

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	Music	<b>Academic Session:</b>	2011-12 and thereafter, as offered
<b>Course Title:</b>	Intercultural Performance: Theory and Practice	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU2333	<b>Course JACS Code:</b> (Please contact Data Management for advice)	
<b>Availability:</b> (Please state which teaching terms)	Autumn	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Dr Rachel Beckles Willson		
<b>Course Staff:</b>	Dr Rachel Beckles Willson		
<b>Aims:</b>	<p>In response to the cultural diversity of performing arts today, this course aims to enhance students' capacity for thinking about and performing music outside mainstream categories of 'classical', 'world', 'pop', and others.</p> <p>Specific aims include:</p> <ul style="list-style-type: none"> <li>• grasping both practical and conceptual frameworks for interculturalism in the performing arts</li> <li>• establishing critical and context sensitive perspectives on selected musical genres</li> <li>• developing a range of innovative, creative and collaborative musical skills that cross genres and cultural boundaries</li> <li>• exploring new combinations of performance traditions in order to create new experimental hybrids and fusions</li> <li>• achieving self-reflexivity in innovative performance practice</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course students should:</p> <ul style="list-style-type: none"> <li>• be able to discuss theories of interculturalism and related concepts</li> <li>• be familiar with a number of intercultural musical practices and their contexts</li> <li>• have an enhanced understanding of musical performance as both creative process and event</li> <li>• have interrogated the constraints that familiar traditions place on creative practice</li> <li>• have experimented with combining diverse musical practices in novel ways</li> <li>• be able to construct intercultural performances and reflect on their significance in the theoretical field</li> </ul>		
<b>Course Content:</b>	<p>The course will begin by examining intercultural performance theory in the contexts of the creative industries, cultural diplomacy, conflict management and postcolonial reconciliation. Case studies in intercultural music practice – the works of established artists such as Dizzie Gillespie and Paul Simon, for instance – will be part of this early part of the course. Although the emphasis at this stage will be on analysis, there will be a practical dimension as well, because students will experiment with adapting these cases as models for their own work.</p> <p>The latter part of the course will take the form of workshops. On the basis of student interests the Course Tutor will outline a number of rubrics within which groups will learn or create a piece of music to perform together. There are no restrictions on the types of musical instruments to be used (western, non-western, popular, classical); and voice will also be accommodated. Although limits on resources mean that background support will be minimal, students will be encouraged to experiment with visual elements and recorded sound where desirable and feasible. It is expected that the piece will be created as an ensemble.</p>		

<b>Teaching &amp; Learning Methods:</b>	The course will consist of 20 hours of seminars, workshops and tutorials (18 hours will be in Term 1, the final session will be in Term 3, in preparation for the final performance), in addition to some 130 hours of private study and group rehearsal, resulting in the notional total of 150 hours of study for the course.
<b>Details of teaching resources on Moodle:</b>	Online resources will be added as appropriate
<b>Key Bibliography:</b>	<ul style="list-style-type: none"> <li>• Dawe, Kevin 2007. 'Arcadia Calling: Cretan Music and the Popular Imagination', <i>Journal of Intercultural Studies</i> 28 (May), 227-236.</li> <li>• Fusco, Coco 1994. 'The Other History of Intercultural Performance', <i>The Drama Review</i> 38/1, 143-167.</li> <li>• Heilpern, John 1989. <i>Conference of the birds: the story of Peter Brook in Africa</i>. London: Routledge.</li> <li>• Pavis, Patrice. 1996. 'Introduction: Towards a Theory of Interculturism in Theatre?' <i>The Intercultural Performance Reader</i>, 1-21. London: Routledge.</li> <li>• Lipsitz, George. 1996. 'Creative Misunderstanding in Inter-Cultural Communication.' In <i>Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place</i>, 159-170. New York: Verso.</li> <li>• Slobin, Mark. 1993. 'Interpolating the Interculture.' In <i>Subcultural Sounds: Micromusics of the West</i>. Hanover, NH: Wesleyan University Press.</li> <li>• Taylor, Timothy D. 2009. <i>Beyond Exoticism: Western Music and the World</i>. Durham: Duke University Press.</li> <li>• Woodward, Sheila C., Julia Sloth-Nielsen and Vuyisile Mathiti, 2008. 'South Africa, the arts and youth in conflict with the law', <i>International Journal of Community Music</i> 1/1, 69-88.</li> </ul>
<b>Formative Assessment &amp; Feedback:</b>	One presentation on a specified topic arranged in tutorial with course tutor. Presentations to be made in pairs. Feedback will be provided on the presentations.
<b>Summative Assessment:</b>	<p>One essay of 2500-2750 words completed during Term 1 (50%)</p> <p>One performance (Term 3) demonstrating a specific approach to intercultural performance, prepared in groups (50%, to be inflected by 10% in either direction on the basis of the individual written critique (see below))</p> <p>One written critique of this performance project submitted individually (1200-1500 words)</p> <p>Performances will last between 10 to 20 minutes depending on the number in the group and should offer equal stage time to all members of the group.</p> <p>Deadlines: The essay and critique each to be submitted by the appropriate in-course deadlines in order to qualify for final submission for assessment. Performance to take place at scheduled times early in March.</p>

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.