

DEREE COLLEGE SYLLABUS FOR: DR 4148 MUSICALITY IN PERFORMANCE									
(Fall 2021)	UK LEVEL 6 UK CREDITS: 15 US CREDITS: 3/0/3								
PREREQUISITES:	DR 2015 Voice and Speech I								
CATALOG DESCRIPTION:	Musicality as an essential tool for today's performer. An interdisciplinary approach built on the study of basic musical concepts and forms in the working process of both devised and text-based performance making.								
RATIONALE:	This course will enable students to explore musical language as a metaphor for performance making. Students will be trained to develop an embodied understanding of musical concepts and learn how to create a solo performance and a chorus ensemble studying the text as a musical score.								
LEARNING OUTCOMES:	As a result of taking this course, the students should be able to: <ol style="list-style-type: none"> 1. Develop musically the process of characterization in text-based solo performance. 2. Create material based on a theme or motif improvisation in a devised solo performance. 3. Develop the concept of musicality as members of a chorus. 4. Relate artistic practices to critical interdisciplinary theories in contemporary performance. 								
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Physical and vocal training, improvisation techniques (music and text), oral and video presentations, workshops, article discussions and screening of performances. • Office hours: students are encouraged to make full use of instructor's office hours for questions, to see their exams/papers, and/or go over lecture material. • Use of Blackboard where lecture notes, assignments instructions, announcements and related to the module material are posted. 								
ASSESSMENT:	<p>The student's final grade will be based on:</p> <p>Summative</p> <table border="1" style="width: 100%;"> <tr> <td>First Assessment: Presentation. Solo performance project (5-8 min) and performance score.</td> <td style="text-align: center;">40%</td> </tr> <tr> <td>Final Assessment: Ensemble performance:(3 – 5) min and performance score.</td> <td style="text-align: center;">60%</td> </tr> </table> <p>Formative</p> <table border="1" style="width: 100%;"> <tr> <td>Feedback sessions based on the work in progress</td> <td style="text-align: center;">0</td> </tr> <tr> <td>Solo and ensemble projects will be closely guided and monitored by the tutor. Weekly presentations in class followed by discussion and critical evaluation.</td> <td style="text-align: center;">0</td> </tr> </table>	First Assessment: Presentation. Solo performance project (5-8 min) and performance score.	40%	Final Assessment: Ensemble performance:(3 – 5) min and performance score.	60%	Feedback sessions based on the work in progress	0	Solo and ensemble projects will be closely guided and monitored by the tutor. Weekly presentations in class followed by discussion and critical evaluation.	0
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	<p>Formative assessments prepare the students for the summative ones. First Assessment tests learning outcomes 1,2 Final Assessment tests learning outcomes 1,2,3, 4</p> <p>Students are required to resit failed assessments in this module.</p>
INDICATIVE READING:	<p>REQUIRED READING:</p> <p>Roesner, David. <i>Musicality in Theatre, Music as Model, Method and Metaphor in Theatre – Making</i>. Ashgate Interdisciplinary Studies in Opera, 2014.</p> <p>RECOMMENDED READING:</p> <p>Lehmann, Hans-Thies. <i>Postdramatic Theatre</i>. Routledge, 2006.</p> <p>McGilchrist, Iain. <i>The Master and his Emissary, The Divided Brain and the making of the Western world</i>. Yale University Press, 2010.</p> <p>Ortony, Andrew. <i>Metaphor and Thought</i>. Cambridge University Press, 1993.</p> <p>Bjerstedt, Sven. "Musicality in Spoken Theatre, Fiction, Metaphor, Dispositif". <i>European Journal of Philosophy in Arts Education</i>. vol.2: 02. 2017. https://portal.research.lu.se/portal/en/publications/musicality-in-spoken-theatre--fiction-metaphor-dispositif(0293c34d-d2ac-4b02-b099-a21e689c3b13).html</p> <p>Frendo, Mario. "Embodied Musicality: Nietzsche, Grotowski and Musicalized Processes in Theatre Making". <i>Studies in Musical Theatre</i>. Vol. 7: 2, 2013: 207–19. https://scholar.google.com/citations?user=XN7BxyYAAAAJ&hl=en</p> <p>Megarrity, David. "Musicalizing Theatre, Theatricalizing Music: writing and performing intermediality in Composed Theatre". 2015. https://eprints.qut.edu.au/88953/1/David_Megarrity_Thesis.pdf</p> <p>Pelinski, Ramón. "Embodiment and Musical Experience". 2005. http://www.ramonpelinski.com/wp-content/uploads/2011/12/Embodiment-and-musical-experience-2005.pdf</p> <p>Pflederer, Marilyn. "The Nature of Musicality". <i>Music Educators Journal</i>. Vol. 49: 6, 1963: 49-52. https://journals.sagepub.com/doi/abs/10.2307/3389913</p> <p>Roesner, David. "Musicality as a Paradigm for the Theatre: A Kind of Manifesto". <i>Studies in Musical Theatre</i>. Vol. 4: 3, 2010: 293-06. https://kar.kent.ac.uk/30256/1/2010%20Musicality%20as%20paradigm.pdf</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	<p>REQUIRED MATERIAL: Audiovisual material provided by the instructor.</p> <p>RECOMMENDED MATERIAL:</p>
COMMUNICATION REQUIREMENTS:	Use of proper English for all written and oral assignments.
SOFTWARE REQUIREMENTS:	Microsoft Word

WWW RESOURCES:	Available via Blackboard
INDICATIVE CONTENT:	<ul style="list-style-type: none"> ● Musicality as a metaphor grounded to the body and rooted in the immediacy of our experience of the world. ● Manifestations of musicality: fluidity, tempo, rhythm, timing, sense of space, betweenness. ● Musicality in text-based theatre. Text as Music. Elements and forms. The meaning of musical score in performance. ● Musicality, a non-referential framework that transcends the meaning of the words. ● The text as a non-semantic / non-rational structure. The words as sounds (sensory stimuli). ● The lived body as an experiential structure: music and its gestural qualities in a devised context. ● Musicality and the ability to listen. Ensemble work. ● Musicality as a holistic approach to the performative experience.