Kathleen Coessens, Timmy de Laet, Bob Selderslaghs, Renata Lamenza, Manon Avermaete, Arkadi Zaides, Max Greyson, Lisi Estaras, Karel Tuytschaever, Charo Calvo

For their CORPoREAL Invites series, research group CORPoREAL, together with the dance department organize a 'CORPoREAL Invites Dance' research day on Thursday October 28 covering a range of topics on embodiment and physicality. Researchers, choreographers and dancers will present and share their work through lectures, workshops and installations at different locations in the Conservatoire. This will be an opportunity to observe, listen and experience research in dance and the arts from researchers connected to the Conservatoire for bachelor and (educational) master dance students with some presentations open to the public.

Note: This seminar is obligatory for Ma students who are taking the pre-master course: Research in the Arts.

## **RESEARCH DAY #2: BRIDGING RESEARCH IN DANCE**

Organised by Master in Dance (Royal Conservatoire Antwerp) and CoDa | Cultures of Dance – Research Network for Dance Studies

Arguably more than ever, the connection between dance and research has taken center stage in different segments of the dance field, including higher education, the professional performing arts, and academic scholarship. Despite the growing acknowledgment that dance can incite new forms of experimentation or generate alternative modes of knowledge, the actual shape that research in dance can take is still a topic of debate. The specific requirements for doing research in dance (or even for calling oneself “a dance researcher”) are hardly defined, which leads to substantial questions about how (or if) dance should legitimize itself as a valid research practice on its own terms.

During this Research Day, we want to address these issues by gathering various speakers who will provide, each from their own background and expertise, different perspectives on the functions and forms artistic research in dance can take. The aim is to tackle various questions that are fundamental to research in dance as they can be said to steer its future directions, such as: are there general characteristics to research in dance beyond the particularity of distinct projects or practices?; does research in dance necessarily need to bridge discourse and practice?; what role do (academic) institutions play in the ecosystem of artistic dance research?; what are the conditions one must meet in order to conduct research in dance? By raising these questions, we want to move towards an expanded and possibly more diverse understanding of those conditions that undergird research in dance, both within and outside of institutional frameworks.

This Research Day is the second in a series initiated by the Master Dance team at the Royal Conservatoire of Antwerp (RCA) in collaboration with CORPoREAL, the interdisciplinary research group for dance, music, and drama at the RCA and the Dance department of RCA. This edition is co-organized with CoDa | Cultures of Dance, the Research Network for Dance Studies funded by the Research Foundation Flanders (FWO).

## **CREDITS**

Concept and organisation: Annelies Van Assche, Iris Terclaevers, Renata Lamenza Epifanio, and Timmy De Laet

Production: CoDa, Master in Dance RCA, Annouk Van Moorsel, Laura Van Rymentant (CoDa intern)

With the support of: University of Antwerp (Faculty of Arts, Department of Literature and Research Centre for Visual Poetics); Ghent University; Research Foundation Flanders (FWO)

## **PROGRAMME**

<b>Timing</b>	<b>Programme</b>	<b>Location</b>	<b>Speakers</b>
<b>10:00 – 10:30</b>	Welcoming & intro of the day	Gele Zaal	Timmy De Laet Annelies Van Assche Renata Lamenza Epifanio
<b>10:30 – 11:30</b>  <i>40 min lecture</i> <i>20 min Q&amp;A</i>	Opening Keynote Lecture  <i>Topic: Doing Dance Research</i>	Gele Zaal	Scott deLahunta



