

## Course Syllabus

### Processer, skapande och diskurser i samtida musikteater, 7,5 hp Processes, Creation, and Discourses in Contemporary Music Theatre, 7.5 ECTS

Course Code: G10011F	
Department: Research Centre	Established by: Research Education Committee,
Grading Scale: G, U (Pass, Fail)	Date of Decision: 2023-06-08
Education: Third-cycle	Revised by:
Education cycle: Third-cycle	Revised on:
Third-cycle subject area <i>Performative and media-based practices</i>	Valid from: Autumn term 2023

#### Entry Requirements

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*General entry requirements:*

Second-cycle qualification or completion of courses comprising at least 240 credits of which at least 60 credits awarded in the second cycle within an artistic education area, or experience from artistic work equivalent to a programme or courses according to the above description (prior learning).

*Specific entry requirements:*

To meet the specific admission requirements, an applicant must have produced artistic work of such nature that the applicant's suitability for third-cycle studies can be assessed as regards the programme's research project.

Good knowledge of English, both oral and written.

#### Selection

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Admission is guaranteed for doctoral students of Stockholm University of the Arts.

Selection of other applicants, if any, is made through assessment of written applications.

Selection criteria:

- the applicant must be admitted to third-cycle studies and
- the course's relevance to the applicant's doctoral project.

Maximal number of participants: 7 persons.

#### Language of Instruction

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English

#### Aim

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The course aims to provide advanced theoretical and practical knowledge and methods in contemporary, experimental forms of music theatre for students at doctoral level. The goal is to strengthen the students' own artistic practices and research through critical studies of creative processes, methods, concepts, and tendencies in the field. The course provides an in-depth theoretical framework with a particular focus on different forms of creation, dramaturgy, and collaborative processes. Furthermore, it aims to provide knowledge and in-depth training in artistic as well as research methods for work and explorations in new music theatre.

## Course Content

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The course takes its point of departure in the concept of Composed Theatre (Rebstock, Roesner 2012) which becomes a lens through which processes, concepts and discourses illuminate contemporary forms of experimental music theatre - from new opera to music theatre and radio plays. Students' own artistic practices and research are at the core of their studies during the course. The course raises critical questions and analyses about creative processes and relations between stage, scenic action, text, music, and dramaturgy. A particular focus is on how traditional roles in music theatre have changed in certain contemporary forms and how these changes can be understood. Analyses provide a basis for further understanding which in turn can lead to new methods and practices.

The course includes studies, analyses and discussions of texts and selected artistic works in the field, the students' own writing as well as some smaller practical labs with digital tools that aim to introduce new methods for dramaturgical work in the field. The implementation consists of both individual work and joint seminars, lectures, and laboratories.

## Intended Learning Outcomes

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Upon completion of the course, the student shall:

- Demonstrate an understanding for concepts and methods in key texts about tendencies in areas such as Composed Theatre and New Dramaturgy.
- Demonstrate a thorough understanding of different artistic directions and practices in the field.
- Demonstrate an advanced understanding of new dramaturgical processes and how these are expressed in various contemporary music theatre works.
- Be capable, through a critical approach, of taking concepts and methods studied during the course into their own theoretical and artistic reasoning.
- Be capable, through a critical approach, of using concepts and methods studied during the course further into their own artistic works and investigations of their own practices.

## Course Requirements

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Completion of the course requires attendance, completed preparation and active participation in lectures, seminars and other course activities.

## Examination

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The course is examined through a written reflection based on the student's own practice and research in relation to theories, practices and methods discussed and analyzed in the study material and in various artistic works in the field.

## Course Evaluation

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The course is evaluated in accordance with the Guidelines for Course Evaluations (Riktlinjer för kursvärderingar SKH 2018/375/3.1.3.).

## Study Material

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### *Compulsory joint course material:*

Dahlqvist, Jörgen & Kent Olofsson, 2023 'Strategies for Creative Agency in Performing Arts' in *Creative work. Myths, Conditions and Contexts.*, London: Routledge.

Ovadija, M., 2013. *Dramaturgy of sound in the avant-garde and postdramatic theatre*, Montreal: McGill-Queens University Press.

Olofsson, Kent. *Composing the performance: An exploration of musical composition as a dramaturgical strategy in contemporary intermedial theatre*. Diss. Lund : Lunds universitet, Lund, 2018.

Rebstock, M. et al., 2012. *Composed theatre: aesthetics, practices, processes*, M. Rebstock & D. Roesner, eds., Bristol: Intellect.

Roads, C., 2015. *Composing electronic music: a new aesthetic*, New York: Oxford University Press.

Roesner, D., 2014. *Musicality in theatre : music as model, method and metaphor in theatre-making*, Farnham: Ashgate.

Salzman, E. & Desi, T., 2008. *The New Music Theater: Seeing the Voice, Hearing the Body*, Oxford: Oxford University Press.

Trencsényi, K. & Cochrane, B., 2014. *New dramaturgy : international perspectives on theory and practice*, London: Bloomsbury Methuen Drama.

### *Optional:*

Gefors, H., 2011. *Operans dubbla tidsförlopp: musikdramaturgin i bilradiooperan Själens rening genom lek och skoj*, Diss. Lund: Malmö Academy of Music, Faculty of Fine and Performing Arts at Lund University.

Groth, S.K., 2016. 'Composers on Stage: Ambiguous Authorship in Contemporary Music Performance'. *Contemporary Music Review*, 35(6), pp.686–705. Available at <http://www.tandfonline.com/doi/full/10.1080/07494467.2016.1282650>

Kendrick, L. & Roesner, D., 2011. *Theatre noise: the sound of performance*, Newcastle upon Tyne: Cambridge Scholars Publishing.

Lehmann, H.-T. & Jürs-Munby, K., 2006. *Postdramatic theatre*, London: Routledge.

Mitchell, K., 2009. *The director's craft: a handbook for the theatre*, London: Routledge.

## Miscellaneous

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