

## Liverpool John Moores University

Title: CULTURAL CABARET  
Status: Definitive  
Code: **7003MNT** (129076)  
Version Start Date: 01-08-2021

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

Team	Leader
Andrew Sherlock	Y
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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
Practice	Practice	A performative demonstration or lecture pertaining to established theory and practice in the creation of making new theatre. (20 mins).	100	

### Aims

- 1. Acquire and apply a range of critical perspectives on the analysis of making new theatre and how it works;*
- 2. Make detailed analysis of selected theatre primary source material in the form of 'text' or performance;*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate a specific knowledge of making new theatre theory and practice.
- 2 Articulate understanding of making new theatre praxis.

## Learning Outcomes of Assessments

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

Practice -	1	2
Performance/Lecture		

## Outline Syllabus

### *Learning Strategy*

*A series of introductory workshop/seminars will cover a range of key critical perspectives relating to making theatre/performances. It will also touch on semiotics, historiography, phenomenology and other related concepts and approaches to performance theory relevant to making theatre/performances.*

*It will subsequently go on to further explore making theatre 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. Theatre making theories and practices 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 modules Responding to the Cultural Climate 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 theoretical and practical analysis*
- o historiography*
- o theatre creation pedagogy*

### *Theatre Making Theory and Practice*

*The nature of study will be determined by the background, experience and interest of each student cohort, but in particular reference will be made to current theatre making in production, both new and revived, and students will be encouraged to see as wide a range as is possible. This module asks key questions of understanding practitioner roots and theory. Student will be invited to research and demonstrate a response to the understanding the roots of their practice. This research will then be disseminated as a performance lecture which explores their influences in relation to their practice. This can be undertaken in numerous ways and will be defined by the student in relation to their influences e.g., It may be improvised drawn from audience suggestions (Keith Johnstone) or they may create an original narrative – a conversation between Brecht and Stanislavski.*

### **Learning Activities**

Lectures, Seminars

### **Notes**

Where appropriate students are encouraged to ally this module's work to activity in other modules.