
Module Specifications: *School of Performing Arts*

Module Title:	Critical Studies 2
Module Code:	BAMT111
Level:	5
Credits:	30
Pre-requisites:	None

Module Description:

This module is designed to allow students the opportunity to gain greater critical awareness of musical theatre and its practitioners by building on the knowledge and research previously acquired and of themselves as a performer who has undertaken more intense training. It aims to develop an awareness of cultural, global and artistic issues relating to more modern musical theatre practices through viewing, listening, analysis and research.

Analysis and evaluation will also take place at a personal level, considering the target setting and reflection from the previous level 4 module. The module operates to further enhance the student's ability to make informed critical judgements through deeper and more precise personal development planning and reflection to make informed judgments ahead of their level 6 studies.

Indicative Content:

- Study of developments in culture, religion and society as reflected in musical theatre throughout the world
 - Musical Theatre development and changes in performance practice
 - Artistic, social and historical influences on particular writers, performers, directors and composers, and their own later influence
 - In-depth discussion and consideration regarding global, social, cultural, historical and performance issues of the modern musical theatre era
 - Key musical theatre composers, lyricists, choreographers, directors: e.g. Kern, Porter, Berlin, Hammerstein II, Rodgers, Hart, Bernstein, Gershwin, Robbins, Fosse, Sondheim, Lloyd-Webber
 - Cross-cultural influences and globalisation
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Learning and Teaching Methods:

This module will be delivered through lectures, seminars, and where possible via practical work including attendance at and performance in productions and practical workshops. Sessions will also be held allowing students to advance their ability in critical reflection on the development of skills throughout level 5 of the programme in order to make appropriate judgements.

Specific Learning Resources:

Library resources, lecture room/lecture theatre with piano, sound system, video/DVD access and data projector, CDs, DVDs, Videos.

Bibliography

Highly Recommended

Bush Jones, J. (2003) *Our Musicals, Ourselves*. Lebanon, NH: Brandeis University Press

Ganzl, K. & Lamb, A. (1988) *Ganzl's Book of the musical theatre*. London: Bodley Head

Gordon, Joanne (Ed) (1997) *Stephen Sondheim: a casebook*. London: Garland

Knapp, R. (2005) *The American musical and the formation of national identity*. Oxford: Princeton University Press

Lawson-Peebles R. (Ed) (1996) *Approaches to the American Musical*. Exeter: University of Exeter Press

Plaut, E. (1993) *Grand Opera Mirror of the Western Mind*. Chicago: Min Ivan R. Dee

Rapp, A. (2008) *Without You: A Memoir of Love, Loss, and the Musical "Rent"*. New York: Simon & Schuster

Swain, J. P. (2003) *The Broadway Musical – A Critical and Musical Survey*. Lexington Books

Wolf, S. (2002) *A Problem like Maria: gender and sexuality in the American Musical*. Ann Arbor, Michigan: The University of Michigan Press

Woll, A. (1989) *Black musical theatre from 'Coontown' to 'Dreamgirls'*. Baton Rouge: Louisiana State University Press

Recommended

Bloom, K. (2004) *Broadway: its History, People and Places: an Encyclopaedia, 2nd edition*. London: Routledge

Boyden, B. (2002) *The Rough Guide to Opera*. London: Rough Guides Ltd

Cote, D. (2008) *"Wicked": The Grimmerie*. New York: Hyperion

Winton, D. (1990) *Essays on Opera*. Oxford: Clarendon Press

De Giere, C. (2008) *Defying Gravity: The Creative Career of Stephen Schwartz, from "Godspell" to "Wicked"*. USA: Applause Theatre Book Publishers

Everett, W. A. and Laird, P. R. (Eds) (2002) *The Cambridge Companion to the Musicals*. Cambridge: Cambridge University Press

Ford, C. (1991) *Così: Sexual Politics in Mozart's Operas*. Manchester and New York: Manchester University Press

Ganzl, K. (2004) *Musicals: the complete illustrated story of the world's most popular live entertainment*. London: Carlton Books

Ganzl, K. (1997) *The Musical: A Concise History*. Boston: Northeastern University Press

Garebian, K. (2002) *The Making of Guys and Dolls*. Ontario: Mosaic Press

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- Garebian, K. (1999) *The Making of Cabaret*. Ontario: Mosaic Press
- Garebian, K. (1998) *The Making of West Side Story*. Ontario: Mosaic Press
- Jones, T. (1998) *Making Musicals: an informal introduction to the world of musical theatre*. New York: Limelight
- Mates, J. (1987) *America's Musical Stage. USA*: Greenwood Press
- Miller, S. (2001) *Rebels with applause: Broadway's groundbreaking musicals*. Portsmouth, NH: Heinemann
- Orrey, L. (1972) *A Concise History of Opera*. London: Thames and Hudson
- Parker, R. (ed.) (1994) *Oxford Illustrated History of the Opera*. Oxford & New York: Oxford University Press
- Zadan, C. (1990) *Sondheim and Co: the authorised behind-the-scenes story of the making of Stephen Sondheim's musicals, 2nd edition*. London: Nick Hern Books
- Further Reading
- Fawkes, R. (2001) *The History of the Musical*. London: Naxos

Module Learning Outcomes

Subject Specific Learning Outcomes

On successful completion of this module you will be able to:

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| LO 1 | Research, analyse and evaluate selected musical theatre works and practitioners. |
| LO 2 | Present coherent research into the salient contemporary trends of musical theatre. |
| LO 3 | Manage information and source material to present structured and logical arguments whilst demonstrating an advanced application of academic rigour. |
| LO 4 | Reflect, evaluate and implement clear and structured judgements towards personal development planning. |

Assessment Title or element	Weighting (%)
3,500 word research document	55%
2,500 word personal evaluation and target setting	45%

Information correct at point of publication.