<b>11:30 – 13:00</b>	Panel 1  <i>Topic: Embodying Theory and Practice in Dance Research: Entanglements, Strategies, and Resonances</i>  <i>Moderator: Renata Lamenza Epifanio</i>	Gele Zaal	Anne-Lise Brévers Kopano Maroga Esteban Donoso
<b>13:00 – 14:00</b>	Lunch break	Witte Foyer (for guest speakers only)	
<b>14:00 – 15:00</b>  <i>40 min lecture</i> <i>20 min Q&amp;A</i>	Keynote Lecture  <i>Title: Tele-and Counter-Choreographies of Fear</i>	Gele Zaal	Sérgio P. Andrade (online)
<b>15:00 – 15:30</b>	Panel 2: Introduction  <i>Topic: (Post)Socialist Bodies: Uncovering Legacies of Dance</i>  <i>Moderator: Annelies Van Assche</i>	Gele Zaal	Igor Koruga Milica Ivic Dunja Njaradi
<b>15:30 – 16:15</b>	Video work by Igor Koruga  <i>Title: ONE, TWO, THREE, COMRADE, COME DANCE WITH ME</i>	Gele Zaal	Igor Koruga
<b>16:15 – 17:15</b>  <i>60 min discussion and Q&amp;A</i>	Panel 2: Discussion with Q&A  <i>Topic: (Post)Socialist Bodies: Uncovering Legacies of Dance</i>  <i>Moderator: Annelies Van Assche</i>	Gele Zaal	Igor Koruga Milica Ivic Dunja Njaradi
<b>17:15 – 17:30</b>	Break	Witte Foyer	
<b>17:30 – 18:30</b>	Panel 3  <i>Roundtable Conversation: (De-)Institutionalizing Dance Research: Conditions, Frameworks, and Affordances</i>  <i>Moderator: Timmy De Laet</i>	Gele Zaal	Susanne Franco Laura Karreman Efrosini Protopapa Christel Stalpaert Annouk Van Moorsel Sarah Whatley

Note: This seminar is obligatory for Ma students who are taking the pre-master course: Research in the Arts.

### **Next Doors (21-25 February 2022)**

Next Doors is a student led interdisciplinary project week. All classes are cancelled for one week

and students from dance, music and drama Bachelor, Masters and Teacher Training programmes design and participate in artistic projects that can use the facilities of the Conservatoire. Each student can choose if they wish to design and lead a project, collaborate or participate in someone else's project. Information will be provided via [Intranet for Students](#).

### **Radiant Nights (DE SINGEL)**

Four times a year, Radiant Nights is a space for creation and experimentation, free from conventions. For two whole days, artists take over a part of the building. Radiant Nights offers an insight into the arts landscape of today and tomorrow and features both large and small-scale work, ranging from the obscure, to the fragile, to the experimental. At its core are versatile artists who seek out the in-between space beyond binary thinking. The spaces in between different disciplines, themes, genres and bodies. Their work is diverse, radical, exciting and surprising. Radiant.

At the end of the second year of the Master Dance we look into the possibility to present selected graduation works during Radiant Nights.

Entry tickets for each performances costs 5 euro.

More info about the first edition: <https://desingel.be/en/programme/festivals/radiant-nights-1-touching-bodies>

### **Performances in DE SINGEL**

DE SINGEL is an international arts centre for music, dance, theatre and architecture. As an open and welcoming arts house, we connect communities with artists and art practices across the globe. Building on a fascinating artistic past, we invite a broad audience to experience music, theatre, dance and architecture in all their variety and to discover fresh, contemporary perspectives. We embrace differences and build bridges. Between art and society. Between the international and the local. Between the canon and innovation. Between new names and established figures. Between the fields of work and education. From that position, we are also committed to art participation, which has resulted in a strong collaboration with the Royal Conservatoire of Antwerp.

In this context, students of the Conservatoire are given access to all concerts and performances for only **€5** per performance by showing their student card (€ 10 Elisabethzaal). You can only buy your ticket on the day itself, as early as possible, at the latest 15 minutes before the start, as long as available. Please note that you cannot pay with cash. For more information on the programme: <https://DE SINGEL.be> and you can find the full programme in Dutch, French and English.

## **4 Assessment, permanent evaluation and feedback**

### **Assessment and permanent evaluation**

Assessment and feedback are integral parts of the programme conducted by self, peers, teaching-artists, mentors and external jury. Assessment and grades are essential in order to obtain a Master degree.

Assessment is ongoing throughout the programme and takes many different forms: participation in the premaster classes and in the MA-modules, research papers (especially during the premaster programme) and in the master project. For all courses, permanent evaluation is essential and therefore the students' continuous work throughout a module is looked at rather than focus only on end results.

Although grades are essential to pass the course, written feedback is provided after each module to promote learning through positive feedback and constructive criticism.

During the courses, permanent evaluation takes place. A student must be present 2/3 during the course unit. The permanent evaluation is both an assessment method and a partial examination.

