

Liverpool John Moores University

Title: ANALYSING PERFORMANCE
Status: Definitive
Code: **6003POP** (110924)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Tim Dalton	Y

Academic Level: FHEQ6
Credit Value: 12.00
Total Delivered Hours: 43.00
Total Learning Hours: 120
Private Study: 77

Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	8.000
Off Site	4.000
Seminar	12.000
Tutorial	3.000
Workshop	16.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	1,500 word essay	50.0	
Essay	AS2	1,500 word reflective essay	50.0	

Aims

- 1) To teach a historical overview of popular music performance and its mediation
- 2) To focus upon semiotic and technological analysis
- 3) To critically explore links between theories of performance within the fields of stage, screen, and popular music studies
- 4) To explore and analyse aspects of performance in its live setting

5) To analyse the cultural context in which performance takes place

Learning Outcomes

After completing the module the student should be able to:

- 1 Historicise and critically reflect upon developments in popular music performance and its mediation in both semiotic and technological terms
- 2 Apply theories related to screen and stage performance styles to popular music contexts
- 3 Analyse and critically reflect upon a specific live performance in semiotic, staging, and technological terms
- 4 Analyse and critically reflect upon the social and cultural setting of a live performance

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

ESSAY	1	2		
ESSAY	2	3	4	

Outline Syllabus

The semiotics of popular music performance and staging.

The historical development of technological and mediation processes.

The application of stage and screen theories of performance to a popular music context.

The exploration of issues relating to gender, genre, race and sexuality.

The empirical analysis of social and cultural performance settings.

The empirical analysis of varied performance styles, both live and mediated.

Learning Activities

Lectures, viewings, seminars, a tutorial, and some guided and independent fieldwork.

References

Course Material	Book
Author	Cunningham, M.
Publishing Year	1999
Title	Live and Kicking
Subtitle	The Rock Concert Industry in the 90s

Edition	
Publisher	Sanctuary
ISBN	

Course Material	Book
Author	Kassabian, A.
Publishing Year	2001
Title	Hearing Film
Subtitle	
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Goldberg, R.
Publishing Year	1998
Title	Performance
Subtitle	Live Art Since the 60s
Edition	
Publisher	Thames and Hudson
ISBN	

Course Material	Book
Author	Shusterman, R.
Publishing Year	2000
Title	Performing Live
Subtitle	
Edition	
Publisher	Cornell University Press
ISBN	

Course Material	Book
Author	Witts, R.
Publishing Year	2005
Title	'I'm Waiting for the band: protraction and provocation and rock concerts' in "Popular Music" (journal)
Subtitle	
Edition	vol.24
Publisher	Cambridge University Press
ISBN	

Course Material	Book
Author	Quirk, T. and J.Toynbee
Publishing Year	2005
Title	'Going Through the Motions: popular music performance in journalism and in academic discourse' in "Popular Music" (journal)

Subtitle	
Edition	Vol.24
Publisher	Cambridge University Press
ISBN	

Notes

This module seeks to broaden popular music students' knowledge of aspects of the subject by approaching the area of performance in semiotic, historical, cultural, and technological terms. Both live and mediated performances will be scrutinised. As well as writing an academic essay drawing upon a diverse range of theoretical models, students will be expected to carry out independent fieldwork in order to complete a critical report.