Course Outline

School / Portfolio: Faculty of Education and Arts
Course Title: MUSIC THEATRE HISTORY 1
Course ID: MTHIS1001
Credit Points: 15.00
Prerequisite(s): Nil
Co-requisite(s): Nil
Exclusion(s): Nil
ASCED Code: 100103

Program Level:

<table>
<thead>
<tr>
<th>AQF Level of Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
<tr>
<td>Level</td>
</tr>
<tr>
<td>Introductory</td>
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<tr>
<td>Intermediate</td>
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<tr>
<td>Advanced</td>
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Learning Outcomes:

Knowledge:

K1. Describe the influence of political, cultural and social movements in music theatre, following the Broadway tradition from the 19th century to the 21th century.
K2. Identify the influence and contribution of significant composers, librettists, choreographers, performers, directors, designers and producers to music theatre practice.
K3. Appraise the significance of music theatre as a popular theatrical form.
K4. Relate the relevance of music theatre to the contemporary world.
K5. Describe some theoretical frameworks that might be applied to the study of music theatre.

Skills:

S1. Utilise critical and analytical thinking to evaluate and critique contemporary literature on the field
S2. Enhance written and oral communication skills in Music Theatre history and theory.
S3. Research, respond, discuss, collaborate and reflect on class material that can be utilised for performance and production purposes.

Application of knowledge and skills:

A1. Apply research skills relevant to theoretical and to studio-based practice.
A2. Demonstrate critical and analytical thinking as applicable to the history of music theatre.
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A3. Demonstrate an understanding of key theoretical frameworks and principles as they might be applied to Music Theatre.

A4. Analyse the role of artists and producers within the genre of Music Theatre.

A5. Evaluate the role of Music Theatre within the context and broader artistic and cultural principles of theatre from the 19th Century to the 21st century.

Course Content:

Topics may include:

- The influence of political, cultural and social movements in music theatre, following the Broadway tradition from the 19th century to the 21th century.

- Socio-political history and its influence on Music Theatre and its development.

- The contribution of significant composers, librettists, choreographers, performers, directors, designers and producers to music theatre from the 19th to the 21st century

- Theoretical frameworks that might be applied to the study of music theatre

- Methods for the critical appraisal and analysis of music theatre

- Methods of research, writing and referencing appropriate to study at University, including practice-led research

Values and Graduate Attributes:

Values:

V1. Appreciate the role of the theatre artist in society.

V2. Seek relevance through personal connection with research and knowledge of music theatre and its significance within performing arts.

V3. Understand the relevance of critical enquiry related to theatre practice.

Graduate Attributes:

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Brief Description</th>
<th>Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuous Learning</td>
<td>Students are able to reflect critically on Music Theatre as a genre and are developing an understanding of their role as an actor.</td>
<td>High</td>
</tr>
<tr>
<td>Self Reliance</td>
<td>Students have developed skills in critical writing and research</td>
<td>Medium</td>
</tr>
<tr>
<td>Engaged Citizenship</td>
<td>Students have established an emerging strategy on how to research develop, evaluate and revise research into Music Theatre.</td>
<td>Low</td>
</tr>
<tr>
<td>Social Responsibility</td>
<td>Students have an appreciation of what it means to engage ethically and professionally in group work and discussions</td>
<td>Low</td>
</tr>
</tbody>
</table>
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### Learning Task and Assessment:

<table>
<thead>
<tr>
<th>Learning Outcomes Assessed</th>
<th>Assessment Task</th>
<th>Assessment Type</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>S3, A4</td>
<td>Attendance and participation at lectures, tutorials and excursions.</td>
<td>On going attendance and Participation</td>
<td>5 - 10 %</td>
</tr>
<tr>
<td>K3, S2, A1, A3</td>
<td>Presentation of research into key artists, genres and artistic movements to tutorial group with written notes to be handed in.</td>
<td>Class presentation with showing and documentation of process</td>
<td>30 - 40%</td>
</tr>
<tr>
<td>K2, S1, A2</td>
<td>Research, analysis and reporting on an area of study.</td>
<td>Essay with annotated bibliography</td>
<td>30 - 40%</td>
</tr>
<tr>
<td>K1, S1, A5, K5</td>
<td>Written class test based on lectures, readings and personal research.</td>
<td>Class test</td>
<td>20 - 30%</td>
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### Adopted Reference Style:

Chicago