- With less than 2/3 presence in the classes, the student gets 0/20 for the assessment method and for the partial examination 'permanent evaluation'. For the assessment method and the partial examination 'permanent evaluation', a second examination is not possible.
- Conditions of legitimate absence (legitimate absence are not counted inside the 2/3)
  - o An absence supported by a medical certificate
  - o An absence that was requested in advance and approved by the programme head/artistic coordinator

The student must pass each partial examination of the course unit in order to pass the entire course unit. If one fails a sub-thesis, the student will be referred to the next examination period for this course unit. The grade for the other partial examination is retained.

Unless a doctor's note or an absence has been agreed, all exams, performance and sharing moments must be attended in order to pass the course.

If you are absent, please inform the teaching-artist, Iris (pedagogical assistant) and Renata (artistic coordinator) by email. Certificates of absence must be uploaded via [iBaMaFlex](#). If you have a problem uploading your certificate, please contact Michel Labruyère ([conservatorium@ap.be](mailto:conservatorium@ap.be)).

## Feedback

Students are invited to observe and give feedback to one another as well as the course coordinator and assessment team. A regular format where students and staff come together to discuss the programme is provided through the Programme Committee that meets one time a year. This programme committee is a meeting with teachers, student representatives and the MA team to discuss the progress and process of the Ma programme. It is a very fruitful moment to point out aspects of the course that need improvement, or suggestions, and the material discussed in the meeting is thoroughly processed by the Ma team and applied back into the programme. We encourage an open and honest communication and we believe in building the course together with all participants involved.

Feedback moments can happen in different formats: through collective sessions during certain courses guided by the teacher-artist, through individual talks with the teacher-artists, with conversations with the Ma team and through written feedback after each module.

## 5 General information

### Module structure + intermediate period

The Master Dance Residency is organized in modules. The time in between the modules is dedicated to the individual trajectories of each student. In this time, it is possible to continue and deepen one's research in their Master project. For this, studio space as well as mentoring hours are

available. The student is responsible to organize and commit to these individual hours of self study.

Students are expected to organise their studio space as well as meetings with their mentors(see more information at: **Mentoring**). Studio space can be requested with a minimum of 2 weeks in advance directly through Sumalin Gijsbrechts of the production office of the Conservatoire, (see more information at: **Infrastructure & production office**) or privately. Please, note that there is no budget to compensate for privately organised studio spaces.

Additionally, students will have other artistic projects as well as jobs to earn a living in these times. Managing time between the on-going self-study and these other projects and jobs is up to the student. It is possible, however, to incorporate artistic projects outside the course into the research undertaken within the course. As it is part of the course that students connect their practices and research to the professional field, students are even expected to reflect on possible connections between what they do in the course and what they do in the field. The relations (or also disconnections) between course-related research/practice and 'outside' world, can be discussed with the individual mentor as well as with the coordinator. We encourage that all reflections are documented in the portfolio and can be used as research material.

### **Mentoring**

The MA Dance offers the possibilities for individual mentoring especially to support each student's individual trajectory during the intermediate periods. A list of mentors is given to the students in the beginning of the academic year and the student chooses their mentors in dialogue with the coordinator. The programme promotes independent learning and personal responsibility, but the mentoring programme supports the student in discussing interests, questions and ambitions, related to their Master project and any issues associated with the embodied artistic research.

First year Master students have the right to 4 mentoring hours to use throughout the year and Second year Master students have the right to 8 mentoring hours to use throughout the year. You will be given a deadline to chose and contact your mentor. If this deadline is not respected, you will lose the right for the mentoring hours. Since mentors are constantly artists, teachers or researchers, they have a busy agenda therefore we strongly advise early contact with your mentor in order to set up all the meetings in the beginning of the year. We ask the student to respect the amount of hours given and agreed upon with your mentor in order to avoid unpaid overtime to not reinforce precarious conditions of work in the field.

### **Infrastructure & production office**

Master Dance students can contact Sumalin Gijsbrechts (production office) directly to request a studio for self-study or to request technical material, lending material and technical support for rehearsals. Since we have a large number of students, projects, and courses that require the usage of studio space, we recommend you to ask for a studio or equipment with a minimum of 2 weeks in advance. Requests for weekends must be made before Thursday 15:00.

