

## Module Specification

**Module Title:** Contextual Studies 3: Composed Theatre

<b>Module code:</b>	TBC	<b>NQF level:</b>	Level 6
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Classical, Film Music, Folk, Jazz, Popular, Production and Songwriting	<b>Pre-requisites:</b>	None

### Module overview

Students will be introduced to the area of music-theatre (here being treated as a separate discipline to opera). The term will be understood to encompass a range of approaches to composition that combine musical performance with movement, acting, vocalising and possibly the use of staging (lighting, props etc). The work of classical composers such as Peter Maxwell Davies, György Ligeti, George Aperghis, Mauricio Kagel and Vinko Globokar will be analysed as well as approaches taken by other genres such as Cardiacs (pop) and Sun Ra (jazz). Practice and research will be balanced as musical concepts, techniques and styles are contextualised practically, with an emphasis on small-scale collaborative work. Study areas will also include the area of experimental theatre, looking in particular at the work of Samuel Beckett. In addition, sessions will highlight social and cultural movements from which such artists have drawn their inspiration (e.g. Dadaism).

### Aims

This essentially collaborative optional module is designed for performers or composers who wish to explore the theatrical elements of performance practice. Students will explore new approaches to musical composition by integrating elements of theatre.

The module aims to:

1. Bring students together from different pathways to collaborate on a devised composition/performance project that highlights and explores the theatrical elements of performance.
2. Introduce students to a range of composers and performers who have explored new approaches to musical composition by integrating elements of theatre.
3. Introduce students to models that facilitate a process of experimentation through practical research.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Present a piece of original collaboratively generated music-theatre in an appropriate format (e.g. score; production; documentation of live performance).
2. Evaluate and document the creative process.
3. Generate devised compositional materials through research and analysis.
4. Generate ideas through the collaborative process working with composers and performers from different genres.

### Learning and teaching methods

In weekly **seminars/workshops**, students will analyse examples of composed theatre in order to facilitate discussion of conceptual and structural aspects of this hybrid compositional form. The module aims to engage students with seminal composers and performers well known for creating art that falls between the 'grey areas' of music and theatre. Ideas encountered will be analysed, evaluated and put into practice via workshop activity. Weekly sessions will consist of 45 minutes of seminar, during which artists, concepts and techniques are discussed, followed by 45 minutes of workshop activity during which ideas are contextualised practically.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Students will undertake a mid-year platform in the form of presentations in order to receive formative feedback on their approach to music theatre.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the collaborative process	2000 words and video documentary (5 minutes)	50%	2, 3, 4
Devised performance	6 minutes	50%	1

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the collaborative process	2000 words and video documentary (5 minutes)	50%	2, 3, 4
Devised performance	6 minutes	50%	1

### Indicative Reading List

- Allain P and Harvie, J. (2006) *The Routledge Companion to Theatre and Performance*. London: Routledge.
- Barba, E and Savarese N. (1995) *The Secret Art of the Performer*. Routledge.
- Goldberg, R. (2001) *Performance Art: From Futurism to the Present*. London: Thames & Hudson Ltd.
- Heile, B. (2006) *The Music of Mauricio Kagel*. Ashgate Publishing Limited.
- Roesner, D & Rebstock, M. (2012) *Composed Theatre: Aesthetics, Practices*. Intellect.
- Brown, N. (2006) 'The Flux between Sounding and Sound: Towards a Relational Understanding of Music as Embodied Action', *Contemporary Music Review*, 25: 112, pp. 37-46.
- Gourgouris, S. (2004) 'Performance as Composition' (Heiner Goebbels interviewed by Stathis Gourgouris), *PAJ*, 78, pp. 1-16.
- Heile, B. (2006) 'Recent Approaches To Experimental Music Theatre and Contemporary Opera', *Music and Letters*, 87: 1, pp. 72-81.
- Hübner, F. (2010) *Entering the Stage: Musicians as Performers in Contemporary Music Theatre*. *New Sound Magazine*, 36, II, 63 – 73.
- Ouzounian, G. (2006), 'Embodied Sound: Aural Architectures and the Body', *Contemporary Music Review*, 25: 112, pp.69-79.
- Peaslee, R. and Silverman, S. (1976), 'Dialogue: Music and Theatre', *Performing Arts Journal*, 1: 1, pp. 40-50.