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Title: Critical Perspectives and Repertoire
Status: Definitive
Code: **7002MT** (125122)
Version Start Date: 01-08-2021

Owning School/Faculty: Humanities and Social Science
Teaching School/Faculty: Humanities and Social Science

Team	Leader
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Academic Level: FHEQ7 **Credit Value:** 20 **Total Delivered Hours:** 45
Total Learning Hours: 200 **Private Study:** 155

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	15
Seminar	30

Grading Basis: 50 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	Essay	A 4,500 word case study of primary source examples of musical theatre creation and/or performance – the focus and subject to be agreed with course tutor.	100	

Aims

1. *Acquire and apply a range of critical perspectives on the analysis of musical*

theatre and how it works;

2. Make detailed analysis of selected musical theatre primary source material in the form of 'text' or performance;

Learning Outcomes

After completing the module the student should be able to:

- 1 Employ advanced critical thinking and a range of perspectives to build and argue a developed point of view on selected musical theatre material ('text' or performance)
- 2 Demonstrate high levels of conceptual thinking and its application in analysing and planning practice in musical theatre creation and performance

Learning Outcomes of Assessments

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

Case Study	1	2
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Outline Syllabus

Learning Strategy

[SHARED] A series of introductory lecture/seminars will cover a range of key critical perspectives relating to popular theatres/performances. It will also touch on semiotics, historiography, phenomenology and other related concepts and approaches to performance theory relevant to popular theatres/performances.

[COURSE SPECIFIC] It will subsequently go on to further explore repertoire in seminar discussion, and through shared viewings as appropriate, building on students existing knowledge base and using these critical perspectives as frameworks for analysis of the work chosen. Repertoire selected will be agreed in discussion between the tutor(s) and the student cohort. It is also expected that students will utilise their own individual perspectives on specific crafts as studied in the concurrent module Musical Theatre Laboratory 1 in these seminars where appropriate. This will include research and oral presentation in seminar on a chosen subject (most likely, an individual show or specific artist/team) in preparation for the assessed written case study.

Indicative content.

Critical perspectives

o philosophy of aesthetics and poetics – virtual and hyper-realities

o authenticity and theatricality

o collective and personal performance and performing identities

o feminist, gender, queer theories, race and ethnicity, national and cultural definition

o interdisciplinary and integrated performance,

o structure and form/post-structuralism (narrative and notional approaches),

o meta-theatrics

o audience reception theory (including pleasure and entertainment)

- o key concepts of applied theatre*
- o musicological analysis*
- o historiography*
- o musical theatre pedagogy*

Repertoire

The nature of repertoire study will be determined by the background, experience and interest of each student cohort, but in particular reference will be made to current repertoire in production, both new and revived, and students will be encouraged to see as wide a range as is possible.

Learning Activities

Lecture, Seminar

Notes

The material in this module is paralleled by the workshop exploration of crafts in Musical Theatre Laboratory 1 so that critical theory will also be tested in practice.