Studio Space RCA for self-study:

Opening hours

- Monday-Thursday: 18:00 – 22:00
- Friday: until 18:00
- Saturday and Sunday: 12:00 – 18:00

Technical equipment:

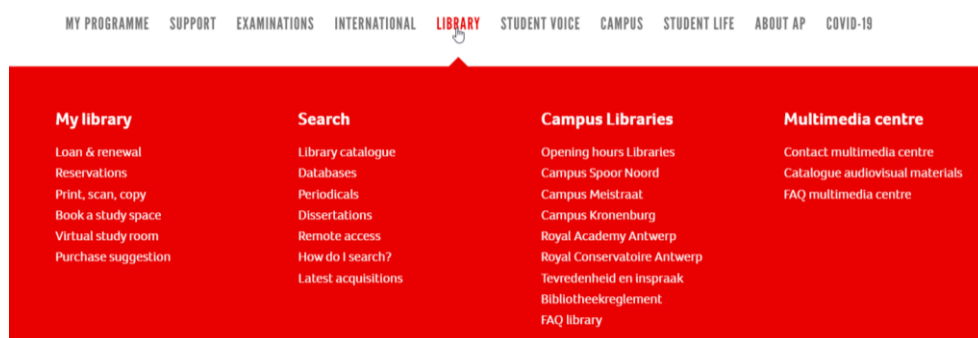
- To reserve microphones, extra cable, sound equipment, contact Sumalin with a minimum of one week in advance. You can also ask for technical support directly in the Technicians office, located at the 3rd floor next to the lifts. This will depend of their availability and the availability of the materials.
- To reserve beamer (projector) and smaller materials such as flip charts, paper, etc, you must reserve and pick up at Onthaal. Please do that with a minimum of one week in advance.

All studio spaces and equipment are shared with all the departments, therefore we kindly ask for you to take care of the space and the equipment: tidy up the studio when you finish, handle equipment with care and keep the space clean and ventilated. In case there are any problems with the studio or the equipment, report immediately to Sumalin.

## Library

AP University has an extensive library at various locations, also databases that can also be consulted digitally.

On Intranet for Students (<https://student.ap.be/en>) you can find an overview with more information about: campus libraries, opening hours, catalogues, databases, reservations, loan and renewal, book a study room,...



The library and the reading room of the Royal Conservatoire Antwerp is located in Beel Laag (floor 2 ½) on the campus. Here you can find:

- encyclopaedias, reference works, dictionaries, catalogues
- magazines
- computers with access to catalogues and online databases
- collected works by composers
- equipment for listening to CDs

The lending service is located on the fifth floor of the tower. Here you can find:

- music scores, books, cd's and dvd's
- dance related books
- computers with access to catalogues and online databases

The book storage is located on the 6th floor in the tower. Please request works from the storage on time. You will be notified when the works will be available in the reading room.

Your student card is sufficient to use the library (free of charge).

For more information, please contact our library staff or mail to [bibliotheek.kca@ap.be](mailto:bibliotheek.kca@ap.be).

More information about databases can be found on Intranet for Students:  
<https://student.ap.be/en/databases>.

## Rules and regulations

### Enrolment and registration

Premaster + MA1: 1<sup>st</sup> years enrolment will be processed on Monday 13 September 2021 at 09:00, classroom 160. Any exemptions must be communicated before finalising the enrolment. This requires the following information:

- Course title
- Course description

- Proof of the credits obtained on an official diploma

Exemptions are only granted by the admissions committee at the start of the programme.

More information needed? Please contact: Iris Terclaevers.

MA2: 2<sup>nd</sup> years can complete their own enrolment online via: [ibamaflex.ap.be](https://ibamaflex.ap.be). If you require any assistance please contact Iris Terclaevers.

### Tuition Fees

In September or October you'll receive an invoice for the tuition fee and course related fees based on your signed study contract. The invoice will be sent to your AP-mail. You can find the Regulations tuition fees, study costs and various expenses on the general regulations page of the AP website (see below). In the website of the Master dance, in the register session <https://ap-arts.be/en/education/master-dance/register> you can find an Excel file to fill in and can easily calculate the total amount needed to pay.

- Students who are nationals of a member state of the European Economic Area (Belgium, Bulgaria, Croatia, Cyprus, Denmark, Germany, Estonia, Finland, France, Greece, Hungary, Ireland, Italy, Iceland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, the Netherlands, Norway, Austria, Poland, Portugal, Slovakia, Slovenia, Romania, Spain, Czech Republic, United Kingdom, Sweden) **For a diploma or credit contract: tuition fee fixed part: 245,20 euro + 11,70 euro / ECTS + 60 euro course related fee.**
- Students who are nationals of other countries: **tuition fee fixed part: 770,80 euro + 105,20 euro / ECTS + 60 euro course related fee.**

The tuition fee for foreign students does not apply for nationals of those other countries in certain specific circumstances as described in the regulations. Swiss nationals are part of the European Free Trade Association and can obtain an E card and pay the same tuition fees as EEA citizens.

Example:

A student from inside the EER enrolling for 60 ECTS within a diploma contract pays 1007,00 euro tuition fee.

A student from outside the EER enrolling for 60 ECTS within a diploma contract pays 7142,00 euro tuition fee.

### Course related fees 2021-2022

All Bachelor and Master students who register for 27 ECTS or more pay 60 euros, students with less than 27 ECTS pay 30 euros.

Extra costs are also charged for attending performances and concerts. In case you are not based in Antwerp, please take into account the extra costs needed for traveling to attend the modules and housing during your stay. RCA takes no responsibility for these extra costs.

### Examinations and regulations

Via the following link, the Regulations of the Conservatoire are listed for admissions, student fees, exams, exemptions and conditions. All students must refer to the documents for official procedures to follow: <https://www.ap.be/en/regulations>

### Group representatives

The group representatives are the link between the staff/coordinators and the year group. If there are any last minute changes to the schedule or teaching-artists, a message will be sent to the group representative, who is then responsible to communicate the message to the rest of the group.

During the year group representatives are invited to a staff meeting to share anything from the students perspective that may need discussing. If there are any issues that relate to the whole class during the year that need to be brought to the attention of the staff or coordinators then this can be

done through the group representatives either via email or through making an appointment with the coordinators.

The group representatives are also expected to be present at the Programme Committee. In advance, the representatives can request the agenda items from the other class members to share during the meeting.

**Please select one group representative as soon as possible and inform the pedagogical assistant, Iris Terclaevers by e-mail.**

#### Attendance

- Students must attend all modules
- During all sessions, permanent evaluation takes place
- Permanent evaluation has great importance for the final grade for most subjects

Occasionally classes can take place outside the regular teaching hours, during evenings and weekends of which you will be notified in advance.

Please read more information about attendance on [assessment, permanent evaluation and feedback’].

#### Illness and injury

If sick, injured or unable to attend classes, students must immediately inform:

- The artistic coordinator or the pedagogical assistant
- Class teaching-artist by email

Students must always communicate by their AP student e-mail.

#### Badge

You will receive a badge/electronic key card at the start of the academic year when your study programme is signed. These badges are used to enter the dance studios. You will receive your badge from Iris. In case of loss, you can request a new one at the reception desk for a small fee.

#### Contact details

Students must provide contact details to Iris within the first week of classes. If details change, inform [conservatorium@ap.be](mailto:conservatorium@ap.be) immediately:

- Name:
- GSM number:
- Antwerp address:
- Guardian address:
- Guardian contact numbers: used only for emergencies

#### Code of conduct

The Royal Conservatoire Antwerp requires that students and staff:

- Respect the studios and school property
- Take care of own belongings
- Close doors and windows when leaving rooms
- Only eat and drink in designated areas
- Use consideration and respect to all colleagues and staff with appropriate communication

Code of conduct: <https://student.ap.be/en/art-234-students-obligations-and-code-conduct>

### Ethical code

Staff and students must read the ethical code and procedures on [Intranet for Students](#).

The Conservatoire does not accept any instances of inappropriate behaviour or abuse of power in any situation. The dance department also supports students on how to respond and manage any such situations that could be encountered in professional life. It is essential to report any inappropriate behaviour asap to a trusted member of staff.

- Artistic Coordinator – Renata Lamenza Epifanio
- Head of Dance – Annouk Van Moorsel
- Student council – Magda Thielemans
- STUVO – for an anonymous discussion

### Ombuds

In case of disputes, you can appeal to an ombudsperson. This person is not involved in the programme but is familiar with the department. For the Master of Dance the ombudsperson is Ilse Muysers ([ilse.muysers@ap.be](mailto:ilse.muysers@ap.be)).

### Video recordings and photos

In the study contract you can read that the video recordings and photographs taken in the context of your education may be used for publicity.

### Communication

All students will receive an @ap.be email address that must be used for all communication.

Course information is shared via the digital learning platform Digitap: <http://digitap.ap.be>.

How to use the digital materials is described in the ICT manual you will receive via e-mail. If you have any questions about Digitap, you can always contact Michel Labruyère ([conservatorium@ap.be](mailto:conservatorium@ap.be)).

### Language

Classes are taught in English. Some teachers may allow students to submit final assessments or exams in Dutch or French, but this is at the discretion of the teaching-artist.

The School of Arts is actively trying to make all materials available in English. However, if students receive information or emails in Dutch, use deepl.com 'google translate' or ask Dutch speaking colleagues to translate.

Link:

- [www.deepl.com](http://www.deepl.com)
- <https://translate.google.com>

## **6 Medical Assistance**

### **First Aid**

Reception Conservatoire: +32 (0)3 244 18 00 (internal: 1800)

Surveillance DE SINGEL: +32 (0)497 522 920 (internal: \*920)

### **First Aid kits and ice packs can be found at:**

- Student administration on the ground floor
- Room 399 in Beel Hoog (room for physiotherapy/osteopathy)
- Production office on the third floor



## Emergency

General emergency number:	112
UZA (University Hospital Antwerp)	+32 (0)3 821 38 06
Sint-Vincentius Hospital	+32 (0)3 285 20 21
Sint-Augustinus Hospital	+32 (0)3 443 39 00

- If going to the hospital take identity card and in case of an accident, an insurance document.
- In case of an accident, keep all receipts for reimbursement.

## Health care and insurance

Students must first register as a resident in Antwerp. Follow guidelines provided from the administrator Michel Labruyère.

- Students must register with a doctor in Antwerp as soon as possible
- Belgium has a system of private health insurance. Students must register with a 'mutuality' as soon as possible. The private health insurance will reimburse 90% of medical expense
- To register with a mutuality, take ID, school registration, residence address and housing contract, school contract
- Without insurance, students will pay the full cost, which is expensive
- Students must first register in the city to be able to get health insurance
- Insurance of the Conservatoire only covers the additional expenses that personal insurance does not cover
- A European Health Insurance Card does not cover all expenses. A student will be reimbursed for 3 months after the first medical visit and expense.
- For repayment of physiotherapy costs, the treatment must be prescribed by your doctor. A maximum of 18 visits per year will be reimbursed at a 75% rate; from the 19th visit this percentage decreases

## Health professional contacts

### Physiotherapist and Osteopath

Anne Schütt 0485 03 13 87

Anne is available for instant treatment on campus room 399 (room for Physiotherapy/osteopathy, Beel hoog, 3rd floor). A consultation will be covered for 50-60 % under the health insurance, if you get a prescription from a general doctor/physician. The first visit will cost you € 32,5, and you will get a higher reimbursement. Thereafter it will cost 30 euro, payable immediately by app, cash or bank transfer. Reimbursement will be between €15 and €18 per visit. A prescription from a doctor/physician is required.

Available drop-in hours: every day 12:30 pm to 13:30 pm with sms notice and per appointment available on campus every day.

<https://sites.google.com/site/hgdemarkgraaf/paramedici/kinesisten>

### General practitioner/doctor

Huisartsengroep de markgraaf, Markgravelei 51, 2018 Antwerpen.

[www.hgdemarkgraaf.be](http://www.hgdemarkgraaf.be) 03/555.95.59

### Physiotherapist

Bjorn Fierens 0494 391841

<http://b-fysio.be> Madrasstraat 44, 2030 Antwerpen

### Osteopath

Lode Verreyen 03 830 1117

lode@praktijkgroenenborg.be

### **HeARTS**

HeARTS, 'Healthcare for Artists', is a newly founded centre of expertise for medical support for artists. HeArts is an initiative from University Antwerp and the University Hospital.

Hours: Monday to Friday 8h30 to 12h and 13h30 to 17h

Appointments: 03 821 42 02 (Sonja Kerremans or Sonja Schellens for intake and referrals)

### **Acupuncturist**

Dragan Stamenkovic: 03 237 00 81

Schulstraat 34, Antwerpen

### **Shiatsu**

Terezinha Da Silva: 0476 94 60 14

Mellinetplein 27, Berchem

### **Psychological support**

For any psychological support, students can contact Stuvo to request an appointment with a psychologist

Contact: [stuvo@ap.be](mailto:stuvo@ap.be)

## **6. Bibliography**

Candy, Linda. "Practice-based research: a guide". CCS-Report, University of Technology, 2006.

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